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Carl Baermann: His Influence on the Clarinet in the Nineteenth Century as Pedagogue, Composer, and Instrument Technician

A document submitted to the Graduate School of the University of Cincinnati in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the Performance Studies Division of the College-Conservatory of Music by

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ABSTRACT

Carl Baermann’s (1810—1885) legacy continues to influence modern clarinetists. He was the son of Heinrich Baermann (1784—1847), the clarinetist for whom Carl Maria von Weber (1786—1826) composed his clarinet works. Lesser known as a performer than his father, the younger Baermann influenced clarinet history through his pedagogical writings, editorial contributions, compositions, and mechanical design of the clarinet. During the years 1864—1875, he wrote a clarinet manual which discussed his concept of tone production, technique, and clarinet equipment. He worked with publisher Robert Lienau to produce his versions of Weber’s clarinet works. He primarily employed his father’s performance notes of these works to produce the Baermann editions of the two Weber Concertos and Concertino. He sought to document his father’s performance practice by having all of his father’s additions such as articulations, flourishes, and cadenzas published in one edition. Baermann also worked with the woodwind maker Georg Ottensteiner (1815—1879) to produce the Baermann-model clarinet, of which the modern German clarinet is a direct descendant. Baermann shaped clarinet history through his multiple contributions to many subjects of clarinet research, production, and performance.
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Chapter 1

Brief Biography of Carl Baermann

On October 24, 1810, Heinrich and Helen Harlas Baermann gave birth to a son, Carl. Of the Baermann’s four children, Carl grew up in a musically influential household as his father performed as first clarinetist with the Munich court orchestra and associated closely with the composer Carl Maria von Weber (1786—1826). In fact, Heinrich named his son Carl after his brother, who was a bassoonist in the Berlin court orchestra and perhaps in small homage to Weber as well. Mrs. Baermann performed as “prima donna” in Munich and throughout Germany with her husband. Giacomo Meyerbeer (1791—1864) composed the cantata Gli Amori di Teolinda for clarinet, orchestra, and soprano for the Baermanns.¹ In addition, Carl had a son, also named Carl, who performed piano and toured through Europe finally settling in the United States becoming a successful pedagogue of piano.²

With his father as teacher, Carl Baermann began studying clarinet at an early age. At the age of fourteen, he began playing beside his father in the Munich court orchestra.³ His public debut came in Munich at age fifteen in one of his father’s recitals. His first solo performance occurred on December 14, 1826 as he performed Concertino by Weber with the Munich court orchestra.⁴ In 1827, the young Baermann embarked on his first tour of Europe with his father.

The Baermanns continued to have distinguished careers with the Munich court orchestra. Heinrich Baermann performed with the orchestra for over forty

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⁴ Pamela Weston, Clarinet Virtuosi of the Past (London: Clark, Doble & Brendon Ltd., 1971), 141.
years. Carl joined his father as second clarinetist in 1832 and succeeded his father as principal in 1834 upon his retirement; however, the elder Baermann continued to perform with the orchestra as second clarinet until his death in 1847.\textsuperscript{5} Heinrich Baermann maintained a close relationship with the composer Carl Maria von Weber, who was named the godfather of Carl Baermann.\textsuperscript{6} In fact all but one of Weber’s works for clarinet was dedicated to the elder Baermann. Felix Mendelssohn (1809—1847) also admired the playing of the Baermanns dedicating opp. 113 and 114 to the clarinetists. In the dedication of opus 113 he affectionately writes “The battle for Prague, great Duet for stewed dumpling and cream strudel, or clarinet and basset horn, composed and humbly dedicated to Baermann senior and Baermann junior by their entirely devoted Felix Mendelssohn Bartholdy.”\textsuperscript{7} Mendelssohn and the Baermanns premiered the \textit{Konzertstücke in F Minor} on January 3, 1833, which Mendelssohn composed for piano, clarinet, and basset horn upon the request of the elder Baermann for their upcoming tour of Russia. The second \textit{Konzertstücke} soon followed.

Carl Baermann not only performed clarinet, but he was also known as a remarkable basset horn player. The basset horn is a lower-pitched member of the clarinet family. This instrument is distinguished by a range to a low c (concert pitch F) and was often used in bands during the early eighteenth century.\textsuperscript{8} Baermann is

\begin{thebibliography}{99}
\bibitem{Weston} Pamela Weston, \textit{More Virtuosi}, 36.
\bibitem{BaermannConcertante} Carl Baermann, \textit{Duo Concertante} with preface by John P. Newhill (Wiesbaden: Breitkopf & Härtel, 2000), ii.
\end{thebibliography}
noted as having performed more works by Mozart than his father because of his skills on the basset horn. Mozart used the basset horn in his Serenade in B-flat K. 361 and the Requiem K. 626. In 1831, Baermann began to give basset horn concerts in Munich. Mendelssohn wrote a sonata for basset horn for the younger Baermann in 1824; however, it was not published until 1847. The basset horn lessened in popularity during the later half of the nineteenth century. However, it was revived in the early twentieth century, as found in Richard Strauss’s (1864—1949) operas such as *Elektra* (1909) and *Der Rosenkavalier* (1911).

The Baermanns toured extensively throughout Europe and certain areas of Russia. Carl first toured with his father in 1827, giving concerts in Sweden and Denmark. In 1836, Carl made his solo debut in Hamburg on February 13 of that year. In April 1837, he premiered several of his own clarinet works. On a tour of France 1838—1839, he kept a journal of their travels and performances. This journal details the Baermanns’ encounters with the composer Meyerbeer. During this tour, Meyerbeer provided housing for the two as the Baermanns performed chamber recitals in Meyerbeer’s home. On New Year’s Day 1839, they attended a performance of Meyerbeer’s *Les Huguenots*. Father and son Baermann performed Carl’s “E-flat Duo” on January 10, 1839 at a dinner of Meyerbeer’s, which resulted in an invitation to perform for the *Société des Concerts*. The Baermanns performed at *L’Opera* and Meyerbeer stated that he liked the younger Baermann’s concertos more than Weber’s. Both father and son were well-received in France. In fact, Mendelssohn tried to get the younger Baermann an appointment in Paris while

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9 Pamela Weston, *Clarinet Virtuosi*, 141.
pleading with his father to begin a French school of clarinet playing there. Mendelssohn considered the Parisian clarinet scene to be in a “deplorable state” at this time. King Ludwig of Bavaria bestowed the “gold medal of Arts and Sciences” in honor of Baermann’s accomplishments as a performer in his country. He frequently performed as soloist in Prussia under the command of Louis Ferdinand. Even Friedrich Berr (1794—1838), professor of the Parisian Conservatoire from 1831 until 1838, praised the Baermanns stating that their use of the softest dynamics was not known in French clarinet playing at the time. Additionally, the Parisian pedagogue was impressed with the extreme tone control that their approach to the embouchure provided.

Carl Baermann composed many works for clarinet, including three concertos, two Konzertstücke, two Duo Concertants, and several fantasias for chamber ensembles. Baermann also composed an extremely popular clarinet study of the scales. He wrote this multi-volume work during the years 1864—1873. This tutor details Baermann’s approach to clarinet pedagogy, includes clarinet scale studies, and features solos with piano accompaniment. This book shall be discussed in further detail in chapter 3. Clarinetists continue to utilize Baermann’s study of the scales today. Although most present-day clarinetists are familiar only with the scale-study portion, Baermann’s clarinet text contains many articles about pedagogical approaches to the instrument and discussed the most pressing issues of his time, including reed placement and embouchure. Until the middle of the nineteenth century, clarinetists did not have a standard placement of the reed on top nor reed

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12 Pamela Weston, *Clarinet Virtuosi*, 142.
13 Carl Baermann, *Complete Method*, 3.
on bottom of the mouthpiece. Baermann was one of the first clarinetists to advocate placing the reed below the mouthpiece. He also supported the single-lip embouchure, which he stated brought longer endurance and greater tone control.\textsuperscript{15}

In 1860, after many years of research, Baermann produced an eighteen-key clarinet with the German woodwind maker Georg Ottensteiner (1815—1879). This clarinet was based on the model designed by Iwan Müller (1786—1854). Baermann’s father used the Müller designed clarinet. Richard Mühlfeld (1856—1907), the clarinetist for whom Johannes Brahms (1833—1897) composed his several chamber works that include clarinet, performed on Baermann’s clarinet model. Mühlfeld’s clarinets have been preserved in the Staatliche Museum in Meiningen, Germany, the city in which for many years he performed with the local court orchestra.\textsuperscript{16}

\textsuperscript{15} Pamela Weston, \textit{The Clarinet Teacher’s Companion} (London: Clark, Doble, & Brendon, Ltd., 1976), 21.

Carl married Maria Anna Schmitz (1808—1893) on June 17, 1834. They raised a son, named Carl as well, who became a great pianist studying under Franz Liszt (1811—1886). The younger Carl went on to teach musicians such as Amy Beach (1867—1944). It is unknown if Carl and his son performed together with any frequency; the only record of their collaborative performance was in Hamburg on May 7, 1857.17 In 1880, Baermann left his post with the court orchestra in Munich but continued teaching at the Royal School of Music in Munich. He retired from his post at the school two years later, and died on May 23, 1885, leaving a towering legacy for future generations of clarinetists. Baermann influenced many composers, performers, and pupils through his work in Munich and during his European and Russian tours.

