

## Carl Maria von Weber's Concertos for Clarinet and Orchestra: Sources, Edition, and Performance

Part I: Source History, Editorial Problems and their Consequences for the Performance of Weber's Clarinet Concertos.

Frank Heidberger

University of North Texas  
heidberger@unt.edu

§ Sin dalla loro composizione e prima esecuzione, avvenute nel 1811, i concerti per clarinetto di Carl Maria von Weber (No. 1 in Fa minore, No. 2 in Mib maggiore) hanno goduto di un'ininterrotta tradizione esecutiva. Questa larga fortuna ha determinato un'ampia discrepanza fra l'originale versione d'autore e le successive edizioni approntate per gli esecutori. In rapporto alla storia e allo sviluppo della prassi esecutiva è necessario affrontare il problema dell'autenticità. Esiste una volontà definitiva nel genere del concerto ottocentesco o è la natura stessa del genere a permettere una certa flessibilità di approccio esecutivo da parte dei musicisti? Fino a che punto un testo musicale rappresenta una versione "autentica" di un'opera?

Come editore di queste musiche per la *Carl Maria von Weber Gesamtausgabe* (WeGA), illustrerò la complessa storia della tradizione che intercorre fra la composizione dei concerti e la loro prima edizione a stampa. Ciò impone un esame critico dei testimoni, con particolare attenzione verso gli aspetti concernenti la prassi esecutiva e le soluzioni adottate in sede della loro pubblicazione critica. Presenterò infine le mie riflessioni sul concetto di "testo" musicale e sul suo significato storico in relazione alle edizioni pratiche e critiche, in modo da esplicitare il dualismo fra autenticità "oggettiva" contrapposto a espressione "soggettiva" come mezzo per l'analisi performativa.

§ Since their composition and *premiere* in 1811, Carl Maria von Weber's Concertos for clarinet and orchestra (No. 1 in f-Minor, No. 2 in Eb-Major) have been continuously performed to date. This popularity reveals considerable discrepancies between the composer's original version and later performance editions of the works. With regard to the history and development of performance practice, one must consider the problem of authenticity as represented by the following two questions: is there a composer's "definitive intention" in the case of the 19<sup>th</sup> century *concerto* genre, or is it the nature of this genre to be flexible in terms of individual approaches of performers? To what extent does a musical text represent an "authentic" version of a work? As editor of these works for the *Carl Maria von Weber Gesamtausgabe* (WeGA), I will discuss the problematic source history. This leads to a critical examination of the sources with respect to specific performance practice issues and the editorial solutions that were chosen for the critical edition of these works. As a result, I will present my conclusions on the issue of the musical "text" and its historical significance between practical and critical editions, in order to better understand the dualism of "objective" authenticity *versus* "subjective" expression as a means of performance analysis.

## Introduction

In the first part of this joint presentation I will discuss the historical background of the existing sources and the ensuing editorial challenges of Weber's works for clarinet and orchestra. The second part by Joachim Veit focuses on digital tools for the editor and user of the *Carl Maria von Weber Gesamtausgabe* (WeGA).<sup>1</sup> The goal of this joint presentation is to provide insight into the complexity of the editorial process, with regard to the original sources and their relationship to posthumous performance traditions.<sup>2</sup>

The traditional editorial process, as summarized in Figure 2, consists typically of three closely related steps: the localization, evaluation and comparison of authentic source material (step I) will eventually lead to the identification of a main source (step II), which will provide the basis for the musical score of the critical edition. Step I will be reflected in the critical commentary; step III – non-authentic, but historically important musical manuscripts and prints, as well as secondary sources that reveal the history of publication and performance – are documented in the text supplements. The interrelationship of these three steps is illustrated in Figure 3, placing the “feeding” material – contextual and historical issues – on top, leading to the centre, represented by the main source. While this process is a general procedure so far, the edition in question will have one significant particularity: source material, the critical commentary, and secondary sources will be made available not only in the traditional printed format, but also as a digital application. This digital edition is more than just a presentation of sources on the computer screen: instead it will provide an integrative and interactive tool for source comparison and critical examination of source variants in the actual score (Figure 4). It works on both ends of the process: it enables the editor to quickly compare original sources in every detail, in order to generate the critical commentary, and the edited score. On the side of the user this program provides links from the main score to critical commentaries and to all original sources. This allows the user to reconstruct and assess the editorial decisions in a much more efficient way. The traditional representation of critical commentaries as a hard copy usually did not include original sources, which are now completely available in the digital version. One central feature of the program is the ability to locate single measures in every single source simultaneously, which provides a unique efficiency in source comparison. These features are a definitive breakthrough towards the understanding of an “informed” critical edition.

---

<sup>1</sup> CARL MARIA VON WEBER, *Complete Works*, Mainz: Schott Music International, 1999ff. (see Figure 1 in the appendix).

<sup>2</sup> This publication retains the conversational style and the illustrational materials, based on Powerpoint, of the original presentation. For a more detailed and thorough analysis of the sources, and the editorial decision, see the introduction of the edition in the *Weber Gesamtausgabe* (CARL MARIA VON WEBER, *Sämtliche Werke*, Serie V, Band 6: *Konzertante Werke für Klarinette*, hg. Von Frank Heidelberger. Mainz: Schott 2011).

