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Heinrich Baermann: The Clarinetist and Inspiration

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HEINRICH BAERMANN:
THE CLARINETIST AND INSPIRATION

A Thesis Submitted
In Partial Fulfillment
of the Requirements for the Distinction
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Alisa Nagel
University of Northern Iowa
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When composing music, inspiration can be drawn from many sources. Some composers find inspiration in the works of other composers, some draw on innovations of the technical aspects of instruments, and some find a muse. Heinrich Baermann became the muse for composers Carl Maria von Weber and Felix Mendelssohn. Each composer wrote several pieces for Baermann, and worked with him personally. It is clear that Heinrich Baermann was a virtuoso clarinetist who helped define an era of clarinet playing, but his direct influence on the aforementioned composers has rarely been analyzed. Developing a greater understanding of this influence is important because the pieces are a major part of clarinet repertoire.

The pieces discussed in this paper were selected due to the influence Heinrich Baermann had on both Carl Maria von Weber and Felix Mendelssohn. Musical analysis is an excellent way to understand pieces of music, but not all aspects of the pieces can be understood through this method. I also employed the method of performance to gain further understanding of the music by programming a piece written by each composer on my senior clarinet recital.

Heinrich Baermann's Life

Clarinetist Heinrich Baermann was born on February 14, 1784 in Potsdam, Germany. The Baermann family was very musical. Both Heinrich and his brother who played bassoon attended a school for military music as children. Heinrich's musical training continued when the Second Regiment of Royal Prussian Life Guards apprenticed him in 1792. He also obtained training by studying with both Joseph Beer and Franz Tausch (Weston, 1971, 114-153).

In 1804, at the age of 20, Heinrich was hired by Prince Louis Ferdinand as a court musician in Berlin. This court appointment was short-lived, and Heinrich accepted the invitation of King Maximilian I to join the court in Munich just a few years later. While in this

position, Heinrich longed to return to Berlin. He attempted to audition a few years later for placement in Berlin, but was refused admittance due to the advanced players that were already in Berlin (Weston, 1971, 114-153).

Baermann became involved with a vocalist named Helene Harlas in 1809. The couple had several children together, but the two were never married due to Harlas' first marriage remaining intact. Heinrich Baermann and Helene Harlas had four children in total, two of which pursued careers in the arts. Joseph Heinrich Baermann became a painter, and Carl Baermann took after his father in studying the clarinet. Heinrich initially trained his son Carl, who eventually transcribed versions of clarinet pieces made famous by his father (Weston, 1971, 114-153).

Heinrich Baermann took a step toward becoming a famous solo clarinetist in 1811 when he met both Carl Maria von Weber and Giacomo Meyerbeer. Both Weber and Meyerbeer became well known composers during their musical careers, and Baermann's clarinet playing was publicized even more by his interaction with the two men. Weber was so inspired by the playing of Heinrich Baermann that he composed a concertino for the clarinetist in just three days. The piece was to be performed during the Munich concert series less than a week after Weber began work on the composition. Weber took inspiration both from the talented clarinetist and from his ten-keyed boxwood clarinet, which was a new model at the time. This model gave more flexibility in technical passages than was previously allowed with older models of clarinets (Weston, 1971, 114-153).

Between April and December of 1811, Weber wrote the *Clarinet Concertino in Eb Op. 26*, *Clarinet Concerto No. 1 in F minor Op.73* , and *Clarinet Concerto No. 2 in Eb major Op. 74* .

In addition to these complete works, Weber also began work on a clarinet quintet, and the two men began a tour together. Weber and Baermann maintained a lifelong friendship (Simpson, 1968, 147-200).

During 1815, Weber lived with Heinrich Baermann and his family for about three months. During this time, Weber became motivated to finish the *Clarinet Quintet Op. 34*, and it was completed in August. Weber also worked on vocal pieces during his stay with Heinrich Baermann and Helene Harlas. Harlas was also an inspiration to the great composer (Weston, 1971, 114-153).

As mentioned previously, Heinrich Baermann was acquainted with Giacomo Meyerbeer when he met Carl Maria von Weber. Meyerbeer and Baermann did not cultivate a professional relationship until a few years later. Not only did Meyerbeer write several pieces for Heinrich Baermann, but he also consulted Baermann for compositional assistance as their relationship grew. In March of 1816, Heinrich Baermann and Helene Harlas moved to Verona for a short period of time to be in the company of Meyerbeer. Meyerbeer worked on a cantata entitled *Gli amori* for the couple. Meyerbeer utilized Baermann's knowledge of the human voice, developed from working personally with Harlas, as a guiding factor for this work (Weston, 1971, 114-153).

