

5-15-2011

The Evolution of the Modern Clarinet: 1800-1850

Audrey Rasmussen
Linfield College

Follow this and additional works at: https://digitalcommons.linfield.edu/muscstud_theses



Part of the [Music Commons](#)

Recommended Citation

Rasmussen, Audrey, "The Evolution of the Modern Clarinet: 1800-1850" (2011). *Senior Theses*. 1.
https://digitalcommons.linfield.edu/muscstud_theses/1

This Thesis (Open Access) is protected by copyright and/or related rights. It is brought to you for free via open access, courtesy of DigitalCommons@Linfield, with permission from the rights-holder(s). Your use of this Thesis (Open Access) must comply with the [Terms of Use](#) for material posted in DigitalCommons@Linfield, or with other stated terms (such as a Creative Commons license) indicated in the record and/or on the work itself. For more information, or if you have questions about permitted uses, please contact digitalcommons@linfield.edu.

The Evolution of the Modern Clarinet: 1800-1850

By
Audrey Rasmussen

A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of Bachelor of Arts in Music

Signature redacted _____

Dr. Jill Timmons, Advisor

May 15, 2011

THESIS COPYRIGHT PERMISSIONS

Please read this document carefully before signing. If you have questions about any of these permissions, please contact the DigitalCommons Coordinator.

Title of the Thesis:

The Evolution of the Modern Clarinet: 1800-1850

Author's Name: (Last name, first name)

Rasmussen, Audrey

Advisor's Name

Dr. Jill Timmons

DigitalCommons@Linfield is our web-based, open access-compliant institutional repository for digital content produced by Linfield faculty, students, staff, and their collaborators. It is a permanent archive. By placing your thesis in DigitalCommons@Linfield, it will be discoverable via Google Scholar and other search engines. Materials that are located in DigitalCommons@Linfield are freely accessible to the world; however, your copyright protects against unauthorized use of the content. Although you have certain rights and privileges with your copyright, there are also responsibilities. Please review the following statements and identify that you have read them by signing below. Some departments may choose to protect the work of their students because of continuing research. In these cases, the project is still posted in the repository but content will only be accessible by individuals who are part of the Linfield community.

CHOOSE THE STATEMENT BELOW THAT DEFINES HOW YOU WANT TO SHARE YOUR THESIS. THE FIRST STATEMENT PROVIDES THE MOST ACCESS TO YOUR WORK; THE LAST STATEMENT PROVIDES THE LEAST ACCESS.

I agree to make my thesis available to the Linfield College community and to the larger scholarly community upon its deposit in our permanent digital archive, DigitalCommons@Linfield, or its successor technology. My thesis will also be available in Nicholson Library and can be shared via interlibrary loan.

OR

I agree to make my thesis available **only** to the Linfield College community upon its deposit in our permanent digital archive, DigitalCommons@Linfield, or its successor technology. My thesis will also be available in Nicholson Library and can be shared via interlibrary loan.

OR

I agree to make my thesis available in Nicholson Library, including access for interlibrary loan.

OR

I agree to make my thesis available in Nicholson Library only. Updated March 3, 2011

NOTICE OF ORIGINAL WORK AND USE OF COPYRIGHT-PROTECTED MATERIALS:

If your work includes images that are not original works by you, you must include permissions from original content provider or the images will not be included in the repository. If your work includes videos, music, data sets, or other accompanying material that is not original work by you, the same copyright stipulations apply. If your work includes interviews, you must include a statement that you have the permission from the interviewees to make their interviews public. For information about obtaining permissions and sample forms, see <http://copyright.columbia.edu/copyright/permissions/>.

NOTICE OF APPROVAL TO USE HUMAN SUBJECTS BY THE LINFIELD COLLEGE INSTITUTIONAL RESEARCH BOARD (IRB):

If your research includes human subjects, you must include a letter of approval from the Linfield IRB. For more information, see <http://www.linfield.edu/irb/>.

NOTICE OF SUBMITTED WORK AS POTENTIALLY CONSTITUTING AN EDUCATIONAL RECORD UNDER FERPA:

Under FERPA (20 U.S.C. § 1232g), this work may constitute an educational record. By signing below, you acknowledge this fact and expressly consent to the use of this work according to the terms of this agreement.

BY SIGNING THIS FORM, I ACKNOWLEDGE THAT ALL WORK CONTAINED IN THIS PAPER IS ORIGINAL WORK BY ME OR INCLUDES APPROPRIATE CITATIONS AND/OR PERMISSIONS WHEN CITING OR INCLUDING EXCERPTS OF WORK(S) BY OTHERS.

IF APPLICABLE, I HAVE INCLUDED AN APPROVAL LETTER FROM THE IRB TO USE HUMAN SUBJECTS.

Signature *Signature redacted*

Date 5/17/2011

Printed Name Audrey Rasmussen

Approved by Faculty Advisor Signature redacted

Date 5/17/11

Table of Contents

The Clarinet in the Early Nineteenth Century	3
The Life of Heinrich Baermann	11
The Clarinet in Baermann's Time.....	15
Baermann and the Composers He Influenced.....	23
The Clarinet: 1850-Present	29
Works Cited	35

The Clarinet in the Early Nineteenth Century

The origins of the clarinet can be traced as far back as 2700 B.C.E, to any simple cylindrical tube with a single reed. During the 17th century, the chalumeau, an instrument with a recorder-style foot-joint and no register key, emerged. By the turn of the 18th century, the clarinet was clearly distinguished from the chalumeau by composers, musicians and critics. In the late 1700s, the clarinet was in common use in orchestras, but was not often composed for as a solo instrument (with the exception of Mozart's great clarinet works) due to its volatility of tone and unstable intonation. The period from 1800 to 1850 saw a rapid change in the clarinet's role in the world of music.

At first glance, 19th century German clarinetist and composer Heinrich Joseph Baermann appears to be a man who has achieved little fame in the modern world of music. As a composer, Baermann never quite achieved renown and his pieces have since fallen into obscurity. As a performer, his skills as a clarinetist are well documented, but rarely discussed. Yet, despite his relative anonymity in contemporary studies, Heinrich Joseph Baermann had a great effect on the transition of the clarinet into a solo instrument that occurred during the first half of the 19th century, most notably through Baermann's virtuosity on the instrument, his friendships with the great composers of the first half of the 19th century, the works that resulted from these connections, and the development of the instrument itself during his lifetime.

In order to understand the impact Baermann has had on the history of the clarinet, it's important to understand the basic cultural context of the 19th century, more specifically from 1800-1850, as that is the time period in which Baermann was active in the music scene. The industrial revolution of the late 18th and early 19th centuries prompted a nostalgic trend in the

arts. Painters, writers, composers, philosophers and many others longed for the return to simpler, pre-industrial times when nature ruled all. This romanticized view of pre-industrial nature led to a cultural period we now refer to as the “Romantic Era.”