### Historical background and significance

Carl Maria von Weber's Concertino and the first and second Concertos for Clarinet and Orchestra were written in Munich in 1811 for the principal clarinetist of the Bavarian court orchestra, Heinrich Joseph Baermann.<sup>3</sup> Weber was interested in developing his career through the connection to and collaboration with major virtuosos of the time and Baermann likewise sought to obtain appropriate "signature" works for his own career. This collaboration was successful, due to Baermann's performance excellence, and Weber's ability to quickly adopt the musical character of the virtuoso: after the Concertino was first performed in Munich on April 5, 1811, Baermann was able to secure the Royal commission of the two concertos for Weber. The first concerto in f-Minor was first performed June 13, and the second concerto in Eb-Major had its premiere on November 25, 1811 (see the summary in Figure 5). These concertos played a critical role in Weber's career as a composer since they defined Weber's profile as that of a famous composer, even before *Der Freischütz*. Nowadays these concertos are among a small number of works by Weber that are still regularly performed. Thus, they define his historical position among innovative "romantic" composers of the early 19<sup>th</sup> century more than almost any other work by Weber.

This significance will be even more obvious in the context of Weber's other contributions to the concerto genre. Figure 6 lists these works chronologically – the square indicates the concertos he composed in Munich. It becomes clear that Weber focused on this genre during his formative years, up to 1813, the year he accepted the position as the music director at Prague. Prior to that year he either toured as a pianist, performing his own two piano concertos, or wrote concertos for various friends, virtuosos and other occasions, for instance the presentation of a newly invented instrument, the "harmonichord," in Munich, 1811. Another of the "Munich-concertos" was the one for Bassoon, written for Georg Friedrich Brand who was bassoonist of the Bavarian court orchestra. Concertos after 1813 are mostly revisions of earlier works, with the exception of the extraordinary *Konzertstück* for piano and orchestra that Weber composed in the context of the *Freischütz* premiere in Berlin, 1821.

### Source History and Performance Traditions

After the premieres of the clarinet concertos in Munich in 1811, Weber and Heinrich Baermann went on a concert tour through several major cities in

---

<sup>3</sup> Heinrich Joseph Baermann (1784-1847) held a position as principal clarinetist of the Bavarian court orchestra from 1807 until 1834. His concert tours made him famous as one of the leading virtuosos of his time. His son Carl Baermann (1811-1885) succeeded his father in the position in Munich. Detailed information about Heinrich Baermann and his relationship to Weber can be found in the introduction to: *Chamber Music with Clarinet*, Volume VI, 3, of the *Weber Complete Works* Edition, Mainz 2005, p. XV-XIX.

Germany, including Dresden, Leipzig and Berlin, where they performed the concertos numerous times until spring 1812. After this tour, Baermann presumably retained an exclusive performance right for the two concertos for ten years, since Weber did not prepare the publication of the concertos before 1822, when he sent his engraver's copies to his publisher Adolph Schlesinger in Berlin.

After the publication of these works two performance traditions seem to have been established: the "official" tradition, represented by the first prints that Weber had supervised, and the "private" tradition by the dedicatee, Heinrich Baermann, who based his interpretations on an original manuscript copy that he had received from Weber immediately or soon after the completion of the compositions. This "private" tradition was passed on by Heinrich to his son Carl, who followed in the footsteps of his father and continued to perform these works successfully.

A major milestone in the history of these works was Carl Baermann's revised edition of all clarinet works by Weber in 1870 (BE).<sup>4</sup> His intention was to "correct" the poorly crafted original prints, in order to recreate the "original intention of the composer," as it was supposedly transmitted by the Baermann tradition.<sup>5</sup> There is no evidence, however, what this "original intention of the composer" was, and how Carl Baermann could have known about it. All he knew was the way his father played these pieces, and how he himself performed them through his long career, up to 1870, almost sixty years after the first performance of these works. As clarinet soloist of the Munich court orchestra, holding the same position as his father before him, Baermann performed operas of Wagner, for example the first performance of *Tristan und Isolde*, and it is this tradition of highly romantic expressionism that Carl Baermann now applied to the Weber-concertos. He performs a positive type of text criticism, which is not historical or critical, but merely subjective: the way he personally played the pieces, or, as he might have heard them thirty years earlier played by his father, seemed to be the only appropriate way of performing these pieces. As a consequence, he added very detailed and comprehensive articulation, dynamics, and tempo markings. Moreover, the manuscripts that Weber used for the preparation of the first prints of the two concertos do not show any evidence that Weber consulted Heinrich Baermann's manuscript copy. Thus, Weber did not incorporate any of Baermann's presumed performance annotations into his original publication, which is the first print in

---

<sup>4</sup> Published by Robert Lienau, Berlin around 1870.

<sup>5</sup> Carl Baermann conveys this opinion, as freely quoted here, in his correspondence with the Weber-scholar Friedrich Wilhelm Jähns who interviewed Carl during the 1860s in the context of the preparation of the catalogue of Weber's works (*Carl Maria von Webers in seinen Werken. Chronologisch-thematisches Verzeichniss seiner sämtlichen Compositionen*, Berlin 1871). This correspondence is edited in: EVELINE BARTLITZ, "Ich habe das Schicksal stets lange Briefe zu schreiben ...". *Der Brief-Nachlaß von Friedrich Wilhelm Jähns in der Staatsbibliothek zu Berlin – PK, «Weberiana»*, 8 (1999), p. 5-47.

orchestral parts (FP).<sup>6</sup> Carl Baermann's edition of 1870 (originally in piano score only) is consequently an arrangement of these works, based on the Baermann family tradition. A comparison between this edition and the original print does not reveal any coherence, particularly with regard to tempo markings, expression and dynamic signs, cadenzas and embellishments.