Gli Amori di Teolinda, a cantata by Meyerbeer was performed by Heinrich Baermann and Helene Harlas in Munich. This November, 1817 performance was one of the only public performances that Heinrich Baermann and Giacomo Meyerbeer collaborated on. The two men shared a personal relationship for years after, however. In 1820, the two men spent some time together in Italy. This time spent in Italy marks one of the first trips Baermann took after the

death of Helene Harlas. Eventually, Baermann met his second partner, Franziska Zimmerman, and they were married a few years after the death of the mother of his children (Weston, 1971, 114-153).

A third famous composer entered the life of Heinrich Baermann around this time. Felix Mendelssohn became acquainted with Baermann when Baermann performed at Mendelssohn's family home. Mendelssohn's father was a wealthy banker, and musical acts were often brought into the home for entertainment. As his first work for the acclaimed clarinetist, Felix Mendelssohn composed a sonata for Heinrich Baermann. This was one of many pieces that the composer wrote for the clarinetist. Other compositions include the *Konzertstück No.1 Op. 113* written in 1833 for father and son, Heinrich and Carl Baermann. Felix Mendelssohn clearly had affection for both of the Baermanns, a point made clear by his public support of Carl in Paris during the 1820's (Weston, 1971, 114-153).

Both of the Baermanns and Mendelssohn performed the *Konzertstück No.1 Op. 113* together during two tours of France. These tours were the last time Heinrich Baermann publicly performed. Heinrich Baermann and Felix Mendelssohn continued a personal relationship for the rest of their lives. The friends passed away five months apart; Baermann on June 11, 1847 and Mendelssohn on November 4, 1847 (Weston, 1971, 114-153).

In addition to being the inspiration for many composers, Heinrich Baermann was himself a composer. Most of the works that Heinrich Baermann wrote were to be used as educational tools for his students and other clarinet students throughout Germany (Reel). He wrote several concert works as well. Unfortunately, almost all of his works are very rarely played. One piece written by Heinrich Baermann that is performed regularly is the *Adagio from Clarinet Quintet*

No. 3 Op. 23. The piece serves as an interesting bridge between Heinrich Baermann the clarinetist and Heinrich Baermann the composer (Weston, 1971, 114-153). The compositional elements of all composers will be discussed later in the paper.

Music Analysis

For the purposes of this study, clarinet works by Carl Maria von Weber, Felix Mendelssohn, and Heinrich Baermann will be discussed. The parameters of the discussion will encompass the role of the clarinet in each of the pieces. Compositional techniques and ornamentation will also enter into the discussion.

As mentioned previously, Heinrich Baermann composed mainly instructional pieces for his students. These pieces were used for teaching purposes throughout all of Germany. Heinrich Baermann did, however, write a few works for the professional clarinetist. These pieces prove especially interesting in the discussion of Heinrich Baermann's compositional style because they are written for Baermann.

Clarinets around this time period began to have a greater flexibility than those of the past. One key factor of this added flexibility was that players could now play larger intervals more comfortably. Heinrich Baermann used these extended intervals in his *Adagio* from the *Clarinet Quintet, Opus 23* written in 1821. Slightly more than one third of the measures in the *Adagio* contain intervals that are greater than a perfect fourth (three and a half steps apart). Of those measures, almost all large intervals are slurred instead of articulated with the tongue. Using large intervals with slurs between the notes adds to a piece's difficulty. Though *Adagio* appears simple, these intervals cannot be performed smoothly without a great amount of

attention and practice. Examples of these extended intervals are found in measures 6 and 14.



Figure 1.1: Large intervals are used in many places in Heinrich Baermann's *Adagio*.

Another element of playing that innovations on the clarinet made possible was the use of more ornamentation. Baermann's boxwood clarinet contained extra keys that allowed for more notes to be played, and therefore, more ornamentation (Hoeprich 123-169). Baermann's compositional style mimics this performance practice as well. The different types of ornamentation include grace notes, passing tones, and neighbor tones. An example of scalar passing tones can be found in measure 16 while measure 28 contains an example of neighbor tones. Measure 34 also contains an example of grace note ornamentations. (See Figure 1.2)