Of course, the term “Romanticism” is, by its very nature, difficult to define. Arthur Lovejoy, a philosopher and historian, has called the term “one of the most complicated, fascinating, and instructive in all problems in semantics.” (Longyear 6) Victor Hugo, a French writer, artist, and activist who lived through most of the 19th century, calls Romanticism “a certain vague and indefinable fantasy.” (Longyear 8)

Thankfully, there are a number of characteristics of the Romantic movement of the 19th century upon which most scholars can agree. For one, it is widely accepted that the Romantic movement was international. Romanticism ran rampant throughout the western world, but was strongest in Germany. This dissemination of the romantic ideal can be attributed to the development of railway travel and steamboats during the 18th and 19th centuries. There was also a rise in nationalism during the Romantic Era, perhaps because of the ease of travel and the increased awareness of other cultures that came with that. Romanticism also had the tendency to contradict the ideas of the Classical Era. This is a recurring theme throughout history as we compare one era to the next. Another typically Romantic trait (and perhaps this is a contributing factor to the indescribability of Romanticism) is the extreme contrast from one ideal to another within the same time period. It seemed that every new thought was in an adverse reaction to the one before it.

Romanticism as a whole seemed to be a rebellion against the industrialization that was spreading rapidly throughout Western Europe during the 19th century. Rey Longyear, noted musicologist, describes one characteristic of early Romanticism as “the love of an unspoiled pre-

industrial nature.” (Longyear 12) This ideal can be seen in the paintings of the time that often depicted grandiose nature scenes while minimizing the presence of man. In the United States, this ideal can be found in the Transcendentalist writings of Henry David Thoreau (1817-1862) and Ralph Waldo Emerson (1803-1882). It is particularly evident in music, such as Beethoven’s 6th Symphony, also known as the *Pastoral Symphony* (1808), Mendelssohn’s *Hebrides Overture* (1832), or Weber’s famed opera *Der Freischütz* (1821), all of which portray romanticized ideals of the natural world.

The music of the 19th century was characterized by an intensity of feeling. One of the most common feelings evoked in music was *Weltschmerz* or “a feeling of world-weariness with overtones of frustration.” (Longyear 9) *Weltschmerz* can be best seen in the operas of the time, which often portrayed despair and suicide over unrequited love or some such other maudlin thematic idea. As stated previously, Romanticism came with self-contradictions, and the antithesis to *Weltschmerz* can be heard in the optimistic qualities of many 19th century works, including several of Beethoven’s symphonic finales.

The early part of the 19th century also saw the decline of patronage as the only means of making a living in the arts. Previously, performers and composers made money by working specifically within one court or church, playing or writing whatever was asked of them. The industrial revolution, however, gave financial power to the middle-class, leading to more options for artists. Musicians were now able to make livings through public concerts, compositions (either for professional performance or amateur home music-making), composing on commission, or taking on music students.

This new freedom from patronage allowed musicians to specialize. Under the employment of nobility or churches, musicians were expected to be able to play multiple

instruments or write in a variety of musical styles, all depending on the whim of the patron. Once free of the system of patronage, performers and composers competed in a free market, meaning they had to find their niche in just one or two instruments or compositional styles in order to succeed. This new level of specialization gave way to the idea of the virtuoso performer.

Niccolò Paganini (1782-1840) is considered to be the first of these new musical virtuosi. He came to the attention of the Italian public around 1805, while working as a solo violinist in the court of the ruler of Piombino and Lucca. By 1810, he had given up his post in favor of making a living as a touring performer. Word of his incredible acrobatics on the violin spread so quickly that “during his great European tour in 1828-34 he was a celebrity everywhere by the time he arrived” (Plantinga 174).

The star power of the virtuosi of the 19th century is often likened to the fame of rock stars today. Paganini was no exception to this. Since concerts in that time required that local musicians were hired, halls were booked, tickets were sold, advertising was posted, parts were distributed, and more, Paganini had a manager to take care of all of the details so he could focus on the music; today’s stars also have managers to take care of the business side of things. Paganini performed music tailored to show off his skills, often of his own composition; today’s musicians are often singer/songwriters who perform music that shows off their specific talents.

Paganini paved a new path for performers of the 19th century. One of the most famous composers to come out of the Romantic era is piano virtuoso Franz Liszt (1811-1886). At the young age of twelve, Liszt was given a new piano with double-escapement action (Burkholder 627). This brand new technological advance allowed for quick repetition of notes on the piano, which opened doors for Liszt’s performance practice that were previously unavailable to pianists.

Liszt was inspired by what Paganini had done to raise the level of violin performance, and set out to do the same for the piano. His advanced instrument allowed him to push the limits of what was considered virtuosity on the piano, which, in turn, pushed piano manufacturers to improve the instrument even more, eventually leading to the piano as we know it today. This push and pull between performers and instrument manufacturers is a common theme in the 19th century, leading to great improvements to many instruments, including the clarinet.

The rise of 19th century Romanticism also brought with it a new wave of individualism among composers. These great composers have not only been immortalized through their music, but also through countless biographies, novels and fictionalized films. This interest in Romantic composers as individuals has led to an abundance of knowledge of the men and women who are considered the greats of the 19th century. This information is extremely helpful in gaining an understanding of the relationships between Baermann and his composer friends.

Ludwig van Beethoven (1770-1827) is important to 19th century Romanticism because his life is considered by many to span the transition from Classicism into Romanticism. His early works are very much influenced by the greats of Classical composition like his teacher Haydn and, of course, the great composer Mozart. As time passed, Beethoven's music started to show hints of what we would call typical Romanticism (depictions of nature, dynamic contrast, grand swells, etc.), as in the *Pastoral Symphony* mentioned above. Also, while he was not the first to do so, Beethoven's use of clarinet in his symphonic orchestrations set the precedent for all composers that followed after.

Carl Maria von Weber (1786-1826) will be discussed further in a later chapter, but he deserves a mention among the great composers of the 19th century due to the fame awarded to him by his operas and his clarinet works, which are still performed with regularity today.

Robert Schumann (1810-1856) should also be considered whenever one is discussing 19th century Romanticism. His music (both influenced by and based upon Beethoven's music) influenced much of the music of the late 19th century. Schumann's career as a musical journalist also gave him the venue to be a vocal advocate for new musical trends. While he had no apparent direct connection to Heinrich Baermann, Schumann wrote his Fantasy Pieces for clarinet and piano (op. 73) in 1849, likely taking advantage of the recently improved clarinet of the time period.

Johannes Brahms (1833-1897) is another important name among composers of the 19th century. The famous story of how he had given up composing, but became inspired again at the end of his life to write a clarinet trio (op. 114, 1891), clarinet quintet (op. 115, 1891), and two clarinet sonatas (op. 120, Nos. 1 and 2, 1894) after meeting virtuosic clarinetist Richard Mühlfeld (1856-1907) is well known among musicians. Mühlfeld was very likely influenced by the virtuosity of Baermann and benefited from the advances of the instrument itself, but was born years after Baermann's death. Brahms was only a teenager at the time of Baermann's death, so no connection was made between the great composer and the great clarinetist.