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Chapter 2

Baermann the Pedagogue

Carl Baermann not only performed extensively but also taught at the Royal School of Music in Munich from 1864 until his retirement. During the years 1864—1875, Baermann wrote his *Vollständige Clarinett-Schule von dem ersten Anfange bis zur höchsten Ausbildung des Virtuosen*. Dedicated to the Duke of Saxe-Gothe, this multi-volume work quickly became a seminal work in German clarinet playing.\(^{18}\) He taught several successful students, including F.K. Zimmerman (1828—1891), who later taught at the Moscow Conservatory. Baermann's teachings included articles on embouchure, tone production, finger facility, ornamentation, and expression. Perhaps his greatest pedagogical achievements derive from his concept of tone production. In this chapter, I shall present Baermann's concepts as discussed in his *Vollständige Clarinett-Schule*. These pedagogical theories reflect his teachings as well as his concepts of performance. Baermann's perception of performance techniques relied on daily study of the rudiments which he outlined in his tutor. This tutor set forth his personal beliefs as both teacher and performer. While clarinetists rely on this tutor for their current daily regime, Baermann's tutor also provides important insights into aspects of nineteenth-century performance practice.

During the late Classical and early Romantic eras, clarinet technique varied across Europe. The *Vollständige Clarinett-Schule* originally applied many of the concepts to the Baermann-type clarinet, which was based on Iwan Müller's thirteen-key clarinet. However, there have been several revised editions of this book that

have adapted the work to the Boehm system. The Boehm system of fingering is based on the model of the Boehm flute in which a scale degree would require one lifted finger per note. This system revolutionized woodwind manufacturing in the early half of the nineteenth century in France. During the nineteenth century, German and French schools of clarinet playing influenced each other in performance, theory, and pedagogy as evidenced by these revisions of the Baermann tutor for the Boehm (French) system.

Baermann had a connection between the German and French schools of pedagogy. Heinrich and Carl Baermann’s Parisian tours coincided with Friedrich Berr’s (1794—1838) tenure at the Parisian Conservatory itself home to over 100 pupils of clarinet during the first three decades of the nineteenth century. Hyacinthe Klosé (1808—1880) followed Berr as teacher at the Conservatory, and it was Klosé who worked with French clarinet maker Buffet to create the brand of clarinets used by many American players today. French and German instrument makers fused together some of the same key mechanisms developed by Müller and Baermann. Klosé also penned a tutor which is also used in modern daily study by clarinetists.

The Baermann manuscript can be compared to a similar French tutor of the same period. Berr wrote two French studies titled *Méthode* and *Traité*, the latter which covers pedagogical matters. Both Berr and Baermann use the Müller-type clarinet, thirteen-key, as the model of the time. Both pedagogues cover reed position from similar viewpoints. Both advocate for the reed-under position which opposed the majority of performers prior to the mid-nineteenth century. Baermann

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states “There is a class of clarinetists that play with the reed turned up, although I cannot ascribe any good reason for such a method of tone-production.” 21  He clearly disagreed with the reed-turned-up position for the clarinet. Baermann argues that since the upper part of the head and lips are unable to move; it is the lower jaw that people actually move. Likewise, it is for this reason that the reed should remain on bottom to be controlled by the mobile skeletal unit. Most clarinetists in the first quarter of the nineteenth century performed with the reed-above position.

Baermann and Berr argue that the reed-below gives more tone control, allows for a more stable positioning of the instrument, and allows flexibility in dynamics. 22

Reeds are a source of perennial complaining among clarinetists, regardless of period. Even though manufactured reeds have been available since the late eighteenth century, most players made their own personal reeds until the twentieth century. Baermann and Amand Vanderhagen (1753—1822) grumble about the poor quality of cane available. 23  Baermann stated “Without the good will and humor of this tyrant [reed] the greatest artist is but a tyro on his instrument, painfully, yet vainly striving to produce effects.” 24  Baermann considered cane to be a basic necessity and that the best quality of cane only grew in southern France, Africa, and Italy. 25

He suggested preparing between six and twelve simultaneously, a principle that continues in playing today. 26  Berr stated that reeds should be divided into three strengths: hardest reeds for military or outdoor use, next hardest for first clarinet

22 Ibid.
25 Ibid.
26 Colin Lawson, Early Clarinet, 38.
orchestral players, and softest reeds for second clarinet players for the lowest
registers.\textsuperscript{27} In contrast, Baermann had a slightly different view of reed selection.
Baermann made no distinction for reed selection among the different types of
clarinetists. He requires that all clarinetists use the same standards during the reed
selection process. According to Baermann, “a reed must not be so hard as to cause
effort in playing.”\textsuperscript{28} Put another way: a reed should be easy and natural to play.
Baermann continues by stating that a high quality tone is produced by the use of a
good mouthpiece and a good reed. The mouthpiece and reed work jointly in the
sound production process.

Not only should a clarinetist use a good mouthpiece and reed, the clarinetist
must also have embouchure control. Baermann presents embouchure as the most
essential ingredient in the production of clarinet tone. \textit{Vollständige Clarinett-Schule}
contains an entire chapter devoted to the discussion of a proper embouchure. For
him, embouchure “may best be described a tone-production itself”\textsuperscript{29} thus constituting
the most important goal of his pedagogy. Structure of the oral chamber exists as a
secondary issue in the creation of a well-balanced embouchure. The clarinetist
should keep in mind that lip pressure is more important in the creation of various
tone colors. Baermann supports the idea that every note and tone color has its own
embouchure setting and subtle gradations of lip pressure create these various
colors.\textsuperscript{30} Beginning clarinetists find it difficult to grasp the idea of a constantly
changing embouchure, but one must keep in mind that these changes are miniscule.

\textsuperscript{28} Carl Baermann, \textit{Complete Method for Clarinet}, 5.
\textsuperscript{29} Carl Baermann, \textit{Complete Method for Clarinet}, 6.
Embouchure position greatly affects tone production; without a proper embouchure position, a clarinetist cannot achieve a full, rich sound. And without a beautiful tone, it would be difficult to listen to the performer, no matter how rapid and accurate the finger technique. In his *Vollständige Clarinett-Schule* Baermann writes “with incompetent playing, [the clarinet’s] tone can become positively vulgar, while in the hands of an accomplished artist, the human voice can be imitated with astonishing perfection.”31 Baermann focuses much of his writing on the embouchure, proper position of the reed and mouthpiece and teeth placement. Although modern clarinet mechanisms are largely a product of the French system, the Germans provided the model for the ideal clarinet sound. Within the discussion of embouchure, topics discussed are reed placement, lip pressure, and placement of the tongue, mouth corners, and cheeks.

Baermann’s embouchure discussion continues to include the controversy of double-lip versus single-lip embouchures. Double-lip versus single-lip embouchure presented a point of discussion among clarinetists of the Romantic era. Baermann speaks against the use of a double-lip embouchure. Placing the upper lip around the upper teen rather than resting the upper teeth directly on the mouthpiece creates a double-lip embouchure. Many clarinetists of the early nineteenth century performed in this manner because of how it sounds to the player. If the teeth are placed directly on the mouthpiece, a small buzz or vibration is felt in the skull and this vibration can be perceived in the clarinetist’s ear. So when performing, the clarinetist hears both the clarinet and this vibration. The listener can hear no such vibration, only the tone of the clarinet. Baermann insisted that his students use the

upper teeth on the mouthpiece approach to their embouchure. By using a single-lip embouchure, which is having only the lower lip surrounding the teeth, the performer greatly improves his or her endurance. Higher notes on the clarinet require a firmer upper lip; conversely, the lower notes require a less firm upper lip for the freedom of the vibration of the reed. Acoustically, higher notes have faster, shorter sound vibrations and lower notes have slower, longer sound vibrations. The reed of the clarinet vibrates according to this principle, so it only makes sense that the reed should be more constricted in space on the upper notes to produce the necessary short-length vibrations without sounding out of control.\textsuperscript{32} Colin Lawson notes that Carl Baermann wrote the most outstanding prose on the use of the single-lip embouchure during the nineteenth century. Baermann stated that with demands on the player both in orchestra and as a soloist, longer endurance was necessary. Moreover, the double-lip embouchure was not adequate for these demands. Lawson continues to state that in order “To protect the mouthpiece from wear and tear inflicted by the teeth, Baermann recommended using a little silver strip as a mouthpiece patch.”\textsuperscript{33} Lawson then states that Baermann suggested turning the clarinet slightly in the mouth from left to right when ascending into the highest register of the clarinet.\textsuperscript{34}

In addition to proper placement and pressure on the lips, \textit{Vollständige Clarinett-Schule} covers issues of the positioning of the corners of the mouth, cheeks, and tongue. Baermann asserts that the corners of the mouth should be closed tightly so that no air leaks out of the mouth. The clarinetist should focus all of

\begin{footnotes}
\item[33] Colin Lawson, \textit{The Early Clarinet}, 47.
\item[34] Ibid.
\end{footnotes}
the air through the instrument. The player needs to keep the cheeks fixed and
certainly no puffing. Again, this aids with the focusing of the air. Tongue position is
important in the execution of Baermann’s three types of staccato: “the sharp, the
soft, and the tied.”35 Tongue position creates an issue with the reed-above position
of the clarinet mouthpiece. If the reed is placed on the upper part of the mouthpiece,
tonguing and thereby articulation becomes nearly impossible to perform effectively.