This situation – the close collaboration with Baermann, and the continuous, but inconsistent performance tradition – bears some challenges for the evaluation of the sources that ultimately lead to the critical edition of these works.

Figures 7 through 9 summarize the source tradition for each of the three works. Each slide displays both traditions: in the left square Weber's "official" tradition of original sources is shown, leading to the first print; the right square indicates the "private" source tradition of the Baermann-family, leading to the 1870-edition that became a model for many 20<sup>th</sup>-century editions.

The Concertino (Figure 7) may be seen as the least problematic case, because it was printed by Kühnel in Leipzig in 1813, comparatively soon after Webers and Baermann's own performances of the work. Baermann retained just a secondary copy for his own use, which is now lost. That copy functioned presumably as the model for Carl Baermann's edition of 1870. The two traditions are clearly separate: with the early date of publication there is no doubt that Weber presented his own idea of how to handle the orchestral parts, and the solo part in particular. A comparison between his autograph and the first print reveals a review process: central sections of the solo part are more elaborated with regard to articulation and dynamics than in the autograph. It seems that the autograph is a final "draft" on which the first performance of the Concertino was based. Weber then added performance markings, possibly with input from Heinrich Baermann and other musicians, most likely in an engraver's copy, which is now lost. In sum, there is no doubt about Weber's strong command throughout the editorial process: the first print is comparatively accurate, and shows improvements over the autograph. Since its quality is comparatively high it can be regarded as the final step of Weber's original processing of the score. The first print is thus the appropriate main source of the new critical edition.

This situation becomes more difficult with regard to the two concertos. Figure 8 shows the sources of the first concerto: Weber finished an autograph (A<sub>1</sub>) and copied it. This copy (A<sub>2</sub>) remained in possession of the Baermann family, but does not show too many markings from Heinrich Baermann. At least one cannot reconstruct a consistent performance version that would clearly reflect Heinrich Baermann's performance style. Carl Baermann later

---

<sup>6</sup> The first print of the Concertino was published in 1813, the First Prints of the two concertos in 1823. This first print appeared in several slightly corrected editions throughout the 19<sup>th</sup> century. It was not before the 1950s that these compositions were printed in full score (see the source description in WeGa).

claimed that Weber consulted  $A_2$ , before he prepared the print of this work in 1822<sup>7</sup>. But this is not supported by evidence. A comparison between the autographs on one side, and the first print on the other clearly indicate that Weber used  $A_1$  as a model for the first print. This is particularly obvious with regard to the cadenza passage that Carl Baermann provides in his 1870-edition (first movement, bar 144 ff.). This passage appears in  $A_2$ , glued into place, in order to replace Weber's original bar 144 (see slide 11). It does not appear in Weber's manuscript of the first print at all. If Weber had endorsed this addition, as Carl Baermann claims, he would have used it for the first print. It is not even clear, when this addition was made, and whether Weber knew about it. His contact with his friend Heinrich Baermann faded after 1815, and there is no evidence for a correspondence between the two former friends that would have dealt with the preparation of the first print.

The existence of two autographs made the critical source evaluation of this (and also the second) concerto difficult. These are some of the results:

1.  $A_1$  (Weber's autograph) appears to be the primary manuscript, reflecting the finalized composition, including a later revision.
2.  $A_2$  is a secondary autograph copy. There is no evidence that Weber consulted  $A_2$  for the preparation of the first print (correspondence, diary).
3. The first print (FP) was based on an engraver's copy, prepared by Weber in 1822, which is now lost. This copy was based on  $A_1$ , since the first print and  $A_1$  show more similarities with regard to the musical text and expression marks than  $A_2$  and FP.
4. The solo part of FP shows improvements, compared to  $A_1$  and  $A_2$ , which indicates that Weber revised the solo part during the publication process. This happened most likely while the engraver's copy was made by a copyist. Weber added expression marks and dynamics to this copy, which appear in FP, but not in  $A_1$  or  $A_2$ .
5. The orchestral parts of FP are of lesser quality and show a large number of printing errors. Apparently it was not proofread by Weber, or anyone else.

Consequently, the original trajectory of the source tradition consists of  $A_1$  and FP, subsequently, defining FP as the primary candidate for the main source of critical edition in WeGA. However, due to the minor quality of the orchestral parts,  $A_1$  was chosen as the main source. Since the solo part of FP contains important additions relevant for the performance practice of this work, and most likely based on Weber's own revision, the solo part of FP is printed, with a gray background, above the solo part of  $A_1$  in the critical edition. This allows for a quick and comfortable comparison between the two main sources (the system of the FP solo part is truncated where it is identical to  $A_1$ , as can be seen in the ensuing examples).

---

<sup>7</sup> In his correspondence with Jähns, see footnote 5.

A<sub>2</sub> is documented in the critical commentary. It is represented in the main text in parentheses only in those cases where represented in the main text in parentheses, in those cases, where both A<sub>1</sub> and FP are lacking a consistent text.