During Heinrich Baermann's lifetime, the clarinet saw a great many changes. In 1795, when Baermann was just beginning his study of the instrument, a typical clarinet would have been made from boxwood, have eight tone holes to be covered by the fingers and have only five keys with which to play accidentals. The reed would likely have been on the top of the mouthpiece, and the intonation would have been difficult to control. With so few keys and difficulty with intonation, it was common for performers to use three different sizes of soprano clarinet: A, Bb, and C. Which clarinet should be used in a piece was dependent on the key of the work and was chosen specifically to minimize the number of sharps and flats that needed to be

played on the instrument. With so few keys, accidentals were difficult to play and so the effort was made to eliminate that issue.

By the time of Baermann's death in 1847, the reed position had mostly switched to the bottom of the mouthpiece (as is the standard today), and the standardization of production brought about by the industrial revolution had allowed for much more consistency from instrument to instrument. Also by 1847, enough keys had been added to the instrument as to effectively eliminate the need for multiple sizes of clarinet in an orchestra. More keys on the instrument meant all the accidentals could be played on one instrument with relative ease. This led to the eventual obsolescence of the C clarinet, but the A clarinet is still in common use in the orchestral setting due to the abundance of sharp keys in symphonic music.

Of course, the most important gift Heinrich Baermann has given to the modern clarinetist is the music he inspired in some of the greatest composers of the early 19th century. For example, Carl Maria von Weber and Heinrich Baermann were dear friends from very early on in both of their careers. The two toured together extensively and received great acclaim for Baermann's performances of Weber's works for clarinet. Even when played today, it's clear that Weber was familiar with and rather fond of the clarinet, due to the brilliance and relative ease of his works for clarinet. These compositions remain among many clarinetists' favorite repertoire for this very reason.

Another composer upon whom Baermann had a profound effect is Felix Mendelssohn-Bartholdy (1809-1847). Though the two likely met when Heinrich was nearing the end of his career and Felix was still a young man, Mendelssohn (like Weber) was inspired by what he heard in Baermann and chose to compose for the clarinet. By this time, Heinrich's son Carl was starting his own performance career on both the clarinet and basset horn, and so Mendelssohn

wrote two *konzertstücke* for clarinet, basset horn and piano for the two Baermanns to perform together. While Mendelssohn's music for clarinet is not nearly as well known or widely performed as Weber's, it still remains popular among clarinet enthusiasts.

The first half of the 19th century was a profound time period for the clarinet. The technological advances of the time, as well as the demand for improved instruments, led to a great period of development for many instruments, including the clarinet. The cultural context of the Romantic era provided an environment in which grandiose works required great skill from performers, and economic conditions that gave rise to the idea of musical virtuosi, among them the virtuosic clarinetist Heinrich Baermann, whose skill was so great as to inspire several famous 19th century composers to write some of the best works for the instrument.

The Life of Heinrich Baermann

Heinrich Joseph Baermann was born on 14 February, 1784 in Potsdam. Today, Potsdam is part of the metropolitan area of Berlin, but in 1784 it was home to the royal family of Prussia. Heinrich's father was a soldier by profession and so sent his two sons Heinrich and Carl, who would become an accomplished bassoonist, to the local School for Military Music in Potsdam (Weston 116). It was while attending this school that, at the age of eleven, Heinrich began his study of the clarinet.

At the young age of fourteen, Baermann obtained an apprenticeship as a bandsman in the Second Regiment of the Royal Prussian Life Guards (Weston 116). It was here that Baermann began to study clarinet with Joseph Beer (1744-1811) who is considered to have been one of the very first virtuosi of the instrument.

Baermann's hard work soon paid off, as he quickly came to the attention of Prince Louis Ferdinand (1772-1806). As an amateur composer, the Prince had written clarinet parts for several of his own works and in 1804 invited Baermann to Berlin to consult on the technical aspects of playing the clarinet. The Prince was so impressed with Baermann that he began to hire him for performances. Before long, Baermann's new benefactor sent him off to study the clarinet further with Franz Tausch (1762-1817), who is considered to be the other of the very first clarinet virtuosi (Weston 117).

Baermann's public performances during this time period began to bring him fame and recognition, but soon the threat of Napoleon and his army called the young performer back into military service. During 1806, Baermann participated in the battle of Saalfeld, which saw the death of Prince Louis Ferdinand. At the battle of Jena, Heinrich was captured by the French army

and imprisoned in Brandenburg (Weston 117). Before long, he gave the slip to the convoy guards and escaped imprisonment. He made his way back to Berlin (which was by then occupied by the French army) in the spring of 1807, only to find that without the military or the patronage of the Prince, he was at a loss for work. In July 1807, the Treaty of Tilsit effectively ended the war in Prussia, and Baermann was released from his duties to the military and free to pursue whichever career path he chose (Weston 117).

Since King Frederick William III had not yet returned to his throne in Prussia, Heinrich turned to the royal family of Bavaria for help. The Crown Prince Ludwig promised an introduction to his father King Maximilian I, if Baermann could make his way to Munich. Despite the difficulty of travel in the post-war landscape, Heinrich set off and was impressed upon arrival with the prosperity of the Napoleon-allied Munich and its burgeoning arts scene (Weston 117). It just so happened that there was an opening for a clarinetist in the court orchestra and after playing for the Bavarian King, Baermann was almost immediately employed in the position. *Kapellmeister* Peter von Winter was so pleased with Baermann's talent as a clarinetist that he composed a concerto for clarinet and cello, which Heinrich and first cellist Peter Legrand took on tour through Switzerland and parts of France in 1808 (Weston 118). Winter was just the first of many composers that felt so impressed by Baermann as to compose music for him to perform. In fact, Winter's former assistant also dedicated a composition to Baermann around this time.

In his first year or so in Bavaria, Baermann began to long for home and wished desperately to return to Berlin and to his family. He learned that the Berlin court orchestra was to be reorganized in 1809 and set off for home in the hopes of obtaining a spot there. Unfortunately, since Heinrich already had a job in another country and neither Joseph Beer nor Franz Tausch

(Baermann's former teachers) had yet retired from performance, he was turned down by the King for an orchestral spot. Baermann was disheartened by this news and before leaving Berlin he stopped by the instrument maker Griesling and Schlott and bought himself a ten-keyed boxwood clarinet on which he performed for the rest of his life (Weston 118). He soon returned to his court position in Munich and didn't leave again until he began touring in 1811.