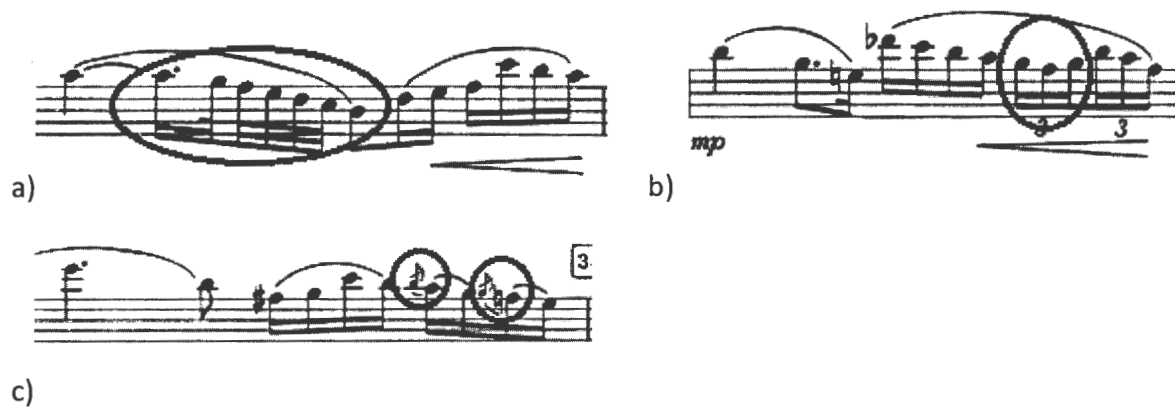


Figure 1.2: Various ornamentations are used in Baermann's *Adagio*. Figure 1.2 a) illustrates passing tones, b) neighbor tones, and c) grace notes.

Another important aspect of Heinrich Baermann's playing that can be seen in his compositions is that of expression. Expressive ideas are detailed throughout Heinrich

Baermann's *Adagio*, marked by Italian musical terms. Each description was meant to evoke a certain emotion from the music, and the variety of the terms used throughout the short piece give testimony to the expressive nature of Heinrich Baermann's overall musicianship.

The terms found throughout *Adagio* include *incalzando*, *con fervore*, *espresizo*, *dolce*, and *poco rallentando*. *Incalzando* literally means pursuing or urging forward. In this piece, it is used as a sort of subtle *accelerando*. *Con fervore* or with fervor is indicated in the music to emphasize a direct and distinct feeling in the music. *Espresizo* is, in fact, the cognate to the English word expressive, while *dolce* refers to a sweetness that is often enhanced with a slight lull in the pace of the music. *Poco rallentando* refers to a slight slackening of the tempo, and occurs near the end of the piece to give a sense of conclusion. With so many elements of expression included in such a short work, it is clear that Heinrich Baermann valued expressive music. This expression was due, in part, to Baermann's placement of the reed on the underside of the mouthpiece. Baermann was the first clarinetist to make this adjustment, and it allowed him greater flexibility in his playing.

Works by Carl Maria von Weber

It was this expression as well as Heinrich Baermann's new and versatile clarinet that led Carl Maria von Weber to compose the *Concertino for Clarinet* in 1811. Weber was quoted as saying of Heinrich Baermann, "His adagios had the power to move audiences to tears. Finger dexterity he had too, but it always came second to the musical interpretation." (Lawson, 2000, 28-89) This expressiveness was first showcased in measure ten of the *Concertino for Clarinet* as Heinrich Baermann was required to enter the piece at a stunning piano on a clarion B flat. (See

Figure 2.1) The task of producing a pure tone in such circumstances has befuddle many clarinetists ever since.



Figure 2.1: The clarinet enters on a B flat at the dynamic marking "piano".

The following sections of the piece are categorized as an introduction, theme, and variations. The andante section is the theme of the piece, and each section discussed after the theme is a variation. The final section of the piece is a coda section that allows for all of the material to be summed up.

The opening of the piece continues with brief contrasting characters ranging in dynamics from pianissimo to forte, made possible by Baermann's flexible sound and control. Weber often commented on Baermann's quality of tone being, "uniform between the high and low" and "his (Baermann's) heavenly tasteful delivery" (Rice 172-173). The contrasting sections also change from sweet to brazen and back in a moment's notice.

Much like the vocalists in Weber's operas, Heinrich Baermann was given a very dramatic role in this work. The andante section of the piece at measure 38 that follows the Adagio ma non troppo is instructed to be played *con anima* or with animation. The section is light and provides a contrast to the dramatic opening and the technical section that is directly to follow.