The second concerto (Figure 9) shares almost the same source history as the first, with one major difference: the function of the autographs is reversed. Weber passed his main autograph A<sub>1</sub> on to Heinrich Baermann, who used it for the first performances, before Weber copied it, resulting in A<sub>2</sub>. A<sub>1</sub> remained in possession of the Baermann family and became the basis of the Baermann performance tradition. A<sub>1</sub> has significantly more annotations by both Heinrich and Carl Baermann than A<sub>2</sub> of the first concerto, which reflects that it was actively used for performance and also for the preparation of Carl's 1870 edition (Professor Veit will refer to these Baermann annotations in the second part of this presentation). The reason Weber did not copy the second concerto immediately after its completion, as he reportedly did in case of the first concerto, is not known. The second concerto was completed in July 1811, but its performance did not take place until end of November. In the meantime, Weber traveled to Switzerland, presumably leaving A<sub>1</sub> with Baermann. Later, most likely after the premiere, and during the concert tour with Baermann in early 1812, Weber finally had time to copy A<sub>1</sub>. He kept A<sub>2</sub> for his records, and used it later as source for the engraver's copy in 1822. Again, Weber's autograph became the main source of the new critical edition, whereas A<sub>1</sub> is documented in the critical commentary. FP of the second concerto is in better shape than FP of the first concerto, but the orchestral parts are likewise too inconsistent to define them as a main source. The solo part, though, shows the same level of original revision as the respective print of the first concerto, and as explained above, this part is printed along with the main source in WeGA (see Figure 15).

Most challenging with regard to the source examination of the second concerto was the question of the relationship between A<sub>1</sub> and A<sub>2</sub>. Carl Baermann had claimed that Weber borrowed A<sub>1</sub> from Heinrich at a later time, around 1820, but there is no evidence for this. An analysis of the types of ink and paper used for creating A<sub>2</sub> indicates that Weber must have done it close to his Munich stay in 1811, most likely in spring 1812. The text itself confirms this: Weber again did not incorporate any of Baermann's annotations found in A<sub>1</sub>. He either ignored them for stylistic reasons, or – which is more likely – the existing annotations stem from a later period, i.e. after 1812.

#### Examples of text criticism and performance practice

The central question for this repertoire as a whole is: how much performance-related information – articulation, phrasing, dynamic contrasts and tempo changes, in some cases melodic embellishments and cadenzas – is determined by the original musical text, and how much of this kind of information is

supposed to be added by the soloist? There is no simple answer to this question, since the musical texts seem to convey an inconsistent message: some passages in the scores lack clear performance indications, others appear to be inconsistent with regard to recurring motives and their musical expression, again others are very meticulously annotated. It is the objective of a critical edition not to gloss over any of these inconsistencies, but to present them in a clear and concise manner. This enables the user – whether it is the soloist, the conductor, or the scholar – to interpret the given material on the objective basis of source evidence. Still, this contains subjectivity, and it is the responsibility of the user to be informed about the style, the sources and their peculiarities, in order to understand these works structurally and aesthetically, within the framework of their historical and cultural context. It is not possible to reconstruct “the intention of the composer” – and it is doubtful that a musical text in general represents this intention, particularly with regard to the concerto genre, where composer and original performer are mutual “creators” up to a certain level.

In the following I will demonstrate some of these issues. These case studies provide insight into conceptual problems that need to be assessed and interpreted both by the editor and the user.

### *1. The relationship between manuscript and first print*

As stated above, it is obvious that Weber revised the score, particularly the solo part of all three works before the first print. The passage of the Concertino, as shown in Figure 11, refers to a theme that requires a subtle musical expression. Consequently Weber added slurs and dynamic signs when he prepared the first print. At that stage Weber also added character indications, such as “con passione”, m. 185, throughout the work. The opening motive is specified by a legato slur, whereas its altered recapitulation (m. 192) remains *non legato*. Slight changes with regard to dynamics further specify the expression of this passage (see, for instance, the *accent* in m. 190 in A, which is not represented in FP, the crescendo sign in m. 191 in FP, missing in A etc.). Even if these changes seem minuscule, they provide an example of Weber’s thoughtful revision process that took place between the first performances and the publication. Changes of this kind appear throughout all three concertos, but they usually can only be found at theme presentations that bear a specific poetic expression.

### *2. Articulation of virtuosic passages*

Weber marks these passages not very consistently. In the Concertino the sixteenth-note passage (m. 96ff.) remains mostly unmarked in FP (Figure 12)<sup>8</sup>. Carl Baermann’s edition of 1870 (BE) instead determines every little

---

<sup>8</sup> The slurs in this facsimile are pencil annotations by a later user of this print.



detail and does not leave one single note without either a slur or a staccato marking. This defines the performance style in a sense that was not intended by Weber, who apparently preferred an open approach to these passages: each performer should determine individual articulations. Consequently, the WeGA will follow FP and represent this passage as shown on Figure 13.

In the f-minor concerto however we find a comparable passage, the triplets in the first movement, bar 130 ff. that remain unmarked in the manuscript scores, but get a very detailed articulation scheme in FP (Figure 14).