Meanwhile, the Bavarian King became so concerned by the amount of money that had been squandered on new opera productions in 1808 that he decreed that only two pre-existing operas could be performed in 1809. To add star power to these operas, he employed soprano Helene Harlas to play the lead roles. Harlas started as a court singer in Munich in 1803 where she obtained the adoration of the public. She retired from the stage in 1805 to marry.

After returning from Berlin in 1809, Baermann met Harlas and the two soon fell in love. Harlas was a catholic and therefore unable to divorce her husband, so the couple could not marry and the relationship was never fully recognized by society. Nevertheless, Heinrich and Helene had four children; the most relevant of which is Carl (1810-1885) who himself grew up to be a great clarinetist and clarinet teacher.

Over the next several decades, Baermann toured extensively throughout Europe and even into Russia. He was often accompanied by great composers like Carl Maria von Weber, by Helene, or by his son Carl. His playing was so impressive that he soon became known as the greatest clarinetist in Europe and was known to have inspired a number of great works for the clarinet, which will be explored further in chapter four.

Around 1818, Baermann's lover Helene passed away. Following her death, Heinrich married Franziska Zimmermann in 1822, but due to his extended absences while touring, the

marriage broke up in 1824 (Weston 140). In 1825, he married again, this time to Marie Calatin who remained his wife until his death more than twenty years later (Weston 141).

Baermann retired from his post in the Munich court orchestra in 1834 and was succeeded by his own son Carl. Heinrich died in Munich on 11 July, 1847.

The life of Heinrich Baermann was rather unremarkable when compared to many of the other great musicians of the Romantic era. He had none of the psychosis of Robert Schumann, none of the insecurities of Johannes Brahms, and none of the poor health of Fryderyk Chopin. What makes Baermann special is the skills he developed as a virtuoso clarinetist, the connections he made with great Romantic composers, and his part in advancing the clarinet into position as a solo instrument. The other part of that equation was the advance of the technical aspects of the instrument itself.

The Clarinet in Baermann's Time

Around 1795, when Heinrich Baermann began studying the clarinet as a young boy of eleven, the instrument was undeveloped as compared to the other families of woodwind instruments. While the flute, bassoon, and oboe had already been more or less standardized in their current form during the Baroque era, the clarinet was still a relative newcomer to the music scene in the first part of the Romantic era. At the end of the Classical era, the clarinet was common place in a symphonic orchestra, so most composers had no problem writing symphonies, concertos, or other ensemble works that included the instrument. Solo works, however, were another story.

During the 17th century, use of the chalumeau was very common. This chalumeau, from which the clarinet descended, goes all the way back to antiquity. The 17th century chalumeau had only two keys, which covered holes drilled diametrically (directly across) from each other, and had a limited range of an octave plus three notes, so multiple sizes were created to cover different ranges (Hoeprich 13).

By 1700, there were two distinct single-reed instruments in common use: the chalumeau and the clarinet. The clarinet, like the chalumeau, had two keys, but the holes covered by these keys were not diametrical to each other. It had a conical bore, a flared bell, and could over blow a twelfth, giving it a range of more than three octaves (consistent with the clarinet as we know it today). It had three main registers, each with its own distinct color: the chalumeau, the clarinet, and the altissimo registers. The lowest was called the chalumeau because it could be used to imitate the surprisingly low sound of the chalumeau. The over blown register was named the clarinet register because its clear, bell-like tone is imitative of the trumpet, which is called

clarino in Italian. This is also likely where the instrument's name came from (Rendall 1, 34).

The highest register was known as the extreme or altissimo register.

Before the turn of the 19th century, the most common form of the clarinet had five keys (although a six key model existed but was not as commonly used) and eight tone holes. So few keys made accidentals difficult to achieve and therefore rendered certain types of runs and trills nearly impossible. To deal with the many different keys in which orchestral music was written, clarinetists had three different pitches of instrument. All three used the same fingerings, but sounded in different keys. The A clarinet (which reads a minor third above concert pitch) was used to play in sharp keys, because its three additional flats reduced the number of accidentals in the key. The Bb clarinet reads a major second above concert pitch, using its two added sharps to make flat keys easier to play. The C clarinet played in concert pitch, which was useful for pieces in C, F, or G. Inevitably, the common use of three different sizes of clarinet proved cumbersome to players, and the different tone colors produced by each instrument meant they were not actually entirely interchangeable. Instrument makers soon set out to find solutions to these problems.

There were three main phases in the improvement of the clarinet during the first half of the 19th century: the addition of keys to ease the difficulty of accidentals, the invention and spread of the Müller-style clarinet, and the addition of ring keys to aid intonation (Hoepfich 124). It's also important to note that Germany and France began to develop the clarinet in two different directions during this time period. Germany moved towards the Müller-system clarinet, while the French wound up with the Boehm-system clarinet.

During the first phase, different clarinet makers throughout Europe added different keys to the instrument in different orders, depending on whatever he thought was best. Soon, enough

keys had been added to nearly eliminate the need for three different pitches of clarinet, and the C clarinet with its shrill, harsh tone faded into obsolescence. The A clarinet, with its cold, low tone was soon eclipsed in popularity by the warmth of the Bb clarinet, which became the standard key for clarinets.

The second phase, that of Müller and his Müller-style clarinet, showed a marked improvement in intonation. Iwan Müller (1786-1854) was a Russian-born clarinetist who moved throughout Europe during his lifetime. While in Paris (ca. 1811), he sought to create a *clarinette omnitonique* (one clarinet able to be played in all keys) by adjusting the locations and sizes of all of the tone holes on the instrument so that the notes produced could be played consistently in tune. Previously, tone holes were placed so they could be mostly covered by the player's fingers and the need for keys was minimized. Müller "was a pioneer in stressing the principle that holes must be placed in their correct position at all costs and that keys must be made to cover them" (Rendall 90). Finding the correct locations and sizes of tone holes meant the physics of moving air through the instrument resulted in much more consistent tuning. This new precision of intonation made the use of joint extensions to change a Bb instrument to an A instrument impossible, but to Müller this wasn't a problem as his new abundance of keys meant one instrument (the Bb) could be used to play in all keys. Müller's new instrument was at first met with prejudice (as is anything new) but soon the impact his precision had on intonation became apparent and all of the instrument makers began to try to sort out the best way to arrange all the new keys that had been added to the instrument.

Müller also made improvements to the keys themselves on his new clarinet. Previously, keys were mounted by wood block or metal saddles, the necessary arrangement of which probably contributed to the reluctance to add many keys. Müller design his keys so that they

pivoted on small screws that were attached to pillars that were attached to the body of the instrument; a system that is not unlike the pillar and bar system used today. The second great change he made was in the pads. At the time, common practice was to cover tone holes with a flat, leather-covered key, which resulted in inconsistent seals and contributed to the poor intonation of the instrument as well as the effort to minimize the number of keys in use. Since Müller wanted to increase the accuracy of intonation of the instrument, he had to come up with a better solution to seal these tone holes. Instead of these flat pads he used “pads of soft, thin leather stuffed with wool, inserted into round, shallow cups soldered to the key shanks. The pads closed against countersunk holes, providing a seal considerably more reliable than the old design” (Hoeprich 133). This innovation was so profound that it found its way into the key designs of the other woodwind instruments as well, and is the basis on which current pads are designed for all woodwinds.

