A SELECTED STUDY OF SYMPHONIES CONCERTANTES FOR MULTIPLE CLARINET SOLOISTS, 1779-1850, INCLUDING WORKS BY STAMITZ, DEVIEENNE, KROMMER, TAUSCH, MÜLLER, SCHINDELMESISSER AND BAERMANN

DMA DOCUMENT

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By

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* * * * *

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The genre of symphonies concertantes is a significant component of the solo clarinet repertoire in the late eighteenth and early nineteenth centuries. These virtuosic works, written at a time when Mozart and von Weber were composing important solo concertos for the clarinet, have received little attention. Over fifty symphonie concertantes for multiple clarinet soloists were composed from 1770-1850. From these fifty works, a number of representative works that span the scope of this study by Karl Stamitz (1745-1801), François Devienne (1759-1803), Franz Krommer (1759-1831), Franz Tausch (1762-1817), Iwan Müller (1786-1854), Louis Schindelmeisser (1811-1864) and Carl Baermann (1810-1885) were chosen for thorough analysis. For each of these pieces, historical background is provided in addition to analysis of the instrumentation, form, complexity of harmony, range of the solo parts, technical proficiency required, and inter-workings of the solo parts. Comparing and contrasting these works will provide a context to better understand how the genre evolved.

This study endeavours to define the symphonie concertante genre and investigate its quick rise and fall from popularity. Late eighteenth century concert programs from Le Concert Spirituel in Paris were consulted to discern how concert life and programming changed in this time period when the symphonie concertante genre suddenly flourished.
A comparison of these eight works composed between the years 1770-1850 divulges an 80-year growth of clarinet playing and the *symphonie concertante* genre. The instrumentation of the orchestra expands to include winds and there is interaction between soloists and orchestra in later works. The form of these works first expands in length and complexity until about 1820. The later works tend to take on a more simple concertino- or concert piece-like form. The reverse is true of the harmony, which is very simplistic in the earlier works, and more complex in the works composed after 1820. In the later works, the clarinet solo parts have an increased range and melodies are no longer limited to the clarion register. These later pieces are more technically demanding and the communication between the solo voices is more intricate.
Dedicated with love to my parents, Gerald and Alice Lehto.
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FIELDS OF STUDY

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CHAPTER 1

INTRODUCTION

The genre of *symphonies concertantes* is a musically and historically significant component of the solo clarinet repertoire in the late eighteenth and early nineteenth centuries. These virtuosic works, written at a time when Mozart and von Weber were composing important solo concertos for the clarinet, have received little attention. Over forty *symphonie concertantes* for multiple clarinet soloists were composed from 1770-1850. From these forty works, a number of representative works that span the scope of this study were chosen for thorough analysis. To reveal more about this body of literature, a historical background will be provided for each of these pieces, in addition to analysis of the instrumentation, form, complexity of harmony, range of the solo parts, technical proficiency required, and inter-workings of the solo parts. Comparing and contrasting these works will provide a context to understand how the genre developed over the scope of the years included in this study. This paper also investigates the quick rise and fall from popularity of the *symphonie concertante* genre.
According to Barry S. Brook, the *symphonie concertante* genre includes a vast body of literature of over 600 works.\footnote{1} For purposes of this study, only works with multiple clarinetists as soloists are considered. Although Brook states that the *symphonie concertante* genre discontinues after 1830, the years included in this study are 1770-1850. There are two reasons for this. First, the extant repertoire. A few works in the 1830s and 1840s bear the title *Concertante* or *Duo Concertant* and therefore merit inclusion in this study. Secondly, there is scholarly evidence of other researchers, like Andrew McCredie, that legitimizes a continued discussion of the genre to 1850.\footnote{2}

Barry S. Brook and other scholars have discovered a great deal regarding the *symphonie concertante* genre. Their research will be consulted to examine this phenomenon. Constant Pierre has published a listing of the programs presented at *Le Concert Spirituel* in Paris, France from 1725-1790.\footnote{3} This source is indispensable to tracing the rise of the *symphonie concertante* genre in Paris in its early years. Pamela Weston has researched many contemporary sources in the years 1770-1850, and has compiled biographies of clarinetists, both famous and obscure, personnel lists of area orchestras in Europe, and performances of clarinet works.\footnote{4} Her work is an invaluable tool for this study.

The objective is to gain information about the composers and performers of these works and describe these *symphonie concertantes*—their instrumentation, form, range, overall difficulty of the solo clarinet parts and the manner in which the solo clarinet parts interact with one another and interact with the ensemble. In addition, through this analysis, it will be possible to deduce what is common practice, what are the exceptions and note the evolution and formal development of the genre that occurred through the time period studied. Eight works in the *symphonie concertante* genre for multiple clarinet soloists are analyzed in this regard. These works, by Karl Stamitz, François Devienne, Franz Krommer (2), Franz Tausch, Iwan Müller, Louis Schindelmeisser and Carl Baermann, form a representative cross-section for the years 1770-1850. Felix Mendelssohn-Bartholdy’s (1809-1847) *Konzertstück, op. 113* and *op. 114*, will not be included in this discussion. These two works have an original instrumentation of clarinet, basset horn (a relative, but nonetheless, not a clarinet) and piano, which does not fit the focus of this study.\(^5\)

The following convention is used throughout this document: the sounding key will be referred to when discussing form and harmony or the accompaniment, the written pitch will be referred to when discussing pitches in the clarinet solo parts. For designating pitches the “American System” is used, C4 is middle C on the keyboard. All pitches in the octave above middle C are notated as a capitalized letter followed by “4”. The C an octave above middle C is C5, the C an octave below is C3. As an example,

using the clarinet registers, the written pitches that encompass the chalumeau register are E3 to F♯4, the throat tones are G4 to B♭4, the clarion register is B4 to C6, and the altissimo register is C#6 and higher.

To clarify themes in these works, capitalized letters of the alphabet are used to signify a theme or a section of a piece. For instance, the first theme is A, the second theme is B. The first repetition of the first theme in the movement, if altered, would be designated as A¹, the second repetition is A², etc.
CHAPTER 2

THE SYMPHONIE CONCERTANTE GENRE

The title symphonie concertante brings to mind Mozart's work by that name for four winds, K. 297B. This piece is only a small fraction of a relatively unknown genre of compositions that flourished in the late eighteenth and early nineteenth centuries. One account of the genre in 1799 is:

The most pleasing of all instrumental compositions is the CONCERTANTE, for three, four, or five principal performers supported by ripieni. Whether the contrast of the different instruments becomes a sort of substitute for melody, and is named as such; or whether there is really more tune in the Concertante, or whether we are more interested because of the excellency of the performers, I know not; but it seems as if air subsisted more in this, than in any other species of instrumental music.¹

To discuss individual symphonie concertante works, an understanding of the genre as a whole is needed, including definition, rationale, historical background and tendencies of scoring and form.

Barry S. Brook has done the majority of the research on *symphonie concertantes*. He stated in 1975 that *symphonies concertantes* have “until quite recently, been given short shrift by lexicographers, musicologists and biographers.”\(^2\) Defining what the *symphonie concertante* term means has been a fluid process attempted by scholars over the years. Barry S. Brook states:

> even defining (the *symphonie concertante*) takes a bit of doing. Some reference works sidestep the issue neatly by ignoring it;...the rare definitions of the full term run the gamut from the inaccurate to the inadequate.\(^3\)

In his 1962 dissertation, James Stoltie agreed, remarking that defining the term is difficult because many sources are not always in agreement.\(^4\) Brook has defined the work in each of his articles on *symphonie concertante* since 1961. His definition has transformed as his studies have continued. One of his latest definitions of the term *symphonie concertante*:

> A specific kind of symphonic work for two, three, or four—occasionally up to nine—solo instruments and orchestra that flourished in the high Classic and early romantic eras, roughly 1770-1830.”\(^5\)

He further adds that the title *symphonie concertante* may have been used to distinguish the genre from the context of the “concerto” which had a negative connotation at the time:


\(^3\) Barry S. Brook, “The Symphonic Concertante: An Interim Report,” *The Musical Quarterly* 47 no. 4 (October 1961): 496. All further references using this source will use Brook, *MQ*.


In 1771 Nicolas Framery urged that the “overlong concerto” should be replaced by the “innovation of the symphonies concertantes”, a genre ideal for the Concert Spirituel which had the most gifted virtuosos available. *(Journal de musique, March 1771)*

Robert Levin, in his book on Mozart’s K. 297B faults definitions such as Brook’s:

> The reluctance of scholars to define the symphonie concertante in simple terms cannot be ascribed to any intrinsic complexities of the genre. A symphonie concertante is nothing more than a concerto for two or more instruments.

Because there is a lack of conformity in the use of the title symphonie concertante, there is some difficulty in researching this genre. Occasionally, the Italian sinfonia concertante or just concertante or concerto is used. In addition, the title Duo Concertante can refer to a two-instrument concerto or to an instrument and keyboard accompaniment pairing. According to Brook, there seems to be little or no difference between works titled symphonie concertante and concerto for two or more instruments.

The rationale for the rapid growth of the symphonie concertante genre in the 1770s is solely a socio-economic one, not a musical one. The rise of the bourgeois class and consequent decline in power of the church and court is the impetus. Brook states:

> Its success reflected profound social changes: the advent of bourgeois audiences, public concert halls, larger orchestras...an increasing fascination with virtuoso display..."
the *symphonie concertante* served some musicians as the vehicle which enabled them to reject the confining security and subservience of church and court to seek an uncertain independence—with its potential for upward mobility—of bourgeois society.\(^{10}\)

These social changes affected the social status of the musician, concert life and the means of music dissemination.\(^{11}\) In regards to the social status of the musician, there was "an acceleration of change in how the artist thought about himself in relation to society."\(^{12}\)

Musicians recognized the possibility for social elevation during this time. The composer, for instance,

was coming to see his position in a new light. It was less that he was liberating himself "from the shackles of aristocratic patronage" in order to become a "free spirit" than that he was reaching out to become part of the bourgeoisie—by expressing its malaise with *Sturm und Drang* symphonies, by catering to its taste, with such forms as the *symphonie concertante*, and by exercising increasingly a variety of commercial functions in a growing music industry that could make him independent of courtly or ecclesiastical patronage.\(^{13}\)

Instrumentalists benefited from the new genre of the *symphonie concertante*.

Local musicians were able to increase their income by performing their own and each other’s works. By performing *symphonies concertantes*, these soloists gained public recognition, obtained more pupils, sold more printed works and, therefore, received better contracts with publishers.\(^{14}\) Indeed, this social change caused a marked increase in the dissemination of manuscript and in particular, printed music.\(^{15}\)

\(^{10}\) Brook, *IRASM*, 27.

\(^{11}\) Brook, *NG*, 811.

\(^{12}\) Brook, *IRASM*, 10.

\(^{13}\) Brook, *The Symphony*, xviii.

\(^{14}\) Brook, *NG*, 811.

\(^{15}\) *Ibid.*
Concert life also changed, according to Brook. "There was an unusual expansion of public concert and opera activities."

The large concert-going public found *symphonies concertantes* to be delightful, as they were fascinated by instrumental virtuosity and had "a fondness for big sonorities and particularly an all-pervading enthusiasm for the pleasing melodic line." McCredie adds that "a wholly or partly self-supporting subscription series was essentially characteristic of the closing decades of the eighteenth century." He asserts that the wider public interest in the performing arts is due to bourgeoisie's embrace of literary works, including theatrical journals and particularly periodicals. For instance, *Allgemeine Musikalische Zeitung* published in Berlin from 1805/06, attempted to achieve a Europe-wide coverage of musical events, through correspondents in over 50 European cities on an *Intelligenzblatt* with announcements by publishers, concert and theoretical organizations.

Brook and McCredie have both provided a plausible account of the rise of the *symphonie concertante* genre.

A possible predecessor of the *symphonie* concertante is the Baroque concerto grosso, "a concerto for a small group of soloists and orchestra." The *symphonie concertante* differs because "the forces are usually unequal; the solo group is master, maintaining itself in the forefront much of the time, hoarding the important thematic

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16 Brook, *The Symphony*, xviii.
17 Ibid., xvii.
19 Ibid.
20 Ibid., 121.
material and performing extended cadenzas." Stoltie found that the *symphonie concertante* was a "fusion of numerous eighteenth century types...symphony, concerto, the concerto grosso, the serenade, cassation and divertimento." Brook suspects that the listing of a "Sinf concertante" by Ricci in a Venier catalog in Paris in 1767 is evidence of the first published known work of the *symphonie concertante* genre. He found earlier works bearing this title, but they are not works for soloists and orchestra. This genre flourished roughly 1770-1830, resulting in over 600 works by over 200 composers. One third of the composers were French and they composed half of these works. The genre grew primarily in Paris in the 1770s and 1780s, under the influence of second generation Mannheim composers who visited Paris. There is a sudden increase of listings of *symphonies concertantes* in French publisher's catalogs in the 1770s and 1780s. Brook adds:

Many French composers gave up writing symphonies as such, to concentrate on the *symphonies concertantes*. A calendar of publications and performances shows several years in which more *symphonies concertantes* appeared than symphonies.

A frequent venue for public performance in Paris was *Le Concert Spirituel*. The first performance of a *symphonie concertante* was a work by Stamitz for oboe and violin on March 25, 1773, according to Constant Pierre's listings of concert programs presented

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22 Brook, *NG*, 808.
23 Stoltie, 5.
24 Brook, *NG*, 809.
26 Brook, *NG*, 807.
28 Brook, *MQ*, 503.
at Le Concert Spirituel from 1725-1790. The genre was an immediate success. Twenty-eight performances of symphonies concertantes followed in the next years from 1773-1775. From 1776 to 1784, there was a decrease in performances—only 25. From 1785-1790, 79 performances of symphonies concertantes are listed, including a few instances where two of the works were on the same program. Paris, the second largest city in Europe with a population of a half million people, held more concerts and had more publishers than any city in Europe. The most prolific Parisian composers of symphonies concertantes were Cambini (1746-1825) who wrote 80 works and Davaux (1742-1822) who wrote 13.

There was also considerable symphonie concertante activity elsewhere. Brook recorded many multiple concerto performances in Regensburg, Scherin, and Munich. In Mannheim, Cannabich, Danzi, Anton Stamitz and Carl Stamitz were important composers in this genre. Andrew D. McCredie’s article contains information about performances of symphonies concertantes throughout Germany. According to McCredie, “the most extensive single collection of concertantes in Bavarian sources is in the Hochfürstliche Thurn und Taxis Bibliothek in Regensburg.” McCredie notes that over half of these works in Regensburg are for pairs of the same instrument as soloists. McCredie also accounts for performances in other regions of Germany in his article. For example, he counted 36 concertante performances by the Court Orchestra of the Duke of

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30 Brook, IRASM, 24.
31 Brook, MQ, 500.
32 Brook, IRASM, 24.
33 Brook, NG, 809-810.
34 McCredie, 138.
Mecklenburg at the residence at Ludwigslust from 1803-1837. The *concertante* trend spread throughout Europe, enjoying much success in London, with works by J. C. Bach and in the Habsburg lands with significant works by Myslivecek and Kozeluch.

The genre’s popularity declined in the second and third decades of the nineteenth century. The title of “concertante” or “concerto for...” various instruments remained and also new titles arose, like “fantasy, rondo, potpourri, variation or Konzertstück, concertino.” McCredie mentions “an almost total disuse of the term (symphonie concertante) after 1850.”

The scoring for the solo parts of the *symphonie concertante* was extremely varied. The most common configuration was two violins, particularly in the early years. Works featuring various combinations of soloists were presented at *Le Concert Spirituel* from 1773-1790, such as: violin and violoncello; violin and flute; violin and oboe; oboe and bassoon; flute, oboe, bassoon and horn; violin, violoncello, clarinet and bassoon; oboe and horn; and two oboes and flute. Pairs of like instruments were featured as soloists, including two violins, two horns, two clarinets and two flutes. Brook asserts that as soloists, “the winds are used with increasing frequency until they crowd the strings out of the picture almost entirely.”

The programs in the later years at *Le Concert Spirituel* provide evidence to this fact. For example, in 1788-90, 26 of a total of 49 concerts featured *symphonie concertantes*. Only four of these performances involved string

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35 Ibid., 140.
36 Ibid., 130.
37 Ibid.
38 McCredie, 117.
39 Brook, *NG*, 808.
40 Brook, *MQ*, 503.
players as soloists. Stoltie remarks that the rise in use of winds also occurred in other musical centers of Europe, London, Mannheim, Leipzig, Vienna, Darmstadt, Regensburg, and Berlin.\textsuperscript{41}

According to Robert Levin, the popular scoring for the orchestral accompaniment of these works was strings with pairs of oboes and horns, the standard for orchestral works of the 1770s.\textsuperscript{42} Brook explains that the accompaniment “paralleled that of the symphony of the time, although often in an undernourished sort of way.”\textsuperscript{43} “The orchestra provides the (often meagre) accompaniment, a background for the solo group, and a frame out of which the soloists may glitter.”\textsuperscript{44}

The \textit{symphonie concertante} took on a particular form and character. Brook states that only 0.5\% of all works in this genre are in minor (2 or 3 total).\textsuperscript{45} He continues: “the absence of minor key...is a reflection of their special mood and function.” These works are “relaxed, gracious and happy, rarely dramatic, never sombre or intense.” Therefore, half of the works are two movements, having no slow movements. All of the rest have three movements, with a slow middle movement.\textsuperscript{46} First movements are typically in sonata form, like Classical concertos. The movement begins with an orchestral exposition, followed by an exposition for the soloists which introduces new, unrelated themes, development and recapitulation, concluding with a single orchestra ritornello.\textsuperscript{47}

\textsuperscript{41} Stoltie, 7.
\textsuperscript{42} Levin, 99.
\textsuperscript{43} Brook, \textit{MQ}, 503.
\textsuperscript{44} Brook, \textit{IRASM}, 12.
\textsuperscript{45} Brook, \textit{NG}, 807.
\textsuperscript{46} \textit{Ibid}.
\textsuperscript{47} Levin, 100.
Cadenzas are usually not present. In the development section, melodic variety, not motivic development, is favored.

Composers would rather introduce a pretty new tune in the development section than exert the intellectual effort to manipulate thematic material. 48

Robert Levin notes that the form of these works is much freer. The style permit(s) an almost impulsive freedom in the number and treatment of ideas…. This apparent richness of melodic invention appealed to the Parisian public, but it does not promote cohesiveness. 49

The last movement of a two-movement or three-movement symphonie concertante is usually in Rondo form, which is a refrain alternating with episodes, one often in minor mode. 50 Levin notes that it was common practice for the solo instruments to play from the very beginning of the movement, participating in the opening orchestral exposition, doubling the melody. On occasion, the soloists play for the first sixteen measures or so; then rest until the beginning of the solo exposition. 51

The symphonie concertante genre provides the setting for the appearance of solo works for multiple clarinets during 1770-1850. In the 1770s, when the symphonie concertante genre was commencing, the clarinet was a relative newcomer to the woodwind family. The invention of the clarinet is often attributed to Johann Denner at the end of the seventeenth century. A few pre-cursors to the symphonie concertante for multiple clarinets exist. By 1725, Georg Philippe Telemann (1681-1767) had composed two concertos, both for two chalumeaux. 52 A chalumeau was a precursor to the clarinet,

48 Brook, *The Symphony*, xvi.
49 Levin, 101-102.
50 Ibid., 103.
51 Ibid.
having a clarinet-like mouthpiece and reed and a recorder-like body.\textsuperscript{53} The chalumeau fell out of use by the nineteenth century. The first known works to employ multiple clarinet soloists are Antonio Vivaldi’s (1678-1741) two concerti grossi in C-major, RV 559 and 560 for two oboes and two clarinets in C with strings and basso continuo.\textsuperscript{54}

A number of composers wrote *symphonies concertantes* for multiple clarinets. Appendix A contains a listing of over fifty of these works composed during the years 1770-1850. A pair of clarinets is the most typical solo configuration. Works for three, four and even seven clarinetists are also listed. Based on the date of composition, publication or performance, whichever is earliest for each work, the years 1790-1810 were the most prolific time of the genre. Appendices B and C contain listings of recent publications and sound recordings of these works. These recent editions and recordings may be a direct result of increased awareness of the genre thanks to the research efforts of Barry Brook, James Stoltie and others.

Composition of works for multiple clarinet soloists and accompaniment declines markedly after 1850. Amilcare Ponchielli (1834-1886), the Italian composer and conductor of opera and military band, wrote *Il Convegno: Divertimento per Due Clarinetti* with wind band accompaniment, first performed in 1868.\textsuperscript{55} A handful of pieces in the twentieth century have been published and some recorded, but the tradition

\textsuperscript{54} Rice, 96.
no longer flourishes as it had in the late eighteenth and early nineteenth centuries. A listing of these works is provided in Appendix D and includes varied numbers of clarinet soloists and accompaniments.