Heinrich Baermann's finger dexterity above was certainly displayed in the next section of the piece. The *con fuoco* (with fire) section of the piece beginning at measure 60, utilizes

tools of ornamentation similar to the ornamentation used by Heinrich Baermann himself in his *Adagio*. Escape tones are used in this section as well as grace notes and both scalar and chromatic passages. Examples of all of these techniques of ornamentation can be found within the first five measures of the *con fuoco* section. (Escape tones in measure 60, grace notes in measures 61 and 63, and scalar and chromatic passages in measure 64). (See Figure 2.2)



Figure 2.2: Various types of ornamentation are found throughout this excerpt.

The next variation of the piece moves away from technical playing, and returns to a more expressive style. Instead of having a dramatic character, however, the section beginning at measure 70 has a flowing quality. This expressive section serves as an interlude similar to the *andante* section mentioned earlier.

Another *con fuoco* section begins at measure 96, and bares some similarities to the first *con fuoco* section in measure 38. Instead of using escape tones, however, the variation moves in an almost exclusively scalar manner. Some arpeggiation is also found as a transition from one scalar grouping to the next. It is in this section where the two lower side keys found on Heinrich Baermann's new clarinet would become exceeding useful (Lawson, 2009, 28-89). The

rapid movement from the absolute lowest notes on the clarinet to rather high notes found around measure 100 would not have been feasible for earlier clarinets. (See Figure 2.3) This section is also filled with articulation that would have proven very difficult for many clarinetists of the time. Another innovation pioneered by Baermann, the reed being placed on the underside of the mouthpiece, led to a greater ease of articulation in these technical passages (Hoeprich 123-169).



Figure 2.3: Technicality throughout the range of the instrument is shown in this section.

After this extended technical section, the piece reverts to the dramatic feel found within its opening measures. Measure 125 marks the start of a short dramatic interlude. This section is overall more forceful than the dramatic section of the beginning of the piece as it utilizes more accents and stronger articulation. (See Figure 2.4)



Figure 2.4: A dramatic section with use of accents and shaping.

At the end of this section an empty measure allows for a break before the next fast-paced section begins. According to Pamela Weston, "The empty pause bar just before the final

compound-time Allegro simply invites a big cadenza.” (Weston, 2008, 144) F.W. Jahns has authenticated the following hand-written cadenza as being that of Heinrich Baermann (See Figure 2.5). This cadenza was not published in the autograph, but does show Baermann’s influence on the way that the *Concertino* can be expressed today. (Weston, 2008, 144-151)



Figure 2.5: An unpublished cadenza written by Heinrich Baermann.

The section following the empty bar is a playful 6/8-time transition into another technical section made possible both by Heinrich Baermann’s virtuosity, and the new

technology in fingering mechanism that his clarinet employed. This technical section rapidly repeats various triads and has multiple octave arpeggios throughout. Very powerful dynamics are used as an expressive tool in this section as well. Measures 176-178 show a level of technical difficulty that has not yet been seen in the piece. (See Figure 2.6)

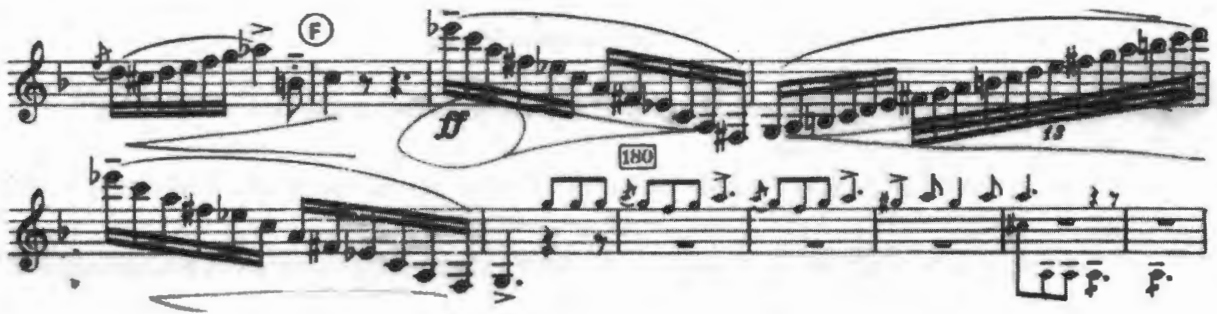


Figure 2.6: An arpeggiated section with advanced technical requirements.

Again, a lyrical section is used to transition between technical sections. The section beginning at measure 185 is labeled *con passione*, and the passion is brought out in the piece by the repeated phrases with varying dynamics. In measure 203, the piano begins a back and forth melodic interaction with the clarinet that allows for a final build into the ending *con fuoco* section.