Müller set up an instrument shop in Paris, and presented his new instrument to the Paris *Conservatoire* for approval and endorsement. The *Conservatoire* was founded by the government in 1795 to standardize music education, and has “been a dominant force in French musical life ever since,” (Burkholder 571), so their endorsement could go a long way in helping Müller’s new instrument. The panel of musicians that reviewed Müller’s Bb clarinet was concerned about his goal of eliminating the need for three clarinets, thereby precluding the option to choose any of the three tone colors in compositions. It’s also possible that these musicians were prejudiced against anything new, and so the panel gave an extremely unfavorable review to the instrument and Müller’s business failed. Outside of the *Conservatoire*, however, some musicians began to notice the improved intonation and tone of the new clarinet, and other clarinet makers in Paris and other parts of France began to produce Müller-system clarinets.

Within two years, the *Conservatoire* had reversed their judgment of the instrument, which served to increase its popularity. Müller-system clarinets remained popular in Germany for years to come, despite their French origins.

The third phase, the implementation of ring-keys, was started in 1831 by the flute maker Theobald Boehm, who noticed a need to improve the design of the flute. Boehm was so impressed by the playing of Charles Nicholson on the flute that he set about trying to recreate the skill and power of the virtuoso, but found himself unable to do so without improving his flute first. The new type of key he invented for the flute was designed to work with the fingers of the player as they cover the tone holes. Hyacinth Klosé and Auguste Buffet noticed what Boehm did for the flute and decided to implement the same design on the clarinet in Paris (ca. 1840). The clarinet that resulted was patented in 1844 and is known today as the Boehm-system clarinet, despite the fact that Boehm had nothing whatsoever to do with the design of it other than inspiration. The implementation of the ring-keys meant tone holes could be adjusted even more precisely to improve intonation even more over the Müller-system instrument. The rings are placed around the open tone holes on the instrument so that when a finger is used to seal a tone hole, the ring is also depressed into a countersunk recess, opening or closing other tone holes to further adjust intonation. This Boehm-system clarinet spread quickly throughout Europe and is still used today almost everywhere except Germany and Austria. It has twenty-four tone holes, seventeen keys, and six rings; a far cry from the five-key instrument commonly played just half a century before. (Rendall 97-9)

There are many other aspects that differ between the French and German schools of clarinet playing besides just the system of keys. The French school at the time of Baermann's instruction put the emphasis on brilliance, technique and volubility over a pretty tone. The

French also commonly played the clarinet with the reed on top of the mouthpiece. This school of thought was exemplified in Joseph Beer, Baermann's teacher during Baermann's time in the Prussian Life Guards as a teenager.

The German school focused on warmth and expressiveness instead of flashy technique and put the reed on the underside of the mouthpiece. This style was exemplified in the clarinet virtuoso Franz Tausch, with whom Baermann studied as a young man.

Throughout the history of the clarinet, the size of the reed has changed drastically. The earliest clarinet mouthpieces were wide enough for a 15 mm. reed, despite the fact that the bore was only 12 to 13 mm. wide (Rendall 56). Larger clarinets need larger reeds for lower resonance, and inversely, smaller clarinets need smaller reeds. Some standardization of reed widths and thicknesses occurred through the commercial manufacturing of reeds, but even reed makers today have different specifications for their reeds, meaning that each clarinetist has his or her own favorite brand. What has been consistent since the 19th century (and probably before) is the material: a cane called *Arundo donax*. This plant, often called giant reed, is able to grow in most climates, but seems to flourish most on the shores of the Mediterranean. The reeds are harvested in the winter, and then set out to season for more than a year. Only the best canes are used for reeds, the rest for fishing rods or industrial uses. The good canes are then cut open and laid to turn golden in the sun. This means that more than two years pass between harvest and reed manufacturing (Rendall 57-8). It is common practice for today's clarinetist to purchase commercially manufactured reeds, and manually correct the defects that come from the cane.

Other members of the clarinet family that were in common use in the first half of the 19th century include the basset horn and bass clarinet. The basset horn had been in use for awhile, as evidenced by the several pieces composed by Mozart for Anton Stadler. The instrument was

larger than a Bb clarinet, but not quite as large as the bass clarinet. Most commonly pitched in F, the basset horn's lowest written note (a C, which was a major third below the lowest written note on any of the soprano clarinets) sounded as an F at the bottom of the bass clef staff. Heinrich Baermann's son Carl often performed on the basset horn while on tour with his father, and the two inspired Mendelssohn's two trios for basset horn, clarinet and piano. These works were just a couple of the many works inspired by Heinrich Baermann through his superior mastery of the instrument.

A bass clarinet can only be called a bass clarinet if it has the basic characteristics of the soprano clarinet and is pitched an octave lower (in A, Bb, or C). The first bass clarinets were focused on developing the low register, as that was the range unable to be played by a soprano clarinet. The bass clarinet, much like any instrument in its infancy, went through several different shapes, including one that was very similar to the modern bassoon, before finally settling in its current form as one long, straight body with a curved neck and bell. Adolph sax was the first to make an instrument in this style in 1838, and despite the fact that it met with great opposition in the beginning, other instrument makers copied this shape starting as early as the 1840s.

Giacomo Meyerbeer was instrumental in raising the popularity of the bass clarinet in Paris. His 1836 opera *Les Huguenots* featured a prominent bass clarinet solo. It was maligned by his contemporaries, but Meyerbeer's use of the solemn and low bass clarinet brought the instrument into the prominence virtually overnight (Hoepfich 264).

On the other end of the spectrum of the clarinet family are the high clarinets. In the 19th century, the clarinets in D and Eb were in common use, especially in band music. The D clarinet was used on and off throughout the late 18th and 19th centuries, and as Hector Berlioz expressed

in his *Grand traité d' instrumentation* (1843): “the clarinet in D is used infrequently, though undeservedly so. Its tone is pure and possesses considerable power of penetration” (Hoeprich 282). Berlioz himself used the high sound of the Eb clarinet to portray the frenzied witches’ dance in his *Symphonie Fantastique* (1830). The Eb clarinet was used in programmatic and operatic works throughout the Romantic era whenever the composer chose to use its bright, high sound and its slightly unstable intonation to create a specific effect.