Eight works that are representative of the *symphonie concertante* composed in the years 1770-1850 for multiple clarinet soloists are analyzed here. Included are two early works by Carl Stamitz and François Devienne, three works in the early 1800s by Franz Krommer (two) and Franz Tausch and three late works in the 1820s-1840s, by Iwan Müller, Louis Schindelmeisser and Carl Baermann.
CHAPTER 3

KARL STAMITZ, KONZERT B-DUR FÜR ZWEI KLARINETTEN (1777)

Karl Stamitz (1745-1801) has the distinction of having composed the earliest known work in the symphonie concertante genre for multiple clarinets. Karl Stamitz was born in Mannheim, son of Johann the conductor of the famed Mannheim court orchestra. He received his early training from his father, though Johann died when Karl was eleven. His later teachers in composition and violin were Richter and Cannabich.\(^1\) Karl was second violinist in the Mannheim orchestra from 1762-1770, and would have had ample opportunity to hear Jacob Tausch, clarinetist in the orchestra from 1765 to 1777, playing the solos.\(^2\) Jacob Tausch is the father of Franz Tausch, who composed two Concertantes for two clarinets (see chapter six below for a study of Tausch and his second Concertante). By 1771, Stamitz was court composer and conductor for Duke Louis Noailles in Paris.\(^3\) While in Paris, he spent much time publishing music and performing

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frequently at the famous *Le Concert Spirituel* concert series.\(^4\) In 1777, he left Paris, and spent the next 17 years traveling as a virtuoso on viola and viola d’amore.\(^5\) In the mid-1790’s, he became Kapellmeister and teacher of music at the conservatory in Jena. He died there in November 1801 in considerable debt, such that his possessions had to be auctioned.\(^6\) No longer famous, he did not even warrant an obituary in the Leipzig *Allgemeine musikalische Zeitung*.\(^7\)

Karl Stamitz, impressively prolific in this genre, composed 38 *symphonies concertantes*, second in output only to Cambini. Stamitz also wrote 50 symphonies, more than 60 concertos, 11 for clarinet, and countless chamber works.\(^8\) Stamitz’s *Konzert B-dur für Zwei Klarinetten und Orchester* was published around 1777, towards the end of his time in Paris. It was during this time that Stamitz met clarinetist Joseph Beer (1744-1812). Stamitz was taken by Beer’s brilliance on the instrument. “Most of Stamitz’s solo concertos were written for (Beer).”\(^9\) It is documented that Beer performed a clarinet concerto by Stamitz at *Le Concert Spirituel* on December 24, 1771, and February 2, March 25, and May 28, 1772.\(^10\) A statement on the title page of the manuscript of Stamitz’ Concerto No. 11 for clarinet and orchestra leaves doubt as to whether Beer or Stamitz composed the work. Helmut Boese determined the work to be by Stamitz and

\(^5\) Newhille, 103.
\(^6\) Wolf, 270.
\(^7\) Newhille.
\(^8\) Wolf.
that the two collaborated on the thematic material.\textsuperscript{11} Beer was himself a composer, penning a number of concertos for clarinet, and according to Weston, composed three concertos for two clarinets that have never been located.\textsuperscript{12}

There is some question as to whether this piece was conceived by Stamitz originally as a concerto for two clarinets. Robert Titus, in his 1962 dissertation, states that the work is a concerto for clarinet and violin.\textsuperscript{13} Therefore, he does not include the work in his exhaustive study of clarinet solo works, including duo concertos written in the eighteenth century. Michael Jacob does not include mention of the work in his monograph on the clarinet concertos by Karl Stamitz.\textsuperscript{14} Perhaps the omission does not indicate an opinion that the work was not for two clarinets, but rather a decision to not include works for multiple soloists in his study. Later in his book, he discusses clarinet concertos by other eighteenth century composers. Jacob makes no mention of concertos for two clarinets, although he discusses the solo concerti of Hofmeister, Kn__ek, Tausch, and Wineberger, all composers known to have composed works in the genre of concerti for multiple soloists.

The original publication of the work provides proof that the work's original conception was indeed for two solo clarinets and orchestra. This \textit{Concerto} by Stamitz was published around 1777, according to Wolf.\textsuperscript{15} Walter Lebermann asserts that this work is No. 4 of a group of six clarinet concertos that were published in 1780 by Sieber

\textsuperscript{12} Weston, \textit{Clarinet...}, 31. She asserts that the first edition of the New Grove lists 3 concertos for 2 clarinets by Beer which have been lost. The most recent edition of the New Grove, however, does not list these 3 pieces, even as lost.
\textsuperscript{13} Titus, I:195.
in Paris. The title of that 1780 edition is: "[IV] Concerto / A Clarinette et Violon Principalles / Ou deux Clarinette deux Violons Alto et Basse / Deux Hautbois Deux Cors ad libitum / Composés par / C. Stamitz / Prix 4tt4s / A PARIS / Chêz le Sr. Sieber Musicien, rue St. Honoré à l'hôtel D'Aligre / Ancien Grand Conseil." Two copies of this edition exist, one in the Universitätsbibliothek, Münster, and a second in the Bibliothèque nationale, Paris. From the title of this edition, Lebermann asserts that the work was first conceived for two clarinetists as soloists. He bases this theory on the fact that the second solo part was noted for a B-flat instrument in the first edition, and transposed by the engraver for a C instrument without an intermediate publishers' or composer's proof...The revision based on the first edition convinced us perfectly that the alternative parts of the 2nd solo instrument shown in the title as well as the transposition were desired by the publisher for commercial reasons.

John Newhill agrees:

There is no doubt that the second solo part was originally intended for the clarinet—the highest note is C (just above the treble stave), and the part lies below the first clarinet part throughout.

No record of a contemporary performance of this work exists employing either suggested configuration of soloists. Given the evidence available, the conclusion is that this work must have been conceived by Stamitz for two clarinets and orchestra, and therefore is included in this study.

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15 Wolf.
17 Ibid.
18 Newhill, 109.
19 Lebermann
20 Newhill, 109.
The score for Stamitz’s *Konzert B-Dur* calls for two solo B-flat clarinets and orchestral accompaniment typical of the early Classical era: violin 1 and 2, viola, bass, and optional oboe 1 & 2 and horn 1 & 2 parts. The optional wind parts rarely have melodic material and only support the harmony in tutti sections.

The form of the work is typical of a Classical concerto. A three-movement work, fast-slow-fast, the first and third movements are both in B-flat major, and the slow movement is in the dominant, F major. The harmonic language is very simple. There are clearly demarcated sections between solos and tutti. The first movement is in sonata form. Each solo clarinet announced the first theme alone in turn beginning in measure 61. The soloists play together second theme at measure 89 in the dominant, F major. The following orchestral tutti section at measure 122 remains in the dominant. New thematic material is presented in the development section in measure 151 in F major. This section cadences in D-major. The following orchestral tutti returns to the dominant, F major. In the recapitulation which begins in measure 213, both the first and second themes are stated in the tonic. After a written-out cadenza, the orchestra plays the final 21-measures.

The second movement has a free form. Soloists and tutti sections alternate. The tonality modulates to the dominant, C major. The movement ends with a written-out cadenza and final orchestra statement. The third movement is in minuet-trio form. The minuet is in B-flat major, the trio is in the sub-dominant, E-flat major. The *traditional da capo* ending of a minuet is written out in 112-127 and abbreviated to sixteen measures.

The clarinet of Stamitz’ day was rather primitive. It is known that Joseph Beer, the clarinetist for whom this work may have been composed, played a clarinet that had
five keys. The main body of his clarinet was in three separate sections, allowing for the insertion of pièces de rechange to change the pitch of the instrument, and he played with the reed placed against his upper lip.²¹

The ranges of the solo clarinet parts are similar. Both parts contain lowest E3. The top note in the first part is altissimo E6, the second part goes up to clarion C6. Since all chromatic pitches between E4 and high C are included in this work, Beer must have been able to execute many chromatic pitches on a 5-keyed clarinet. Only the lowest chromatic notes, F#3, G#3, Bb3, C#4 and Eb4, are omitted. Stamitz does not often require either part to play in the chalumeau register. This may reflect the limitations of the instrument of the time. The clarinet of Stamitz’s time must have projected and responded better in the clarion register and perhaps with better intonation.

The solo parts are not technically difficult by modern standards. Most of the melodic material is in stepwise motion. The last movement, Tempo di minuetto, is the most technically challenging. The parts are equal in difficulty, although the few pitches in the altissimo may make the top part slightly more challenging. The first solo part is always the leader or principal voice, the first to present new thematic material, and the higher voice in the tessitura.

Stamitz typically treats the interaction between the solo parts in one of two ways. Most often, the two soloists are individuals, each playing extended passages of thematic material one after another. As an example, see in Figure 3.1, measures 62-98 of the two solo parts in their respective first entrances of the first movement. The first solo clarinet plays alone for the first twelve measures. Following a four-measure orchestral

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²¹ Weston, Clarinet..., 31.
interlude, the second clarinet enters in measure 77 with related material for the following ten measures. This soloistic display occurs extensively throughout both the first and second movements. In fact, the soloists only perform together in the second movement for a limited amount of material—fifteen measures and the cadenza.

The other interplay between the solo voices that occurs commonly throughout this work involves both parts performing the same material together at the interval of a third. In all cases, the first clarinet part was found to be the top voice. One example of this occurs in the first movement from measure 89, figure 3.1. The first two movements employ these two methods almost exclusively.

There are a few but not many moments in this piece where Stamitz is more creative with his use of counterpoint between the soloists. Figure 3.2 is an example of a brief four-measure fragment from the first movement. This is a short fugue at the octave. In a portion of the cadenza of the first movement, the two parts act in a rare moment as solo and accompaniment. The top solo voice has the melody, and the second part plays triplets beneath. The third movement theme is contrapuntally the most inventive in the

![Music notation]

Figure 3.2: I, 171-174, Clarinet 1 & 2 in B-flat
work. Figure 3.3 shows the first eight measures. Each part is moving independently both in rhythm and melody. The first part ascends a major second from the first to second measures, whereas the second part leaps a minor third. There is absence of parallel motion here. At measure 17, the soloists play an extended passage in octaves with each other. This leads to a clever passing of sextuplets between the two voices in measures 21-24.

![Music notation]

Figure 3.3: III, opening, 1-7, Clarinet 1 & 2 in B-flat

The third movement has some brief fugues. In measure 59, the second part begins a melody that the first part repeats in measure 61 up an octave, see in figure 3.4 below.

In measure 67, the same effect occurs, but reversed. The first part enters with a melody that the second part enters with two measures later down an octave. These moments are always brief, and typically followed by movement in parallel thirds.
Figure 3.4: III: 59-66, Clarinet 1 & 2 in B-flat

The 1968 edition by Walter Lebermann and 1969 edition by Gyorgy Balassy were consulted for this study. Walter Lebermann does not describe his editorial process, but does indicate the present edition has restored "the original version." The score contains some discrepancies in the key signatures of the solo parts in the final movement. The first sixteen measures are in C-major, which is apropos for a movement in B-flat major. Beginning in measure 17, the solo parts have an F-sharp added to the key signature, whereas the key signature in the accompaniment parts does not change. Every notated F for the next twenty measures in the solo parts has a sharp in front as an accidental. However when the first theme returns in measure 39, the F's should be natural to follow the pattern established in the beginning and to be in unison with the concert E-flats that are in the two violin parts. The trio section begins in F-major for the soloists, which is correct, given the accompaniment, but the B-flat in the key signature is omitted beginning in measure 72. The B-flat returns in measure 80, but is omitted from the second part.

22 Carl Stamitz, Konzert B-Dur für zwei Klarinett en und Orchester, ed. Walter Liebermann, (???: ???, 1968) and Karl Stamitz, Concerto No 4 per clarinetto e violino (o due clarinetti) soli e orchestra, Riedizione per Clarinetto, Violino e Pianoforte, ed. by György Balassa (Budapest: Editio Musica, 1969)

23 Lebermann.
beginning in measure 88. The opening theme material returns at the end in measure 112, and here again, the wrong key signature is shown. It should be C-major for the soloists.

György Balassa’s edition includes two second solo parts, one for violin and the other for B-flat clarinet. Balassa has not furnished any notes to the score, so it is not known what copy this edition is based on or what editorial process was used. The third movement of this edition differs from the Lebermann edition considerably. The solo parts are tacet for the entire Minuet portion of the movement. In measure 88 of the Lebermann edition, the second part descends to E3, which is lower than the range of a violin. In Balassa’s edition, both the second clarinet and violin parts have rests in that corresponding measure. The written-out cadenza at the end of both the first and second movements is similar to Lebermann’s edition.

There is much discrepancy between these two editions. An article Balassa authored in 1977 in Hungary on double clarinet concertos could suggest him as the expert. In his article, he discusses concertos for two clarinets composed by Cartellieri, Pichl, Hoffmeister and Krommer, stylistic features of the clarinet concerto repertory and the evolution of clarinet playing in the eighteenth century. The convincing rationale Lebermann gives for the original instrumentation and transposition of the second part for violin for commercial reasons, the rests in the corresponding parts in both of Balassa’s

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24 György Balassa, “Az elso becsi klasszikus iskola klarinetversenyei (1770-1810) I-II,” Magyar Zene, Hungary 18 no. 2 (Jun 1977): 134-83. In Hungarian. Information regarding the contents of the article is according to the abstract written by Tibor Tallian available through WorldCAT. The article is unavailable to this writer.
second parts when the notes are below the possible range of the violin and the omission of the solo parts in the Minuet are convincing arguments that Lebermann’s edition is more authoritative.
CHAPTER 4

FRANÇOIS DEVIENNE, SYMPHONIE CONCERTANTE, OP. 25 (1788)

The Frenchman, François Devienne (1759-1803), is an important composer in the genre of the wind symphonie concertante. “His compositions did much to raise the musical level of works written for wind instruments in France in the late 18th century.”

His compositions enjoyed great popularity among the public audiences and his concertantes typify in many ways the symphonie concertante tradition of Paris.

Devienne, born in Joinville, received his early music instruction from the organist Morizot, and while at Deux Ponts from his elder brother and his godfather, François Menuhin until 1778. The next record of Devienne is while he is last-chair bassoonist of the Paris Opéra for the 1779-1780 season, as listed in the Almanach des spectacles of 1780. He appeared regularly as composer or soloist at Le Concert Spirituel from 1780 to 1790. From 1785 to 1788, several of his works are performed in Paris, but he does not

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appear himself as soloist.\textsuperscript{4} He performed much less often as soloist in Paris after 1790, becoming principal bassoonist in the Théâtre de Monsieur (later changed to Théâtre de la rue Feydeau) from 1790 to 1801. From 1790, he was instructor of flute in Paris for L'École Gratuite de Musique de la Garde Nationale and later when the name changed to Conservatoire National de Musique in 1795. He was principal flautist at the Paris Opéra in 1801. Devienne died in Paris in 1803 of an illness that impaired his reason.\textsuperscript{5}

Devienne was quite prolific, composing over 385 works. His symphonie concertantes (seven, all for combinations of wind instruments), concertos (13 for flute, four for bassoon, two for horn) and operas (12, ten are opéras-comiques) are important contributions to the repertoire. He also composed many chamber works and in 1794 published a famous method for flute Nouvelle Méthode théorique et pratique pour la flûte.

All seven of his symphonies concertantes were composed between 1785 and 1800, during a time when this genre was extremely popular in Paris. Devienne’s compositions typify the symphonie concertante tradition, “keeping with the taste of the bourgeois audiences of the time—pleasant melodies, opportunities for soloistic display of virtuosity, (and) transparent orchestral sonorities.”\textsuperscript{6} His works were performed often and were well received, according to contemporary accounts.\textsuperscript{7} Through the research efforts of Constant Pierre, Barry Brook and William Montgomery, over forty performances of these symphonic works have been found between 1785 and 1824.\textsuperscript{8}

\textsuperscript{4} La France, xxviii.
\textsuperscript{5} Montgomery, NG, 267.
\textsuperscript{6} Brook, xl.
\textsuperscript{7} La France, ???
\textsuperscript{8} La France, xli.
The earliest record of a performance of *Symphonie Concertante*, Op. 25 is March 17, 1788 at *Le Concert Spirituel* by clarinet soloists Étienne Solère (1753-1817) and Hayendschink. The first performance may have been a few months earlier. Pamela Weston states that a performance of an un-named concerto at *Le Concert Spirituel* on December 24, 1787 was Devienne's *op. 25.* The December 25, 1787 issue of the *Mercure de France* states:

They loudly applauded the Sinfonic for 2 clarinets played by Solers[sic] and Hayentschinck[sic].

Solère and Hayendschink, were first and second clarinetists respectively in Louis XVI's court orchestra in Paris from 1785 to 1789. Solère studied with Beer, the clarinetist for whom Stamitz wrote many of his concertos (see above, Chapter 3). In the 1790s, Solère, like Devienne, taught in Paris at the National Guard and at the Conservatoire after it opened in 1795. Étienne Solère composed many works for clarinet, including two *symphonie concertantes* for 2 clarinets, around 1790.

The exact date of publication of Devienne's *Symphonie Concertante* is not known. Himie Voxman postulates that the work was not published until 1794. Albert La France, in comparing various contemporary accounts, concludes that it was probably first published by Sieber in 1789. The only known source today is a collection of parts

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9 Pierre, 337: According to the program of the 12/24/1787 concert, a new concerto for two clarinets was performed by Solère and Hayendschink, but no composer is listed. Weston, 124 asserts the performance was Devienne's *opus 25*, and La France, xliii, says it probably was Devienne's *opus 25*.


12 La France, xliii. According to LaFrance, the work does not appear in Sieber's catalog of 1788, but inclusion of the mention of "*de la musique de la chapelle du Roy*" on the title page of the score would make it not much later than October 1789. "In that month, a Parisian mob marched to Versailles and forced the royal family to return to Paris."
printed by Sieber now located in the Universitätsbibliothek in Münster. William Montgomery, in his dissertation on the life and works of Devienne, mentions an arrangement of this piece was done for two flutes by DuCreux.¹³

Devienne’s Symphonie Concertante, Op. 25 is composed for solo B-flat clarinets and an orchestral accompaniment of violin 1 and 2, viola, bass, two oboes and two horns. Regarding the accompaniment, LaFrance notes, “Devienne’s use of the oboes and horns is limited to reinforcement in the important tutti sections...his writing for strings is varied and frequently effective.”¹⁴ The oboes have one solo phrase during a tutti section, and it is doubled at the octave in the violins. The horn parts, in E-flat, are simple. The first horn part has only three different written pitches, D5, E5 and G5, the second horn has a few more notes to play: E4, G4, C5, D5 and E5.¹⁵

The form of his work is in keeping with the tradition of the Parisian symphonie concertante genre. The work has two fast movements, with the absence of a slow movement. The first movement, in cut time, is in B-flat major. This movement is in a “modified concerto form, including the appearance of the second theme in the dominant in the orchestral exposition.”¹⁶ The cadenza at the end has alternating slow and fast sections and is not based on any first movement themes. The seven-measure coda that follows is a “literal transposition” of the coda from the first movement of his Symphonie Concertante for oboe or clarinet and bassoon.¹⁷ The second movement of this work, also

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¹³ Montgomery, The Life..., 402. According to the author, this information is from Gerber, but the parts have never surfaced.
¹⁴ La France, xlvii.
¹⁵ Montgomery, The Life..., 400-401.
¹⁶ Ibid.
¹⁷ Montgomery, The Life..., 407.
in B-flat major, is marked “Allegretto” and is in the form of a Rondo. The movement has contrasting sections in the dominant and relative minor and concludes with a short coda.

The ranges of the solo parts are very similar. Both parts go down to E3. The first part has E6 for its highest pitch, and the second part has D6 for its highest. The writing exploits mostly the clarion register throughout, but Devienne uses the full range of the instrument more than Stamitz. The technical virtuosity required here by the soloists is much greater than in the earlier work by Stamitz. There are extended sections of sixteenth notes. Devienne uses much less scalar and step-wise motion than Stamitz, with occasional broken chords. The sextuplets and thirty-seconds of the second movement are considerably more challenging than the sixteenths of Stamitz. Figure 4.1 shows some of the most technically challenging material written by Devienne for the clarinetist. It is from the Rondo movement, measures 84 to 88 from the first solo clarinet part and measures 200-204 from the second solo clarinet part.

The solo parts are equal in difficulty. Devienne often repeats sections of material and exchanges the parts between the clarinet soloists. An extended passage of sixteenths in the first clarinet part beginning at measures 131-140 is an exact repetition of the material in the second clarinet part in measures 114-123. Similarly, the material in measures 275-290 of the first and second clarinet parts is repeated in measures 295-310, only the parts are reversed. The minor section in the Rondo movement begins at measure 117 with melody in the first clarinet and an accompaniment figure of thirty-second notes in the second part. At measure 129, the two parts are again reversed; the melody is only slightly altered. See in figure 4.2 below measures 117-121 and 129-133. In the melody
Figure 4.1: III, 84-88, Clarinet 1 in B-flat; 200-204, Clarinet 2 in B-flat

Figure 4.2: III, 117-120; 129-132, Clarinet 1 & 2 in B-flat
Figure 4.3: III, Rondo theme, 1-16, Clarinet 1 & 2 in B-flat
the second time, the second measure rhythm has been slightly altered. A5 has been lengthened and the C6 and A5 sixteenths from measure 118 are now thirty-second notes.