In addition to Baermann’s embouchure and tone production discussion, he
presents the topic of finger facility in clarinet playing. Finger facility and execution of
technical matters remain extremely difficult issues on every musical instrument.
Scale studies and etudes become a daily part of a performer’s practice regime.
These types of exercises should be mastered so that the musician can be prepared
for any situation in works performed. Baermann reiterates that finger dexterity is no
substitute for proper tone production. Finger facility should not be practiced for the
sake of spectacle. Technique joined with expression and musical interpretation
creates the most successful artists. Baermann supports the idea that diligence,
regardless of degree of talent, is the true mark of success. “True merit consists, not
in genius or talent, but in diligence.”36 He includes a study of the scales in the third
division of Vollständige Clarinett-Schule. Exercises include scales, broken chords,
seventh and diminished seventh chords (See Example 1), interrupted scales,
returning scales (See Example 2), scales in thirds, sixths, and octaves in all major
and minor keys. The third division of this volume also presents staccato, trill, and
triplet exercises.

35 Carl Baermann, Complete Method for Clarinet, 6.
36 Carl Baermann, Complete Method for Clarinet, 12.
Example 1. Baermann’s diminished chord exercises

Example 2. Returning Scale Exercise in C Major from
While all exercises in this division present the rhythm as mostly sixteenth notes, Baermann intends the student to practice them slowly and then work to bring the entire line to a fast tempo. Fluidity, evenness of tone, and smoothness in these drills continue to be of highest importance; rapid tempo is of lesser importance. Students often have trouble with the exercises of the sixths (See Example 3) and octaves. Playing larger intervals presents a unique problem for clarinets. Since the clarinet is built on the interval of a twelfth, octaves present difficulty unlike other woodwind instruments because an actual fingering change must take place rather than just overblowing of the octave. Sixths can be just as difficult; Baermann’s awareness of these troublesome intervals likely prompted him to include exercises showcasing them so that his students could properly maneuver through passages containing them.

Example 3. Sixth Exercise in A minor from Baermann

Daily practice of clarinet issues such as tone production, embouchure control, and finger facility are key items in clarinet pedagogy. Although the basics of all of these issues can be included at all levels of playing, mastering each area takes consistency. Not only are these basic elements important to beginners, virtuoso
level players should continue to practice the basics every day. Mastery comes at all levels. Continuous use and study of the essential elements of clarinet playing is needed to solidify one’s own performance technique regardless of one’s level of virtuosity.
Composers and performers often cooperate in projects with tremendous results. Composers contribute their talent for creating melody, harmony, form, and the development of these ideas. Performers supply the mastery of instrumental or vocal technique and aid the composer in applying their musical experience and ideas to the specific instrument or voice. Both parties remain critical in the process, as they are both granted rewards of their endeavors. The composer receives a customized performance of the work, which is often rather difficult; and the performer obtains a new piece created specifically written for him or her—also a rarity. Several composers and clarinetists have worked together in history with amazing outcomes. For example, Mozart worked with the clarinetist Anton Stadler for his clarinet concerto, and Brahms composed his clarinet chamber works through collaboration with Richard Mühlfeld. Carl Maria von Weber successfully produced many clarinet works with Heinrich Baermann. His *Concertino*, Concerto No. 1, and Concerto No. 2 were written in 1811 for the elder Baermann. Later in the nineteenth century, Carl Baermann edited these and his other clarinet pieces for publication through the firm of Robert Lineau in Berlin. For several generations Carl Baermann’s editions were performed as the supreme scores of Weber’s clarinet works.

In April 1811, Weber wrote the *Concertino* for the elder Baermann in a rather hurried visit. He finished the work on the same day of the premiere. Two days later the King of Bavaria commissioned Weber to produce two more concertos for Baermann. In
November of that same year, Baermann premiered the two concertos. At this premiere, Weber presented Baermann with an autographed manuscript. He also granted Baermann exclusive performing rights of the works for ten years. In 1822, after that period had lapsed, Weber then approached a publisher to make these works accessible to the public. Consequently, in 1822 and 1825, the concertos were published. Over eleven years, the composer had made some revisions to the works. Heinrich Baermann continued to perform the concertos and Concertino for many years; after his death, he bestowed his performance manuscripts to his son. It is from these manuscripts, and perhaps additions of his own, that Carl Baermann prepared his editions in 1868—69 for the Berlin publisher.

The Baermann editions rapidly gained approval among clarinetists, continuing their popularity well into the twentieth century. Baermann claimed to have made the editions straight from the performance notes and markings of his father. He asserted that Weber approved of his father’s performance ideas and supported the addition of dynamics, articulations, and flourishes made by his father that do not appear in Weber’s manuscripts. The editions by Baermann also included newly written piano reductions. Weber scholar Friedrich Wilhelm Jähns defended these editions, stating that the earlier published editions by Weber were incorrect and “partially distorted.” However, certain musicologists in the late twentieth century debate this issue. Had Weber intended such liberties taken by the performer? Weber’s publication did contain specific dynamic markings, though they were admittedly scarce. Pamela Weston states in the preface to her edition of the Weber concertos that

Through lack of a proper understanding of his style early editions of his clarinet works were not good. Fifty years later the situation was made worse in editions made by Heinrich Baermann’s clarinetist son and pianist grandson, both of them named Carl. These gentlemen not only created problems by ambiguous markings but took gross liberties with the score on the questionable ground of performance traditions handed down from Heinrich Baermann.38

The ostensibly checkered history of these works impels musicologists to present an authentic, historically accurate score for both concertos and Concertino. However, for the sake of performance, one could argue that the Baermann edition is not considered historically inaccurate because of his close family link to the original works. Weber was known to compose in a rather hurried manner. Had he omitted certain gestures that Heinrich Baermann would have instinctively known?

Attempts have been made to reproduce Weber’s original published edition. A current Urtext edition exists from the publisher G. Henle Verlag in Munich released in 2002. In these editions the editor, Norbert Gertsch, compares the Baermann editions to Weber’s publications.39 According to an article by Frank Heidlberger, when compiling an authentic edition of a historical work, one must consider two aspects: the “original intention” and the “historical significance.” Only the composer himself can be referenced for the original intention of the work; the performer’s actions do not necessarily portray the composer’s intentions. Performance, public reception, and alterations during and since the composer’s life make up the historical significance of

38 Pamela Weston, “Forward,” in *Clarinet Concerto no. 1 op. 73*, Carl Maria von Weber (Corby, Fentone Music 1987), ii.
Heidlberger continues to state that there are several types of musical editions available:

Original Composition Autograph: It represents the fundamental intention of the composer, but it may not represent the final stage of the work as the author intends to present it to the public in a revised version.

Dedicated Manuscript: This is a copy from a previous autograph intended as a gift of honor for a potential patron. Usually it is not intended for performance. In most cases, it lacks final proof, or appropriate performance related markings. This type of manuscript often survived safely for centuries in well-kept court libraries, but the accuracy lacking in this kind of source does not allow one to use it as the primary source.

Performance manuscript: This source type is also copied from the original autograph by the composer or a professional copyist. It may show important additions of the composer for performance purposes and therefore represents the most original stage of the work: the experiences the composer achieved from first performances are reflected in these additional marks. A problem may arise from the fact that other individuals may have also added notes and marks. After a longer period, it is almost impossible to verify original and secondary additions in these manuscripts, or to distinguish authorized and unauthorized secondary additions. These additions may document different stages of the performance tradition of a particular work, but they also cover the composer’s intention in many respects (this is particularly relevant for Weber’s clarinet concertos.)

Setting Copy: Every editor is happy to find this type of manuscript, because it represents all stages of authorized revision and modification in order to present a final version for the public and to achieve a high level of philological perfection. In his case, additions are authorized and carefully considered by the composer, who is aware of the fact that this version determines the shape of the work for the public in the present and for further generations. This type of source usually defines the so-called Urtext.41

The Henle editions of the concertos contain extensive commentary on Baermann’s insertions in the pieces. Gertsch states that the Henle editions are a compilation of the solo part found in the first edition of the concerto (Schlesinger, 1824) and solo part that was printed above the first edition of the solo with piano reduction.