The final *con fuoco* section utilizes all of Heinrich Baermann's abilities. Technical arpeggios and scalar runs are found throughout the section. Throughout these technical sections, dynamics are employed to add contrast to the mechanical feel that is provided by the arpeggiation. In addition to the technical passages, accented transitional bars add to the expressive feel of the section. (See Figure 2.7) Multiple octave scalar passages are contained within the confines of one beat, which adds to the momentum of this coda section. The piece continues to build until the clarinet trills its way to the end of the piece.



Figure 2.7: Technical measures separated by accented measures.

The cadenza discussed earlier is not the only evidence of Heinrich Baermann's compositional skills being put to use in Carl Maria von Weber's pieces. Editions of both the *Concerto No. 1 in F minor* and the *Concerto No. 2 in Eb major* exist that contain elements composed by Heinrich Baermann. These editions are commonly accepted as a performer's interpretive guide to the pieces. Carl Baermann, Heinrich's son, compiled the editions, and also offers the authentication of the sections that were written by his father. Not all details of Heinrich Baermann's manipulation of the music are offered in these editions, but it is known that Weber accepted the additional ornamentation in Heinrich Baermann's performance practices (Weber, 2003).

Many of the changes Heinrich Baermann made to the *Concertino* (which are notes in the Carl Baermann edition) are related to ornamentation. These ornamentations include grace notes, anticipations, and neighbor tones. Specific articulations are also recorded in the Carl Baermann editions as Weber did not always make specific markings. These specific articulations are clearly created by an individual who thoroughly understands the clarinet and its difficulties.

Weber's *Concertino* is not the only piece that Heinrich Baermann changed. In some instances, Heinrich Baermann's performance practices do not add additional music to the

score, but instead, manipulate an element of the written music to create a different feel. For example, in measure 72 of the *Concerto No. 1* movement 1, the sixteenth notes in beat two are displaced to the third beat. To make room for these added notes, the rhythm of the former sixteenth notes in beat three are converted into thirty-second notes, and the displaced notes are added to the first half of the beat as sixteenth-note triplets. This augmentation of the rhythm creates a greater technical element to the measure, and also adds excitement as the notes fall into each other. (See figure 3.1)

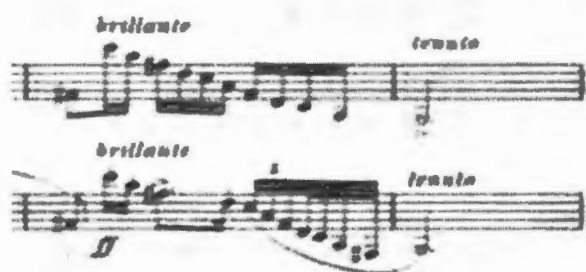


Figure 3.1: A rhythmic difference between the Weber *Concerto No. 1* autograph (first line) and the Carl Baermann edition (second line).

Many of the additional markings found in Carl Baermann's editions of Weber's works are thought to be instructional tools used to help students interpret the works. The autograph of *Concerto No. 2* contains very few articulation indicators, allowing for the performer to interpret the articulation in the manner he feels is most appropriate. Since Heinrich Baermann was also a clarinet instructor for a good deal of his life, documenting appropriate articulations within the piece allowed for students with less knowledge about what was common practice to perform the works. (Weber, 2003) An example of this articulation insertion can be found from measures 223-230 of movement one of the *Concerto No.2*. This section of the music is quite technical, but few slurs are seen throughout it. If a student was to approach the piece and

attempt to articulate each of the notes, the student would find it impossible to play the piece at tempo. The slurs added in the Carl Baermann edition of the piece not only make the technical passages appropriate for the time period, but also allow the piece to be more widely used as an instructional tool. (See Figure 3.2)

The image displays two systems of musical notation for Weber's Concerto No. 2. The first system, labeled '223', shows the autograph manuscript with a complex, rapid sixteenth-note passage in the upper voice and a more rhythmic accompaniment in the lower voice. The second system, labeled '227', shows Carl Baermann's edition. It features a similar upper voice part but with significant changes in the lower voice, including the addition of slurs and a dynamic marking 'p' (piano). A specific instruction 'Fl. (Ob.)' is visible in the lower voice part of the second system, indicating a change in instrumentation or performance practice.

Figure 3.2: Notation differences between the autograph of Weber's *Concerto No. 2* (first line) and Carl Baermann's edition (second line).

In Weber's *Concerto No. 1 in F minor*, Heinrich Baermann's compositional influence can be found in the addition of musical materials. Eighteen measures are inserted between the autograph's measures 142 and 145 of the first movement. (See Figure 3.3) Carl Baermann authenticated the inserted section as being the work of his father.