The interplay of the solo voices is inventive. Movement in parallel thirds does occur, as in the opening theme of the Rondo, measures 1-16, Figure 4.3 above, but more inventively and less frequently than in Stamitz’s composition. For instance, in measures 5-6 and 13-14, the exchange of sixteenth notes is refreshing and gives contrast. This type of figure also occurs a few times in the first movement. One instance of this is in measures 320-323, shown in figure 4.4 below. In measure 320, the soloists begin on unison C5. The first part holds C5 while the second part leaps down to E4, parallel sixths occur as both ascend up in sixteenths. Beginning on the third beat, the two parts alternate sixteenths and quarter notes, much like the example in Figure 4.3 from the third movement. In the first movement, the four sixteenths-quarter note motive is descending melodic thirds, with a lower neighbor in both parts in a stepwise fashion over the six beats.

![Figure 4.4: I, 320-323, Clarinet 1 & 2 in B-flat](image-url)
There are a few other examples of counterpoint between the solo voices in Devienne's composition. In the first movement, a moment of suspensions occurs at measures 201-202. Figure 4.5 below shows measures 200-208 of the first movement. What happens next is a brief fugue-like moment in measures 205-208. The rhythms are similar between the solo voices, but the melodic contour has changed. The second part enters in measure 206 with the same melody, but at perfect fifth higher. The melody in the second part then descends in eighth notes, whereas the first part had leaped a minor sixth to C6 before descending. Likewise, measures 275-285 from the first movement as shown below in figure 4.6. This same figure is repeated in 295-305.

![Figure 4.5: I, 200-208, Clarinet 1 & 2 in B-flat]
Devienne’s writing in the cadenza at the end of the first movement is noteworthy. Figure 4.6 above shows the entire cadenza, measures 333-351. In the opening measures 333-336, the two parts have independent parts. At the Allegro, the music in measures 337-338 and 339-340 are related, but the roles have been reversed. A fugue occurs in the Lent section at measure 341. Second clarinet enters two beats later, a perfect fifth lower. In the last Lent section of the cadenza, at measure 349, Devienne exploits the available extremes of range. The more than two-octave difference between the two parts would seem quite striking and virtuosic in Devienne’s day. Another example where Devienne showcases the wide range of the clarinet is in measure 117 of the last movement, shown above in Figure 4.2. There is a difference of two octaves between the solo parts here. This work predates the clarinet concerto of Mozart by only a few years. Mozart exploits the wide range capabilities of the instrument much more.

One edition consulted for this study was prepared by Himie Voxman.\textsuperscript{18} He does not advise us of the process he used when editing the work, but all of his additions or changes have been notated as such in the score which includes the piano-reduction done by Block. Any added articulations are either in dashed marks, or indicated with parentheses. Performers should be aware that these notations are only in the score. Looking at the solo parts, it cannot be discerned which markings were in the original parts, and which were Voxman’s additions. The articulations on the sixteenths are open to the soloists’ interpretation. In terms of consistency, one questionable placement of a dynamic change is questioned. Figure 4.7 contains the two solo parts in measures 313-

316 from the first movement. In measure 313 the piano dynamic is indicated on beat three in the second solo part and beat four of the first solo part. Two measures later, piano is indicated together on beat three. Therefore, the piano should be on beat three of both parts in measure 313. The same inconsistency is also in measures 320-323, shown in Figure 4.4 above on page 36. The piano should be in both parts on beat three of measure 320. Voxman directs the soloists to play along in portions of tutti sections when performing the work with piano accompaniment. A common practice of the symphonie concertante genre was for the soloists to play along on the tuttis in a concerto performance. Montgomery reports that rests are in the original solo parts, with no orchestra cues, and therefore, soloists would not be expected to play during orchestral tuttis.\textsuperscript{19} He does make one exception, however. The opening tutti phrase is scored for first and second violin only. The notes of the first phrase from the first violin part are printed in both original clarinet parts in unison. In the tutti passages of the edition by Voxman, the solo parts play the first violin part in unison.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image.png}
\caption{Figure 4.7: I, 313-316, Clarinet 1 & 2 in B-flat}
\end{figure}

\textsuperscript{19} Montgomery, The Life..., 400.
The other score consulted was published in *The Symphony: 1720-1840 series* edited by Barry S. Brook. R. Allen Lott edited this full orchestra score and gives details as to his process. His score is based on a contemporary print done by Sieber in Paris which is currently in Münster at the Universitätsbibliothek. Lott has omitted the designations of tutti and solo in the score as well as the cue notes for the soloists. All editorial additions have been enclosed in brackets. Lott offers different suggestions for articulations. This edition should be consulted when preparing the work for performance.

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CHAPTER 5

FRANZ KROMMER, *CONCERTO FOR TWO CLARINETS, OP. 35 (1802)*

Franz Krommer (1759-1831) wrote a number of works for clarinet. Contemporary accounts reveal that his works were all well-liked and immensely popular among clarinetists and audiences alike.\(^1\) There is some confusion regarding his name. His real name, according to Oskar Kroll, was František Kramář and he is occasionally referred to as Kramar-Krommer.\(^2\) He was born in Kamenice. While in his mid-teens, Krommer was taught violin and organ by his uncle in Turan.\(^3\) He was temporary organist there in 1777. He held many different posts in the coming years, including in 1786, First Violinist in the orchestra of Count Styrum in Hungary, and was promoted to Director of Music there within two years.\(^4\) In 1790, Krommer became the Kappelmeister of Pécs Cathedral, also in Hungary. Krommer was appointed Kapellmeister and court composer for Count Karolyi in 1793.\(^5\) Shortly thereafter, he returned to Vienna as leader of the

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\(^5\) Wessely, 924.
orchestra of Prince Grassalkovich de Gyrak.6 After the Prince died in 1795, Krommer remained in Vienna teaching violin.7 He was appointed Kapellmeister to Duke Ignaz Fuchs in 1798.8 He applied unsuccessfully for the position as violinist in the Vienna Hofkapelle (the Imperial Court Orchestra). After 1810, he was appointed Ballett-Kapellmeister of the Vienna Hoftheater, and in 1815 received the appointment of Kammertürhüter.9 His duties required him to travel with Emperor Franz I throughout Europe, visiting Paris, Padua, Verona, Milan and Venice between 1815-1816. In 1818, he succeeded Leopold Kozeluch as “the last official director of chamber music and court composer to the Habsburg emperors.”10 Fétis describes Krommer: “a good, simple man, of a cheerful temperament and an ungrudging benevolence, (he) portrays himself in his music....”11 He died in 1831 in Vienna “due to the negligence or ignorance of the doctors.”12

Krommer was as successful as he was prolific as a composer. Gerber described his music as “full of spontaneous ideas, wit, fire, new harmonic devices and striking modulations of such interest as to captivate the listener.”13 He wrote over 300 works, many of which were published in reprints and arrangements by American, Danish, Dutch, French, English, German, and Italian publishers.14 He received honorary membership in

7 Dechant.
8 Wessely.
9 ibid.
10 Wessely.
12 Dechant
13 Dechant
14 Wessely.
the Istituto Filarmonico in Venice, the Philharmonic Society in Ljubljana, the 
Musikverein in Innsbruck and the conservatories in Paris (1815), Milan (1818) and 
Vienna (1826).\textsuperscript{15} His compositions were popular among noted clarinetists of his time, 
like Bernhard Crusell, Friedrich Wilhelm Tausch (Franz Tausch's son), Simon Hermstedt 
and Wilhelm Barth.\textsuperscript{16} All were said to have included works by Krommer in their 
repertoire. Krommer wrote in many different musical genres, composing nine 
symphonies, 21 concerti, many chamber works including string quartets, harmoniemusik, 
and dances and marches for brass band. "The present view...places his solo concertos 
for wind instruments as his most individual accomplishments."\textsuperscript{17} Krommer composed 
three solo concertos for clarinet, \textit{op. 36, op. 52} and \textit{op. 86}, and two double concertos for 
two clarinets, \textit{op. 35} and \textit{op. 91}. 

Pamela Weston states that Krommer's concertos for two clarinets were 
"extraordinarily popular" during his lifetime.\textsuperscript{18} She references at least twenty 
performances of his double concertos over a 30-year period, though she is not always 
able to specify which, \textit{op. 35} or \textit{op. 91}, was presented. Krommer's \textit{Concerto for Two 
Clarinets, opus 35}, probably was published by Offenbach in 1802.\textsuperscript{19} Robert Titus, in his 
dissertation, postulates that Krommer composed this piece shortly after 1800.\textsuperscript{20} Dechant, 
in his note to the edition he prepared, states that it is difficult to establish a chronology for 
Krommer's works since though many of them were published around 1800, they contain

\textsuperscript{15} Wessely. 
\textsuperscript{16} Pamela Weston, \textit{More... and Pamela Weston, Clarinet Virtuosi of the Past} (London: Robert Hale, 1971). 
\textsuperscript{17} Wessley. 
\textsuperscript{18} Weston, \textit{More Clarinet...}, 17. 
\textsuperscript{19} Wessley. 
\textsuperscript{20} Robert A. Titus, "The Solo Music for the Clarinet in the Eighteenth Century" (Ph.D. diss., State 
University of Iowa, 1962), il-471.
uneven style traits, suggesting some may have been composed earlier. Since the first documented performance of op. 35 does not appear until 1804, most likely the work was composed shortly before that. In 1804, four different performances of it were found. No date is given for the performance presented by Friedrich August Bliesener (1780-1841) and Georg Rinhardt, (1789-?), both recent students of Franz Tausch at the time, and living in Berlin. Franz Tausch composed two concertantes for two clarinets, one of which will be discussed in the next chapter. The Krause brothers Johann Gottlieb (1777-?) and Karl Joseph (1775-1838) presented two performances of the work in Breslau. One of the concerts was said to have

caused a furore. Johann's tone was said to be cutting, though at the same time not coarse. His brother's tone was gentle, as was his character, and his rubato was exceptionally telling. Their ensemble was said to be very fine.21

Another performance of op. 35 occurred on December 23, 1804, by Wilhelm Barth and Gottlob Maurer (1763-1813), both clarinetists at the time in the Leipzig Gewandhaus Orchestra. Barth was known for being a good teacher and he was said to have been one of the first to play the Mozart Concerto.22 Maurer was the official town musician of Leipzig until his death in 1813, after which, Barth succeeded him in that position. At one time, either opus 35 or opus 91 was wrongly attributed to Crusell, who had arranged one of the works with band accompaniment.23

Krommer's Concerto for Two Clarinets, opus 35 is scored for two clarinets in B-flat and an orchestra consisting of: one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings. The wind section has increased in size as compared to the

21 Weston, 147.
22 Weston, 40.
works of Stamitz and Devienne. According to Dechant, in the contemporary Paris edition he observed that the lowest string part is designated “Basso e Violoncello.” He notes that the score does not specify how the double basses are to be used during accompaniment sections.

This piece is a three movement work, in the typical Classical Concerto format, fast-slow-fast. The first movement, an Allegro in 4/4, is in E-flat major, sonata form. The first theme is thirty-four measures, and it is almost exactly repeated in the recapitulation. The second theme is in the dominant, but is in E-flat major in the recapitulation. The development section is in the dominant key of B-flat major, and progresses to C minor, the relative minor of E-flat major.

The second movement is an Adagio in 3/4 in ternary form, ABA\(^1\). It begins in C minor, the middle section has a lot of harmonic movement, through key areas of the relative major, E-flat, through E-flat minor, and G major, the dominant of the key of the movement. The return of the A material at measure 61 is in C major.

The last movement is in Rondo form in 6/8, in the key of E-flat major. Figure 5.1 below shows the full statement of the Rondo theme in both solo parts, measures 1-29. The theme begins with an eight-measure period made up of two nearly identical four-bar phrases. The first ends on the dominant, the second returns to the tonic. The middle section is 14 measures of contrasting material still in the tonic, leading to a return of the original eight-measure melody. Each time the Rondo theme returns, Krommer

Figure 5.1: III. Rondo theme, 1-29, Clarinet 1 & 2 in B-flat
treats it differently. For instance, Krommer cleverly delays the second appearance of the Rondo material by four measures, disguising the theme when it returns in measure 90.

The first solo part has a range from E3 to F6. The second part, unusual in its higher notes, is from E3 to G6. Although the extremes of low and high ranges are exploited, most of the principal melodic material appears exclusively in the clarion register. For example, except in measures 28 and 35 of the first clarinet part in the slow movement, all notes fall between clarion C5 and altissimo D6.

![Figure 5.2: 1, 70-77, Clarinet I in B-flat](image)

Clarinetists of Krommer’s time were developing more technical prowess, for the music is more challenging and requires more virtuosity than Stamitz and Devienne. Krommer demands much more agility from the soloists, as evidenced by the wide leaps appear in both solo parts. The largest melodic leap in Devienne’s *Concertante* was an octave. In Figure 5.2 above, measures 70-77 of the first clarinet part are shown. In
measure 70, there is a leap of a major thirteenth. In measures 74-75, the line drops a perfect eleventh and measures 76-77, Krommer writes a melodic leap of a major ninth. The first solo clarinet part in measures 125-126 of the first movement leaps down two octaves plus a minor third, from Eb6 to C4. In that same movement in measure 198, the first solo part leaps up two octaves plus a perfect fifth from F3 to C6.

Figure 5.3 below shows the solo clarinet parts in the third movement in measure 67. This part requires great agility on the part of the soloists. It should be noted that the second part, is not as virtuosic in regards to wide melodic leaps, but it does have a few other passages requiring leaps. A passage in the third movement, Figure 5.4, beginning in measure 193, requires the clarinetist to execute very quick register changes. Robert Titus agrees that Krommer’s double concerto is more technically demanding than its predecessors, but remarks that the “striving for technical brilliance…has resulted in a lessening of its musical merit.”

Figure 5.3: III, 67, Clarinet I & II in B-flat

25 Titus, II, 475.
Figure 5.4: III, 192-195, Clarinet 2 in B-flat

Figure 5.5: I, 46-54, Clarinet 1 & 2 in B-flat

As seen in Devienne and Stamitz, the intervallic relationship of a third between the solo voices is an important compositional tool. The opening theme of the first movement, beginning in measure 46 of the solo clarinet parts, is shown above in Figure.
5.5. There are parallel thirds between the solo voices, with slight deviations in the second solo part in measure 49 and measure 53. The sixteenths in the first and second solo parts in measures 61-62 are in thirds. The same thing occurs in the recap when this material is repeated. Parallel thirds also occur in the third movement. For example, Figure 5.6 shows an extended passage of parallel thirds in measures 68-79.

Figure 5.6: III, 68-79, Clarinet 1 & 2 in B-flat
When the Rondo theme returns in measure 168, Krommer varies the instrumentation, but includes the interval of the third again. Measures 168-172 are shown in Figure 5.7, including the piano reduction of the accompaniment. Instead of the second part answering the first part as in the beginning of the movement (Figure 5.1 on page 47 above), the second part plays in parallel thirds below the first solo part, and the orchestra tutti plays the material previously covered by the second solo part.

Figure 5.7: III, 164-173, Clarinet 1 & 2 in B-flat and accompaniment (piano reduction)
Another interval that Krommer employs is the parallel octave. These moments never occur over long stretches of material as seen above with the thirds, but there are a few measures when the two parts are required to perform with the purest intonation and blend, probably no small feat in the nineteenth century. Parallel octaves pervade the composition in the final coda section of the third movement beginning in measure 215. Finally, one incidence of a two-octave interval between the first and second parts happens in measure 44 of the third movement.

There are a few occasions when the second solo part takes a more prominent role and is higher in the tessitura, particularly at important cadence points, which is a unique feature not seen before in Stamitz and Devienne. One example of this occurs at the major cadence point of the development section in the first movement, measures 211-219, as seen in Figure 5.8 below. Here, the second part has the principal role.

Figure 5.8: I, 211-219, Clarinet 1 & 2 in B-flat
In the third movement, a venture up to high G₆ in the second part also provides an opportunity for the second part to be the principal voice. See Figure 5.9, measures 80-86 of the solo parts below. Here is a rare occasion where the second part is a third above the first part, and when the parts separate after the third eighth note of measure 84, the second part soars to the high G₆ over two and a half octaves above the first part.

Figure 5.9: III, 80-86, Clarinet 1 & 2 in B-flat

Unlike the double concertos by Stamitz and Devieane, extended solo passages are infrequent. The important element here is the way in which the two voices interact when they repeat material but exchange roles, often with some variation. Figure 5.10 below shows one such example from the first movement, measures 111-117. In measure 111, eighth notes are in the first part above the sixteenth notes in the second part. Later, in
Figure 5.10: I, 111-117, Clarinet 1 & 2 in B-flat

measure 115, the roles are reversed. Comparing the melody in the first part beginning in 111 with the second part in 115, there is slight variation in 115 and 116 with the slur up to C6. In measure 117, Krommer varies the original eighth note stepwise three-note motive in the first part at measure 113 by making the rhythm into sixteenths, and adding passing tones of thirds.

In the development Krommer again repeats similar material, reversing the parts and modifying the repetition a bit. In Figure 5.11 below, the repetition is more obscured. Measures 177-182 resemble measures 185-190. The descending figure in the second part
descending figure in the second part at 179 never changes. However, in measure 185 of the second party, the melody is more embellished than in measure 177 of the first part.

Figure 5.11: I, 177-182; 185-190, Clarinet I & 2 in B-flat

Figure 5.12: II, 12-16; 20-24, Clarinet I & II in B-flat
In the second movement, the principal thematic material is presented in measure eleven of the solo parts. The first part holds long dotted half notes while the second part provides the harmonic and melodic interest with descending eighth notes. At measure 21, the two parts reverse roles. Figure 5.12 above shows measures 12-16 and measures 20-24 from the second movement. Measures 12 and 20 are quite different, but the remainder of the passage is almost a perfect reversal of roles for the two voices.

In the third movement, the first eight measures of the Rondo is repeated with the parts reversed beginning in measure 22, Figure 5.1 on page 47. Measure 25 is different from the opening passage, measure 4. This twist leads to a clever variation of the theme in measures 26-28. Here, the original melody of three eighth notes rising in step-wise fashion now have chromatic passing tones added, and the rhythm has been altered.

Figure 5.13: III, 147-153, Clarinet 1 & 2 in B-flat
Krommer’s use of counterpoint between the solo parts is interesting. In Stamitz and Devienne, when the solo parts are rhythmically similar, the melodic contour is almost always the same in both lines. Krommer is the first of those composers studied here to use contrary motion, where the rise and fall of the line is mirrored between the two parts. This happens quite frequently in both of the outer movements. One example of this occurs in measures 147-153 of the last movement shown above in Figure 5.13.

Occasionally, Krommer creates suspensions across the bar-lines between the solo voices. One instance is in measures 35-37 of the third movement, Figure 5.14 below. Here, the tie across the bar line in the first part creates a dissonance on the downbeats of 36 and 37.

Figure 5.14: III, 35-37, Clarinet I & II in B-flat and accompaniment (piano reduction)
When this occurs again in measure 103, the roles are reversed, and the part previously in
the bottom is now in the first part, and up an octave. At measure 206, the roles reverse
back and the music is the same as the passage from measure 35.

Two current editions were consulted for this study. Hermann Dechant published
one edition in 1970. Dechant includes in his notes to the score information on the
composer and the work. In addition, he includes the system he used in editing the work,
and a list of notes he changed during the process including those in the orchestra parts.
Dechant notes that his edition is probably based on a contemporary Paris edition. He did
not add any phrasing that is not in the original edition. Where any phrasing changes have
been made, dots or brackets are employed. In places where there are no articulations
suggested, it is expected that soloists today will add their own according to choice. If the
articulations in the music are indeed Krommer’s, then he was more particular about these
matters than Devienne or Stamitz. Dechant offers alternative note options in the last
movement to avoid “jarring cross-relations”. In the fourth measure, the second part
would give a dissonance during the last eighth note of the measure if the original part
were used. The editor also suggests replacing the first note of the measure in the second
part at measure 55 and the first part at 63 to avoid an interval of a diminished octave
between the two voices. The solo parts have material designated as “Solo” or “Tutti”.
Occasionally, the designation of “Tutti” is missing. For example, in the last movement,
“Solo” is designated in measure 215, and again in measure 219, but no “Tutti” is
designated anywhere between those two. Presumably, the second half of measure 217,

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Rara, 1970).
through 218 should be “Tutti”. The same figure occurs in 221 and should be “Tutti” as well. A few other miscellaneous errors or omissions were found. In the score, the wrong key signature occurs in the fourth system of page five, beginning at measure 19 in the second clarinet part. The repeat designated in the score of measure 44 in the first movement is written out in the solo parts.