### *3. Inconsistent annotations in manuscript sources*

The second concerto presents a particular challenge to the editor: A<sub>1</sub>, which is the manuscript that Baermann used, contains numerous annotations by Heinrich and Carl Baermann. These annotations (accents slurs, and dynamic marks, occasionally tempo annotations) are hard to distinguish from Weber's original handwriting. They appear to be written with different ink types and pencil. Some of these ink and pencil marks can easily be identified as non-Weber. Others, however, are hard to identify. The Db-Major theme in the first movement of this concerto (m. 151ff.) is a good example. Figure 15 shows A<sub>1</sub> indicating two accents, which are not in A<sub>2</sub>, Weber's manuscript copy, which served as the model for FP. These accents were later additions, most likely by Heinrich Baermann. The red circle indicates the first of these accents in A<sub>1</sub>. FP does consequently not have this accent, as indicated in the FP-solo system from WeGA (red circle, in the middle of Figure 15). Weber added "Grandioso" at the beginning of this theme and an accent and slur in the following measure (153). A comparison of this passage with BE (lowest system) shows that the additions in A<sub>1</sub> directly influenced that edition of 1870, where the two accents reappear, along with Carl's extensive additions of articulation and tempo marks ("un poco ritenuto"). Another peculiarity can be found in the rhythmic shape of the opening motive: Carl Baermann introduces the dotted motive in measure 152 that Weber uses only in later entries of this motive. The original manuscripts A<sub>1</sub> and A<sub>2</sub>, as well as FP, show two even eighth-notes instead. Baermann tends to equalize small variations like this, against the rhythmic variety of the original.

### Conclusions

These examples demonstrate several conceptual issues of this edition:

(1) The definition of a main source remains ambivalent and does not allow the editor to craft a comprehensive score edition based solely on either Weber's autograph or on FP (except the Concertino, which is represented by FP). The manuscripts of each of the three works that remained in Weber's possession represent a fairly consistent orchestral score of the respective works. The solo parts however, are not finalized in the manuscripts, but in the

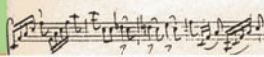
first prints. Thus the solo part of FP of the two concertos must be shown in addition to the solo parts of the main source.

(2) The influential "Baermann-Edition" by Carl Baermann, published around 1870, is based on a tradition, which is separate from Weber's own performance concept. Thus, they represent unauthorized arrangements of these works that, in the course of a century of using this edition, transformed into the "original" version of the Concertos. It is the aim of the critical edition to describe the authorized sources, and to correct this misconception by presenting Weber's more "open" performance concept. This concept transfers the responsibility of creating a performable version to the individual performer, rather than creating a pseudo-objectivity that dictates every detail of the score as "set in stone" by the composer or editor.

(3) The aim of the Weber-Edition is to compare and evaluate sources that are defined as "authentic," or "authorized" and to select one source as a main-source. The definition of this main source has to be the "clear definition of a certain historical text that refers to the composer as closely as possible", as the guidelines of the Weber-Complete-Edition state. But despite the scholarly rationale behind this guideline, the musical text itself successfully resists this "clear" definition in terms of historical originality. Even the sources shown here represent different states and layers of musical text, and there is no absolute evidence for a text preference by Weber. A critical edition does not "reconstruct" a status quo that never existed, but moreover has to present evidence to the user of the edition, as to allow the user to draw her or his own conclusions from the material presented. An edition of a "final" musical text, particularly with regard to the highly volatile concerto genre in the 19<sup>th</sup> century, remains a utopia. It is moreover the goal of a modern critical edition to reveal the dynamic forces behind different layers of text that should lead to an informed and meaningful performance of such a work, one which is never a static rendition of the composer's "intention," but a process that sheds different shades of light on the actual musical "text."

Appendix. Illustrations

**FIGURE 1**



*Carl Maria von Weber*

**Carl Maria von Weber  
Gesamtausgabe  
(Complete Works,  
WeGA).**

Published in 2011

**CARL MARIA VON WEBER**  
Complete Works

Concertos and Concertino for Clarinet  
*Concertino* for Clarinet and Orchestra E $\flat$  major (WeV.N.10)  
Concerto No. 1 for Clarinet and Orchestra F minor (WeV.N.11)  
Concerto No. 2 for Clarinet and Orchestra E $\flat$  major (WeV.N.15)


Serie V: Orchestral Works  
Volume 6

Edited by Frank Heidlberger  
Editorial Assistant: Joachim Veit

Attached to the volume is a digital edition of the works from the DFG-project Edition,  
edited by Benjamin Wolff Bohl, Daniel Rosenstrunk and Joachim Veit, assisted by  
Philomena Jacobson