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40 Heidlberger, “Carol Maria von Weber’s Clarinet Concertos,” 51.
41 Heidlberger, “Carl Maria von Weber’s Clarinet Concertos,” 52.
from the same publisher. With the unusual history of the Weber concertos, a true recreation of an original has been highly speculated. Norbert Gertsch gathers the editions for the three works for clarinet and orchestra and labels them as the *Urtext* edition of the works. Gertsch compares the Baermann edition of each work printed side by side with the *Urtext* edition that he has gathered. Most interesting are the comments made in each publication about the differences between Baermann’s editions and the published editions from 1824. Gertsch argues that Weber had different intentions than the younger Baermann in these works. Gertsch continues to state that since Baermann was of such a young age, only one year old, when the works were written, performed, and published that it is possible that his perception of the works differ greatly from the intentions of the original composition. In addition to this lapse in time, Gertsch also points out that Baermann may have created his editions with a view of late Romantic performance practice that could never have been intended by Weber himself.42

Baermann’s most prominent contribution in Concerto No. 1 is the insertion of extra measures at m. 144 in the first movement. These fifteen extra measures plus cadenza are absent in Weber’s edition. However, since m. 144 marks the end of the exposition of the sonata form, performance practice of the late Classical and early Romantic eras dictated that the performer provides some type of embellishment at this point. Baermann simply wrote out the embellishment. Some historians may argue that this embellishment takes away from the pressing and dark character of the first movement. These measures may be viewed as much lighter in character and a bit

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flashy. However, this embellishment can also be understood as a continuation of the sense of urgency created by the exposition of the movement (See Examples 1 and 2).

Example 1. Weber’s First Concerto movement 1 Urtext, mm. 140—145.

Example 2. Weber’s First Concerto movement 1 Baermann’s edition, mm. 138—145

It may be argued that the insertion of these measures creates an imbalance in the entire work. Instead of the first movement being 287 measures (as in Weber’s published version), Baermann’s additions would create a first movement of over 300
measures, making it grossly overweighted. In correspondence between Baermann and
the Weber historian Jähns, Baermann insists that his father wrote out the sixteen bars
(total including cadenza) and it was sanctioned by Weber.\textsuperscript{43} However, these bars only
appear in the performance edition that Weber gave the elder Baermann for
performance. The date of the addition of these measures remains unclear. Indeed,
either father or son Baermann could rightly be responsible for this insertion. Gertsch
emphatically affirms that Weber himself did not include these measures in his score of
the work.

The Baermann version of the first concerto included three basic types of
embellishments: anticipations, small flourishes, and articulation changes. Baermann
added an anticipation several times in the main theme of the exposition of the first
movement. For example, in m. 50 he wrote a dotted eighth-sixteenth pattern with an
anticipation of the D (concert C) for the clarinet which is found on the downbeat of the
next measure. Similar patterns can be found in m. 55 and 87, as well as the respective
points in the recapitulation (See Examples 3 and 4).

Example 3. Weber’s First Concerto movement 1 Urtext version mm. 48—55

\textsuperscript{43} Weber, \textit{Klarinettenkonzert} Nr. 1, edited by Gertsch, 43.
Baermann’s version of the first concerto contains small flourishes not found in the *Urtext* edition. For example, Baermann added a long arpeggiated run in m. 72. The *Urtext* edition contains straight sixteenth notes outlining the dominant-seventh chord, Baermann outlines this chord with two sixteenths, dotted eighth-sixteenth, triplet sixteenths, and four thirty-second notes, the net effect is an accelerando. Both resolve to the tonic in m. 73 (See examples 5 and 6).

Baermann also added several turns within the first movement, for example mm. 100, 112, 116, 186, and 190 (See Examples 7 and 8).
Example 7 Weber’s First Concerto movement 1 Urtext version mm. 186—191

Example 8. Weber’s First Concerto movement 1 Baermann edition mm. 186—191

Articulations were altered by Baermann. Accents under a slur have been added in m. 70 whereas the Urtext contains staccato for the same notes (See Examples 9 and 10).

Example 9. Weber’s First Concerto movement 1 Urtext version mm. 70—71

Example 10. Weber’s First Concerto movement 1 Baermann edition mm. 70—71

In m. 98, Baermann slurs every two notes; the but the Urtext has staccato under a single slur (See Examples 11 and 12).
Example 11. Weber’s First Concerto movement 1 Urtext version mm. 98-99

Example 12. Weber’s First Concerto movement 1 Baermann edition mm. 98—99

At the con moto in m. 130, Baermann utilized many different groupings for this long passage of triplet eighth notes (See Examples 13 and 14).

Example 13. Weber’s First Concerto movement 1 Urtext version mm. 130—131

Example 14. Weber’s First Concerto movement 1 Baermann edition mm. 130—131
The second and third movements of the first concerto do not contain nearly as many differences between the Baermann and Urtext editions, but Baermann follows similar editorial liberties as in the first movement. 44

Henle published Weber’s second concerto in E-flat major in the same manner as the first concerto. Norbert Gertsch presents a side-by-side comparison between the Baermann edition with the Urtext edition. The Urtext edition was recreated from Weber’s orchestral publications, the solo part extracted from this source plus the solo part from the piano reduction version also published with Weber’s consent. Again, Baermann consulted with the publisher Robert Lienau for the publication of the second concerto as he had done with the first concerto. Baermann’s edition of the first movement of the second concerto contains fewer embellishments added than the first movement of the first concerto. This concerto, written in E-flat major, presents a more jovial spirit than the first concerto; Weber wrote a more festive theme in this concerto exposition. Perhaps neither Baermann, nor his father, felt the need to add many flourishes in this movement because the music itself was showy enough (See Example 15).

Example 15. Weber’s Second Concerto movement 1 Urtext version mm. 50—53

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44 Ibid, 39.
However, Baermann proposes several articulation changes that differ from the *Urtext* version. Many of these articulation differences include changing a carrot-type accent to a staccato, implying a lighter articulation. Baermann also suggests articulations at points in the music when Weber did not include any at all. For example, in m. 128 through m. 134 beat 2, the long string of sixteenth notes have no articulation marked in the *Urtext* edition; however, Baermann adds slurs and some staccato markings (See Examples 16 and 17).

Example 16. Weber’s Second Concerto movement 1 Urtext version mm. 127—137

![Example 16](image1)

Example 17. Weber’s Second Concerto movement 1 Baermann edition mm. 127—137

![Example 17](image2)
It would be extremely difficult for any clarinet player to tongue sixteenth notes for that length of time at the tempo for this movement, which is Allegro, and in which—per Baermann’s suggestion—quarter note equals 108.\textsuperscript{45}

The Urtext and Baermann editions of the second movement of the second concerto are similar. Again, some articulations differ, but one striking adaption of Baermann is found in the section marked “recit.” at m. 63. In the Urtext edition, all of the notes are written separately, unbeam-ed. The unbeam-ed style is unusual for clarinet compositions. This unbeam-ed passage resembles recitative passages in operas for singers. Baermann adds the beams within this section in order to more clearly show how the notes belong within the measure. Instrumental music rarely contains passages with notes unbeam-ed in this manner. In addition to adding the beams, Baermann also inserts several fermatas that are not found in the Urtext edition, suggesting the manner in which he and his father would have performed this section. Measure 84 contains a cadenza written by Baermann; a simple cadenza resembling the cadenza of the second movement of the Mozart’s famed Clarinet Concerto (See Examples 18 and 19).

Example 18. Weber's Second Concerto movement 2 Urtext version mm. 63—end

Example 19. Weber's Second Concerto movement 2 Baermann edition mm. 63-end
The third movement of Weber’s second concerto contains discrepancies similar to the first movement. Baermann again adds articulations to long lines of sixteenth notes as found in m. 75—78 and m. 152—157 (See Examples 20 and 21).

Example 20. Weber’s Second Concerto movement 3 Urtext version mm. 75—77

Example 21. Weber’s Second Concerto movement 3 Baermann edition mm. 75—77

In m. 228, Baermann’s edition contains ossia measures above the written lines. This passage contains very fast octave changes and sixteenth note triplets which are performed at a rapid tempo. Baermann probably added this ossia not because he or his father could not perform this passage but because he had students who needed to learn the literature but could not perform this difficult passage. Carl Baermann, famous for his pedagogy legacy (see chapter 2), alters this extremely difficult passage in order to make the piece more accessible to younger players (See Example 22). To be sure, the second Weber concerto presents challenges for players at all levels, yet Baermann nonetheless felt that amateurs should not avoid such a piece simply because of this technically prohibitive passage.
The Concertino, written in E-flat major like the second concerto, was the first of Weber’s works for clarinet and orchestra. As stated previously, Weber composed this work in a rather hurried state for Heinrich Baermann and the Munich court orchestra. Weber organized this work in one continuous movement, but he nevertheless utilized a three-movement format. The first section, mm. 1—124, contains a slow introduction plus a theme and variations. The second “movement” begins at m. 125, followed by a third at m. 147. As suggested by the title, Concertino resembles the three-movement format of a classical concerto but on a smaller scale. The second section at m. 125 resembles a slow movement of a concerto and the third “movement” at m. 147 returns to a faster tempo.