The other edition consulted was published in 1989. The work has been revised and edited by Jacques Lancelot, with piano reduction by Philippe Rougeron. Unfortunately, there are no notes to the score to indicate the editorial process involved here. Lancelot makes some but not all of the same note changes and corrections that Dechant makes. He does not differentiate between his additions and the original composer’s markings. Many dynamics and articulations have been added in this edition. For example, comparing measures 61 to 66 of the first movement in both editions shows quite a difference in articulation markings. Performers may want to consider consulting this edition for interpretative ideas on dynamics, phrasing and articulations, but certainly with the awareness that these are editor’s suggestions and not of Krommer’s hand.

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27 Dechant.
CHAPTER 6

FRANZ TAUSCH, CONCERTANTE NO. 2, OP. 26 IN B-FLAT MAJOR (1805)

Franz Tausch (1762-1817) was the son of Jacob Tausch, the clarinetist Stamitz would have heard in his early years playing second violin in the Mannheim court orchestra. Born in Heidelberg, Franz Tausch moved with his family at age three to Mannheim after prince Karl Theodor heard his father’s clarinet playing and requested he join the Mannheim court orchestra.1 Franz studied clarinet with his father from age six, played a solo before the court at age eight, and became a junior member of the Mannheim orchestra soon after. In fact, Mozart may have been referring to the Tausch father/son pair, when upon hearing the Mannheim orchestra, he exclaimed to his father in a letter on December 3, 1778:

Oh, if only we also had clarinets!—you cannot imagine the beautiful effect of a symphony with flutes, oboes and clarinets.2

When Prince Karl Theodor had to move to Munich in 1777, the Tausch’s went as well. During his time in Munich, Franz was busy touring and concertizing throughout Austria

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and Germany. In 1789, he was invited to Berlin to join the Dowager Queen of Prussia’s private band. In 1791, the King of Prussia requested Tausch to play in his orchestra at Berlin in Beer’s absence. Beer was the clarinetist for whom Stamitz wrote his many clarinet concertos, as discussed in chapter three. In 1797, Beer and Tausch played side by side in Berlin and also played together at a concert in 1802. Tausch joined the court orchestra at Berlin as a permanent member in 1797 and remained there until his death. It was in Berlin in 1805 that he founded the Conservatorium der Blasinstrumente, a school which “provided basis for excellent standard of German wind-playing in the nineteenth century.”

Franz Tausch is often referred to as the founder of the German school of clarinet playing because of his fine reputation as teacher and player. Heinrich Baermann and Bernhard Crusell were among Tausch’s clarinet pupils.

Tausch enjoyed much success as a performer, his playing had a sweetness of tone quality unheard before his time. Gerber describes Tausch’s playing:

“In 1793 I had the opportunity of hearing one of Herr Tausch’s favourite quartets with variations at a concert in Paris. What variety in the tonal modifications of his instrument! At one moment it was the soft whispering of the leaves moved by the gentle breath of the zephyrs, at the next moment his instrument raised itself in rolling and brilliant broken passages above all other instruments in which the most dulcet melodies alternate with each other.”

Gerber also compares Tausch’s playing to that of Anton Stadler, the famous clarinetist for whom Mozart wrote many works. Gerber wrote:

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3 Nnewill, foreword...
And yet, it is the truth that when in 1792 he (Stadler) was heard in Berlin, discriminating and impartial listeners asserted that “he does not have the pleasing soft, smooth tone and tasteful execution by which Herr Tausch usually charms his hearers.”

His obituary in the March 19, 1817 issue of Allgemeine Musikalische Zeitung reads Franz Tausch “acquired a rare perfection on this instrument and won over the whole audience by his seductive, gentle tone and tasteful execution.”

The Australian clarinetist Peter Clinch has done a great deal of research on Tausch and his compositions. Writing in 1974, he found it surprising that “some of his compositions have not been made available to today’s clarinetists through modern publications, or that a detailed study of his life and works has not been made before this time.” Clinch found that players in the French clarinet school who were contemporaries of Tausch (Beer, Yost and Lefèvre) have been much more successfully published and performed in modern times. He cited three reasons. First, French clarinetists, like Lefèvre, published pedagogical methods that have gained historical significance in this past century. A second reason is that the difficulty of Tausch’s works has discouraged regular performances. Lastly, the clarinet music of Mozart, Weber and Spohr “overshadowed all other German music in the genre during that period.”

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6 Michael Freyhan, notes to Franz Wilhelm Tausch and Franz Zaber Süssmayr, Double Clarinet Concertos opp. 26, 27, and Concerto Movement in D Thea King and Nicholas Bucknall, clarinets, English Chamber Orchestra, Leopold Hager, Hyperion CDA66504, 2.
7 Clinch, 22
8 Clinch, 18.
Franz Tausch wrote many works for clarinet, including six concertos (two for two clarinets), other solo works now lost, and duos and ensembles for various wind instruments. Oskar Kroll notes, Tausch's concertos:

are brilliant pieces of composition, full of daring passages and leaps and it is extremely surprising that contemporary clarinettists were able to master them on their technically not as yet very highly developed instruments....Technically Tausch made greater demands even than Weber and Spohr in their later concertos.  

Franz Tausch and his son, Friedrich Wilhelm (1790-1845), premiered Concertante No. 2, Op. 26 in 1805. His son would become an exceptional clarinetist and teacher, and after Franz's death, would succeed him in both the orchestra and at the Conservatoire. Robert Titus, in his dissertation, states that the father and son pair performed a series of duo-clarinet concertos from 1803 to 1812. It appears Tausch's concertantes were popular, as the father/son pair did several performances of the work. Pamela Weston reports that there were nine performances of Tausch's concertantes by various soloists between 1805 and 1825, which marks quite a successful run. Weston does not stipulate which work was performed, however.

Concertante No. 2 was not published during Tausch's lifetime. Tausch's widow published the work in 1818, dedicating it to Fredereich Willhelm III. Copies are in Österreichische Nationalbibliothek, Vienna, in Klostermusikbibliothek, Einsiedeln and in Institut für Musikforschung, Berlin. A copy in Königliche Bibliothek, Berlin was

9 There is some dispute as to the number of concertos for clarinet Tausch wrote, Pamela Weston, 253 reports two, some report 2, Clinch, 17-31 speaks to a third and fourth concerto.
10 Kroll, 57.
11 Titus, II, 445 quotes from Helmut Boese, Die Klarinette als Soloinstrumente in der Musik der Mannheimer Schule (Dresden: M. Dittert & Co., 1940), 66, as translated by Frederick B. Crane.
12 Weston, More Clarinet..., 253.
destroyed during WWII. Contemporary reports of performances were favorable, although in Allgemeine musikalische Zeitung it was reported that op. 26 "was spoiled by unplayable high notes." The same writer did note that the work was a "beautiful concerto" and that Tausch "obviously had little difficulty in playing it."  

Tausch’s Concertante No. 2, op. 26 is for two solo B-flat clarinets and orchestra. The orchestra, according to John Newhill, is comprised of two flutes, two bassoons, two horns, two trumpets, two trombones, timpani and strings. Thea King and Nicholas Bucknall’s recording of this piece does not include trombones, however.

The form of Tausch’s Concertante No. 2, op. 26 is three movements, fast-slow-fast. The harmonic language is more interesting here than in Stamitz, Devienne or Krommer. Tausch uses secondary dominants and diminished sevenths, often in second inversion, to create a more diverse harmonic palate.

The first movement begins with a slow nine-measure orchestral introduction, marked "Grave", followed by an Allegro. Both sections are in B-flat major. The clarinets announce the first theme in the Allegro after a 38-measure orchestra tutti. After the 20-measure orchestral tutti, the second theme is heard at measure 171 in the first clarinet part, in the dominant, F major.

The second movement is just 32 measures, an Adagio in 3/4 in E-flat major. The instrumentation is interesting. After an eight-measure introduction by the orchestra, the remainder of the movement has a unique instrumentation for four players only, the two

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13 Newhill, "The Contribution...", 115.
14 "Ueber die Klarinette", AMZ (Leipzig, 1808), No. 25, p. 286 as translated/quoted in Clinch, 22.
15 Newhill, "The Contribution...", 115. A current edition of the full score is not available.
16 Freyhan, 3.
Figure 6.1: II, 1-4, piano reduction; 9-13, Clarinet 1 & 2 in B-flat and accompaniment
(piano reduction)

clarinet soloists, one horn and one bassoon. Peter Clinch determined during his research
that this movement is from another of Tausch’s works, number twelve of his thirteen
quartets for two clarinets, horn and bassoon, op. 22. The solo parts of this movement
are much less rhythmically interesting. The clarinet parts seem to take a supportive role
to the bassoon and horn. Comparing the first measures of the opening with those of the
quartet at measure nine, the half-step interval in the opening motive is present at measure
nine, but Tausch has employed rhythmic elongation here. Figure 6.1 above shows the
reduction of the orchestral tutti in measures 1-4, and the solo parts with accompaniment in measures 9-13. The ascending half-steps in the melody in the first measure, beat 3, and in the second measure, beats 2-3 are present in the solo section starting in measure 10, but the rhythm is slower. In measure 10 above, melodic ascending half steps are in the accompaniment. The second clarinet echoes the same motive in measure 11.

The last movement, a Rondo, is a 4/4 Allegro moderato in B-flat major. This Rondo is not in traditional form, however. Tausch employs ornamentation, rhythmic diminution and chromatic alteration in each return of the A theme. The result is a Rondo in Theme and Variations form.

The range of the first solo part is E3 to G6. The second part is similar, but only approaches E6. There is an unprecedented use of altissimo in Tausch’s *Concertante No. 2*. The first measures of the opening theme in the first clarinet part (Figure 6.2 below, measures 48-52) rises to G6. Tausch, like Stamitz and Devienne, keeps most of the thematic material in the clarion register, but he does, like Krommer, delve into the outer reaches of the altissimo and lower chalumeau registers more than in those earlier works.

Peter Clinch has deduced that Tausch was performing on a five-keyed boxwood instrument, due to the avoidance of the note C#4 in his piece. Lefèvre, in France, produced a sixth key in 1796 which could produce C#4/G#5, but this “seemed destined not to be used by (Tausch).” Without the sixth key, C#4 would have been difficult to produce in tune. In this work, only one C#4 was observed, occurring in the second clarinet part in measure 200 of the third movement, in sixteenth notes. Clinch proposes

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17 Newhill, foreword...
18 Clinch, 23.
that Franz Tausch’s son, Friedrich “may have been influenced to use some of the technical modifications introduced by men such as Müller, thus making the C#(4) easier to produce.”¹⁹ He also notes that Tausch did not write for any other clarinet than the B-flat.

Clinch states that Tausch was one of the first clarinettists to turn the mouthpiece so the reed was placed on the bottom lip. Tausch received constant admiration for his tone and masterful delivery with his new embouchure.²⁰ Playing with the reed on the bottom allows for a more mellow tone, more flexibility to produce wide leaps with ease, and a quicker articulation speed. Joseph Beer, the clarinetist who collaborated with Karl Stamitz, spent some time in the company of Tausch. Beer admired Tausch and was so influenced by his new style of playing that he spent six months learning to play in this new way, according to Fétis.²¹ Beer was one of the earliest virtuoso artists and teachers on the clarinet and had instructed many, including Solère and Yost to play with the reed above. David Charlton remarks:

¹⁹ Ibid.
Nevertheless, extraordinary as it sounds, Beer co-founded two separate traditions, one French and one German: in Paris before 1780 and in Potsdam after 1792, with Tausch. The second was ultimately destined to replace the first.\textsuperscript{22}

The frequency and difficulty of the articulations in \textit{Concertante No. 2} supports the assertion that playing with the reed below allowed for a lighter, quicker articulation. Although it is assumed that soloists add slurs to technical passages, in cases where the same note is repeated, the notes would have to be articulated and at quite a rapid pace. Figure 6.3 below shows an example of a passage in the second clarinet part that requires a lot of tonguing.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image1.png}
\caption{I, 241-246, Clarinet 2 in B-flat}
\end{figure}

Newhill compared the difficulty of the solo parts in Tausch’s \textit{Concertantes No. 1} and \textit{No. 2}, and found an equal distribution of parts in the first but not the second

\textsuperscript{21} Jo Rees-Davies, \textit{Fétis on Clarinettists and Clarinet Repertoire} (Brighton: Top Flat, 1988), 9.
*Concertante.* Therefore, Newhill surmises that Tausch composed the first one for a performance with Beer, and wrote the second one, which has a less difficult second solo part, to be played by himself with his son. His son would have been 15-years old in 1805 and presumably not as advanced a player. Tausch’s son must have been quite an amazing player at such a young age, to execute this second part which is still quite challenging.

![Musical notation](image)

Figure 6.4: I, 48-59, Clarinet 1 & 2 in B-flat

The solo voices communicate in a variety of ways in this *Concertante.* The solo voices play in parallel thirds. For instance, in the opening theme, measures 48-57, the second clarinet often follows the melody down a third. Figure 6.4 above shows the

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23 Newhill.
melody in the first clarinet part, and the predominance of thirds below in the second part. There are slight deviations, as in measures 49, and the end of measures 51, 52 and 53, where Tausch chooses to be more inventive with the second part, creating a countermelody or accompaniment. Tausch composes parallel thirds quite often in this first movement, including a lengthy section in measures 140-147.

There are solo sections for each voice in the first movement, typically alternating at shorter segments, every four measures, very similar to sections of the Stamitz concerto. Measure 208 in the first movement begins a long section where the soloists take turns playing alone. Measures 208-215 are shown here in Figure 6.5 below. The interchange begun here continues through measure 234.

Figure 6.5: I, 208-215, Clarinet 1 & 2 in B-flat
Figure 6.6: I, 193-194, Clarinet 1 & 2 in B-flat

In this same movement, there is a clever collaboration between the solo voices in measures 193-194, Figure 6.6 above. Above the sixteenth notes in one solo part, Tausch superimposes an eighth note melody an octave and a sixth above it in the other solo part. This idea happens repeatedly, occasionally with the roles reversed, as in measures 199-200, and 205-206. It also occurs earlier in the movement in measures 125-128, and 147-148, but in both instances, Tausch superimposes the eighth note melody up a third.

The third movement Rondo is a Theme and Variations. Tausch’s variation of each return of the A material results in inventive interactions between the solo lines. The first half of the Rondo theme (measures 1-8) is shown in Figure 6.7. The first solo part plays the melody while the second clarinet plays a jaunty accompaniment figure delayed by a beat. Although the melody contains the principal rhythmic motive of an eighth note, sixteenth rest, sixteen note, there is some variation and shape. The second part, however, is incessant with the rhythmic motive for the entire theme.
The first variation of the theme, shown below in Figure 6.8, begins in the second clarinet part. Beginning in pick-ups to measure 33, Tausch writes a steady stream of sixteenth notes. The solo parts alternate playing the sixteenth notes, and should sound as if played by one voice. The original melody is obscured. Tausch adds a leap to a C6 and E6 in measures 33 and 37 respectively, and in so doing, inverts the contour of the melody from the original theme. He fills in the leaps from the original melody with passing tones. Consecutive ascending melodic thirds are also heard, as in the first beat of measure 34.
Tausch uses the eighth note as the dominating rhythm in the second variation of the A theme which begins in measure 61 as shown below in Figure 6.9. The motive in the beginning in the pick-up to the first measure has the three notes D5 F5 G5. In this variation, the first part resembles that ascending shape, but starts on E5 instead, and leaps to A5 before resolving to G5 on the upbeat, the weak part of the beat. The next motive on beat two of measure one, C5 D5 E5, is played by the second solo part while the first part rests. It also includes a leap to a passing tone of F5 before resolving to E5 on the
"and" of three. These examples of counterpoint—the sharing of the melody between the soloists, and the addition of passing tones by leaps—occur throughout this variation.

The second clarinet surprisingly enters in measure 88, four measures before the beginning of the third variation, shown in Figure 6.10 below. The solo parts play during the modulation here to the dominant, F major, the key of this variation. Triplets are the principal rhythmic unit. The soloists alternate sections as in the first variation in Figure 6.8. In measures 101-102, the two voices alternate playing triplets on each beat. When the voices join in measure 97 and 105, the solo parts move in parallel thirds.
The fourth variation begins in measure 119, shown below in figure 6.11. Long trills in the top part soar over continuous sixteenth notes in the bottom part. The original melody of the theme alternates with G4’s in the sixteenth notes of the second part. The sixteenth notes in the are passed momentarily to the first solo part in measures 123 and 125. This is an extended section of difficult technical material for the second solo player.
Figure 6.11: III, 119-128, Variation No. 4, Clarinet 1 & 2 in B-flat

Figure 6.12 below shows the variation at measure 192, which is like the opening. The first solo part is at first exactly as in the beginning, an untouched statement of the theme. In measure 195 and 199, the theme is embellished. The second part plays sixteenth notes continuously. This last variation leads to the final coda section.
John Newhill published the edition in 1993 that was used for this study. In his foreword, he remarks that Tausch included many details regarding phrasing in the original copy. Newhill made a few alterations so the solo parts are consistent. The edition appears to have been prepared with great care. Newhill has added a few suggestions of dynamics, as few were in the original score. Any additions are shown in brackets. In the last movement, a number of measures of the original second clarinet part had alternative notes printed below in the elaborate sixteenth note sections. Unfortunately, Newhill omitted these in this edition.

CHAPTER 7

FRANZ KROMMER, CONCERTO FOR TWO CLARINETS, OP. 91

Krommer’s second duo concerto for two clarinets was published by André of Offenbach, plate number 3368, in 1815. A copy of the André edition is in the University Library of Brno (Czechoslovakia), shelf-mark St.Mus. 4-213.272.1 During the time this concerto was published, Krommer had recently been appointed Kammertürhüter to the Emperor Franz I in Vienna. For more biographical information on Krommer, see Chapter 5 above on his op. 35. Wilhelm Barth, who had also performed Krommer’s op. 35, along with his student Ferdinand Heinze (1793-1850), gave the first performance of this work on February 9, 1815. Barth was known as an outstanding teacher, and when he resigned from the Leipzig Gewandhaus Orchestra in 1829, the first clarinet position went next to his student Heinze.2 Both of the works by Krommer, op. 35 and op. 91 were immensely popular and frequently performed from 1800-1835. Which concerto was presented is not always specified. In 1815, Pamela Weston notes multiple performances of one of Krommer’s duo concertos by: Bernhard Crusell and possibly Johann Christian

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Schatt, Betz and a pupil, and Christoph Kleine and Planke, jr.\(^3\) Weston documents no performances of Krommer’s duo concertos between 1807 and 1815. Consequently, any one of these performances may have been the premiere of \textit{opus 91}.

Krommer’s \textit{Concerto for Two Clarinets, Op. 91} calls for two solo clarinets in B-flat and an orchestra of: one flute, two oboes, one bassoon, two horns, two trumpets, timpani and strings. There are separate parts for violoncello and double bass. The orchestral woodwinds and brass play in tutti sections and when the soloists have brief rests, but also occasionally interact with the soloists. One example of this interaction is in the first movement, shown in Figure 7.1. The clarinets play an accompanimental figure in measures 130-131 while the bassoon plays the melody that begins on beat two.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure71.png}
\caption{Figure 7.1: I, 130-133, Clarinet 1 & 2 in B-flat and accompaniment (piano reduction)}
\end{figure}

\(^3\) Weston, 348.
Figure 7.2: I, 197-200, Clarinet 1 & 2 in B-flat and accompaniment (piano reduction)

of measure 130, on F4. In the recapitulation, this theme is scored in the flute. The
second clarinet echoes this theme in measure 132. In the development section, the brass
fills in a fanfare like figure on beat two of measures 198 and 200, Figure 7.2 above. Any
of the earlier works studied here, including Krommer’s Op. 35 do not treat the orchestral
winds and brass in this manner.

There are many commonalities between the two concerti by Krommer, especially
in form and harmony. Krommer’s Concerto is a three-movement work, in typical
Classical Concerto form, fast-slow-fast. The first movement is Allegro in 4/4, in E-flat
Major. The solo parts briefly state the theme in the first eleven measures, a common
practice in the symphonie concertante genre. An orchestral tutti section follows the brief
solo entrance until the solo exposition begins in measure 73. Near the end of the exposition, at measure 122, a lengthy transition occurs to the key area of B-flat minor, the parallel minor of the dominant of E-flat major. The development section begins at measure 196 in the dominant key area of B-flat major, the same as Krommer’s Op. 35. In the development, Krommer does some interesting things harmonically, progressing through key areas of G major, C minor and ending in A-flat major, the sub-dominant of the tonic. The first 34 measures of the recapitulation are a close repeat of the original theme with only slight variation, in E-flat major or the parallel minor, E-flat minor.