8

(C. Baermann)

143a *f* 144a *p* *scherzando* *p*

(Vi=)

Str. *p* *fg.*

144c *cresc.* *f* *p*

Str.

144k *f* *ff*

Str. *fg.* Str. *cresc.* *f*

144p *Cadenza* *p* *cresc.* *f*

Figure 3.3: Additional section of Weber's *Concerto No. 1* found in the Carl Baermann edition.

The section is highly technical, and uses scalar passages as well as varied articulation to add to the level of technicality. Dynamic contrast is prevalent throughout the section, and the climax of the brief interjection is a dramatic cadenza. Here Heinrich Baermann exudes emotion. The cadenza is both technical and expressive, and should be played using a great deal of rubato.

The meandering descending line found in the second half of the cadenza adds a dramatic element. The line calls for a *crescendo* as it descends, and would also have been played with an *accelerando*. It is not surprising that such an expressive instrumentalist as Heinrich Baermann would use this compositional element to inspire excitement in the audience.

The edition this cadenza is found in was written by Heinrich's son, Carl. It is appropriate that Carl Baermann published his father's adaptations of the concertos because of the close relationship between father and son. Heinrich Baermann gave Carl lessons when Carl was a child on the instrument. As Carl's skills developed, and he gained more acclaim as a clarinetist, he travelled as a performer with his father. (Weston, 1971, 114-153) Felix Mendelssohn took note of the father/son clarinetists, and decided to compose two concert pieces for the pair. Heinrich Baermann played the higher clarinet part on a Bb instrument while his son played a lower clarinet part on the basset horn.

Works by Felix Mendelssohn

The *Concertpiece No.1* written by Felix Mendelssohn is very operatic. The piece begins with a dramatic, recitative-like section that features the two clarinet parts as a pair and also highlights the individual voices of the players. There is a call and response feel to the introduction as each clarinetist takes a turn with an *ad libitum* section that leads into the first theme. (See Figure 4.1)

Allegro con fuoco. (1809-1847)

Clarinet in B \flat

Basset Horn in F

Allegro con fuoco. **a tempo**

PIANO

Figure 4.1: The opening to Mendelssohn's *Concertpiece No. 1*, which contains two dueling clarinets.

The first theme of the piece is very flowing and expressive with interjections of dramatic, highly articulated material. The back and forth play between the two clarinetists remains an important facet of the piece through the first 56 measures. As the music approaches the end of this first major section, the clarinetists begin to overlap with each other. These interactions increase the drama of the piece significantly, and express conflict much like that of the romantic duet of an opera.

The piece has a heroic sentiment and also conveys a sense of urgency. The feelings are evoked from the rapidly changing dynamics, heroic dotted eighth and sixteenth note rhythms, and dramatic statements. This heroic feel is contrasted by lyrical, expressive passages. The performer is free to tailor the overall drama of this section to his or her taste. These *ad libitum*

sections allow for the two clarinetists to express personal playing differences and similarities.

(See Figure 4.2)

The image displays a musical score for two clarinet parts from Mendelssohn's Concertpiece No. 1. The score is written on multiple staves. The top two staves represent the two clarinet parts, which are highly interactive and often play in unison or with similar melodic lines. The score includes various dynamic markings such as *cresc.*, *f*, *ad lib.*, and *f ad lib.*. There are also tempo markings like *a tempo* and *lento*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The bottom staves show the piano accompaniment, which provides a harmonic and rhythmic foundation for the clarinet parts. The overall style is characteristic of the Romantic era, with a focus on melodic beauty and dynamic contrast.

Figure 4.2: A section of Mendelssohn's *Concertpiece No. 1* for clarinet that contains interchanging clarinet parts.

At measure 57, the meter changes from 4/4 time to a 9/8 meter. The second major theme is introduced at this point, and the interaction between the two clarinetists is that of a duet. The parts move as one, with similar melodic lines creating a harmonic interest. The expressiveness of the first section continues in this section as many of the phrases in the piece are stated at one dynamic level and then repeated at a contrasting dynamic level.

At rehearsal marking E, the melody moves into a lower register of the clarinet to add a more powerful feel to the lilting melodic line. (See Figure 4.3) At the end of this section, the recitative-like melodic content returns. The call and respond begins with the lower clarinet this time, which is a change from the opening section of the piece. The parts mimic each other more literally in this section and this allows for a dynamic build to the end of the section that occurs between the two musicians. The give and take of this subsection beginning at measure 128 also provides a conclusion to the 9/8 material, and helps to transition the piece into its final section.