Baermann’s edition again continues the addition of articulations, embellishments such as turns and grace notes, a cadenza, as well as other performance suggestions. In the theme and variations section, the theme, as well as the subsequent variations, presents an incipient binary form. In this small form, Baermann includes a repeat of the first section of the theme and each variation. The Urtext edition contains no such repeat in any of the corresponding spots. In the lento section, Baermann adds a cadenza at
the final bar, whereas the *Urtext* edition does not. The final section contains fewer
discrepancies between the two versions; however, Baermann does include articulations
for longer passages of sixteenth notes that the other version does not include.\(^{46}\)

Performers often use specific articulations according to their own abilities. During the height of the virtuosi in the early Romantic era, it is possible that
instrumentalists changed certain musical gestures in order to exploit their own talents. Heinrich Baermann could have performed these concert pieces with the approval of Weber, but one question remains. What were Baermann’s motivations for producing his own versions? Carl Baermann did present these works in his own editions to preserve what he claimed was his father’s performance legacy of these wonderful works. The *Urtext* edition notes its critical notes that several discrepancies exist among the publications studied by the editor. Gertsch compiled the solo part from both the original publication sanctioned by Weber extracted from the orchestral score and the solo part extracted from the score from the piano reduction. Baermann assembled his editions from his father’s performance copies of the works. Handwritten markings on the performer’s copy could have been made by either Baermann. In addition, Weber could not have possibly attended every single performance of the works. These additions may or may not have been sanctioned by the composer. Given the dates of these performances, no recordings exist to decipher this argument. A perennial question must be answered when considering a performance of these works. What is the intention of the performance? Is the performance being done for the glory of the

performer or composer? Once these questions have been answered, then a clarinetist can begin to prepare the pieces appropriately.

Baermann provided an edition of the *Grand Duo Concertante* as well. Weber composed this clarinet and piano duet in 1817. Baermann’s father also contributed to the composition of this work although it is unclear if Weber actually dedicated this to the elder Baermann. This chamber work contains three movements involving substantial interplay between the clarinet and the piano. Both instruments perform equally important musical material, rather than the more typical imbalance of clarinet solo with piano accompaniment. Baermann included dynamic and articulation markings in his edition of the *Grand Duo Concertante*; however, these were not significant additions like the several bars added to the first concerto cadenza as described above.

In addition to his editorial contributions, Baermann also composed for the clarinet. He wrote three concertos, two Konzertstücke, fantasies, and chamber music pieces. Baermann’s works encompass 88 opus numbers. He favored flat keys for the clarinet. Many Romantic pieces avoid such tonalities as the instrument mechanism hindered some chromatic notes. For example, Weber’s *Concertino*, *Grand Duo Concertante*, and Concerto No. 2 are in E-flat Major, while the first concerto is in F minor; in other words one flat or sharp for the clarinet versus four flats for the clarinet in Baermann’s op. 7 and op. 33. However, Baermann used these key signatures to perhaps exploit the design of his own clarinet mechanism. In keeping with the Romantic practice, he often used colorful titles for his works instead of generic titles such as “Sonata no. 2.” For example, he wrote *Erinnerung an meine Kinderjahre* (Reminiscence of My Childhood), an impromptu for clarinet and piano.
Among his works for clarinet are his op. 7 and op. 33. His op. 7, titled *Fantasie Brillante für Klarinette und Klavier*, is written as a duet for clarinet and piano. The *Duo Concertant* op. 33 constitutes a revision of the op. 7, in which Baermann uses the same musical work by recomposing it for two clarinets and piano. These works follow a standard concertino form which contains one long movement and is broken into three distinct sections. Baermann, obviously inspired by Weber’s *Concertino*, composes these two works in three sections: the first section is a theme and variation, the second section is a “l'istesso,” and the third section is a rondo. Weber’s *Grand Duo Concertante* influenced the final rondo of these works. The rhythm of the melody, a dotted quarter note tied to an eight note followed by four sixteenth notes in 6/8 meter, recalls the similar melody found in the final movement of the *Grand Duo Concertante*. Baermann uses the key of E-flat minor, which transposes to F minor on the clarinet. This key signature seems unusual for the clarinet as previous major clarinet works were in more neutral key signatures. For example, Mozart’s Clarinet Concerto is in A Major (C major for A clarinet), Weber’s Concerto No. 1 is in F-minor (G minor for B flat clarinet), and Weber’s Concerto No. 2 is in E-flat major (F minor for B flat clarinet).

Other works by Baermann for clarinet and piano include *Verlornes Glück*, op. 30, as well as the aforementioned *Erinnerung an meine Kinderjahre*. Baermann tended to favor the one movement form in his chamber works. Traditional forms were comfortable to the composer. Baermann utilized many flat key signatures and used D flat major often. This translates to E-flat major for clarinet.

Beautiful tone production was the cornerstone of Carl Baermann’s teachings and he designed many of his compositions to improve this skill. His works contain many
elements to display a specific skill to be mastered by the performer. Baermann used leaps—including fourths, fifths, and sixths—in order to help clarinetists perfect the connection between these intervals. Connections between notes of different registers also presents challenges for performers. For instance, the interval of a sixth between e (first line) and C (third space) presents a problem for the clarinet. Even though the interval is ascending, the air tube is longer for the C as more tone holes are covered on the note C. A clarinetist must push the air stream more firmly on this connection because the higher note is more resistant since the air must travel further on the upper note. A clarinetist must blow through the interval so that there is not a break in the sound; often in young players, there is a break between the two notes indicating a break in the airstream.

Baermann favored the interval of the sixth, an interval featured prominently in his Clarinet School manual and in his compositions. For example, his Pastorale, op. 84 Nr. 3, contains five intervals of the sixth in the first sixteen measures. These first sixteen measures also contain many other intervals including several fourths and fifths, both ascending and descending. The goal of this musical line is to create a smooth melodic line among a constant disjunct motion in the notes. Baermann also incorporates the interval of a sixth into his etude no. 18. Measures 40—43 are modeled after his sixths interval exercise.

Although Baermann’s compositional efforts might seem sophomoric in comparison to great clarinet composers such as Weber, Mozart, and Brahms, his works always contain pedagogical elements. As Baermann focused on tone production, he wrote melodies which expose difficult patterns to connect. Issues of interval connection
arise many times throughout his works. Larger leaps present challenges for clarinetists of any skill level. Baermann composed many melodies containing fourths, fifths, and especially sixths in order to test clarinetists' air pressure control. Evenness among the three registers (the chalumeau, clarion, and altissimo registers) and connections between these registers are found in many of Baermann’s compositions as well. Pedagogy appeared to be his main priority in his compositions. Baermann concentrated on designing exercises, compositions, and editions to enhance the performance of a clarinetist of any ability level.
A clarinet is most commonly known as a single-reed instrument with a cylindrical bore. In non-European countries, clarinets can be dramatically different from the clarinets known to the western world. Some have double bores, some have the reed connected to the body of the instrument, and some are played transversely like a flute. But the two characteristics that remain the same are the cylindrical bore and the use of one reed. Due to the physics of the design of a clarinet, the instrument overblows at the interval of a twelfth rather than an octave like other woodwinds. No other woodwind—including oboe, bassoon, flute, or saxophone—has both the cylindrical bore and a stopped end that produces this acoustical phenomenon. Over the past three centuries, the clarinet’s mechanical design transformed many times in the western world. These changes include the addition of keys, addition of tone holes, experiments with bore size, and the detachment of the barrel, bell, and mouthpiece. During the middle of the nineteenth century, Georg Ottensteiner (1815—1879) worked with Baermann to produce a clarinet designed by Baermann. This chapter focuses on Baermann’s clarinet design in respect to the organology of the instrument and the reasoning behind his model.47

One and a half centuries before Baermann’s design, Johann Christoph Denner, a woodwind maker in Nuremberg, produced the first-known western clarinets. The clarinet coexisted with an instrument called a chalumeau during the eighteenth century. These two instruments were often interchangeable in scores, as most composers did not delineate between them in compositions. However the main difference between the

two instruments was the range. The chalumeau played best in the lowest range, e to b-flat’. The clarinet performed optimally in the second register b’ to c”. These two registers, plus the altissimo register, make up the range of the modern clarinet. In a catalogue from 1710 kept by Denner the two instruments were listed separately, proving that the two instruments were indeed considered separate, but similar instruments. 48

Denner’s son Jacob Denner manufactured instruments as well. Although it is unclear which Denner actually designed the instrument, the Denners produced a two-key clarinet. The assembly of the speaker-key, also known as the register key, marked the beginning of the modern clarinet. This speaker key aided the performance of the second register of the clarinet. Along with the speaker key, the a’ key was found on the Denner model. Jacob Denner produced clarinets pitched in C and D. In the late eighteenth century, the g-sharp’ key was added to the mechanism. Prior to this key, the note was played with the speaker key alone, resulting in a terribly out of tune pitch. Next, the key for b’ was added at the bottom of the instrument to be played by the little finger of the lower hand. During the mid to late eighteenth century, positioning the left hand on top became more commonplace; before, no such standard hand position had existed. Such positioning aided the clarinet in performing this note because before this key, clarinetists had to either bend the c” down or the b-flat’ up in pitch. Many composers, such as Johann Molter (1696—1765) in his woodwind chamber music, scarcely used this note. The fifth key to be added to the clarinet was the a-flat/e-flat” key.

The main problem with eighteenth-century clarinets was that while the clarinet register performed well, the lower register’s intonation was unstable. Instrument makers searched for ways to create an instrument that combined both registers on a single instrument so that the entire range could be performed smoothly with the best intonation possible. The industrial revolution allowed for quicker and more efficient manufacturing of musical instruments. The rise in chromaticism in compositions of the early Romantic era demanded improvements in instrument production.