The second movement is an Adagio in 4/4 in ternary form, ABA¹. Like op. 35, it begins in C minor, and the return of the opening material at measure 80 is in C major. The last movement is “Alla Polacca” 3/4 time, in E-flat major. Figure 7.3 below shows the opening of the movement. The movement is in Rondo form, the opening theme is ABABA in structure, essentially a Rondo within a Rondo. The A section is comparable to the Rondo theme in op. 35, an eight-measure period made up of two four-bar phrases that are nearly identical. The contrasting B material begins in measure 17, and is 12 measures in length. The A material returns in measure 28, B in measure 37, and the final statement of the A material is at measure 48. The second return of the Rondo theme at measure 118 is drastically shortened. Only one statement of A material is played. The third, and final, return of the theme at measure 170 is truncated as well, presenting A and the first half of B.
Figure 7.3: III, 6-58, Rondo theme, Clarinet 1 & 2 in B-flat
The ranges of the solo parts are from E3 to F6, though the second part rarely approaches the altissimo register. The clarion register is where most of the principal melodies lie for both parts. The solo parts are definitely more virtuosic than earlier works by Devienne and Stamitz, but certainly not as difficult as Krommer’s *op. 35* or Tausch’s *Concertante*. Krommer writes many wide leaps in the solo lines, as in his *Op. 35*, but the overall difficulty level is still less. The most technically challenging material is the sextuplets in the last movement, but those passages are almost always scalar or stepwise, as in measures 101-105 below, Figure 7.4.

![Musical notation image](image-url)

**Figure 7.4:** III, 99-106, Clarinet 1 & 2 in B-flat

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The second part is lower in range and often has a secondary role, indicating an inequality in difficulty and importance between the solo parts. Most of the performances of Krommer’s Op. 91 noted above were by an accomplished teacher and his pupil. Krommer may have conceived the work with that in mind for a particular teacher-pupil pairing. Since the exact circumstances of Op. 91 are not known, one can only ponder the point. Krommer makes up for the inequality of parts in the third movement, where the second clarinet presents much of the important though not technically thematic material. It is not known what kind of clarinet was played during this time by Barth, Maurer, Heinze and others mentioned who have performed Krommer’s concertos. There is a lack of significant virtuosity in the solo writing and only two written low C-sharps across both of the Krommer concerti. This suggests that a 5-keyed clarinet could have been used during these first performances.

The interaction of the clarinet solo parts seems to predate Krommer’s op. 35. Like Devienne and Stamitz, there are extended sections of parallel thirds between the solo voices, and very little if any variation during these phrases. For example, in measures 144-150 of the first movement, shown in Figure 7.5 below, there is an extended passage of sixteenth notes in thirds between the two voices. Measures 203-208 of the same movement contain more parallel thirds. A majority of the “B” section of the third movement Rondo theme, Figure 7.3 on page 83, measures 17-23, is in parallel thirds. In measures 71-77 another lengthy section of parallel thirds exists, and there are many other occurrences as well. There are quite a number of instances where the soloists move
together in the interval of an octave as well. This writing seems surprisingly unimaginative, given the creativity seen in Krommer's op. 35 and the writing of Tausch.

Figure 7.5: I, 144-152, Clarinet 1 & 2 in B-flat

Extended solo passages are a feature of this concerto not seen in Krommer's Op. 35 and more common of the writing of the earlier composers. The second solo clarinet presents the A portion of the theme of the Rondo, Figure 7.3 on page 83 above, in the third movement at the very first entrance in measure nine. In the middle of the theme,
when this material returns, the second part again is alone. In measure 48, the first part
takes over this material and plays it alone and with embellishment. In the C section of
the Rondo, the soloists alternate playing every four bars for the next sixteen measures.
Another instance of solo writing is in the second movement, where the first theme is
stated at measure 13 in the first part alone. When the theme returns in the parallel major
at the end of the movement, in measure 80, it is presented alone in the second solo part.

When counterpoint occurs between the solo voices, it is the exception. There are
a few interactions between the solo clarinets that involve contrary motion, role reversal
and other aspects of counterpoint. In the first movement at measure 86, Figure 7.6, the
melodic contour of the two parts is in contrary motion. As the upper part rises in eighth
notes, the second part descends in sixteenths, with the melody embellished by a constant
repeated “G” between each of the descending pitches. In the following measure,
Krommer uses a scalar descent in sixteenths in the second part.

![Figure 7.6: I, 86-89, Clarinet 1 & 2 in B-flat](image)

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Two more instances of contrary motion are shown below in Figure 7.7. First, beginning at the pick-up notes to measure 80 in the first movement. The mirrored motion of the two voices is interesting in both examples because their lines converge and pass each other, which is an effect not employed in Krommer’s earlier concerto. This same effect is also used in measures 349-350. The first part is descending in sixteenths and the second part is rising in eighth notes in measure 349, and the soloists meet briefly on the “F” on beat three. The following measure is an exact repeat of measure 349, only the material has been exchanged between the soloists.

Figure 7.7: I, 78-81; 349-351, Clarinet 1 & 2 in B-flat
Figure 7.8: I, 120-127, Clarinet 1 & 2 in B-flat

There are a few fugal moments between the clarinet parts. They are brief and isolated. Figure 7.8 above shows an example that occurs in measures 122-126 of the first movement. The dotted half-note tied to two eighth-notes begins in measure 122 in the first part, and the same melody is played by the second part starting in measure 123. The same type of gesture happens in the recap at measure 355, but in E-flat major, rather than B-flat minor as it occurs in the exposition. The descending eighths in the second part are sounding an E-flat major triad instead. Another very brief episode occurs during the development section of the first movement at measure 221, Figure 7.9 below. The second part enters one measure later a half step lower and follows the basic rhythm and melodic shape of the first part.
Figure 7.9: I, 219-227, Clarinet 1 & 2 in B-flat

Figure 7.10: I, 388-392, Clarinet 1 & 2 in B-flat
In the Coda of the first movement, there is another interesting contrapuntal moment, shown in Figure 7.10 above. In the second half of measure 390 in the first part, there is a motive very reminiscent of the opening theme of the movement. The “E, C, F” fragment is similar in rhythm to the three notes of the theme of the movement first played in the first clarinet in measure 2, if the three eighth note pick-ups are disregarded for the moment. The second voice enters with the same rhythmic figure one beat later and a perfect fifth lower. The solo parts are exactly in parallel fifths, but the second part is delayed one beat, creating suspension-like gestures on beats one and three of measures 391 and 392.

Figure 7.11: III, 150-164, Clarinet 1 & 2 in B-flat
The counterpoint between the solo parts causes suspensions in the C section of the Rondo beginning in measure 154, Figure 7.11 above. This creates a momentary dissonance on the downbeats of measures 155, 156 and 157, which are resolved when the second clarinet moves to beat two. A unique moment occurs in measure 161. Second clarinet plays eighth note A5’s in measure 160, then holds an A5 dotted-half note in 161. The first clarinet enters at 161, plays Bb5’s in eighth notes, creating a dissonance of a minor second between the two voices.

The clarinet writing in the second movement, Figure 7.12, is largely composed of two different ideas: either legato long lines in steps or thirds (measures 26-29 in the second part), or flourishes of scalar sixteenth or thirty-second notes (measures 29-33). This last effect is very reminiscent of the writing in the middle section of the slow movement of Krommer’s Op. 35. Beginning in measure 29, Krommer alternates sixteenth notes continuously between the solo voices for four measures.

Figure 7.12: II, 26-33, Clarinets 1 & 2 in B-flat
William Martin edited the piano-reduction score and parts used for this study.\(^4\) According to Martin, this edition is based on a copy of the original André edition that is in the University Library of Brno in Czechoslovakia.\(^5\) He does not give clear indication as to what type of editorial process was used, nor whether the phrasing, articulation or dynamic markings were addition or original. The common practice of the period suggests that most notations of staccatos or slurs on lines of sixteenth notes are most likely not in the original manuscript. Soloists today may wish to use the phrasing marked here as a guide or suggestion, but make interpretive decisions based on individual taste, as long as the solo parts are consistent. Martin does not use the designation of “Solo” or “Tutti” in this edition. In addition, Martin does not include tutti portions in the solo parts. Tutti sections had been included in the solo parts of earlier duo concertos by Devienne and Krommer. This edition is carefully prepared, disparity was not noted between the score or the solo parts, and no glaring errors or omissions detected, except for the misspelling of the tempo marking in the second movement, written as “Adago” in both of the parts and the score.


\(^5\) Martin, note to the score.
CHAPTER 8

IWAN MÜLLER, SYMPHONIE CONCERTANTE IN E-FLAT, OP. 23 (1825)

Iwan Müller (1786-1854) is an important historical figure in the development of many aspects of present day clarinet playing. He was born in Estonia to German parents. Little is known of his early musical training, but at age fourteen he traveled 200 miles to St. Petersburg where he became an Imperial chamber musician on clarinet and bassoon.\(^1\) He was interested in improving the clarinet and traveled next to Europe to work with an instrument maker. After 1809, he marketed his new invention by performing successfully throughout Europe. His new instrument and his playing were both quite impressive, inspiring many composers including Riotte and Reicha to write concertos for him. In 1812, he attempted to receive approval from the Paris Conservatoire for his new clarinet, but was rejected. He guaranteed his new B-flat clarinet with thirteen keys could produce all chromatic pitches, thus making a C and A clarinet no longer necessary. The committee rejected his invention, stating that each instrument, C, B-flat and A had individual qualities of tone, which composers would miss:

Nos clarinettes par leurs différentes proportions produisent différents caractères de sons; ainsi la clarinette en ut a le son brillant et vif; la clarinette en sib est propre au genre pathétique et majestueux, la clarinette en la est propre au genre pastoral.\(^1\)

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\(^1\) The biographical information that follows is from Pamela Weston, *Clarinet Virtuosi of the Past* (London: Robert Hale, 1971), 154-165.
Il est incontestable que la nouvelle clarinette de M. Müller, si elle était exclusivement adoptée, priverait les compositeurs de la resource que leur donne l'emploi de ces caractères très distincts.²

Our clarinets in different keys produce different characteristics of sound; clarinet in C has a bright and lively sound; clarinet in B-flat is perfect for a moving or majestic style; clarinet in A is for a pastoral sound. Without question, Muller’s new clarinet, if adopted everywhere, would deprive composers of the ability to employ these very distinct characters.

Despite this, Müller and his new instrument gained popularity in Paris and beyond, due to his successful performances. One contemporary account of Müller’s playing describes him as having “an almost inaudible pp, going to the strongest ff of which a wooden instrument is capable”.³ Müller moved to London in 1815, staying until 1820. Later, he had a number of successful concert tours in Italy and spent his last years as a court musician to the Prince of Schaumburg-Lippe.⁴

Müller spent much of his lifetime improving the clarinet.⁵ Muller’s prototype was Lefèvre’s 6-key model (which had been introduced as early as 1768, and gained acceptance by 1802) plus the addition of several keys:

- an open-standing key to close a re-positioned f'/c” hole; a cross-key for R3, giving bb/F”; a long b/f##” key for R5; an eb’/bb” cross-key for L3; and f'/c”” key for L2; a g#” key for L1; a long a’/b’ trill key for R1. Müller also provided alternative right-hand thumb touch pieces to the ab/eb” and f#/c#” keys.⁶

Muller’s thirteen-keyed instrument became a model for many future improvements, including those by Carl Baermann, Albert, and Oehler.⁷ In addition to his 13-keyed clarinet, he developed several of today’s conventions of clarinet playing, including the

² Ibid., 159-160.
³ Ibid., 161
⁵ Weston, Clarinet..., 154.
⁷ Ibid., 25, 55.

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metal ligature, which he introduced around 1817 (the reed had been tied on the mouthpiece by a piece of twine or string previously). He also established that the reed should be thinner at the tip. Previously it had been the same thickness for the entire length of the reed. Attempts to add keys to clarinets had proved somewhat unsuccessful prior to Müller because the keys tended to cause leaks. Müller’s concept to replace the leather pads with wool-filled leather pads held in an angled hollow cup, coupled with the notion of countersunk tone holes allowed for a well seated pad that would not leak. Though Tausch standardized the concept of playing with the reed against the lower lip, it was Müller who established that the top teeth should rest directly on the mouthpiece. Müller also invented the thumb rest for the clarinetist’s right thumb and the alto clarinet as a replacement for the bassett horn, which he thought was too clumsy to function as the viola voice in the wind ensemble.

Iwan Müller composed for clarinet seven concertos, 2 concertinos and a “Concertino Capriccioso.” He also wrote a number of solo works for clarinet and piano, and chamber music for clarinet including duos, trios, and quartets. He authored a method book, published by Gembaro in 1822, Méthode pour la nouvelle clarinette et clarinette-alto, which served as a marketing tool for his new inventions. His opus numbers count up to 112 works.

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8 Ibid., 7.
9 Ibid., 26.
10 Ibid.
Müller's *Symphonie Concertante in E-flat, op. 23* was published in 1825 by Hofmeister. Richault and Ricordi published other contemporary editions. Müller dedicated the work to "Monsieur Doizi, amateur clarinette à Amiens."\(^{14}\) Pamela Weston stated that the work was "immediately popular as a concert item,"\(^{15}\) finding documentation of nine performances of this work in the 1830s and 1840s in Kassel, Prague and Leipzig.\(^{16}\) The first performance was given by Franz Budinsky and Julius Pisarovic (1813-1881) at the Prague Conservatoire in 1831.\(^{17}\) Budinsky and Pisarovic were both pupils there from 1825 to 1831. Pisarovic subsequently had a distinguished career of playing and teaching. He succeeded Blatt as clarinet professor at the Prague Conservatoire in 1834 and became first clarinet for Prague’s National Theatre that same year. In 1833, Johann Gotthelf Forckert (?-1874) and Wohllebe, one of his pupils at the Royal Blind Institute in Dresden, performed the work in Leipzig. "They played well together with beautiful tone and dexterity, but suggests that Forckert takes the poor blind man by the hand and gets him a better instrument."\(^{18}\) A former student of Müller’s performed the piece in June, 1836. Conrad Bänder (1787-1859), who had studied with Müller in St. Petersburg, played the work at Kassel with his son “and earned much applause”.\(^{19}\) In his time, Müller was second only to Crusell in terms of popularity as a clarinetist-composer, but his works are rarely played today.\(^{20}\)

\(^{17}\) *Ibid*.
\(^{19}\) *Ibid.*, 34.
The instrumentation for Müller’s *Symphonie Concertante in E-flat, Op. 23* is two B-flat clarinets and orchestra. A full score of the work is not currently available. Consequently, the scoring of the orchestra is unknown. Clarinetists Cindy and Don Christensen recorded the work in 1991 for two clarinets and band. The liner notes to the recording Koch/Schwann 310672 provides the instrumentation of the transcription which is: two flutes, two E-flat clarinets, two B-flat clarinets, two bassoons, two trumpets, two horns, alto trombone, tenor trombone, bass trombone, tuba and timpani.\(^{21}\)

The form of this work is unlike the earlier pieces discussed. This work is part of a new genre of solo composition established in the nineteenth century entitled the concertino or *konzertstück*, translated from German as “concert piece.” Typically, a concertino is a single movement work with contrasting material and tempi in the style of a concerto but on a smaller scale.\(^{22}\) Müller’s *Opus 23* is a one-movement work and has two main sections, slow and fast, followed by a coda. The traditional forms of concerto movements like Sonata or Rondo are not used here. Instead, the form is freer and minimized. The number of measures of the entire piece is equal or less than the length of the first movement of any of the previously discussed works. There is little development of melodic material and the accompaniment plays a reduced role, having little or no lengthy tutti passages.

The piece begins with a slow section marked “Adagio, quasi Andante,” in 4/4 time. After a six-measure orchestral introduction announcing the E-flat major tonality,

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\(^{21}\) Note in Cindy Christensen and Don Christensen, clar., *Concertos for Clarinet and Military Band*, Motti Miron, dir., Rundfunk Blasorchester Leipzig, Koch/Schwann 310672. The name of the transcriber is not listed.

Figure 8.1: 4-17; 27-31, Clarinet 1 & 2 in B-flat

_Grove Dictionary of Music and Musicians_ ed. Stanley Sadie, 2nd ed. (New York: Grove's Dictionaries,
the clarinets enter. The solo material here is in the form ABA$^1$B$^1$. The A material is comprised of two four-measure phrases. A meter change occurs at measure 15 to 12/8, where the B section begins. This section ends with a short cadenza. The A$^1$ and B$^1$ sections are elaborately ornamented in measures 27 and 34 respectively. Figure 8.1 above shows the first measures of A in measure 6 and A$^1$ in measure 27. The G$^\#4$ to A4 motive in measure 7 is ornamented in measure 28. The melodic gesture in measure 8, descending Bb4, A4, G4, occurs in measure 29 adding a sextuplet up to D5 on beat two. An example of the B material in 12/8 is shown in Figure 8.1. After the second cadenza in the B$^1$ section at 42, the piece remains in 4/4.

![Figure 8.2: A section, 60-63, Clarinet 1 & 2 in B-flat](image)

The conclusion of the cadenza leads directly into the second main section of the piece, Allegro molto in 4/4 in E$^\#$-flat major, which begins with seventeen measures of orchestral tutti. The form of this section is ABA. The orchestral tutti at measure 43

presents material from the “B” section. The clarinets enter at measure 60 in B-flat major, Figure 8.2 above. The melody in measure 73 is repeated at measure 89, but in the parallel minor, both in Figure 8.3 below. This section progresses to F-major, and the soloists exit, with an authentic cadence in F-major at measures 128-131. The next orchestral interlude progresses to a B-flat major cadence in measure 150.

Figure 8.3: melody in major and parallel minor, 70-96, Clarinet 2 in B-flat

The B section that follows, “Maestoso,” begins in E-flat major, Figure 8.4 below. The quarter note four sixteenths motive in measures 151-152 was played in the orchestral tutti which introduced the Allegro molto section at measure 43. The B section progresses through G-flat major, E major and B-flat major. The A section returns in measure 191, “atempo” with the melody heard from measure 73, but transposed down a perfect fifth

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beginning in E-flat major. After sixteen measures, this melody repeats in E-flat minor, similar to the earlier progression where the melodies in measure 73 in B-flat major repeats in measure 89 in the parallel minor. The A section ends with a short cadenza and authentic cadence in measures 245-249. As the E-flat major tonic is reached in the downbeat of measure 249, the last section, a short 25-measure coda begins. The coda tempo is “più mosso” and ends in E-flat major.

Müller employs a two-note motive to unify the composition. In Figure 8.1 above on page 99, G#4 to A4 and E4 to F4, chromatic half-steps, are played by both clarinet parts in measure seven. This two-note motive will become an integral idea throughout the composition. Müller foreshadows this motive in the rising half steps in the accompaniment in the third measure, shown in Figure 8.5 below:
Figure 8.5: 1-3, accompaniment (piano reduction)

Figure 8.6: 57-60; 62-65, accompaniment (piano reduction)

There are many times this motive appears in the Allegro molto section. A few examples are in the accompaniment at measure 57-58, and 63-65, as shown in Figure 8.6 above.
while the soloists are tacet. The figure in measures 63-65 repeats again in 69-71. In measure 58, it is interesting that the intervallic relationship of the minor second has been inverted, now descending instead.

Figure 8.7: 102-107, Clarinet I in B-flat; 170-172, Clarinet 1 & 2 in B-flat; 256-259.

Clarinet 1 & 2 in B-flat
Half-step motives occur throughout the piece as shown in Figure 8.7 above. The first clarinet in measures 102-105 includes a number of ascending half-step fragments. In measures 172, in the Maestoso B section, both solo parts play the two-note half-step motive, embellished by a grace note. In the "più mosso," the half-step motive occurs again in measures 256-259. Müller’s piece has a much higher level of chromaticism than the earlier works discussed, as evidenced by his half step motive and his use of more adventurous harmonies.

The range of the first and second solo parts is from E3 for both to F6 and an unprecedented A6, respectively. Müller employed a wider range in the melodies, compared to his predecessors, Stamitz, Devienne and Krommer. Throat tones and the upper part of the chalumeau register are used to present thematic material. One example is the opening theme in measure seven, as shown in Figure 8.1 on page 99 above.

In terms of difficulty, the solo parts are equal as evidenced by the similar amount of material in the alíssimo register. What is surprising, is that Müller requires the second part to execute high F#6, G6 or A6 in three different places in the piece, in measure 26, measures 130-131, and measure 245, but the first part does not go above F6. Müller repeats material often in this work, and when a section is repeated, he reverses the roles of each solo part, which results in two equally difficult solo parts. Aside from those sections, the second part is often higher in the tessitura throughout. For instance, in the last cadential material of the main body of the work before the più mosso, Figure 8.8, the second part seems to have more prominent material.
Figure 8.8: 240-249, Clarinet 1 & 2 in B-flat
Beginning in measure 240, the second solo part is above the first moving in parallel thirds. In measure 242, the rhythm slows in the first part, whereas the second part is more strenuous harmonically and rhythmically. The second part soars to F6 in measure 244. Later in that measure, the first clarinet ascends in triplets, finally taking over a dominant role for a moment in the first half of measure 245. This is brief, however, as the next run up is in parallel thirds again, with the second part above the first, landing on A6. Next, the first part enters on a G trill and is alone for one measure. The second part enters on E3 in the next measure, and ascends scale-wise to an E6 in the third measure. The termination of the trill is octave F's with the second part in the altissimo register. Clearly the second part here is the principal voice.