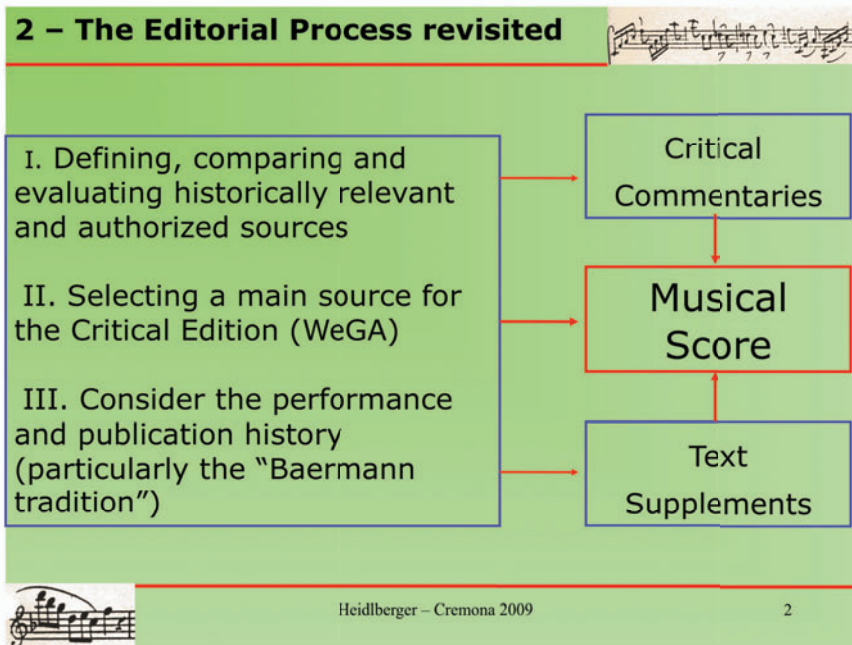
2011

**SCHOTT**  
Mains · London · Berlin · Madrid · New York · Paris · Prague · Tokyo · Toronto

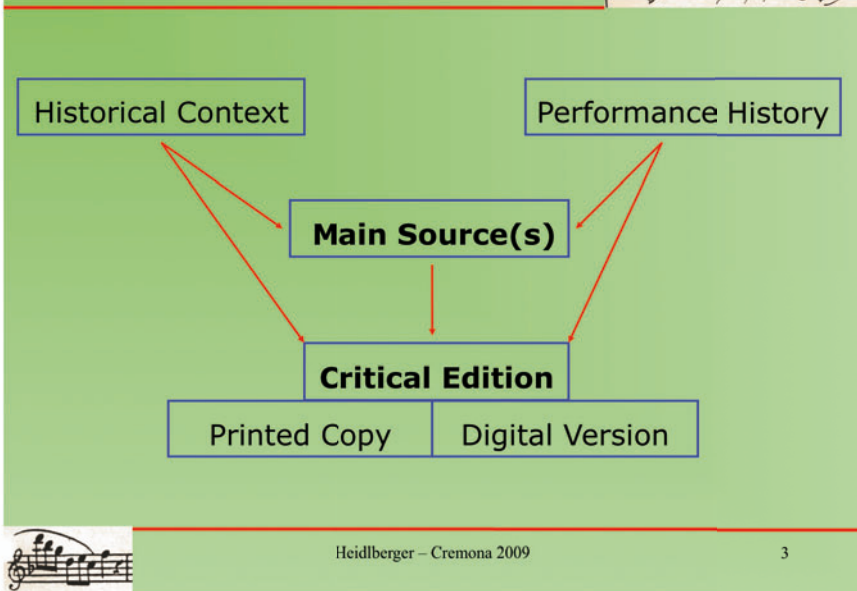


Frank Heidlberger  
University of North Texas

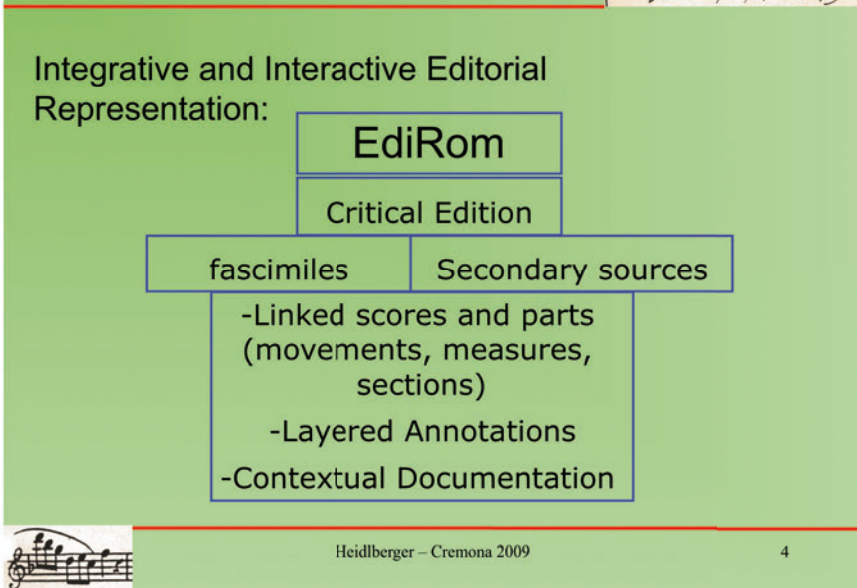
1



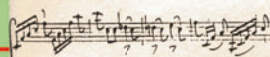
### 3 - Towards an "informed" edition



### 4 - The digitalized Edition



## 5 - Historical Context – the Origins



- 14. March: Weber arrives in Munich
- 20. March: meets Heinrich Baermann (clarinet) and Legrand (cello)
- 29. March to 3. April: Concertino for Clarinet and Orchestra written
- 5. April: **Premiere of the Concertino** (Court theatre)
- 7. April: The King of Bavaria commissions two Clarinet Concertos
- 18. April through 17. May: Weber composes the 1<sup>st</sup> Concerto
- 13. June: **Premiere of the 1<sup>st</sup> Concerto** (Redoutensaal)
- 17. July: Completion of the 2<sup>nd</sup> Concerto in Starnberg
- 9. August through 24. October: trip to Switzerland
- 25. November: **Premiere 2<sup>nd</sup> Concerto** (Redoutensaal)
- 14. Through 27. Nov.: Bassoon Concerto (Premiere: 28. December)
- 1. December: Weber leaves Munich, with Heinrich Baermann