The next major innovation in clarinet design came from Iwan Müller in the early nineteenth-century with his thirteen-key clarinet. His model became the standard instrument for Romantic clarinetists. Problems with the previous instruments included chromatic notes and trills. Müller added several keys to remedy these problems. Several trills, for example the $a' \rightarrow b'$ trill was impossible without the use of the added trill key to be played by the right index finger. Müller claimed that his clarinet was omnitonic, which meant that every key signature was playable on the instrument, and further argued that his design would cut down the number of clarinets to be played.\footnote{Günter Dullat, \textit{Klarinetten: Grundzüge ihrer Entwicklung} (Frankfurt: Verlag Erwin Bochinsky, 2001), 47.} Some composers such as Luigi Cherubini (1760—1842) and Étienne-Nicolas Méhul (1763—1817) were skeptical of a clarinet that could perform in all keys. They disliked the idea of limiting the tone color possibilities available by the use of multiple clarinets.\footnote{Oskar Kroll, \textit{The Clarinet}, trans. by Anthony Baines (New York: Taplinger Publishing Company, 1968), 26.}

Baermann designed his clarinet after Müller’s model, but introduced several modifications. Baermann likened the clarinet tone to a singing voice:
The finer the tone, the more poetic the effect. The tone is fine when it has a full, vibrant, metallic sound, and retains the same characteristics at all volumes and in all registers, when the tone does not deteriorate at full strength, and does not leave a piercing impression; when it is so expressive and flexible that is can perform all the notes lightly and smoothly in the quiet passages—in a word, when it resembles a superlatively fine and full soprano voice. If this register (the best on the clarinet) is fine-tones, then the lower notes will of themselves also be so, and one is on the right track. But even if the tone possesses all those characteristics and lacks inner life—the ‘divine spark’ intrinsic to man as a guarantee of his destine, ‘the soul’—then all effort and striving is of no avail, for this frigid music cannot be touched by the fire of Prometheus.  

In his clarinet tutor, Baermann advocated for a beautiful tone and smoothness across all registers of the clarinet. His clarinet design extended the Müller clarinet system and improved upon the accessibility of certain notes, tone improvement through alterations in the bore, duplication of certain keys to provide alternate fingerings, and tone color through the mouthpiece and reed placement.

Baermann worked with the aforementioned instrument maker Ottensteiner on his improvements to the clarinet. After writing his tutor, Baermann convinced Ottensteiner to come to Munich to work with him on this compilation clarinet. Baermann had wished to build a clarinet utilizing the Boehm fingering system. Baermann had known Theodore Boehm (1794—1881), the flutist, through their work together in the Munich orchestra. Baermann felt that the Müller clarinet provided awkward fingerings and unevenness between the registers of the clarinet, and suggested that such awkwardness could be avoided by certain toneholes being controlled by either hand. Baermann and Ottensteiner probably met during the 1850s because in 1854 Ottensteiner brought a clarinet to a

German exhibition which was stated to be a Boehm clarinet with the Baermann additions. Baermann was familiar with Boehm’s influence on fingering systems of other woodwind instruments. Boehm’s principle of fingering was to lift one finger per note in the scale avoiding forked fingerings if at all possible. Since Boehm and Baermann worked together in the Munich orchestra (Boehm as principal flute), the instrumentalists were able to consult with each other and discuss design of instrumental mechanisms. Baermann’s clarinet model used the basic idea behind Boehm’s system; however there were a few modifications. The French system of fingering, known as the Boehm system, may appear easier to use, however it can be argued that the German-Oehler fingering system is more in tune. The “Baermann clarinet” quickly gained acceptance throughout Germany.

Several tone holes could be controlled with different levers in his design.

Baermann’s innovations include:

“a lever soldered to the c’-sharp/g’’-sharp key made it workable by the right index finger; e’-flat/b’’-flat could be made by the fourth or third finger on the left hand, as well as by the right index finger; and a lever was added by which the fourth finger of the left hand could open the f’/c’’’ key. A new b-flat/f’’ lever was provided for the little finger of the left hand, also a second trill key for the right index finger. Ring-key mechanisms corrected the notes f’-sharp and b/f’’-sharp.”

Some of Baermann’s additions can still be found on German and French clarinets of today. For example, the e’-flat/b’’-flat key for the right index finger is

52 Günter Dullat, Klarinetten: Grundzüge ihrer Entwicklung, 59-60.
53 Oskar Kroll, The Clarinet, 40.
54 Ibid., 36.
found below the trill keys also to be played with the right index finger. The various key workings of Baermann’s clarinet can be seen in Plate 1.

Plate 1. Baermann’s clarinet design.

Baermann’s clarinet mechanism facilitated certain fingering combinations, giving more options for realizing passages of music. For example, the \textit{b-flat} fingering prior to Baermann’s design had to be played with either the regular a fingering plus the right little finger key added or the \textit{b-flat} had to be played with a forked fingering. The forked fingering did not play in tune well. With the addition of the \textit{b-flat} key to the left little finger, a player had to the option of moving more easily from \textit{b-flat} to \textit{b-natural}. Both notes did not have to be played with a key using the same hand. The clarinetist could opt to perform these notes with opposite hands in order to make the passage smoother.\textsuperscript{55}

Baermann designed his clarinet not only to ease fingering combinations but to also enhance tone control. As seen in his pedagogical writings, Baermann

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\textsuperscript{55} Günter Dullat, \textit{Klarinetten: Grundzüge ihrer Entwicklung}, 49.
emphasized embouchure control and intonation. Baermann’s clarinet includes a body made of boxwood. This material was less common during the late nineteenth century. This clarinet’s softer tone matched the sound of a string quartet playing on gut strings. The light tone provided greater range of articulations, flexibility with dynamics, and stability in intonation.56 Baermann’s design provided a purer sound so that a performer could easily achieve a variety of staccato articulations. A performer more readily accomplished different levels of dynamics which was useful in all settings including private, chamber settings or concert hall performances. Tuning issues lessened due to the fact that a clarinetist could more easily control this instrument. Richard Mühlfeld performed on this clarinet in the Brahms clarinet works, an instrument which he likely chose for its acoustical properties and tone color.

Baermann’s clarinet was further enhanced by Robert Stark (1847—1922) and Anton Osterried (1829—1912) in the late nineteenth century.57 Basing some of their enhancements on the Boehm system, Stark and Osterried moved the position of some of the trill key tone holes to improve pitch. Unlike the French clarinet, this German model still contained levers to be worked by the right thumb to perform the notes $b'$ and $c''$. Stark deleted two keys from the Baermann model: the $b$-$flat/f''$ and the $a$-$flat/e''$-$flat$ levers for the left little finger.58 Years later, Osker Oehler (1858—1936) worked to reposition almost every tone hole and key mechanism on the clarinet. Oehler’s design used the same number of keys as the Baermann model. However, there were 28 tone-holes worked by

these keys creating a more complex mechanical system. Oehler aimed toward a purer sound and evenness across the registers and devised his system based on his many trials of tone-hole placement. The Oehler system used in modern German clarinet playing descends directly from the Baermann design.

Along with different clarinet models, clarinetists employed various fingering systems. The Albert system, for example, was used in England during post-Romantic years in conjunction with the clarinet designed by Eugène Albert (1816—1890), reproduced in Plate 2. The Romero system was introduced around 1853 by Spanish clarinetist Antonio Romero y Andia (1815—1885). The Barrett system, named for the oboist Apollon Barrett (1804—1879) altered fingering for the trill keys. A system invented by Thomas Mollenhauer (1798—1871), reproduced in Plate 3, received a prize at the World Exposition in 1867 in which none of the fingers actually had to cover any tone holes. However, according to Kroll “it seems that the instrument was not successful in practical use.”

Plate 2. The Albert System clarinet

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62 Ibid., 34.
Baermann aimed to ease clarinet playing for finger facility and tuning. The addition of certain keys gave options for the performer in order to make certain musical passages more easily performable. The reconfiguration of certain tone holes aided in the efforts in control of intonation. In the coming chapters, the effects of this mechanism along with Baermann’s pedagogical approach upon the clarinet literature shall be discussed. Baermann forged his own name in clarinet history by way of his influence on pedagogy, composition, and ideas on clarinet design. He no longer fell under the shadow of his father’s legacy.
Chapter 5
Music for Clarinet Before and After Baermann’s Design

As discussed in previous chapters, Baermann developed a new mechanical design for the clarinet. As musical compositions became more chromatic, performers required a more acceptable instrument in order to achieve chromatics. The clarinets that were used in the first half of the nineteenth century required many forked fingerings and contained properties which forced the player to either bend the pitch up or down for the pitch intonation. Carl Baermann sought to alleviate these problems for clarinetists. He believed that the current clarinet design could benefit from alterations to improve the instrument’s entire intonation. In this chapter, I shall discuss the results of Baermann’s design on the literature through comparing the literature prior to Baermann’s design and the literature succeeding his design. I shall be comparing selected solo and chamber works; orchestral works were not considered for this comparison. The pieces chosen for this comparison were drawn from selected solo and chamber works in order to provide a general concept of the literature available to Baermann.