The image displays a musical score for Mendelssohn's Concertpiece No. 1, featuring two systems of staves. Each system consists of a vocal line (top two staves) and a piano accompaniment (bottom two staves). The first system includes rehearsal marking 'E' and dynamic markings such as *mf* and *pp*. The second system includes rehearsal marking 'F' and dynamic markings such as *p* and *mf*. The score illustrates contrasting dynamics and melodic movement, with the vocal line moving into a lower register at rehearsal marking E.

Figure 4.3: Contrasting dynamics add drama to this section of Mendelssohn's *Concertpiece No. 1*.

The final section of the piece is a presto section, and contains its own main theme as the previous main sections have done. The Presto section is in 6/8 time, and moves much more quickly than the previous two sections. For the most part, the higher clarinet part takes a lead role, and the lower clarinet takes a subordinate, accompanimental role. This differs from the other major sections of the piece where the lower clarinet has held either a direct harmonic interpretation of the melody or a role as a soloist.

One of the most noticeable changes in this section of the piece is that of the mood of the music. *Scherzando* is indicated near the beginning of this section, and the melodic content clearly allows for the joke-like feeling to be evoked from the music. The technical requirements for the higher clarinet in this section are much more rigorous than in other sections of the piece. Grace notes are much more prevalent, and sixteenth-note scalar passages make up about one third of the section.

Thirty-four measures before the end of the piece, a coda section takes place. The two clarinet parts interact in this section much like the second major section of the work. Arpeggiation is a main compositional tool during the section, and the technical difficulty remains very high until the last few measures of the piece. *Con tutta forza* is marked at one pivotal section of the piece where the two clarinets break from the sixteenth-note runs and perform dramatic ascending eight-note lines. (See Figure 4.4) The direction of “with all force” is fulfilled by the large crescendo during this ascension. Separated arpeggios close out the piece with the final bars being a typical conclusion to a romantic masterwork be it a symphony, opera, or solo piece. (See Figure 4.5)

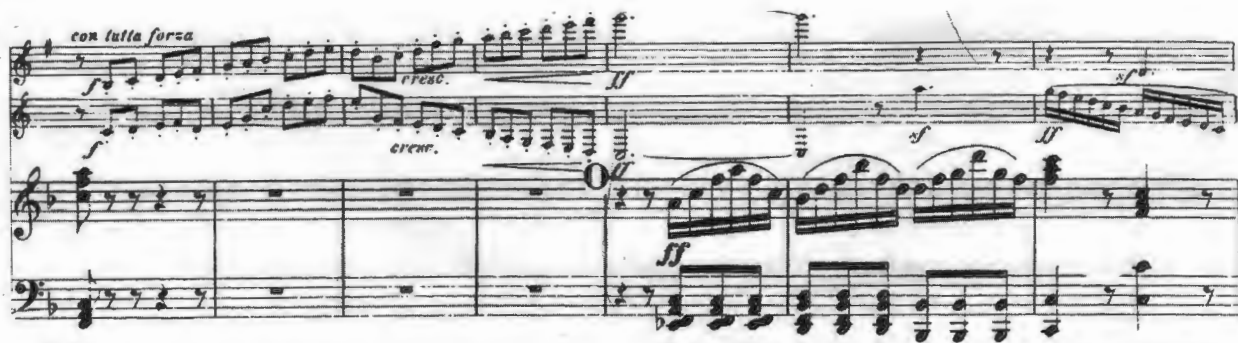


Figure 4.4: A section from Mendelssohn's *Concertpiece No. 1* marked "with all force".



Figure 4.5: The traditional style ending to Mendelssohn's *Concertpiece No. 1* for clarinet.

Discussion

Through the discussion of Heinrich Baermann's relationships with both Carl Maria von Weber and Felix Mendelssohn, it is clear that his clarinet playing inspired the pieces they composed for him. Both composers spoke highly of Heinrich Baermann's playing, and thought highly of him as a man, which is made clear by the lifelong friendships forged between each composer and the clarinetist. The influence he had on them cannot be based solely on these

interactions, however. Many other factors must be examined to come to a conclusion about Heinrich Baermann's influence on Felix Mendelssohn and Carl Maria von Weber.