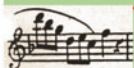
Heidlberger – Cremona 2009

5

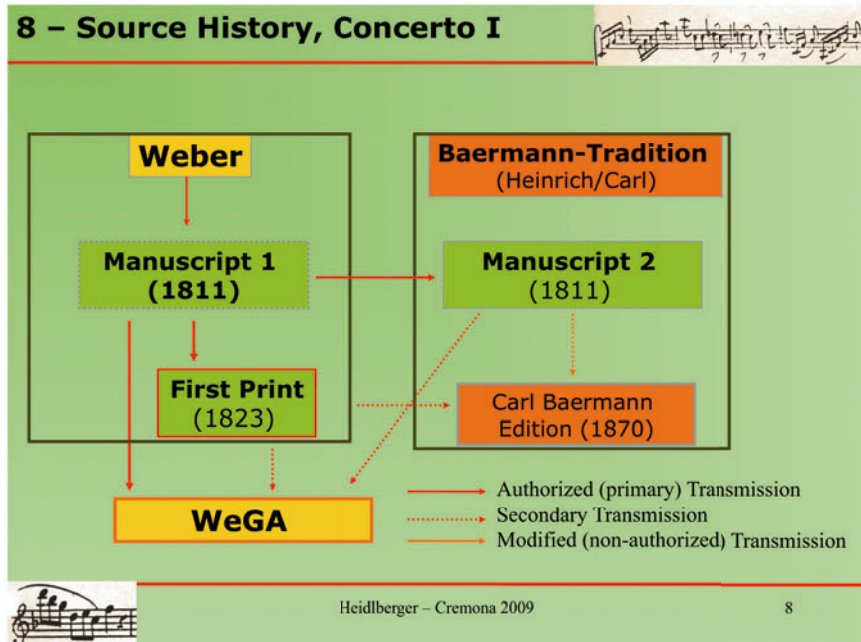
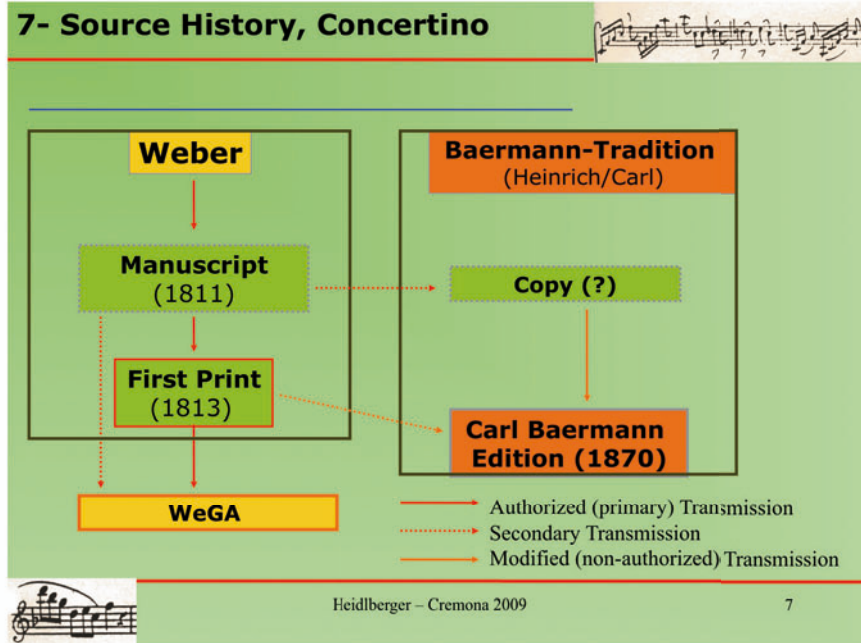
## 6 - Weber's Concertos



- 1809 Andante e Rondo ungarese, c-Minor, vla
- 1810 Variations for Violoncello solo, F-Major
- 1810 Piano Concerto # 1, C-Major
- 1811 Clarinet Concertino, Eb-Major**
- 1811 Clarinet Concerto #1, f-Minor**
- 1811 Clarinet Concerto #2, Eb-Major**
- 1811 Adagio und Rondo, F-Major, "Harmonichord"
- 1811 Bassoon Concerto, F-Major (rev.1822)
- 1812 Piano Concerto #2, Eb-Major
- 1813 Andante e Rondo ungarese, c-Minor, bn (revision of the 1809 work)
- 1815 Horn Concertino, e-Minor (2nd version)
- 1821 Konzertstück, f-Minor, piano

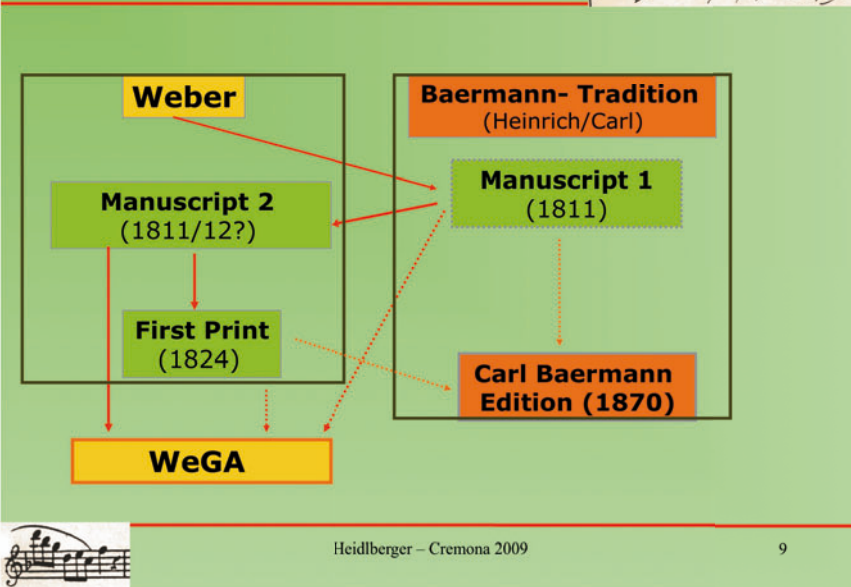


6





## 9 – Source History, Concerto II



Heidlberger – Cremona 2009

9

## 10 – Baermann Extension

1<sup>st</sup> Concert, I, Baermann-Extension

A<sub>2</sub> (LoC)

A page of musical notation for the first concert, I, Baermann-Extension. The score is written on multiple staves, showing complex rhythmic patterns and dynamics. A red label 'A<sub>2</sub> (LoC)' is positioned to the left of the score. A small musical staff is visible in the top right corner.

