

5 Players and composers

PAMELA WESTON

Introduction

When an overall view is taken of those who have influenced composition for any instrument, a number of specific types may be observed. The most obvious type is the professional virtuoso who provides direct inspiration; outstanding clarinettists who have done this are Karl Stamitz's Joseph Beer, Mozart's Anton Stadler, Spohr's Simon Hermstedt, Weber's Heinrich Baermann and Brahms's Richard Mühlfeld. Where, as in the case of the clarinet, the instrument is mechanically operated there is also the player-inventor who gives the spark to fire a composition; the most notable of these is Iwan Müller. Thirdly, there are those who give commissions which result in significant additions to the repertoire; amongst these are Benny Goodman, 'King of Swing', and the amateur player-philanthropists Werner Reinhart, the Duke of Sondershausen and Count Troyer.

The rise of the virtuoso

Connecting specific players with the very first works for the clarinet is not easy, though we can be fairly certain that it was Johann Reusch (c. 1710–1787) who inspired Durlach's Kapellmeister Johann Melchior Molter to compose his six concertos in the late 1740s. At that time Reusch was Durlach's flautist, merely doubling on oboe and clarinet. Significantly, he later moved to Karlsruhe as a bona fide clarinettist.

In 1748 the tax-farmer Jean le Riche de la Pouplinière engaged Gaspard Procksch and Simon Flieger as clarinettists for his private orchestra in Paris; his music director was Rameau and it was undoubtedly these two players who influenced the composer's early use of the instrument in *Zoroastre* (1749) and *Acante et Céphise* (1751). Mannheim's Kapellmeister Johann Stamitz was in residence at La Pouplinière's palace during 1754–5, and it is thought that he may

have written his concerto at this time for Procksch, as Mannheim had no clarinets in its orchestra until after Stamitz died.

During the 1770s Stamitz's son Carl formed a close relationship with Joseph Beer (1744–1812), the first great clarinet soloist. Of Carl's eleven concertos, six – possibly all – were for Beer. So much significance was attached to these, thanks to Beer's performances in Paris, that Carl was listed in *Almanach Dauphin* as 'compositeur pour clarinette'. Beer is credited with founding the French style of playing; he left Paris in 1780 and, after spending twelve successful years at St Petersburg, found employment at the Berlin court for the last twenty years of his life.

Mozart scorned Beer as 'a dissolute sort of fellow' when he was in Paris during 1778. The previous year he had visited Mannheim, which by now had clarinets, and been entranced with the beauty of their sound. The players he heard were Johannes Hampel, Michael Quallenberg, Jacob Tausch and his son Franz. Franz Tausch (1762–1817), credited with establishing the German style of playing, achieved distinction as a member of the Berlin court orchestra from 1789 until his death. Whilst no important compositions were written for him, his own works posed a degree of technical difficulty that led to a greater understanding of the instrument's potential.

The celebrated association between Mozart and Anton Stadler began at least as early as 1784. Anton (1753–1812) and his brother Johann (1755–1804) were the first clarinet and basset horn players to be employed on a regular basis at the Viennese court. Anton's newly invented clarinet with an extended lower range inspired Mozart's Quintet K581 (1789) and Concerto K622 (1791), as well as the clarinet and basset horn obbligatos in *La clemenza di Tito* (1791). Other composers were charmed by the low notes on Stadler's instrument, and amongst music written specifically for it were obbligato arias and a concerto movement (1792) by Süssmayr and an obbligato aria in Paer's *Sargino* (1801).

At the première of Beethoven's *Prometheus* ballet in 1801, the important basset horn part was played by Johann Stadler. Joseph Bähr (1770–1819) was the earliest clarinetist to influence Beethoven. He was first employed at the Wallerstein court where Friedrich Witt wrote several chamber works and a concerto (1794) for him. By 1796 he had arrived in Vienna and the following year took part in the first performance of Beethoven's Quintet Op. 16 for piano and winds, with the composer playing the piano. At his suggestion Beethoven took the aria 'Pria ch'io impegno' from Weigl's popular opera *L'amor marinaro* as the theme for the last movement of his Trio Op. 11 (1797) and they gave the first performance of this together in 1800. Bähr also took part in premières of the Sextet Op. 71 (1796) and Septet Op. 20 (1799–1800).

After Bähr died, Beethoven turned to Joseph Friedlowsky (1777–1859) for advice on his clarinet parts. Spohr was also influenced by Friedlowsky and wrote for him the clarinet part in the Octet Op. 32 (1814), which they premièred together. Friedlowsky taught Count Ferdinand Troyer (1780–1851), chief steward to Beethoven's patron and pupil, the Archduke Rudolph of Austria. The count was the dedicatee of a sonata (c. 1820) by the archduke and *Variationen über der beliebte Abschiedslied* Op. 19 (1815) by Johann Peter Pixis. Troyer's most important influence came with his commissioning of Schubert's Octet D803 in 1824. Schubert had written the C clarinet part in his *Offertorium* D136 (c. 1815) for Josef Doppler, an amateur player who became manager of Diabelli, the composer's principal publisher.