Works prior to Baermann’s design include: the Clarinet Trio in E-flat Major KV 498 by Mozart, Clarinet Concerto KV 622 by Mozart, the Clarinet Quintet KV 581 by Mozart, Trio for Clarinet, Cello, and Piano op. 11 by Beethoven, Clarinet Concerto no. 1 by Bernhard Crusell (1775—1838), Introduction, Theme, and Variations by Rossini (1792—1838), Concertino op. 26 by Weber, Clarinet Concerto in F Minor op. 73 by Weber, Clarinet Concerto in E-flat Major op. 74 by Weber, Clarinet Quintet op. 34 by Weber, Grand Duo Concertante op. 48 by Weber, and all four clarinet concertos by Louis Spohr (1784—1859), and Variations on a Theme by Danzi by Spohr. The works
composed after Baermann’s innovations shall be the chamber works for clarinet by Brahms, including the Clarinet Quintet op. 115, Clarinet Trio op. 114, and the two clarinet sonatas op. 120 nos. 1 and 2.

Key signatures used in clarinet works prior to 1854, the year that Ottensteiner brought the clarinet with Baermann additions to the German exhibition, included B-flat major, E-flat major, F minor, A major, and A minor. Both the A clarinet and B-flat clarinet were used in solo and chamber works by composers. In addition to composing for the A and B-flat clarinet, Mozart composed the Clarinet Concerto for the basset-clarinet, which is similar to the A clarinet but had an extended range down to c, a major third below the e that is known today. Weber and Beethoven composed for the B-flat clarinet. Since both clarinets are transposing instruments, the key signatures often did not include any sharps or flats for the clarinet itself. Concert pitch A major would equal to C major for the A clarinet. In the early nineteenth century, it was often viewed that the choice of clarinet was left to the composer, not to the performer. Writers on this subject include Gottfried Weber (1779—1839), Hector Berlioz (1803—1869), and Baermann’s father Heinrich. All concluded that each clarinet provided a unique tone quality. Müller’s omnitonic clarinet presented in 1812, pitched in B-flat, resulted in conflict on this topic. A composer could now compose in any key signature with the use of one clarinet. However, the significance of tone color would be sacrificed.63

Composers tended to use certain keys for A or B-flat clarinet. The key signatures chosen for performance often coincided with a key signature of few sharps or

flats for the clarinet. For example, if A major was used for the key signature, the A clarinet would more easily perform this key because that would transpose to C major on the A clarinet. If the B-flat clarinet were chosen for this key signature, the clarinet transposed key signature would be B-natural, which would contain 5 sharps rather than the C-natural key signature available for the A clarinet. The composers often chose these keys to match the clarinet’s tone quality. If composers wanted a different key, they would have simply chosen a different clarinet, since clarinets in other keys such as C, F, and basset horns in F were also available at this time. These works can be summarized as follows:

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Year composed</th>
<th>Key Signature</th>
<th>Clarinet Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mozart</td>
<td>Trio</td>
<td>1786</td>
<td>Eb Major</td>
<td>Bb Clarinet</td>
</tr>
<tr>
<td>Mozart</td>
<td>Concerto</td>
<td>1791</td>
<td>A Major</td>
<td>A Clarinet</td>
</tr>
<tr>
<td>Mozart</td>
<td>Quintet</td>
<td>1789</td>
<td>A Major</td>
<td>A Clarinet</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Trio</td>
<td>1797</td>
<td>Bb Major</td>
<td>Bb Clarinet</td>
</tr>
<tr>
<td>Crusell</td>
<td>Concerto 1</td>
<td>1803</td>
<td>Eb Major</td>
<td>Bb Clarinet</td>
</tr>
<tr>
<td>Rossini</td>
<td>Introduction, Theme, and Variations</td>
<td>1809</td>
<td>Bb Major</td>
<td>Bb Clarinet</td>
</tr>
<tr>
<td>Weber</td>
<td>Concertino</td>
<td>1811</td>
<td>Eb Major</td>
<td>Bb Clarinet</td>
</tr>
<tr>
<td>Weber</td>
<td>Concerto 1</td>
<td>1811</td>
<td>F Minor</td>
<td>Bb Clarinet</td>
</tr>
<tr>
<td>Weber</td>
<td>Concerto 2</td>
<td>1815</td>
<td>Eb Major</td>
<td>Bb Clarinet</td>
</tr>
<tr>
<td>Weber</td>
<td>Quintet</td>
<td>1815</td>
<td>Bb Major</td>
<td>Bb Clarinet</td>
</tr>
<tr>
<td>Weber</td>
<td>Grand Duo Concertante</td>
<td>1815</td>
<td>Eb Major</td>
<td>Bb Clarinet</td>
</tr>
<tr>
<td>Spohr</td>
<td>Concerto 1</td>
<td>1808</td>
<td>C Minor</td>
<td>Bb Clarinet</td>
</tr>
<tr>
<td>Spohr</td>
<td>Concerto 2</td>
<td>1810</td>
<td>Eb Major</td>
<td>Bb Clarinet</td>
</tr>
<tr>
<td>Spohr</td>
<td>Concerto 3</td>
<td>1821</td>
<td>Eb Major</td>
<td>Bb Clarinet</td>
</tr>
<tr>
<td>Spohr</td>
<td>Concerto 4</td>
<td>1828</td>
<td>E Minor</td>
<td>A Clarinet</td>
</tr>
<tr>
<td>Spohr</td>
<td>Variations on a Theme by Danzi</td>
<td>1830</td>
<td>Bb Minor/Major</td>
<td>Bb Clarinet</td>
</tr>
</tbody>
</table>

The chromatic notes used by composers covered the full range of the clarinet. Chromatics were available through various combinations of keys and embouchure deviations and composers used chromatics in a similar manner. Chromatics were often present as pick up notes into another note. For example, in Mozart’s *Trio*, op. 498 m. 12 uses a chromatic scale that serves as a pick up into m. 13 (See Example 1). Sometimes chromatics were used melodically as seen in Weber’s second clarinet
concerto op. 74 movement 1 m. 151 (See Example 2). The composer uses e”-flat, a”-flat, e’flat, and a’-flat within the second tonal area.

Example 1. Mozart’s Trio movement. 1 mm. 12—14

![Example 1](image1)

Example 2. Weber’s Second Clarinet Concerto. movement 1 m. 151

![Example 2](image2)

However, many of the chromatic notes were used in scales as decorative flourishes; that is, not as integral melodic material. For example, in Concertino m. 177, Weber uses a chromatic scale in order to reach the top of an arpeggio (See Example 3). Chromatic notes were also used frequently neighbor tones as seen in Mozart’s concerto m. 151 (See Example 4). This passage from the Mozart concerto also uses a chromatic scale to reach the essential expositional cadence.

Example 3. Weber’s Concertino m. 177

![Example 3](image3)
Example 4. Mozart’s Concerto m. 151

Although composers used chromatic notes in their clarinet works, these pitches were often found as chromatic scales or arpeggios. Keys would not often venture into more than one flat in the key signature for the clarinet. Brahms’s clarinet works showcased the clarinet in a different manner. Brahms became associated with Richard Mühlfeld (1856—1907) in 1891 when they were introduced by the Meiningen court conductor Fritz Steinbach.64 Mühlfeld was perhaps the most famous performer to use Baermann’s clarinet model. Brahms composed several clarinet works for Mühlfeld. Brahms viewed the clarinet as a more intimate instrument. As seen in earlier works for the clarinet, composers often showcased the instrument with flourishes, lots of notes, and high ranges. For example, Spohr’s concertos contained ranges to c”. Composers often featured the clarinet with the orchestra in concertos and other incidental works such as Rossini’s Introduction, Theme, and Variations. Brahms composed no clarinet concertos or incidental music for clarinet and orchestra, but rather focused on chamber music for the clarinet. He admired Mühlfeld’s playing so much that he composed these works even after announcing his retirement.

Similar to previous composers, Brahms composed for both the A and B-flat clarinet. He chose the A clarinet for performance with strings and piano; he chose the B-flat clarinet for performance with piano only. His Quintet, in b minor and the Trio in a

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minor were both composed in 1891 for the A clarinet. Mühlfeld first performed these works on December 12, 1891 with Brahms and Hausmann for the Trio and the Joachim Quartet for the Quintet. Brahms employed the B-flat clarinet in a lighter manner than the A clarinet. The first clarinet sonata utilizes F minor, though the final movement is composed in F major. The second clarinet sonata contains E-flat major as its key signature. Brahms and Mühlfeld premiered these works in an exclusive performance for Brahms’s close friend Clara Schumann. Use of the B-flat clarinet in these works brings a more joyful, less serious atmosphere than the Quintet and the Trio.

Brahms often used chromatic notes in melodic ideas. For example, in the Quintet movement 1, m. 101, he uses f''-sharp and g''-sharp within a melodic line (See Example 5). Again in m. 127, he uses a similar process (See Example 6).

Example 5. Brahms Quintet movement 1 mm. 98—104

Example 6. Brahms Quintet movement 1 mm. 127—129

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65 Ibid.
Brahms also uses chromatic notes within chromatic scales, as did previous composers. However, while previous composers used fast chromatic scales as found in Weber’s Concertino (See Example 3), Brahms tended to use chromatic scales in asymmetrical rhythms both ascending and descending. In the fourth movement of the Quintet mm. 213—214, Brahms incorporated a descending chromatic scale into the melody in the clarinet (See Example 7).