Figure 8.9: 269-273, Clarinet 1 & 2 in B-flat
The second part takes on a more prominent role in the Coda as evidenced in Figure 8.9 above. From the third beat of measure 269 to the end, the second part is above, often at the interval of a third, the first part. The last chords in measures 272-273 are scored in the reverse of what is expected. On the final note, the second solo part has the root and is higher than the first.

The rhythms in this piece are unique and worthy of special mention. One example is shown in Figure 8.1 on page 99. The change of meter from 4/4 to 12/8 in the opening Adagio section forecasts the duple versus triple feel which occurs frequently in the piece. In Figure 8.10 below, the solo parts establish a duple feel with the opening melody in measure seven. Concurrently, the accompaniment is in triple meter. In measure eleven, the soloists switch to a triple feel on beats two and four. Duple and triple feel occur simultaneously between soloists and accompaniment elsewhere. In measure 186, both parts play descending triplets against the duple feel of eighths in the orchestra part. Again, in measures 242-243, the second part performs triplets on beats two through four of the bar, while the accompaniment has eighth notes.

The second solo clarinet part has a rhythmically complex passage beginning in measure 162, see Figure 8.11 below. Performers must take care to not tripletize the dotted-eighth sixteenth rhythm. Another example occurs in both parts at measure 179, Figure 8.12. Triplets and dotted eighth-sixteenths in the melody continue for the next five measures.
Figure 8.10: 7-15, Clarinet 1 & 2 in B-flat and accompaniment (piano reduction)
A duple and triple feel occurs simultaneously between the solo parts. Figure 8.13 below shows two instances, measures 104-105 and measure 244. In measure 104, and the repeat of that material at measure 108 not shown here, the second part has a dotted-
eighth sixteenth rhythm while the first part has triplets. It is not known whether Müller intended the second player to tripletize the dotted-eighth sixteenth rhythm. Another example, in the second half of measure 244, the first part has ascending triplets, while simultaneously the second part plays descending sixteenths.

Figure 8.13: 104-106; 242-244, Clarinet 1 & 2 in B-flat

Müller treats the rhythm of the two solo voices independently in other ways. For instance, as shown below in Figure 8.14, the sixteenth note at the end of measures 236 and 237 in the solo parts must be together. The second player will have to be sure to release the tie on time.
Figure 8.14: 236-237, Clarinet 1 & 2 in B-flat

There are also extended sections of homogeneous rhythms, often moving in parallel thirds, and there are many solo moments for each part in both the “Adagio” and the central section. Frequently, Müller composes a two-beat fragment that he echoes between the two voices, as in measures 102-103 or measures 167-169, Figure 8.15 below.

Figure 8.15: 167-169, Clarinet 1 & 2 in B-flat
Figure 8.16: 125-130, Clarinet 1 & 2 in B-flat

The interplay between the solo parts at major cadence points throughout the work is interesting. One example is the cadence heading into the “più mosso” described in detail earlier, see Figure 8.8 on page 106. Another occurs at the cadence point before the orchestral tutti that leads into the Maestoso B section, in Figure 8.16. In measure 127, the soloists move in contrary motion, converging and passing each other in the second half of beat three. The first part begins a trill on A5 in measure 129, while beneath, the second part ascends in sixteenth notes from D4, eventually passing and trilling on F#6 in measure 130. The resolution in 131 is to the tonic, G’s in both voices, the second part an octave higher.
The score consulted for this study is a piano reduction with solo parts, edited by Pamela Weston who had consulted a copy of the 1825 edition done by Hofmeister. This copy had previously been in clarinetists Henry Lazarus’ possession, but now it is in the library of the Royal Academy of Music. She states that “considerable editing has been necessary to rectify inconsistencies and to make the composer’s intentions clear to present-day performers.” She has put any additions or changes of articulations or dynamics in parentheses in the score. Soloists should be aware that these parentheses do not show in their parts. The edition is carefully prepared and consistent. In longer accompaniment sections, cues appear in the solo parts before entrances. In each solo part, Weston notates the rhythm of the other part during the cadenzas to aid with the ensemble. Weston’s editorial comments do help, but more information regarding the original copy and orchestration would be preferable.

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24 Weston, preface...
CHAPTER 9

LOUIS SCHINDELMEISSER, CONCERTANTE OP. 2 (1832)

Louis Alexander Balthasar Schindelmeisser (1811-1864) was born in Konigsberg, Germany.\(^1\) In 1824, he moved with his mother to Berlin and studied clarinet with Hostié and composition with Marx and Gährich.\(^2\) Schindelmeisser became a Chamber Musician at the Berlin Court and gave his first solo performance at the Royal Theatre in 1830.\(^3\) In the winter of 1831-1832, he went to Leipzig and began a lifelong friendship with Richard Wagner. It was probably on his recommendation that Wagner was appointed music director at Riga in 1837. In the mid-1830s, he held a series of conducting appointments in theaters in Salzburg, Innsbruck and Graz, all while continuing to perform solo concerts, including a performance of a Weber concerto on November 10, 1832.\(^4\) In 1833, he played his own concerto and a work by Weber at the National Theatre at Prague. He conducted for one year at the Royal Theatre in Berlin in 1837, and held successful appointments in the following years in Pest, Hamburg, Frankfurt and Wiesbaden. In 1852-3, he arranged for the first performances of Tannhauser in Wiesbaden and

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\(^3\) *Ibid.*
Darmstadt and the first production of *Rienzi* and *Lohengrin* in Darmstadt.\(^5\) Schindelmeisser became Kapellmeister to the Grand-Duke of Hesse at Darmstadt in 1853.\(^6\) Wagner remarked to his wife, Minna, in a letter on April 21, 1862 that Schindelmeisser was “an odd, but not ungifted fellow.”\(^7\) Schindelmeisser stayed in Darmstadt for the remainder of his life and received several honors, including the Golden Employment Medal.\(^8\)

Schindelmeisser is known primarily as a composer of operas, which are “in the style of the older Romantic operatic tradition of Weber and Spohr.”\(^9\) He also composed songs and solo pieces for piano. During the 1830s, he composed a few works for clarinet: *Concerto op. 1 in C minor* (1833), *Concertino in E flat*, dedicated to Hostié (1832), *Concertino for 2 clarinets* (year unknown) and *Symphonie Concertante op. 2 for 4 clarinets*, dedicated to Karl Möser, and first published by Breitkopf & Härtel in 1833.\(^10\)

The first performance of Schindelmeisser’s *op. 2* occurred on March 29, 1832 in Leipzig. The soloists, Schindelmeisser, Mehner, “Mey” (Edward Meyer?) and Rosenkranz, were all accomplished clarinetists who were residing in Leipzig at the time.\(^11\) Another performance came later that same year on December 15 in Berlin under G. A. Schneider. Schindelmeisser’s *Symphonie Concertante* was “well received and

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\(^4\) Jo-Rees Davies, transl. *Fétis on Clarinettists and Clarinet Repertoire* (Brighton: Top Flat, 1988), 52 and Weston.


\(^6\) Davies.


\(^8\) Weston, 225.

\(^9\) Rönnau.

\(^10\) Weston, 225. However Rönnau in the *The New Grove* does not list the *Concertino for 2 Clarinets* among the list of his compositions.

became popular wherever four good clarinetists could be assembled.”

Schindelmeisser performed the work again in February 1835 at Fulda, with André, Hamburger and Vilmar. André and Hamburger played in the military band and court orchestra at Fulda, and Vilmar performed Lindpaintner’s *Concerto* in Fulda a month later. A performance of the work occurred on March 27, 1839 by then past and present current members of the court orchestra at Kassel: Heisterhagen, Lesser, Schultheis and Vauth. In 1841, another performance occurred, given by the Kassel court orchestra clarinet section, Bättenhausen and Curth along with Kollman and Wenderoth.

The instrumentation of Schindelmeisser’s *Symphonie Concertante, Op. 2* is four solo clarinets in B-flat and orchestra. The orchestra accompaniment is: two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings. According to the score available, which is only a piano reduction, the accompaniment is tacet during most of the solo quartet passages. There are only three sections in which the soloists and orchestra play together. The lowest written note for all solo parts is low E3. All parts play in the altissimo, the highest part is the first, up to A6, the second and fourth parts go up to F6 and the third part has an E6 as the highest pitch. All are equal in difficulty and quite technical.

The form of the work is one continuous movement, fast-slow-fast. The opening fast section, Allegro moderato, in 4/4, is in E-flat major. The slow section, Andante religioso, is also in 4/4 in the dominant, B-flat major. The last section is a Rondo,

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13 *Ibid.* It is not known with certainty who the performers were with Schindelmeisser on that program, but it is known that André, Hamburger and Vilmar were available locally during that date.
Figure 9.1: 1-4; 9-12; 37-41; 47-56, accompaniment (piano reduction)
Allegretto in 2/4 in E-flat major. The piece begins with an orchestral introduction, 58 measures in length, introducing the tonic of E-flat major, and including a segment in C minor. In the introduction, Schindelmeisser presents two ideas that will be central to the piece. The descending minor second interval that is prevalent in the first orchestral theme in measures 1-2, Figure 9.1, is heard throughout. When this first theme returns in the introduction at measure 50, he employs an echo effect by repeating the melody in a lower part in measure 54. The echo effect is a feature adapted extensively in the treatment of the solo parts. Figure 9.1 shows two other thematic ideas presented in the introduction in measure 11 and 39.

![Figure 9.2: 1st theme, 57-61, Clarinet 1-4 in B-flat](image)

Figure 9.2: 1st theme, 57-61, Clarinet 1-4 in B-flat
The clarinet soloists enter in measure 59. The quartet dominates the texture for the remainder of this first fast section. There is no alternation of solo and orchestral tutti. The soloists present four different thematic ideas. In the first theme, an echo effect is heard in the second and first parts in measure 60, Figure 9.2. The C# in both parts, acting as a chromatic lower neighbor, is the first statement by the soloists of the minor second motive. This section ends with a half cadence—a cadential tonic six-four followed by a dominant seventh chord. The second theme in measure 79, Figure 9.3, utilizes the echo effect between the top two and bottom two parts. The first solo clarinet part almost always carries the melody and is the most prominent. Occasionally, Schindelmeisser passes the melody among the solo voices. One example of this occurs in this second theme. The melody passes from the first to second parts in measure 81, beats one to two. In measure 83, the melody returns to the first part on beat four. When the second theme is stated again at measure 87, it remains in the first part and is embellished.

The accompaniment, silent since measure 58, joins the fabric in the third section, measure 99, Figure 9.4. The accompaniment provides harmonic underpinning. This section is highly chromatic and the harmonies are more progressive and complex. The thematic material in measures 99-100 is echoed and the parts are reversed in measures 101-102. The minor second interval is heard in the sixteenths, which are in parallel thirds. Secondary dominants and diminished sevenths are heard along with tonicizations of B-flat major, C minor, and G minor.

In measures 111-112, Figure 9.5, the half-step interval and echo effects are used simultaneously. Beats one and two of measure 111 contains a motive of ascending sixteenth notes in melodic thirds in the first part and the chromatic half-step Bb-B motive
Figure 9.3: 2nd theme, 79-90, Clarinet 1-4 in B-flat
Figure 9.4: theme 3, 99-104, Clarinet 1-4 in B-flat
in the fourth part. These motives are echoed in the second and third parts respectively later in the measure. Continuing in measure 112, the two motives are echoed in the third and first part on beats one and two, and the fourth and second part on beats three and four. This section concludes on an F dominant seventh chord, leading to the final theme of the fast section in B-flat major, the dominant of E-flat major.

Figure 9.5: 111-112, Clarinet 1-4 in B-flat

This last theme begins at measure 123, shown in Figure 9.6. The half-step interval is heard in the top voice of measure 125, beat three. The melody passes from first to second part at measure 127, and then to the third part in measure 130. The third theme in the orchestral introduction, measure 39 in Figure 9.1 on page 118 above, is in
Figure 9.6: theme 4, 123-37, Clarinet 1-4 in B-flat
Figure 9.7: 138-142, Clarinet 1-4 in B-flat

the third part at measure 132 and in the top solo voice at measure 135. The melody continues to pass among the voices in the following measures. In measure 138, Figure 9.7, the melody is in the second clarinet part. The chromatic neighbor motive, C-B-C, is repeated in the second part again in measures 139, 140 and 141. An inversion of this central motive is in parts one and three in measure 139, where the upper chromatic neighbor is employed.

The closing material of this section is technically difficult as shown in Figure 9.8. The solo voices are moving in pairs, top two and bottom two. Contrary motion is in both the sixteenth notes in 156-159 and measure 165. The passage at 156-159 has difficult articulations, especially the staccato thirty-second notes together in all parts in 158 and 159. The accented block chord quarter notes also are in contrary motion. The soloists
Figure 9.8: 156-166, Clarinet 1-4 in B-flat
Figure 9.9: Theme, 197-214, Clarinet 1-4 in B-flat
127
cadence on B-flat major in measure 170, and the orchestra enters in B-flat major and plays alone for the final twenty-seven measures of the fast section, ending on an F dominant seventh chord.

The slow section, in B-flat major, is a Theme and Variations. The melody of the theme is in the first solo part at measure 197, Figure 9.9 above. The theme is composed of four phrases, four bars in length. The first mini-phrase ends on a half-cadence, the second and third phrases include secondary dominants, and the last phrase concludes on an authentic cadence on B-flat major. Schindelmeisser employs four-part writing in this statement of the theme. Chromaticism is employed in this section as evidenced by the use of nonharmonic tones and the motive of the melodic minor second. Examples of nonharmonic tones are in the first part in measure 202 (ascending passing tone, F#5-G5), measure 204 (descending passing tone, G5-F#5-F5) and measure 205 (upper neighbor, E5-F5-E5); and in the fourth part at measure 205 (ascending passing tones, E3-F3-F#3) and measure 210 (descending passing tone, A3-Ab3). In the first solo part at measure 199, E5, tied over from the previous measure is a suspension. In measure 200, sixteenth note D5 is a step-wise passing tone. The half note B4 in the first part at 203 creates a suspension on beat three. The material in the following eight-measure orchestral interlude is based on material from the theme’s third four-measure phrase, measures 205-208.

Three variations follow, with an eight-measure orchestral bridge between each. Figure 9.10 shows the first four measures of the theme and each of the three variations from the first clarinet part. The melodic similarity between the theme and each variation
Andante religioso

Poco più lento

Figure 9.10: theme, 197-200; variation 1, 221-224; variation 2, 245-248; variation 3, 269-272, Clarinet 1 in B-flat

Figure 9.11: variation 2, 245-249, Clarinet 1-4 in B-flat
is apparent. The first variation has the only instance in the piece where the soloists play individually. Each player in turn plays a tripletized version of the original melody with added passing tones and chromatic notes to fill in the leaps. The orchestra provides harmonic accompaniment in halves and quarter notes. The second variation, Figure 9.11 above, is in the relative minor and resembles the texture of the theme. The orchestra is again tacet, and Schindelmeisser employs four-part writing. Suspensions and passing tones are throughout. The minor second interval is present in the fourth part in measures 245-246 (C4-B₃-C₄).

The solo clarinet parts in the third variation, Figure 9.12, have a homogenous rhythm of staccato eighth notes. The chromatic half-step interval is prevalent in this variation. The second part in measure 269 contains Eb₅-E₅, in 270, B♭₄-B₄ and in 271, C♯₅-D₅.

Figure 9.12: variation 3, 269-272, Clarinet 1-4 in B-flat
Figure 9.13: cadenza, 294-310, clarinet 1-4 in B-flat
The third variation concludes with a cadenza, shown above in Figure 9.13. Measures 296-97 is an example of the pyramid effect that Schindelmeisser utilizes in this composition. The rhythm in measure 298 is the opening solo theme in measure 59, see Figure 9.2 above on page 119. The echo effect occurs in 299-300. The minor second motive is in the fourth part in measure 301. Schindelmeisser utilizes the echo effect in a new way in measures 302-303. The soloists individually ascend in sixteenth notes, creating a pyramidal effect. In the chords in measures 304-308, the lower voices move in chromatic half steps. Finally, in measure 309, Figure 9.14, the top and bottom voices have the minor second motive before the B-flat dominant cadence.

The form of the next Rondo section is ABB′CA′B′A coda. The theme, in Figure 9.14, is in E-flat major, 24-measures in length. The theme consists of an eight measure phrase and its repeat with embellishment, followed by a four-measure phrase and its repeat, AA′BB′ form. Schindelmeisser includes secondary dominants in B-flat major, G minor, and C minor. The following orchestral tutti progresses to the dominant, B-flat major. The B section, in B-flat major, begins at measure 362, Figure 9.15. B is similar in structure to the Rondo theme. It is 24 measures, an eight-measure phrase repeated and a four-measure phrase repeated with few embellishments. The minor second motive is present in the third part in measure 362, the second part in measures 363-364, 366, the fourth part in measure 366 and in the first part in measure 367. This section progresses to F-major. After the next eight measure orchestral interlude in F-major, the B material returns in B-flat major, played piano and truncated to seven measures. The C material, also in B-flat major, has a triplet feel and is an eight-measure phrase with repeat. In the repeat, the top two clarinets reverse roles with the bottom two.
Figure 9.14: 309-334, Clarinet 1-4 in B-flat
Figure 9.15: B material, 357-376, Clarinets 1-4 in B-flat
Figure 9.16: A¹, 417-440, Clarinet 1-4 in B-flat
This leads directly into the Rondo theme in E-flat major at measure 417, Figure 9.16, ornamented rhythmically and melodically. This does not proceed as before, however, and modulates to C minor in measure 422. In measure 430, the second theme of the B section is heard but a perfect fifth lower. The following orchestral tutti is in B-flat major and leads to a full restatement of the original Rondo theme in E-flat major at measure 452. The orchestra plays one more tutti section before the clarinet quartet joins at the coda at 494. The clarinet parts in the coda section are very technical. There are examples of the minor second motive in the coda as well. In measures 497-498, Figure 9.17, minor seconds or chromatic half steps are heard from in all parts. In measure 501, the second clarinet has a succession of minor seconds. From 521 to the end, all parts outline the tonic of E-flat major.

Figure 9.17: 496-498; 501, Clarinet 1-4 in B-flat
Himie Voxman prepared the edition consulted for this study.\textsuperscript{15} He includes a brief foreword with biographical information about the composer. He does not indicate his editorial process or indicate any of his additions, if there are any, in brackets. The double-bar line in the score at measure 363, Figure 9.15 above on page 135, must be ill placed. It should be one measure earlier. No other inconsistencies were found.

CHAPTER 10

CARL BAERMANN, DUO CONCERTANT, OP. 33 (1840'S)

The clarinetist and basset horn player Carl Baermann (1810-1885) lived much of his life in Munich, and was taught to play clarinet at an early age by his father the famous clarinetist, Heinrich Baermann.¹ His father's solo career attracted the attention of composers of his time, including Carl Maria von Weber, who wrote his two concertos and Concertino for Heinrich. Carl, following in his father's footsteps, began to play in the Munich court orchestra at age 15 and performed a concertino. He had a successful touring career, performing with his father and as soloist throughout Europe. He became an expert basset horn and bass clarinet player in the Munich court orchestra, and became second clarinetist in 1832. Late in 1832, Carl and his father Heinrich commissioned Mendelssohn to write a piece for their upcoming concert tour to Russia. The commission resulted in Mendelssohn's Konzertstücke No. 1 in f-moll, opus. 113 and later, his opus 114 as well, both scored for clarinet, basset horn and piano. In 1834, he succeeded his father in the principal position in the Munich court orchestra. He also concentrated his

efforts toward teaching, becoming professor at Konigliche Musikschule in Munich.² Carl "became one of the finest teachers there has ever been."³ In 1860, Carl Baermann perfected the Müller type of clarinet while working with Ottensteiner, the Munich instrument maker.⁴ The pair developed an eighteen-keyed clarinet that gained popularity quickly throughout Germany, and remained as such to the end of the century. He resigned his teaching and playing positions in the early 1880s.

Carl Baermann is known today among clarinetists as the author of the widely used clarinet method, his opus 63 & 64, Vollständige Clarinett-Schule, published many times beginning in 1864. He composed many works for clarinet: three solo concerti, two Konzertstücke, two Duos Concertants and a number of pieces for clarinet and piano among his total of 88 opus numbers. His works, during the nineteenth century, were "once popular with virtuosos."⁵ The manuscript of Duo Concertant, Op. 33 in B-flat minor for 2 Clarinets and Piano, is in the Munich Bayerische Staatsbibliothek. Both André and Schott published the work in the nineteenth century. There is no record of a contemporary performance of the piece or a first date of publication. Thus, it is difficult to determine when he composed the work. Dates of publication and performance are known for several other works by Baermann. Baermann’s Concerto militaire op. 6 in E flat, for example, was performed by Baermann in 1839, but not published until 1875. In fact, a number of his early works were not published until much later in his life. Carl Baermann performed his Ein Abend auf dem Berg, op. 25 in 1843. Melodische

² Weston, NG.
⁴ Weston, Clarinet Virtuosi..., 150-151.
⁵ New Grove
Schwärmereien, op. 53 was published in 1853. It can therefore be surmised that Duo Concertant, opus 33 was composed some time during the 1840's. According to Pamela Weston, Baermann's other work with the similar title, Duo Concertant opus 4, is not a work for multiple soloists, but a solo piece for clarinet and piano.\(^6\)

The instrumentation of Baermann's Duo Concertant, Opus 33 is in question. John P. Newhill makes no mention of the original instrumentation of the accompaniment in the edition of this work\(^7\). The piano part in the edition appears to be an orchestral reduction. Pamela Weston lists this piece in Baermann's list of works as a multiple instrument concerto. Presumably, Baermann composed this work for two solo clarinets in B-flat and orchestra.