The time period from 1800 to 1850 saw great evolution of the clarinet as an instrument. It went from a five-keyed instrument that was common place in the orchestra to a whole family of instruments, the most common among them being the Bb soprano, Eb, and Bb bass clarinets. The implementation of new key and pad designs by Iwan Müller, as well as the addition of ring-keys by Buffett and Klosè, fixed the intonation problems that plagued clarinetists at the time. These improvements allowed many of the great composers of the Romantic era to write for the clarinet without fear. Some of the greatest works for the clarinet, however, came about as a direct result of Heinrich Baermann and his six-keyed, boxwood clarinet, and the incredible sound he was able to produce with it.

Baermann and the Composers He Influenced

As a student of both Joseph Beer, who exemplified the French school of clarinet performance, and Franz Tausch, the great virtuoso of the German playing technique, Baermann had the advantage of being well versed in both performance styles. By successfully combining the brilliance and flash of the French school with the warmth and expression of the German school, Baermann was able to wow his audiences regularly and make a name for himself as the “greatest clarinet player in Europe” (Weston 133). This heretofore unheard level of virtuosity on the instrument brought Baermann to the attention of many of the great composers of the 19th century, but the most important connections he made in his lifetime were the friendships with Carl Maria von Weber (1786-1826), Giacomo Meyerbeer (1791-1864), and Felix Mendelssohn Bartholdy (1809-1847). These friendships resulted in some of the finest works ever composed for the clarinet, and aided in lifting these three composers to stardom.

Baermann and Weber met in early 1811 when the clarinetist visited Darmstadt where the composer had made his home. Weber was getting ready to bid farewell to Darmstadt via a last concert and asked the virtuoso Baermann to play in this final performance. Following the successful concert, Baermann headed home to Munich and Weber set off on tour, only to arrive in Munich himself about a month later. While there, Weber again called on his new friend Baermann to perform in concerts, but Baermann asked for something in return: a new clarinet solo work to perform. Within three days, Weber had finished his Concertino for clarinet op. 26, and three days after that Baermann performed it to an audience that included the King and the entire court of Bavaria. Weston writes “The Concertino had [the audience] spellbound from start to finish, Baermann played ‘with marvelous charm’ and received tumultuous applause” (Weston

120). This performance was so well received that Weber immediately received requests for concertos from most of the other wind players in the orchestra (of which he only completed one for bassoon) as well as a commission from the King to compose two more works specifically for Baermann. These two works were the Clarinet Concerto No. 1 in F minor op. 73 and Clarinet Concerto No. 2 in Eb major op. 74 which were completed in May and June of 1811, respectively. Weber departed Munich on vacation at the end of the summer of 1811, but was still so transfixed by the beauty of Baermann's clarinet playing that he began to compose his Clarinet Quintet op. 34. The first two movements were complete within days. Weber returned to Munich in November and the pair soon decided to set off on tour together. While preparing for a concert in Prague, it was pointed out that their performance repertoire contained no works for clarinet and piano that they could perform together. This was unacceptable to the concert's sponsors and so Weber and Baermann set about composing a new work for the next day's performance. In the morning, they decided to write a series of variations on a theme from Weber's opera *Sylvana*. Baermann provided one of the variations as well as edited and embellished the clarinet lines written by Weber. Seven Variations op. 33 was performed that night to much applause and appreciation (Weston 120-122). All of the works Weber composed for Baermann are still performed and applauded regularly today.

Weber's great clarinet compositions were not the only result of the friendship between Baermann and Weber. Weber is most famous in the music world today for his great Romantic operas including *Der Freischütz* and *Euryanthe*, but in 1811, he was considered a "musical fool" in Berlin due to a particularly poor rehearsal of *Sylvana* in which the singers and the orchestra made such messes of their parts that the work was "described as rubbish" (Weston 123). When Baermann and Weber traveled to Berlin in February of 1812, no one could understand why a

great virtuoso like Baermann would associate himself with someone as “foolish” as Weber.

Baermann became determined to prove them all wrong and eventually, after two concerts that featured Weber’s concertos, the public began to concede that the “fool” might actually be a fine composer (Weston 124). This reversal of public opinion led to a successful Berlin performance of *Sylvana* later in 1812. Perhaps without Baermann’s fame and virtuosity, that negative public opinion of Weber’s compositions might have spread and his operas may never have grown to be as famous and renowned as they are to this day.

Following these Berlin appearances, Weber continued to tour but Baermann returned home to his new family in Munich. Weber’s composer friend Giacomo Meyerbeer arrived in Munich shortly thereafter and made contact with Baermann. Meyerbeer had given a concert with Baermann’s brother Carl in 1803, had seen Weber’s 1811 Darmstadt concert, and had been advised by his own mother (with whom Weber had been staying while in Berlin) to contact Baermann. The composer and clarinetist quickly formed a friendship and spent much of 1812 together in Munich. Through Baermann, Meyerbeer also became friends with Helene Harlas, the Munich opera star and Baermann’s lover.

Giacomo Meyerbeer was a Romantic composer of grand operas, known for *Les Huguenots* (1836), *Le Prophète* (1849), and *L’Africaine* (not performed until 1865, after Meyerbeer’s death). His composition style included using nearly every technique he could to create scenic effects in his operas. This is something that was extremely influential and often copied in the world of romantic operas.

While Meyerbeer was composing his first opera, Baermann made the mistake of offering some unsolicited advice about how to make the vocal parts more interesting, which sent Meyerbeer into a rage and drove a rift in their friendship. As a peace-making gesture, Baermann

asked Meyerbeer to compose a clarinet quintet for which he provided several themes himself. The friends reconciled and soon Meyerbeer's opera *Jephtas Gelübde* was completed and premiered with Harlas singing the lead part (Weston 125-6).

Over the next several years, Baermann and Harlas traveled together quite a bit. They visited Weber in Vienna and met with great success as performers there. Weber became *Kapellmeister* in Prague and so Baermann and Harlas went to visit him there as well. Harlas was contracted to perform in Venice for the 1815-1816 carnival season, and the two arrived in Italy in November of 1815. Here, Harlas was met with scorn because of her German accent, but Baermann achieved great success as a clarinetist (Weston 130).

Around this time, Meyerbeer arrived in Italy to study and improve his vocal composition skills. When the three friends met in Verona in March 1816, Meyerbeer had already been working on a cantata for Harlas and Baermann called *Gli Amori di Teolinda*. (Weston 130) This work, like his clarinet quintet and some duos for clarinet and harp, was never published, yet Meyerbeer went on to achieve his own fame and became considered one of the great opera composers of the 19th century. His early days of composing opera may have taken a different turn if not for the assistance and sometimes unwelcome advice of Baermann, as well as the connection he provided to opera starlet Harlas.

The third major composer of the 19th century with whom Baermann became great friends was Felix Mendelssohn-Bartholdy. It is likely the two met in Mendelssohn's Berlin home as the youth's parents often invited professional musicians to come and perform with their musical family. In 1824, a teenage Mendelssohn wrote a clarinet sonata for his new friend Baermann, but the piece was not published until 1941. While on tour in 1830, Mendelssohn spent time with Baermann and his new wife Marie in Munich. Here Baermann introduced Mendelssohn to many

important figures in the music world which may very well have jump-started the young Mendelssohn's compositional career.