Heidlberger – Cremona 2009

10

### 11 – Weber's revision process

Concertino for Clarinet and Orchestra, m. 185ff.

A

FP

Solo  
con passione.

204

Heidlberger – Cremona 2009

11

### 12 – Baermann Edition v. First Print

Concertino for Clarinet and Orchestra, m. 96ff.

BE

Poco più vivo.  $\text{♩} = 117$   
con fuoco

FP

Solo  
con fuoco.

f

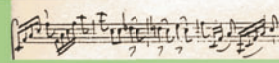
tr

Heidlberger – Cremona 2009

12



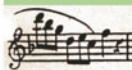
### 13 – Critical Score Rendition



Concertino for Clarinet and Orchestra, m. 96ff.

WeGA, based on FP

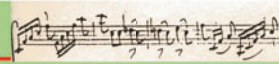
Musical score for Clarinet (B) from measures 91 to 101. Measure 91 is marked with a forte dynamic and the instruction *con fuoco*. Measures 97 and 101 are also indicated.



Heidlberger – Cremona 2009

13

### 14 – Critical Score Rendition



Concerto f-Minor for Clarinet and Orchestra, m. 126ff.

WeGA, based on FP (top line), and A1 (bottom line), solo part only

Musical score for FP and A1 from measures 126 to 131. Measure 126 is marked with *dolce* and *lusingando e*. Measure 131 is marked with *con espressione* and *cresc.*



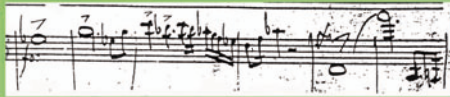
Heidlberger – Cremona 2009

14

## 15 – Source Comparison

2<sup>nd</sup> Concerto, I, m. 151ff.

A<sub>1</sub> NY



WeGA

Grandioso

A two-staff musical score for the WeGA edition. The top staff is for E♭ Clarinet and the bottom staff is for Clarinet in B. It includes the tempo marking 'Grandioso' and dynamic markings 'f' and 'p'. Measure numbers 151 and 153 are indicated.

BE

un poco ritenuto  
Solo.  
Grandioso

A single staff of handwritten musical notation for the BE edition, featuring a 'Solo' section with a 'un poco ritenuto' marking and a 'Grandioso' dynamic.

## Bibliography

- EVELINE BARTLITZ, *“Ich habe das Schicksal stets lange Briefe zu schreiben ...”*. *Der Brief-Nachlaß von Friedrich Wilhelm Jähns in der Staatsbibliothek zu Berlin – PK*, «Weberiana», 8 (1999), p. 5-47.
- FRIEDRICH WILHELM JÄHNS, *Carl Maria von Webers in seinen Werken. Chronologisch-thematisches Verzeichniss seiner sämtlichen Compositionen*, Berlin, Lienau 1871.
- CARL MARIA VON WEBER, *Complete Works / Sämtliche Werke*, Schott Music International, Mainz, 1999ff.
- CARL MARIA VON WEBER, *Complete Works / Sämtliche Werke: Serie VI, Band 3: Chamber Music with Clarinet*, Mainz, Schott, 2005, p. XV-XIX.
- CARL MARIA VON WEBER, *Complete Works / Sämtliche Werke, Serie V, Band 6: Konzertante Werke für Klarinette*, hg. Von Frank Heidlberger, Mainz, Schott, 2010.

---

Frank Heidlberger è professore di teoria musicale (con indirizzo storico) all'Università del Nord Texas. Ha conseguito i suoi *masters*, il primo e il secondo dottorato (abilitazione) in Musicologia presso la Würzburg University (Germania). Ha pubblicato numerosi libri e articoli sulla storia della musica e sulla teoria musicale dal XVI al XX secolo, dedicandosi in particolare alla musica strumentale italiana attorno al 1600, ai compositori ottocenteschi Carl Maria von Weber, Hector Berlioz e Giacomo Meyerbeer, e a quelli novecenteschi Richard Strauss, Paul Hindemith (compositore e teorico) e Ernst Krenek, così come alla storia dell'opera e al rapporto fra l'opera e gli *electronic media*.

Frank Heidlberger is professor of music theory (historical emphasis) at the University of North Texas. He received his masters, doctoral and secondary doctoral (Habilitation) degrees in musicology at Würzburg University (Germany). He has published numerous books and articles on music history and theory of the 16<sup>th</sup> to 20<sup>th</sup> centuries, particularly on Italian instrumental music around 1600, 19<sup>th</sup> century composers Carl Maria von Weber, Hector Berlioz, and Giacomo Meyerbeer, and 20<sup>th</sup> century composers Richard Strauss, composer and theorist Paul Hindemith, Ernst Krenek, opera history and on aspects of opera and electronic media.