This Duo Concertant is a one-movement work in B-flat minor. Minor keys are rare for works in this genre. The piece begins with a slow introduction in E-flat minor and brief cadenza, followed by a theme in B-flat minor and four variations, and concludes with a Rondo in E-flat major. Solo and tutti sections alternate, beginning with a brief tutti section in the slow introduction. The introduction leads directly into the first change of tempo at the statement of the theme. The 32-bar theme in Figure 10.1 below is four phrases, each eight measures in length, AA\(^{1}\)BA\(^{2}\). The first three variations follow this scheme as well. An 11-measure tutti follows the theme and first three variations, each 32 measures. Baermann inserts a 41-measure "maggioré" section in B-flat major after the tutti that follows the third variation, which leads directly to the fourth and final variation, which is extended in length (40 measures) and leads into the next Rondo.

Figure 10.1: Theme. 35-69, Clarinet 1 & 2 in B-flat

7 John P. Newhill, foreword to *Duo Concertant, Opus 33 for 2 Clarinets and Piano*, by Carl Baermann (Wiesbaden: Breitkopf & Härtel, 2000).
The theme of this Rondo in E-flat major, is reminiscent, as Newhill asserts, of von Weber’s *Grand Duo Concertant* that was composed for Carl Baermann’s father, Heinrich. Figure 10.2 shows the opening measures of both Baermann’s Rondo and the first measures of the third movement of von Weber’s *Grand Duo Concertant*. The rhythms and melodic contour are similar. The Rondo has the form, ABCA\(^1\)-coda. After the A theme, there is an extended 19-measure tutti. The B section is in C minor, followed by a lyrical C section in C major which leads back to the Rondo theme, now shortened, in E-flat major. An 8-measure interlude precedes the final coda.

Figure 10.2: Baermann, 276-280 versus von Weber, III, 1-6

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\(^8\) Newhill editor’s note

Figure 10.3: 16-17, Clarinet 1 & 2 in B-flat

The solo B-flat clarinet parts have similar range, from E3 to F6. The first clarinet part is often the higher voice, but both parts use the full range of the instrument equally. The solo parts are equally demanding. The second part in places is quite a bit more difficult than the first part. Figure 10.3 above shows sextuplets in both clarinet parts in measures 16-17. The second solo part is harder than the first part due to both the high range and the quick leap down from F6 to B5. The first and third variations are solo variations for the first and second parts respectively. Comparing these two variations, in Figures 10.4 and 10.5 below, the second part is more demanding. The first variation is to showcase legato playing and expression, whereas the third variation showcases technical agility and flexibility of range with the triplet leaps to G5 or Bb5 throughout.
Figure 10.4: Variation I, Clarinet I in B-flat

Although the second part does seem more demanding in places, Baermann composed some sections to seem decidedly equitable. One example appears in Variation two, Figure 10.6 below, where the clarinet parts resemble each other throughout. The material played in the first eight measures (113-120) returns at the end of the variation in measures 129-136, but the solo parts exchange the material. In the B section of this variation, measures 125-128 are a repeat of the four-bar phrase in measures 121-124, but again, the roles are reversed.
Figure 10.5: Variation III, Clarinet II in B-flat
Figure 10.6: Variation II, mm. 113-136, Clarinet I & II in Bb
Baermann's treatment of the interaction of the solo voices is interesting, outside of a few brief sections when the rhythm in both parts is the same, but both parts are moving in parallel thirds or sixths. One example of parallel thirds or sixths is the measures immediately preceding and including the cadenza in measure 34 at the end of the slow introduction, Figure 10.7. The "Maggiore" section beginning in measure 193, the first eight measures of the theme of the Rondo, and much of the latter section in C-major (measures 343-392) are also examples.

Figure 10.7: 28-34, Clarinet 1 & 2 in B-flat
He uses counterpoint in other areas of the piece. After the first clarinet fully establishes the first eight measures of the theme alone, a brief canon appears in the second eight measures of the theme at the space of a measure and continues to the end of the theme as shown in Figure 10.1 above on page 141. The second clarinet begins the theme alone in measure 42. In measure 43, the first clarinet begins the same theme. In the second variation, Figure 10.6 on page 147 above, both parts play four-sixteenths or an accented quarter on every beat in alternation. The resultant effect makes distinguishing the two voices rather difficult.

Figure 10.8: Variation IV: mm. 233-241, clarinet I & II in Bb
Baermann often mirrors the contour of the melody between the soloists. This is most evident in variation IV shown above in Figure 10.8. As the first part ascends, the second part descends and vice-versa. Another example is in the coda section of the Rondo, as shown in Figure 10.9 below. Beginning in measure 471, the solo lines are in contrary motion.

Figure 10.9: 470-474, Clarinet 1 & 2 in B-flat

Figure 10.10: 291-294, Clarinet 1 & 2 in B-flat
Baermann’s use of crafty counterpoint may effect the ensemble. The rhythm of the solo parts in measure 292 and the first two sixteenths of 293, as shown above in Figure 10.10, are so independent that coordination is difficult. The first clarinet needs to be sure to release the tied C6 on time.

John P. Newhill, in the foreword of the edition used in this study, states:

This edition is based on the original nineteenth-century Schott edition, which has required very little correction. The slurs and phrasing marks are all original.¹⁰ Performers should be aware, however, that this edition is riddled with inconsistencies. For instance, in Figure 10.11 below, there is an accent on beat two of the first clarinet part in measure nine. Therefore, the half note on beat two of measure twelve in the second clarinet part should also be accented. Table 10.1 below gives a list of corrections so the articulations, phrasing and dynamics agree.

![Musical notation](image)

Figure 10.11: 1-15, Clarinet 1 in B-flat; 1-14, Clarinet 2 in B-flat

<table>
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<th>Part</th>
<th>Meas</th>
<th>Beat</th>
<th>Change</th>
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</thead>
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<tr>
<td>Clar 1</td>
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<td>add staccato on D4</td>
</tr>
<tr>
<td>Clar 2</td>
<td>28</td>
<td>3</td>
<td>add “p”</td>
</tr>
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<td>Clar 1</td>
<td>29</td>
<td>1</td>
<td>add staccato on C5</td>
</tr>
<tr>
<td>Clar 2</td>
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<td>add “f” beneath D6</td>
</tr>
<tr>
<td>Clar 2</td>
<td>47</td>
<td>3</td>
<td>add accent</td>
</tr>
<tr>
<td>Clar 2</td>
<td>48</td>
<td>3</td>
<td>add accent, add slur on Eb5, continues through beat 2 of m. 49</td>
</tr>
<tr>
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<td>49</td>
<td>3</td>
<td>add staccato</td>
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<td>2</td>
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<tr>
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<td>62</td>
<td>3</td>
<td>add accent and slur to G5 on beat 1 of 63</td>
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<td>63</td>
<td>3</td>
<td>add accent</td>
</tr>
<tr>
<td>Clar 1</td>
<td>64</td>
<td>3</td>
<td>add accent, add slur on Eb5, continues through beat 2 of m. 65</td>
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<tr>
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<td>65</td>
<td>3</td>
<td>add staccato</td>
</tr>
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<td>194</td>
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</tr>
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<td>delete accent to A#5</td>
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<td>delete staccato on B4</td>
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<td>207</td>
<td>1</td>
<td>delete staccato on E5</td>
</tr>
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<td>224</td>
<td>2</td>
<td>continue slur from beat one through beat 2, A3</td>
</tr>
<tr>
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<td>234</td>
<td>1</td>
<td>add con fuoco</td>
</tr>
<tr>
<td>Clar 1</td>
<td>238</td>
<td>3</td>
<td>slur to D5, add staccato on G5</td>
</tr>
<tr>
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<td>238</td>
<td>3</td>
<td>extend slur to B4</td>
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<tr>
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<td>241</td>
<td>3</td>
<td>add accent on G4</td>
</tr>
<tr>
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<td>243</td>
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<td>add fz</td>
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<tr>
<td>Clar 2</td>
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<td>1, 2, 3</td>
<td>add fz</td>
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<td>1-2</td>
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</tr>
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<td>1</td>
<td>add fz</td>
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<td>3</td>
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<td>add ff</td>
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<td>275</td>
<td>2</td>
<td>add “ritar.”</td>
</tr>
<tr>
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<td>3</td>
<td>extend slur to include next A4</td>
</tr>
<tr>
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<td>290</td>
<td>6</td>
<td>end slur after F5, add staccato on G5</td>
</tr>
<tr>
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<td>424</td>
<td>4</td>
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<tr>
<td>Clar 1</td>
<td>444</td>
<td>1</td>
<td>add slur under first two sixteenths, C4 to G4</td>
</tr>
<tr>
<td>Clar 2</td>
<td>445</td>
<td>6</td>
<td>add accent</td>
</tr>
<tr>
<td>Clar 2</td>
<td>446</td>
<td>4-5</td>
<td>add slur under two sixteenths, G#4 to A4</td>
</tr>
<tr>
<td>Clar 1</td>
<td>446</td>
<td>5-6</td>
<td>terminate slur after C5, not A4</td>
</tr>
<tr>
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</tr>
<tr>
<td>Clar 2</td>
<td>469</td>
<td>1</td>
<td>delete “p”</td>
</tr>
</tbody>
</table>

Table 10.1: corrections to Newhill edition of Baermann, *Duo Concertant, Opus 33*
CHAPTER 11

CONCLUSION

The *symphonie concertante* blossomed quickly in the 1770s due to socio-economic reasons. This light-hearted music fit the spirit of the times, satisfied the concert audience’s desires to observe a virtuosic display and allowed musicians to be more entrepreneurial. The genre flourished at first in France, and then spread quickly throughout Europe, enjoying overwhelming popularity. What started as a vehicle for virtuosity for string players became a domain for woodwind soloists. Consequently, a large body of *symphonie concertante*-type works that feature multiple clarinet soloists were composed during the years 1770-1850. Study of these works provide special insights relative to the genre of the *symphonie concertante* and the increasing capabilities of the clarinet and clarinetists over the eighty years studied.

Karl Stamitz, the famed Mannheim composer, was an important contributor to the *symphonie concertante* genre. He may have influenced others, like the lesser-known composers François Devienne, Franz Krommer and Louis Schindelmeisser, and famed clarinetists, Franz Tausch, Iwan Müller and Carl Baermann to compose these works. These *symphonies concertantes* were composed and performed first in Paris, France, and later throughout Europe. The soloists were often family members, as in Tausch father
and son or the Krause brothers, fellow members of the clarinet section of the orchestra, like Solére and Hayendschink in the Paris court orchestra or Barth and Maurer in the Leipzig Gewandhaus Orchestra, or teacher and pupil, like Barth and Heinze.

The titles *Symphonie Concertante*, *Concerto*, *Concertant* and *Duo Concertant* reflect the lack of consensus or conformity in the genre. E-flat Major was the favored key of the works studied. Three of the works were in B-flat Major and one work was in B-flat minor, a rarity in the *symphonie concertante* genre. Clarinet pitched in B-flat as the solo instrument was the consistent choice and a pair of clarinets was the most typical solo configuration. The *Concertante* for four solo clarinets by Schindelmeisser is a rarity. The scoring of winds in the orchestral accompaniment first included pairs of oboes and horns and expanded to include flutes, bassoons, trumpets, trombones and timpani in the later works. The participation of winds is markedly limited to tutti passages only in the earlier works. Krommer was the first, in his *Op. 91* published in 1815, to employ the winds to interact with the soloists.

The clarinet writing in these compositions reflect an expansion in range and flexibility as the genre develops. For example, the highest pitch in Stamitz’s *Concerto B-Dur*, composed in 1777, was E6, whereas in 1825 and 1832, Müller and Schindelmeisser wrote A6. The altissimo register is required more frequently in the later works. One peculiarity was that in both Krommer’s *op. 35* and Müller’s *op. 23*, the highest notes are in the second clarinet part rather than the first. All composers employed the clarinet in both parts down to E3, the lowest note obtainable.
As instruments improved, clarinetists became more flexible and agile as evidenced over time by the increasing demands in the solo parts of these compositions. The earliest works confine the clarinet to the clarion range in most melodic material and stepwise motion is often employed. The soloists most often play alone or when together, in thirds. In the later works, the composers have expanded the pallet of possibilities, writing melodies throughout the entire range of the instrument, utilizing wide leaps and including inventive counterpoint between the solo parts, including fugal effects, contrary motion, and suspensions.

Certainly, the later works are more technically difficult. The advancements in clarinet playing provided by a change in embouchure and technological improvements to the instrument allowed for more virtuosic and technically demanding clarinet parts. One exception would be the Concertante by Tausch. Composed in 1805, Tausch is ahead of his time. The clarinet writing is technically more difficult than the later works by Müller and Schindelmeisser, etc. An equality of difficulty among the solo parts of each work was noted. The rare exception was Tausch’s op. 26, written for the father-son pair, and Krommer’s Op. 91.

An evolution of both the harmony and form is evident when comparing these pieces. The harmony is quite simple in the earlier works. Extended passages remain in particular key areas, either the tonic or the dominant, most likely, with not a lot of modulation. This is seen in each composer’s unique treatment of the formal structure of these earlier pieces. The works of Stamitz, Krommer and Tausch are in three movements, Devienne’s is in two movements (the favored format of Parisian symphonies concertantes).
<table>
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<th>Intro</th>
<th>Expos Orch</th>
<th>Expos Solo</th>
<th>Dev Solo</th>
<th>Recap Orch</th>
<th>Cad?</th>
<th>Orch</th>
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<td>60</td>
<td>29</td>
<td>29</td>
<td>17</td>
<td>51</td>
<td>8</td>
</tr>
<tr>
<td>Devienne</td>
<td>68</td>
<td>77</td>
<td>27</td>
<td>47</td>
<td>25</td>
<td>82</td>
<td>6</td>
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<td>Krommer, 35</td>
<td>46</td>
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<td>28</td>
<td>63</td>
<td>15</td>
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<td>39</td>
<td>63</td>
<td>42</td>
<td>107</td>
<td>12</td>
</tr>
</tbody>
</table>

Table 11.1: Chart of first movement of each piece, by number of measures in each section

The first movements of Stamitz, Devienne, Krommer and Tausch, in sonata form, are diagrammed above in Table 11.1. The number of measures in each section of the sonata form is given and whether there is a cadenza. Some similarities are noted. The second theme in the orchestral exposition is most often in the dominant. The development sections usually modulate to the dominant or parallel minor. In the recapitulation, all themes remain in the tonic, typically. There are differences in the way these composers have approached the sonata form. Only Tausch begins the first movement with a slow orchestral introduction. He begins the recapitulation earlier than indicated above, during the last twelve measures of the development section, not separated first by an orchestral tutti. Early composers furnished a cadenza for the soloists. The sonata form expands over the span of years from Stamitz to Tausch and Krommer. In the later works, the soloists garner more material, and the orchestral interludes are shortened. For example, in Stamitz’s concerto, the soloists play 51% of
the time during the first movement. The percentage of solo material to total increases steadily through Tausch: Devienne—61%, Krommer *Op. 35*—69%, Tausch—77% but Krommer, *Op. 91*—only 60%. The later composers expend more compositional effort in the development than earlier composers. The development section of Stamitz’s concerto is half as long as the solo exposition, whereas Tausch’s development section is almost as long as the entire exposition.

In a three-movement work, the second movement is slow and rather brief. Compared to the tonality of the first movement, this movement is usually either in the parallel minor, sub-dominant or dominant and is in a free or ternary form. The second movement of Tausch’s *Concertante* is unusual, as he transplanted a movement from a pre-existing composition that employs only two solo clarinets, bassoon and horn. The last movement, whether a two-movement or three-movement work is always fast and in the tonic key and are usually in Rondo form, primarily, although minuet and trio and theme and variations were noted.

A shift in form from the multiple-movement work to the one-movement *concertino* was noted in the later works in this study. These works, by Müller, Schindelmeisser and Baermann, could be more appropriately entitled *Concertino* or *Concert Piece*. Though titled *Symphonie Concertante, Concertante, or Duo Concertant*, these works reflect the upcoming change in the genre. Motivic development is an important compositional device in these works. Sonata form is not used. Theme and variations, Rondo and free form are most often employed. Where the form is simpler, the harmony becomes more complex in these later works. Secondary dominants and diminished seventh chords are frequently employed.
There is a marked decline of the *symphonie concertante* genre in the nineteenth century. After 1850, there is a lack of evidence of consistent composition of works for multiple clarinet soloists and accompaniment. One piece in the 1860's was noted, and a handful in the twentieth century. The socio-economic pretense for the sudden rise in the genre of *symphonie concertante* was also responsible for its demise in the second and third decades of the nineteenth century. Barry S. Brook suggests why the *symphonie concertante* declined after the Napoleonic wars.

The cult of the individual, the glamour of the virtuoso enjoying star billing, replaced and overwhelmed the concept of “concerted” action by composers and performers working together to improve their status.¹

McCredie agrees:

Economic pressures, coupled with a slowly emergent competitive commercialization and industrialization of musical life, proved to have a particularly adverse effect on instrumental composition. The newly ascendent instrumented forms emphasized the itinerant virtuoso.²

Instead, solo concertos, the concertino, rondos, variations and potpourris were preferred.

He further adds:

A number of the features contributory to (the *symphonie concertante* 's) emergence and zenith also contributed to its decline, when the voracious appetite for sonority and timbral variety combined with improved technology of musical instruments, was assuaged through the further extension of orchestras and expansion of instrumental virtuosity to the full spectrum of the ensemble.³

So, the rationale for the rise of the *symphonie concertante* genre is also the reasoning for its decline.

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² McCredie, 129.
The efforts of editors such as Hermann Dechant, William Martin, John P. Newhill, Himie Voxman, and Pamela Weston have made available to the public a portion of the literature in the genre of the symphonie concertante for multiple clarinet soloists. The earlier composers provided the “what” and “when” to play, and assumed the performers would contribute their own musical decisions regarding dynamics and articulations. The later composers began to furnish more information in the parts regarding the “how” something should be played. Musicians are captivated by the printed page, so it is unfortunate that some of the editions of the earlier works do not better convey the composer’s intentions. When an editor does not reveal the process, all the while making decisions such as correcting or omitting notes, adding dynamics and articulation markings, the composer’s ideas may become obscured. Performers are then unable to discern the composer’s design from the editor’s decisions. Utilizing brackets to signify changes from the manuscript or original parts is quite helpful. It would be preferable that these brackets be in both the score and the solo parts.

In the years 1770-1850, the symphonie concertante genre provided clarinetists a vehicle of expression and a new opportunity to be showcased. All of this came during a time when clarinet playing was developing rapidly, through embouchure enhancements and improvements in instrument design. Whereas other instruments of the woodwind family were static during the symphonie concertante’s flourishing in the late eighteenth century and decay in the nineteenth century, it is during this very period that the clarinet emerges into adulthood. This genre enjoyed overwhelming popularity, thereby offering a wonderful opportunity for communication and collaboration between composers and clarinet soloists.
BIBLIOGRAPHY


APPENDIX A

SELECTED LIST OF SYMPHONIE CONCERTANTES FOR MULTIPLE CLARINET SOLOISTS 1770-1850

The following is a list of works composed for multiple clarinet soloists and accompaniment in the years 1770-1850. Where applicable, the source of the information is given. Ed or SR will be noted if a current edition (listed in Appendix B) or sound recording (listed in Appendix C) is known. The information below is given in the following order, if known: composer name (with birth/death dates), title of composition, composition or first performance date, first publication date and publisher name, and any additional information like instrumentation, dedication, etc.