In 1832, Baermann decided to set off for a second tour of Russia and wished to take his son Carl, who had recently been appointed as a court musician in Munich. On the way east, they stopped to visit Mendelssohn in Berlin from December of 1832 to mid January 1833. Father and son were interested in having some new music to perform for their Russian audiences and so asked Mendelssohn to write them something. Mendelssohn promised a solo work for basset horn, but never followed through. What he did give them, however, was a *Konzertstück* for clarinet, basset horn and piano in F minor op. 113. This first work met with such success when performed in Berlin that Baermann requested that his young friend write another trio, which Mendelssohn set about doing almost as soon as the Baermanns departed Berlin to continue their journey east (Weston 144). By January 19th, Mendelssohn had finished his *Konzertstück* no. 2 in D minor op. 114 and sent it along to the Baermanns in Königsburg (Weston 144). Mendelssohn's *Konzertstücke* have been transposed for multiple trio instrumentations and are still well known and performed today.

Heinrich Baermann's influences on the compositions of the 19th century clearly extend beyond the realm of the clarinet. While it's true that Weber's clarinet works that were composed specifically for, because of, and with Baermann still have a very important place in the repertoire of any aspiring clarinetist, Baermann's virtuosity had effects outside of just these compositions. His ability to blend the French and German schools of clarinet playing into a new level of performance brought him to a widespread fame that he was able to use to change Berlin's perception of Carl Maria von Weber's operas, help Giacomo Meyerbeer improve his vocal and opera composition, and introduce a young Felix Mendelssohn Bartholdy to all the right contacts.

In addition to his influence beyond the world of the clarinet during his lifetime, Baermann's influence can be seen in the world of the clarinet long after his death. His virtuosity set a new precedent for all clarinet performers who followed, including the famous Richard Mühlfeld. His son Carl became a great clarinet teacher whose method books are still used today. His influence on Weber led to works that are still considered among the favorites of any clarinetist. The next chapter will explore the continuation of the development of the clarinet after Baermann's lifetime.

The Clarinet: 1850-Present

In each of the previous chapters the focus has been on the life and career of Heinrich Baermann, the progression of the design of the clarinet, and Baermann's friendships with and influences on some of the great composers of the Romantic Era. All of these things took place within the first half of the 19th century, but Baermann's lasting influence on the world of clarinet performance can be traced forward through history from 1850 to the present.

Chief among Baermann's legacy is his son Carl Baermann. C. Baermann was the second son of H. Baermann and Helene Harlas and was born 24 October, 1810. His father taught him to play the clarinet and the basset-horn and made sure the young Carl was well established in his career as a musician. In 1832, C. Baermann was appointed to the court orchestra at Munich as the second clarinetist. Upon H. Baermann's retirement from the orchestra in 1834, C. Baermann was chosen as his successor as the first clarinetist. H. Baermann also took his son on tour, where C. Baermann began to establish a name for himself as a virtuoso on both the clarinet and the basset-horn.

Following H. Baermann's death in 1847, C. Baermann stopped touring. Whether this was because he felt that there was not enough money in tours or because he was only touring to please his father is unclear (Weston 149), but it seems Baermann limited his performance to the court orchestra and turned his focus elsewhere. He became inspired by the flute design created by his fellow orchestra member Theobald Boehm and in conjunction with Georg Ottensteiner (a Munich instrument maker) created the eighteen-keyed Baermann-Ottensteiner clarinet (Rendall 104-105). Debuted in 1860, the instrument has since been replaced in Germany and Austria by the Oehler clarinet, but Baermann's clarinet carries two points of distinction. The first is that the

instrument was played by Brahms' favorite clarinetist Richard Mühlfeld. The second is that Baermann's famed method book was written expressly for the fingerings of this instrument. This method book, despite being formed for an outdated key-system, is still used today by very many clarinet teachers and students.

Another of Baermann's lasting contributions was the new standard of virtuosity he set for clarinet performance. As a student of both the French school of technical brilliance and the German school of superior tone production, Baermann was able to combine the two into a level of performance practice that was something entirely new and impressive in his time. It was this new virtuosity that inspired works from the great Romantic composers Weber, Meyerbeer, and Mendelssohn, as well as countless other composers of the time that never achieved the same level of fame. In the world of music today, a clarinetist is not considered great unless he is able to produce a pleasingly warm tone and display a great technical prowess at the same time. This level of expectation must be due at least in part to the precedent set by Baermann way back in the first half of the 19th century.

This level of virtuosity was carried forward by the clarinetist Richard Mühlfeld (1856-1907). By 1879, Mühlfeld had risen to first clarinetist in the orchestra at Meiningen. In 1891, Mühlfeld was brought to the attention of the great composer Johannes Brahms (1833-1897). At this time, Brahms had given up composing and had not written anything new in almost a year. Upon hearing Mühlfeld perform his entire volume of solo repertoire, which included the Mozart quintet composed for Stadler and the Weber works composed for Baermann, Brahms was so impressed he immediately declared an intention to compose chamber works for the clarinet (Weston 213-216). The works that resulted were the Trio in A Minor, op. 114 (1891) and the Clarinet Quintet, op. 115 (1891). In 1894, Brahms wrote Sonata Nos. 1 and 2, Op. 120.

Interestingly, all of these works composed for Mühlfeld were designed for the Baermann-system clarinet created by Carl Baermann, as that was the instrument on which Mühlfeld chose to play (Toenes). The influence of Heinrich Baermann can be seen in Richard Mühlfeld's life several different ways: the standard of virtuosic performance quality on the instrument, the part Weber's concertos played in inspiring Brahms' great clarinet compositions, and Mühlfeld's use of Carl Baermann's clarinet design.

Perhaps the most understated of Heinrich Baermann's contributions to the history of music is the part he played in bringing some of the great composers of the Romantic era into the spotlight. In contrast to Stadler and Mühlfeld, who achieved fame through the compositions of Mozart and Brahms respectively, Baermann's "success as a performer was great enough to carry the composers' works to fame" (Weston 116). He did this for Carl Maria von Weber after the opera *Sylvana* tanked in Berlin. Those who thought Weber a "musical fool" reversed their opinions after hearing Baermann's beautiful performance of Weber's two clarinet concertos.

Baermann also helped Felix Mendelssohn-Bartholdy advance his career as a composer. Baermann inspired a clarinet sonata from the young musician, helped him with opera score study, played Weber's works with him, requested pieces for clarinet and basset-horn (which are still commonly performed today), and introduced him into several musical circles; connections which no doubt gave Mendelssohn's burgeoning career a boost (Weston 143).