Example 7. Brahms Quintet movement 4 mm. 211—215

F’’-sharp presents a problem in clarinet works. Baermann’s model had a key for performing this note with the left hand rather than the forked fingering or the alternate fingering with the index and ring finger on the right hand. The forked fingering is often sharp and the alternate fingering is often difficult to achieve. Baermann solved this problem by adding a key so that the left hand could reach over to perform the note. Brahms composed passages that involve an alternation between f’’-natural and f’’-sharp his clarinet works, for example, mvt. 1 m. 132 of the Quintet (See Example 8). The French-system clarinet would have to alternate between both the forked fingering and the alternate fingering which would cause the clarinetist to choose between the two fingering when going to the d’’-natural. It would be less complicated to go to the d” from the forked fingering but more difficult to get to this forked fingering from the e’’-sharp right previous to this note.
Example 8. Brahms Quintet Mvt. 1 mm. 131—134

Baermann’s clarinet design aided Mühlfeld in his performance. During his tenure with the Meiningen Court Orchestra, Mühlfeld was known for his attention to detail and warmth of tone. Mühlfeld likely chose Baermann’s clarinet model because of the quality of tone and the intonation of the instrument.

Although Baermann’s design did not continue to be used in the twentieth century, it did provide an important link between Müller’s thirteen-key clarinet and the Oehler system used in Germany today. This bridge between clarinet varieties provided a great addition to the clarinet literature, particularly Brahms’s chamber music that featured the clarinet. Indeed, Brahms significantly enriched the clarinet repertoire with his music, as he did not compose other chamber music for winds. Without Baermann’s clarinet it is unlikely that these beautiful compositions would ever have come into existence.

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Chapter 6
Baermann’s Legacy Today

As composers write music with more chromatics and demanding articulations musical instruments transform to these requirements over centuries resulting in the modern-known instruments. Less-chromatic music, smaller range, less ornamentation, and vague articulations found in the literature two to three centuries ago required fewer demands on instrumentalists. Clarinets are no different. As clarinet literature changed, so did the clarinet itself. The musical demand for greater articulations, wider ranges, and more chromatics in the literature influenced the advancement of mechanisms or the supply of these elements increased composer’s availability of musical gestures. Carl Baermann influenced the clarinet literature and organology. Immediate results of his labors can be seen in the Brahms clarinet works, which modern clarinetists hold in the highest respect and consider these as the premier clarinet chamber works. One person can greatly affect the history of an entire instrument or its literature. In this chapter, I shall present the lasting results of his achievements and consequences of Baermann’s work.

The effects of Baermann—in mechanism design, editions of literature, and the process of sound production—continue to be relevant for the contemporary clarinet player. Over one hundred years later, there are two basic schools of clarinet performance: the French and German schools. The French school utilizes the Boehm-system of fingering and is used by most American clarinetists. Manufacturers such as Buffet and Selmer produce instruments with this
mechanical structure. However, German clarinetists perform on instruments which use a different fingering system. Oscar Oehler’s model improved Baermann’s design further. In the twentieth century, many German clarinetists perform on Oehler’s model which directly descends from Baermann’s design with a few modifications. The instrument maker Wurlitzer manufacturers a modified Oehler clarinet today.

Not only did Baermann’s mechanical design influence later instrument manufactures, his clarinet tutor is also found in modern clarinet playing. In 1998, John Cipolla, clarinet professor at Western Kentucky University, presented a lecture at the ICA conference in which he stated:

The primary application of this Method is the training of a "musician", not just a "clarinetist." It seems because of the comprehensiveness of this Method and it's [sic] focus around original musical compositions, that Carl Baermann's intention in creating this Method was to produce a well skilled and educated "musician". By offering the student many etudes in the form of actual musical compositions, the students are guided through lessons in style, phrasing and general musicianship.

The purpose of the Baermann tutor was to present an overall concept of clarinet playing. His concept encompassed sound production as well as technical ability. The scales section in the third part of the tutor has been reproduced in many editions. Section 3 of the Vollständige Clarinett-Schule, Baermann’s tutor, remains an essential element to a young clarinetist’s daily regimen. The study has been edited by several musicians, including Gustav Langenus, David Hite,

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Jack Snavely, and Harry Bettony. These editions of the *Vollständige Clarinett-Schule* contain all or part of the entire tutor.

The Langenus edition was published by Carl Fisher in 1918. This edition includes parts 1—3 from the original Baermann tutor. Langenus retains Baermann’s ordering of the scale exercises. The exercises are grouped by type of exercise and goes through all 12 keys for the exercises. Part 3 of has been reprinted many times since the first Langenus edition. David Hite edited sections of Baermann’s tutor in two of his books. Hite’s *Artistic Studies for Clarinet* was published in 1987 by Southern Music Company and includes parts of sections 1, 4, and 5 of Baermann’s study. Hite then included part 3 in his *Melodious and Progressive Studies*, published in 1994 also by Southern Music Company. Hite’s edition reorders the scale exercises. Hite arranges the scales by key signature and presents all exercises within one key then proceeds to the next key signature rather than presenting the studies by type. Jack Snavely’s edition was published by Kendor Music in 1989 and includes section 3 from Baerman’s original work. Bettony’s edition was published by Cundy-Bettony Company in 1939 and includes all 5 parts of the Baermann tutor.

Schwann Musica Mundi produced a CD of Baermann’s studies from the *Vollständige Clarinett-Schule* in 2000. This CD contains selections of etudes found within volumes 4 and 5 of the Baermann work. Performers include Don Christensen, clarinet and Jürgen Jakob, piano. Teachers and students of the clarinet benefit most from this performance as it contains professional level playing of the studies presented by Baermann. Michael Carter reviewed this
performance in *American Record Guide*, stating “Don Christensen and Jurgen Jakob serve up commendable, textbook-quality performances, allowing the serious clarinet student a chance to study the approach of accomplished performers.”

Modern performers often play the Baermann editions of clarinet works from the nineteenth century. For example, many believe that Baermann presents first-hand knowledge of the Weber works for clarinet. Since the works were originally composed for his father, one can view Carl Baermann as a primary source for the performance practice used by his father. In recent years, musicologists sought to recreate an Urtext version of the Weber clarinet works in order to present the works in their original state as intended by Weber without the biased view of Baermann. To be sure, Baermann’s editions offer only one idea of the performance of these works, but his close relationship with the composer and dedicatee makes his insight particularly valuable to today’s performer.

Nevertheless, his editions do have a strong following today, including many famous clarinetists. For example, the clarinetist Karl Leister and pianist Ferenc Bognár released a CD entitled *Lieder* in 2007 by Camerata in which they perform Baermann’s arrangement of six of Schubert’s lieder. Regarding these arrangements, Leister notes that:

His arrangement of fifteen of the most famous of Schubert’s songs, picturesquely entitled “Ivy Leaves,” Op. 88, was his last published work. Intended, according to Baermann’s preface “for performance at home or in small concerts,” the arrangements are little more than transpositions of the songs into keys appropriate to the clarinet;

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nonetheless highlight the instrument’s enormous expressive potential.\textsuperscript{71}

Sound production in today’s clarinetists found its roots in Baermann’s teachings. For example, it was Baermann who solidified the reed on top position of the clarinet. As seen in treatises prior to Baermann’s, both the reed above and reed below positioning were found. For example, Joseph Williams wrote a tutor in 1955 based on Klosé’s teachings. Williams mentions playing with the reed above position.\textsuperscript{72} Articulations with the reed above position included chest, throat, and tongue articulations. The reed above positioning simply did not enable the tongue to properly execute the articulations. Wider variety of tongue articulations can be achieved through the reed-below position; the reed-above position limited the articulations done with the tongue. Repeated notes were often avoided because of the articulation hindrance.\textsuperscript{73} Baermann acknowledges that “There is a class of clarinetists that play with the reed turned up, although I cannot ascribe any good reason for such a method of tone-production.”\textsuperscript{74} Baermann advocated for a reed below position and a single-lip embouchure which led to a clearer more consistent clarinet tone. “Many clarinetists play with the upper and lower lip drawn over the teeth, which may have some advantages, as the tone appears to the player himself—thought in reality it is not. . .”\textsuperscript{75} Both the reed below position

\begin{thebibliography}{9}
\bibitem{Leister2007} Karl Leister, \textit{Lieder, Camerata}. 2007, compact disc liner notes.
\bibitem{Ibid} Ibid.
\end{thebibliography}
and the single lip embouchure are standard in modern concepts of clarinet tone production.

In closing, Carl Baermann’s influence in clarinet performance remains over 150 years later. He no longer should be viewed in the shadow of his famous father for through his mechanical developments, he shaped clarinet literature through his connection with Mühlfeld and Brahms, and his teachings formed the beginnings of the prevailing concept of tone production. Various editions of his publications are still being employed in daily practice routines. In particular, his editions of Weber’s clarinet works factor into current debates on performance practice and are even used in certain modern performances of the works. As mechanical innovator, editor, performer, and pedagogue, Carl Baermann forged his own identity in the history of the clarinet and shall be respected for his own contributions.


Webster, Michael Fanning. “Teaching Clarinet: Beyond Baermann (Scale and Arpeggio Routines of Baermann, Albert, and Stievenard; also Includes Lesson on Glissando.” *The Clarinet* 32, no. 2 (March 2005): 10—17.