Anonymous
Concerto (B-dur) a Due Clarinetti.B:/con/Due Violini/Due Oboe/Due Corni/Viola/e/Basso
Manuscript ca. 1780

Anonymous
Concertante G-dur
Manuscript ca. 1790

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2 Ibid.
Backofen, Johann Georg Heinrich (1768-1839)
Concertante op. 10 in A for 2 clarinets
1804
published in 1810? by Breitkopf & Härtel
Dedicated to Alexander I of Russia. For two clarinets in A.³
Ed, SR

Baermann, Carl (1810-1885)
Duo Concertant Op. 33 in B-flat minor for 2 clarinets
1840s?
Ed, SR, Ch. 10

Bänder, Ludwig
Concerto for Clarinet
1818: performed by Conrad and Ludwig Bänder⁴

Beer, Joseph (1744-1812)
3 concertos for 2 clarinets⁵

Cartellieri, Casimir (1772-1807)
Concerto for 2 Clarinets
1797: performed by Anton and Johann Stadler in 1797
1797: published in Darmstadt⁶
SR

Danzi, Franz (1763-1826)
Concerto (Concertino?) for 2 clarinets
1820: performed by Conrad and Ludwig Bänder in Vienna as reported in AMZ XXIII (1821) cols. 56-57
Music lost.⁷

Devienne, François (1759-1803)
Symphonie Concertante No. 8, Op. 25
1788: performed by Solère and Hayendschink in Paris at Le Concert Spirituel
1789: published
Ed, SR, Ch. 4

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⁴ Weston, 34.
⁵ Weston, 44. Weston states these pieces are mentioned in the first edition of New Grove Dictionary of Music & Musicians but not located. They are not mentioned in the second edition of New Grove.
⁶ Weston, 339.
Düring, Gustav
*Symphonie Concertante for 7 clarinets, wind orchestra & Turkish Music*
1813: performed by Johann Georg Gottfreid Hoffmann

Fischer, Dagobert
*Concerto for 2 clarinets*
1837: performed by Forckert and Wohllebe

Fiorillo, Federigo (1753-1823)
*Sinfonia concertante F-dur für zwei Oboen (oder Klarinette in C und Oboe oder 2 Klarinetten in C) und Orchester*
Ed

Gährich, Wenzel
*Concertante for 2 clarinets*
1840, performed by Albert and Gustav Gareis

Haydn, Joseph (1732-1809)
*Doppelkonzert Es-Dur für zwei Klarinetten und Orchester*
SR

Haydn, Joseph (1732-1809)
*Doppelkonzert B-Dur für zwei Klarinetten und Orchester*
SR

Hoffmeister, Franz Anton (1754-1812)
*Concerto in E-flat for 2 clarinets and orchestra*
Ed, SR

Jadin, J. B. (?-1789)
*No. 7*
1788

Jadin, Louis Emmanuel (1768-1853)
*Symphonie Concertante for 2 clarinets*
1788: performed by Solère and Heyenschinck

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8 Weston, 343
9 Weston, 344.
10 Weston, 344.
12 Weston, 347.
Knezek, Vaclav (1745-1806)
Concertante (G-dur) a due Clarinetti in G due Violini/Due Flauti/Due Fagotti/Due Corni da Caccia/Viola/e Basso
Manuscript ca. 1790

Knezek, Vaclav (1745-1806)
Concertante (G-dur) /a/2.Clarinetti in G:Conc./2.Violini/2.Oboe/2.Corni C.:Viola oblig./et/Basso
Manuscript ca. 1790

Knezek, Vaclav (1745-1806)
Concertante (B-dur)/à/2.Clarinetti Concert./2.Violini/2.Oboe/2.Corni/Viola/et/Basso
Manuscript ca. 1790

SR?

Krommer, Franz (1759-1831)
Concerto op. 35 for 2 clarinets
1804: performed in 1804 by W. Barth and G. Maurer
1802?: published by Offenbach
Ed SR Ch. 5

Krommer, Franz (1759-1831)
Concerto in E-flat, op. 91 for 2 clarinets
1815: performed by W. Barth and F. Heinze, 1815
1815?: published by Offenbach
Ed SR Ch. 7

Kummer, Friedrich August (1797-1879)
Concerto for 2 clarinets
1838: performed by Kotte and F. W.Lauterbach in 1838

Lefevre, (Jean) Xavier (1763-1829)
2. Symphonie concertantes for 2 clarinets
1802?: published by Janet

Maurer, Ludwig (1789-1878)
Symphonie Concertante for 2 clarinets
1829: performed by Kukro and Weissmüller

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13 Haberkamp, 129.
14 Ibid.
15 Ibid.
16 Weston, 344.
17 Ibid., 161.
18 Ibid., 351.
Mess (Mees), D.
Concerto for 2 clarinets
1816: performed by Conrad and Ludwig Bänder

Müller, Friedrich (1786-1871)
Concertino op. 27 in F for 2 clarinets
1829, performed by F. W. Tausch and Pfaffé
Published by Breitkopf & Härtel

Müller, Friedrich (1786-1871)
Concertante op. 44 for 2 clarinets
Published by Hofmeister

Müller, Iwan (1786-1854)
Symphonie Concertante in E-flat, op. 23 for 2 clarinets
1831: performed by Budinsky and Biscay
1825: published by Hofmeister
Dedicated to “Monsieur Doizi, amateur clarinette à Amiens”
Ed SR Ch. 8

Myslivecek, Josef (1737-1781)
Concerto (Es-dur)/a/2 Clarinetti in B/2 Corni/1 Fagotto/2 Violini/Viola/e/Basso/
Manuscript ca. 1780

Pichl, Vaclav (1741-1805)
Concerto for 2 clarinets

Pleyel, Ignaz (1757-1831)
Symphonie Concertante for 2 clarinets
1798: performed by Dubois and Beranger

Schacht, Theodor (1748-1823)
Concerto for 2 clarinets
SR

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19 Ibid., 352.
20 Ibid., 180, 354.
21 Ibid., 130.
22 Haberkamp, 356.
24 Weston, 358. Rita Benton, Ignace Pleyel: a thematic catalogue of his compositions (New York: Pendragon Press, 1977), 18 lists an arrangement of Pleyel’s 2nd Sinfonie Concertante, originally for violin and viola, completed by J. Gebauer in 1791 and published in 1801. These may be one in the same.
Schacht, Theodor (1748-1823)
*Concerto for 3 clarinets*
SR

Schindelmeisser, Louis (1811-1864)
*Concertino for 2 clarinets*
Published by Breitkopf & Härtel

Schindelmeisser, Louis (1811-1864)
*Symphonie Concertante op. 2 for 4 clarinets*
1832: performed by Schindelmeisser, Mehner Mey(er), Rosenkranz
1833: published by Breitkopf & Härtel
Dedicated to Karl Möser
Ed Ch. 9

Schneider, G. A. (1770-1839)
A double concerto
1805-1806: performed by Franz Tausch and son

Schneider von Wartensee, Xaver (1786-1868)
*Concerto for 2 clarinets*
SR

Solère, Étienne (1753-1817)
*Symphonie Concertante in F, No. 1*
1790: performed by Solère and Wachter
1790: published Imbault
SR

Solère, Étienne (1753-1817)
*Symphonie Concertante in C, No. 2*
1790: published Imbault

Späth, André (1790-1876)
*Symphonie Concertante op. 103 for 2 clarinets or oboe and clarinet*
1836: performed by G. Bachmann and Blaes
1828: published by Schott

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25 Weston, 225.
27 Weston, 242, 363.
28 Ibid.
29 Ibid., 242, 363.
Stamitz, Karl (1745-1801)
*Konzert B-Dur für Zwei Klarinetten und Orchester*
1777: published
**Ed, SR Ch. 3**

Starzer, Joseph (1728-1787)
*Concerto for 2 clarinets*
1780: performed by Anton and Johann Stadler

Tausch, Franz (1762-1817)
*Concertante for 2 clarinets, opus 26*
1805: performed by Franz Tausch and his son
1818: published by Schlesinger
Dedicated by the composer's widow to Friedrich Willhelm III
**Ed SR Ch. 6**

Tausch, Franz (1762-1817)
*Concerto for 2 clarinets in B-flat, opus 27*
By 1797: published
Dedicated to His Imperial Majesty the Grand Duke Alexander of all the Russias
**SR**

Vollweiler, Carl
*Concerto for 2 clarinets*
1847: performed by Blaes and Wassilieff

Walter, Albert
*Symphonie Concertante for 2 clarinets*

Wineberger, Paul (1758-1821)
*Concerto (Es-dur)/a/Due Clarinetti princip./Due Violini/Due Oboe/Due Corni/Due Virole/ Basso/*
Manuscript ca. 1790

Yost, Michel (1754-1786)
*Duo Concertante for 2 clarinets*

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30 ibid., 366.
31 ibid., 253.
32 ibid., 367.
33 ibid., 266.
34 Haberkamp.
35 Weston, 277.
APPENDIX B

SELECTED LIST OF CURRENT PUBLISHED EDITIONS OF SYMPHONIE CONCERTANTES FOR MULTIPLE CLARINET SOLOISTS


APPENDIX C

SELECTED DISCOGRAPHY OF *SYMPHONIE CONCERTANTES* FOR MULTIPLE CLARINET SOLOISTS

<table>
<thead>
<tr>
<th>Performers</th>
<th>CD Title</th>
<th>Compositions</th>
<th>Recording Co., No. and Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kálmán Berkes and Tomoko Takashima, clarinets; Nicolaus Esterházy Sinfonia</td>
<td>Clarinet Concertos. Volume 1</td>
<td>K. Stamitz, Double clarinet concerto in B-flat major</td>
<td>Naxos 8.553584 1997</td>
</tr>
<tr>
<td>Walter Boeykens and Anne Boeykens, clarinets; Nieuw Belgisch Kamerorkest; Jan Caeyers, cons.</td>
<td>Concertos pour deux clarinettes</td>
<td>Krommer, Concerto pour deux clarinettes et orchestre op. 35 en Mi bemol majeur; Hoffmeister, Concerto pour deux clarinettes et orchestre en Mi bemol majeur</td>
<td>Harmonia Mundi France HMC 901433 1993 HMC 1901433 1996</td>
</tr>
<tr>
<td>Cindy Christensen and Don Christensen, clarinets; Rundfunk Blaserorchester Leipzig; Motti Mion, cond.</td>
<td>Konzerte für Klarinette(n) und Militärorchester</td>
<td>Krommer, Concertante, op. 35; Müller, Concertante, op. 23</td>
<td>Koch/Schwann 3-1067-2 1993</td>
</tr>
<tr>
<td>Stanley Drucker and Naomi Drucker, clarinets; The Bohuslav Martinu Philharmonic; Peter Tiboris, cond.</td>
<td>Music for doubles</td>
<td>Krommer, Concerto, op. 35, for two clarinets and orchestra;</td>
<td>Elysium GRK 714 1998</td>
</tr>
<tr>
<td>Thomas Friedli and Anthony Pay, clarinets; English Chamber Orchestra; Anthony Pay, cond.</td>
<td>Klarinettenkonzerte</td>
<td>Krommer, Concerto pour 2 clarinettes en mi bé mol majeur, op. 33</td>
<td>Thun, Schweiz: Claves D 8602 1986</td>
</tr>
<tr>
<td>Thea King and Georgina Dobrée, clarinets; English Chamber Orchestra; Andrew Litton, cond.</td>
<td>The Clarinet in concert</td>
<td>Solère, Simfoni concertante, clarinettes (2), orchestra, F major</td>
<td>Hyperion CDD22017 1997</td>
</tr>
<tr>
<td>Thea King and Nicholas Bucknall, clarinets; English Chamber Orchestra Leopold Hager, cond.</td>
<td>Tausch &amp; Süßmayr Clarinet Concertos</td>
<td>F. W. Tausch, Concerto No. 1 in B-flat Major for two clarinets, op. 27  F. X. Süßmayr, Concerto Movement in D major for basset clarinet;  F. W. Tausch, Concerto No. 2 in B-flat Major for two clarinets, op. 26</td>
<td>Hyperion CDA66504 1991</td>
</tr>
<tr>
<td>Franz Klein and Erwin Klein, clarinets; Köln Rundfunkorchester; Urs Schneider, cond.</td>
<td>Clarinet Concertos</td>
<td>Stamitz, Konzert B-dur für zwei Klarinetten und Orchester; Backofen, Concertante op. 10 für zwei Klarinetten und Orchester</td>
<td>Koch Schwann Musica Mundi CD 311001 H1 1989</td>
</tr>
<tr>
<td>Dieter Klöcker and Sandra Arnold, clarinets; The Czech Philharmonic Chamber Orchestra; Pavel Prantl, Leader</td>
<td>Cartellieri: Wind Concertos Vol. 2</td>
<td>A. C. Cartellieri, Concerto for 2 Clarinets and Orchestra; Allegro aperto for Clarinet and Orchestra; Concerto for Flute and Orchestra</td>
<td>Musikproduktion Dabringhaus Und Grimm (MDG) 301 0960-2 2000</td>
</tr>
<tr>
<td>Dieter Klöcker and Sandra Arnold, clarinets; Prague Kammerorchester; Milan Lajeck, cond.</td>
<td>Klarinettenkonzerte</td>
<td>Solère, Konzert für 2 Klarinetten und Orchester in Es-Dur; Konzert für Klarinette und Orchester in Es-Dur; Concerto Espagnol für Klarinette und Orchester in B-Dur</td>
<td>Orfeo C 481 991 A 1999</td>
</tr>
<tr>
<td>Dieter Klöcker and Waldemar Wandel, clarinets; Rundfunkorchester hannover des NDR; Wolf-Dieter Hauschild, cond.</td>
<td>3 Sinfonie Concertanti</td>
<td>Devienne, Für Zwei Klarinetten und Orchester; Für Flöte, Oboe, Horn, Fagott und Orchester; Für Horn, Fagott und Orchester</td>
<td>Koch Schwann 3-1074-2 1992</td>
</tr>
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</tr>
<tr>
<td>Dieter Klöcker and Waldemar Wandel, clarinets; Prager Kammerorchester</td>
<td>Haydn: Klarinettenkonzert</td>
<td>Haydn, Konzert B-Dur für Klarinette und Orchester; Doppelkonzert Es-Dur für Klarinetten und Orchester; Doppelkonzert B-Dur für zwei Klarinetten und Orchester</td>
<td>Orfeo C 448 971 A 1997</td>
</tr>
<tr>
<td>Dieter Klöcker and Waldemar Wandel, clarinets; Sinfonieorchester des Südwestfunks; Arturo Tamayo, cond.</td>
<td>Romantische Konzertstücke für zwei Klarinetten, Bassethorn und Orchester</td>
<td>Bärmann, Konzertstück</td>
<td>Schwann Musica Mundi CD 11111 1987</td>
</tr>
<tr>
<td>Dieter Klöcker, Oliver Link and Waldemar Wandel, clarinets; Bamberger Symphoniker; Hans Stadlmair, cond.</td>
<td>Klarinettenkonzerte</td>
<td>Schacht, Concerto B-Dur für Klarinette und Orchester; Concerto B-Dur für Klarinette und Orchester; Concertante B-Dur für 2 Klarinetten und Orchester; Concertante B-Dur für 3 Klarinetten und Orchester</td>
<td>Orfeo C 290 931 A 1993</td>
</tr>
<tr>
<td>Hansjürg Leuthold and Bernhard Moor, clarinets; Radio-Orchester Beromünster; Erich Schmid, cond.</td>
<td>Ouverture zu La rappressaglia</td>
<td>Stuntz, Ouverture zu La rappressaglia; Schnyder von Wartensee, Concertante, clarinets (2), orchestra; Raff, Sonfietta, winds, op. 188</td>
<td>Communauté de travail pour la diffusion de la musique Suisse CTS-34 1971</td>
</tr>
<tr>
<td>J. Luptáčik and V. Cvecka, clarinets; Bratislava Chamber Ensemble; Vlastimil Horák, cond.</td>
<td>Instrumental concertos</td>
<td>Stamitz, Concerto for clarinet and orchestra no. 3 in B-flat major; Concerto for flute and string orchestra in G major, op. 29; Concerto no. 4 for two clarinets and orchestra</td>
<td>Lodwenice, Czech Republic: GZ L1 0065-2 111 1994</td>
</tr>
<tr>
<td>Vlastimil Mares and Jiri Hlaváč, clarinets; Prague Chamber Orchestra; Libor Pesek, cond.</td>
<td>Clarinet concertos and 2-cclarinet concertos</td>
<td>Krommer, Concerto for clarinet and orchestra in E-flat major, op. 36; Concerto for 2 clarinets and orchestra in E-flat major, op. 35; Concerto for 2 clarinet and orchestra in E-flat major, op. 91</td>
<td>Naxos Supraphon 11 1596-2 031 1993</td>
</tr>
</tbody>
</table>
| Bernd Bratzke and  
| Wolfgang Spindler,  
| clarinet;  
| Camerata Mundi  
| Kornelimünster  
|; Jörg Faerber, cond. | Werke für  
| Klarinetten und  
| Orchester | Krommer, Konzert (Concertante)  
| für 2 Klarinetten und Orchester  
| Es-dur, o. 35; Konzert für 2  
| Klarinetten und Orchester Es-  
| dur, op. 91; Rossini, Variazioni  
| per Clarinetto e piccola  
| Orchestra; Introduzione, Tema e  
| Variazioni per Clarinetto e  
| Orchestra | EMI  
| CDC 7 49397 2  
| 1988 |
| Daniel Pacitti and  
| Nicola Bulfone,  
| clarinets;  
| Orchestra da camera di  
| Udine; Walter Themel, cond. | Concertos for 2  
| clarinets | Telemann, Concerto per due  
| clarineti (chalumeaux) e archi in  
| Re min.; Tausch, Concertante no.  
| 2 per due clarineti e orchestra in  
| Si bem. magg., op. 26;  
| Hoffmeister, Concerto per due  
| clarinetti e orchestra in Mi bem.  
| magg. | Agorá musica  
| AG 033  
| 1996 |
| Daniel Pacitti and  
| Nicola Bulfone,  
| clarinets;  
| Orchestra da camera di  
| Udine; Walter Themel, cond. | Concertos for 2  
| clarinets | Krommer, Concerto in Mi bem.  
| magg. Op. 35; Concerto in Mi  
| bem. magg. Op. 91;  
| Mendelssohn-Bartholdy,  
| Konzertstück no. 1 in Fa Min.  
| Op. 113; Konzertstück no. 2 in Re  
| Min. Op. 114 | Agorá musica  
| AG 023.1  
| 1996 |
| Daniel Pacitti and  
| Nicola Bulfone,  
| clarinets;  
| Orchestra da camera di  
| Udine; Walter Themel, cond. | Concertos for 2  
| clarinets | Stamitz, Concerto per due  
| clarineti e orchestra in si bem.  
| magg. Backofen, Concertante  
| per due clarineti e orchestra in  
| la magg. op. 10; Devienne,  
| Concertino per due clarinetti e  
| orchestra in si bem. magg. op. 25 | Agorá musica  
| AG 039.1  
| 1996 |
| Anthony Pay and  
| Thomas Friedli,  
| clarinet;  
| English Chamber  
| Orchestra; Anthony Pay, cond. | Klarinettenkonzerte | Krommer, Concerto für  
| Klarinette Es-Dur, op. 36;  
| Concerto für Klarinette e-Moll,  
| op. 86, Concerto für 2  
| Klarinetten Es-Dur, op. 35 | Thun/Schweiz:  
| Claves  
| CD 50-8602  
| 1986 |
| Karl Schlecha,  
| clarinet  
| Kurpfälzisches  
| Kammerorchester;  
| Jiri Malát, cond. | Mannheimer Schule | v. 2 Stamitz, Concerto B-flat  
| major for two clarinets and  
| orchestra; Concerto B-flat major  
| for bassett horn and orchestra;  
| Concerto B-flat major for  
| clarinet, bassoon and orchestra | Arte Nova  
| Classics  
| 74321 30476 2/  
| 74321 37299 2  
| 1996 |
| Hans Stalder and  
| Thomas Friedli,  
| clarinet;  
| Ensemble Capriccio  
| Zurich; | Sinfonia  
| concertante, op. 80 | Schnyder von Wartensee,  
| Konzert für zwei Klarinetten und  
| orchester B-Dur; Krommer,  
| Sinfonia concertante D-Dur, op.  
| 80 für Flöte, Klarinette, Violine  
| und orchester | Exlibris  
| CD 6039  
| 1986 |
| | | | Tudor  
| 757  
| 1990 |
APPENDIX D

SELECTED LIST OF WORKS FOR MULTIPLE CLARINET SOLOISTS AND ACCOMPANIMENT 1850-PRESENT

de Castro-Robinson, Eve (b. 1956)
*Triple clarinet concerto: Eb, Bb, bass clarinet and orchestra*
1995

Durkó, Zsolt (1934-1997)
*Una rapsodia ungherese per due clarinetti soli e orchestra*
1965

Genzmer, Harald (b. 1909)
*Konzert für zwei Klarinetten und Streicher*
1984.

Leutwiler, Toni
*Heiteres Terzett, für 3 Solo-Klarinetten, Schlagzeug, harfe (Gitarre ad lib.) und Streichorchester, op. 120*
1960

Lothar, Mark (b.1902)
Concertino für 4 Solo-Klarnetten, Streichorchester, Harfe und Schlagzeug, op. 63>
1962

Makarov, Evgenii Petrovich, 1912-
*Pribauuki : dlja ansamblia klarnetov s dukhovym orkestrom*
(6 clarinets and band)
1982

Martino, Donald (b. 1931)
*Triple concerto for clarinet, bass clarinet & contrabass clarinet with a chamber orchestra of sixteen players*
1978
Nagy-Farkas, Peter (b.1933)
Concerto for three clarinets, double string orchestra and percussion
1974

Ponchielli, Amilcare (1834-1886)
Il Convegno: Divertimento per due clarinetti con accompagnamento di pianoforte
(originally for 2 clarinets and band)
1868: first performance