The instruments in the clarinet family have changed since the 19th century. In the early part of the century, a common orchestral clarinetist had three soprano clarinets, pitched in A, Bb, and C. Which clarinet to be used depended on the key of the piece, as the clarinet only had a few keys and therefore had difficulties playing accidentals. The A clarinet was chosen for pieces in sharp keys, as its transposed part added three flats to the concert key. The Bb clarinet added two

sharps, making flat keys easier to play. The C clarinet was used for works in keys with one flat to one sharp. Each size of clarinet had its own tone quality, which is another feature of which composers took advantage when writing music.

Iwan Müller and his quest for the *clarinette omnitonique* during the first half of the 19th century effectively eliminated the need for so many soprano clarinets. By adding and rearranging keys, Müller created an instrument that was able to play accidentals with much greater ease and intonation. This meant that only one instrument was needed to play in any key. This resulted in a struggle from which the Bb clarinet emerged as the victor. Its warmth of tone was preferred over the harsh C clarinet or the low A clarinet. This ‘natural selection’ of a sort carried through the next couple centuries to the present.

Today, the clarinet in Bb is by far the most common form of the soprano clarinet. Any clarinetist who owns his or her own instrument owns a Bb. The A clarinet is still in relatively common use due mostly to its ability to ease the playing of sharp keys, but it is less common for a clarinetist to own an A clarinet. The C clarinet is still manufactured, but is extremely rare when compared to the other two clarinets. It is used when a performer wants to capture the authentic sound of a piece composed for the C clarinet’s harsher tone.

The basset horn, pitched in F, was also a common instrument of the early 19th century. It was in use as a solo instrument, thanks in large part to Mozart’s quintet and concerto, it was the instrument Carl Baermann played while on tour with his father, and it was the instrument for which Mendelssohn composed his *Konzertstüke*.

Today, the basset horn still exists, but is not commonly used. It, like the C clarinet, is mostly used to capture the authentic sound of works composed specifically for the instrument,

such as Mendelssohn's two trios or Mozart's works. Instead, the Eb alto clarinet is commonly used in music for concert band.

The bass clarinet, pitched an octave below the soprano clarinet, began to reach its current shape in 1838 through the work of Adolph Sax. It was Meyerbeer's 1836 opera *Les Huguenots* that catapulted the bass clarinet to popularity in Paris. Meyerbeer used the bass clarinet as a solo instrument in his orchestra, thereby bringing the instrument into the public's consciousness.

As had happened with the soprano clarinets, the development of the bass clarinet eliminated the need for multiple pitches of instrument, leading to the near exclusive use of the Bb bass clarinet in today's music. In the present, the bass clarinet is most commonly used in concert band music and pieces arranged for clarinet ensemble. The clarinet has been extended into even lower ranges through the Eb Contra-alto, the Bb Contra-bass, and even larger, lower instruments. These are not commonly composed for, however, as they are large and expensive, and therefore not common to a concert band setting.

The sopranino clarinets in Eb and D were around in the 19th century as well. They were common in band music, and made appearances in orchestral works, most notably in Hector Berlioz's *Symphonie Fantastique*. Today, the Eb clarinet is still sometimes used in band music, orchestral works, and clarinet choirs, but the D clarinet seems to have faded out of common use.

The period from 1800 to 1850 saw great changes to the clarinet. Prior to the turn of the 19th century, the clarinet was not often considered as a viable solo instrument. It had only five keys placed over tone holes located for convenience rather than accuracy, meaning its intonation was unstable at best. The small number of keys also made accidentals difficult to play, meaning any part composed for the instrument must be necessarily diatonic. The efforts of Müller, Buffet,

and Klosé improved the instrument so that one clarinet could play all notes in any key and with much improved intonation.

Around 1800, clarinetists came from one of two schools of instruction: the French school which put brilliance and flash over tone quality, and the German school which strove for warm tone and expression. It wasn't until Heinrich Baermann that the two schools were successfully combined. As a young man, Baermann had the advantage of studying with teachers from both schools, and was able to balance the two and captivate his audience.

This new level of virtuosity is what brought Baermann to the attention of Carl Maria von Weber. Weber was so inspired, he wrote some of the greatest works ever written for solo clarinet; works that would later be used by Richard Mühlfeld to impress Johannes Brahms; works that are still regularly performed today. Baermann also inspired works from Mendelssohn and Meyerbeer, although none of Meyerbeer's pieces for clarinet were ever published.

The first half of the 19th century was monumental in the advancement of the clarinet. The great leaps and bounds made in the mechanical aspects of the instrument, the new standard of virtuosity set by Heinrich Baermann, the influence Baermann had on some of the great composers of the Romantic era, and the phenomenal works that he inspired all add up to make the period from 1800 to 1850 the most important fifty years in the history of the clarinet.

Works Cited

- Benade, Arthur H. "Woodwinds: The Evolutionary Path Since 1700." *The Galpin Society Journal* 47 (March 1994): 63-110. <http://www.jstor.org/stable/842663> (accessed January 13, 2011).
- Birsak, Kurt. *The Clarinet: A Cultural History*. Translated by Gail Schamberger. Buchloe: Druck and Verlag Obermeyer GmbH, 1994.
- Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. 7th ed. New York: W.W. Norton & Company, 2006.
- Charlton, David. "Classical Clarinet Technique: Documentary Approaches." *Early Music* 16, no. 3 (August 1988): 396-406. <http://www.jstor.org/stable/3127293> (accessed February 13, 2011).
- Grove, George. "Mendelssohn's 'Hebrides' Overture. (Op. 26.)." *The Musical Times* 46, no. 750 (August 1905): 531-33. <http://www.jstor.org/stable/904295> (accessed February 13, 2011).
- Hoepflich, Eric. *The Clarinet*. New Haven: Yale University Press, 2008.
- Longyear, Rey. *Nineteenth-Century Romanticism in Music*. Englewood Cliffs, New Jersey: Prentice Hall, 1969.
- Plantinga, Leon. *Romantic Music : A History of Musical Style in Nineteenth-Century Europe*. New York: W.W. Norton & Company, 1984.
- Reel, James. "Heinrich Baermann: Biography." AllMusic.com. Rovi Corporation. <http://www.allmusic.com/artist/heinrich-joseph-baermann-q313/biography> (accessed January 11, 2011).
- Rendall, F. Geoffrey, and Philip Bate. *The Clarinet; Some Notes Upon its History and Construction*. 3d ed. rev. Instruments of the Orchestra. New York: W.W. Norton, 1971.
- Rosen, Charles. *The Romantic Generation*. Cambridge, Mass.: Harvard University Press, 1995.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 2nd ed. Vol. 5. New York: Grove, 2005.
- Toenes, George. "Richard Mühlfeld." *Clarinet.org*. International Clarinet Association. <http://www.clarinet.org/Anthology1.asp?Anthology=12> (accessed May 9, 2011).

Weston, Pamela. *Clarinet Virtuosi of the Past*. Kent, UK: Novello & Co. Ltd., 1986.