The friendships between Baermann and the two composers do come into play in the discussions. Many accounts exist of Heinrich Baermann and the two gentlemen casually performing and composing together. This casual experience allowed the men to not only build friendships, but to also understand each other as musicians (Todd 2003, 264-305). When a composer writes a piece for a specific individual, it generally is because the composer wishes to highlight and utilize specific strengths that the individual possesses. Gaining a very strong concept of these strengths through interacting musically with each other would have made a lasting impression on both Carl Maria von Weber and Felix Mendelssohn. This impression undoubtedly influenced the two composers as they set out to compose works for the talented clarinetist.

Felix Mendelssohn had the opportunity to perform more than just informally with Heinrich Baermann before composing pieces for the clarinetist and his son. As stated previously, Heinrich Baermann was featured in a concert series put on by Mendelssohn just prior to the *Concertpiece No. 1* being written. The players would have worked to interpret the pieces they performed together, and this allowed Felix Mendelssohn to have an even greater understanding of Heinrich Baermann as both a clarinetist and a musical arranger of sorts. Understanding Heinrich Baermann's personal preferences in interpreting music would allow for Felix Mendelssohn to incorporate such ideas into his composition from the start.

Another interesting facet of the pieces written for Heinrich and Carl Baermann is the fact that they are written for a father and son. Felix Mendelssohn was said to have taken a

mentor role with Carl Baermann, and introduced the young man to many important members of the musical community as Carl was attempting to gain esteem (Weston, 1971 114-153).

Heinrich Baermann had also held a role model position for his son for many years since he was Carl's first clarinet instructor. Carl's playing was shaped by Heinrich, at least in part, and this influence would have, in turn, influenced the piece written by Mendelssohn. As seems fitting, the more strenuous, leader position in the piece was given to Heinrich Baermann, and his son was given a role that for the most part mimicked his father's part or accompanied it.

The influence that Heinrich Baermann had on Carl Maria von Weber comes from a different situation. As shown above, Heinrich Baermann's compositional style is one of ornamental details, and florid melodies. While some of this same ornamentation and detail is present in Carl Maria von Weber's works in general, it seems more evident in the works written for Heinrich Baermann. The pieces written for Baermann show similarities in feel to Weber's operatic works, and this was, certainly, one of the many inspirations for the pieces. Finding an instrumentalist who could evoke the same emotions as some of Weber's most celebrated works must have been a remarkable discovery for the composer.

The fact that Carl Maria von Weber approved of the additional ornamentation and cadenza shown earlier, gives a testament to Weber's confidence in the musician. Carl Maria von Weber was clearly looking to evoke Heinrich Baermann's genuine feelings through the *Concertino* and the two concertos, and thus, was supportive of any additional details the player used to define himself.

Heinrich Baermann's unpublished, yet performed, cadenza is another example of the influence that Heinrich Baermann had with Weber. Many clarinetists have gone on to insert

cadenzas in the same location as Heinrich Baermann. Since Weber did approve of Baermann's cadenza, the door was opened for other clarinetists to also perform it. Though this influence was a post-compositional one, it was still a very strong influence.

An arguably greater altering to one of Weber's works is seen in the *Concerto No. 1* for clarinet. A published section of music is found in Carl Baermann's edition of the piece that is not written by Weber, but by Heinrich Baermann, himself. This published work is available to the public, and clearly shows a section that Heinrich Baermann believed necessary to the piece. Though it was stated that Weber approved of additions that Heinrich Baermann made in performances of his works, it is almost a moot point in this instance. Since the section was published, it is an inherent influence on the piece. Performers can decide whether they wish to perform the Baermann additions or not, and this forever adds an extra facet to the concerto that Weber alone would not have created.

It is clear that Heinrich Baermann's playing and overall concept of being a musician were influences on both Carl Maria von Weber and Felix Mendelssohn. Pieces are more often written and then given to a performer in hopes that the performer will live up to the piece. In the case of Heinrich Baermann, his playing was heard by composers, and works were written in hopes of bringing out the full potential of the performer's abilities. Heinrich Baermann's personal musical style is made clear in his original compositions as well as the amendments to others' compositions that he has made. Through approving the interpretative choices of Heinrich Baermann and through performing with him, Carl Maria von Weber and Felix Mendelssohn, respectively, acknowledged the positive influence that Heinrich had on them.

Baermann's clarinet played a large role in his versatility as a musician. From the addition of keys to the placement of his reed, Baermann pioneered many changes to the clarinet that have shaped the instrument throughout history. Without his clarinet, some of what was written for him would not have been as inspirational to the composers that wrote for him as it was. The pieces written for Heinrich Baermann are still performed regularly, so understanding the influence he had on the composers is an important element in understanding the pieces as a whole.

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