Before Spohr met Friedlowsky or Hermstedt he had written a *Recitativo ed Adagio* (1804–5) for the Brunswick clarinettist Tretbach; the piece was not published in this form but Spohr used it again in his Violin Concerto No. 6, Op. 28 (1809). Simon Hermstedt (1778–1846) was employed at the court of Duke Günther I of Sondershausen. The duke became a keen clarinettist under Hermstedt's tuition and in 1808 sent him to Spohr with a commission to write a concerto. This was the beginning of a long and fruitful relationship which produced the following works, all dedicated to and premièred by Hermstedt: Concerto No. 1, Op. 26 (1808); *Alruna* Variations (1809); Concerto No. 2, Op. 57 (1810); *Potpourri* Op. 80 (1811); *Fantasie und Variationen* Op. 81 (1814); Concerto No. 3, WoO 19 (1821); Concerto No. 4, WoO 20 (1828). Works were also written for him by Max Eberwein, Albert Methfessel and André Spaeth.

Hermstedt had one serious rival: Heinrich Baermann (1784–1847), who was employed from 1807 until his death in the court orchestra at Munich. The court's Kapellmeister, Peter von Winter, wrote a concertino and a rondo (both 1808) for Baermann and the cellist Legrand; earlier he had written a concerto and a quartet for Franz Tausch. Peter von Lindpaintner, music director of Munich's Isartor Theatre, wrote a concerto as well as an obbligato to an aria in *Der Vampyr* for Baermann. His Concertino Op. 41 is for Tausch's son Friedrich Wilhelm (1799–1845) who, like his father, played in the Berlin court orchestra. It is said that Danzi derived his liking for the clarinet through his friendship with Weber and thus with Baermann. He did indeed compose the third *Potpourri* (1822) for Baermann; the second *Potpourri* (1819) is for D. W. Kleine (1778–1837), his principal clarinet at Karlsruhe.

The most important composers to write for Baermann were Weber, Meyerbeer and Mendelssohn. He met the first two in 1811 and during that year Weber wrote for him the following works: Concertino Op. 26; Concertos Op. 73 and Op. 74; *Sylvana* Variations Op. 33. The Quintet

Op. 34, also for Baermann, was begun in 1811 and completed in 1815. Meyerbeer likewise wrote a quintet (1812) for Baermann, as well as the cantata *Gli amori di Teolinda* (1816) for him and his wife. As we have noted in previous chapters, Mendelssohn, who was but one year older than Baermann's son Carl (1810–85), wrote the *Konzertstücke* Op. 113 and Op. 114 (1833) for father and son to play together.

Two spurious works have connections with Baermann: the *Introduction, Theme and Variations*, published as a work by Weber written for Baermann in 1815, and the famous Adagio already mentioned on page 81, published as an early work of Wagner. It is now known that the first of these is by the clarinettist Josef Küffner (1776–1856) who dedicated it, as well as the Serenade Op. 21 (c. 1814) to Baermann's pupil Adam Schott (1794–1864). Schott was also the dedicatee of the Concertino Op. 58 (1829) and the *Introduction and Variations* Op. 67 (c. 1830) by the clarinettist Christian Rummel (1787–1849). Rummel was the person responsible for the other spurious work's attribution to Wagner; it is in fact the second movement of Baermann's Quintet Op. 23 (1821).

Weber inscribed Baermann's name on all his clarinet works except the *Grand Duo Concertant* Op. 48 (1815–16). There are two possible contenders for its dedication: Hermstedt, who is known to have offered Weber a commission, and Johann Kotte (1797–1857), Weber's principal clarinet in the Dresden orchestra, who gave the first known performance of the completed work. There is no doubt that Kotte influenced both Weber and Wagner in their orchestral writing for the clarinet during their respective tenures as Kapellmeister in Dresden. He also inspired a number of solo works from Karl Reissiger, another incumbent of the post. Schumann composed *Phantasiestücke* Op. 73 (1849) in the same city; *Märchenerzählungen* Op. 132 (1853) was written at Düsseldorf. Although neither work is dedicated to a clarinettist – Op. 73 is for the cellist Andreas Grabau and Op. 132 for music director Albert Dietrich – it is significant that, in each case, Schumann invited a clarinettist to perform the work with his wife Clara within a few days of composition: at Dresden it was a certain Herr Kroth and at Düsseldorf Herr Kochner.

Player-inventors

Throughout the nineteenth century runs a thread of player-inventors, the most important being Iwan Müller (1786–1854) and Hyacinthe Klosé (1808–80). Klosé's application of the Boehm system to the clarinet, although of paramount importance, did not directly inspire compositions, unlike Müller's thirteen-keyed *clarinette omnitonique*, which we have already encountered in Chapters 2 and 3. In 1810 Müller found a sponsor for his invention in Paris – the stockbroker Marie-Pierre Petit. Petit had been one of the first clarinet students at

the Conservatoire and began a promising career in music, receiving the dedication of duets by both Al  xis de Garaud   and Etienne Gebauer, before going into business. In 1812 M  ller submitted his clarinet for review by a jury of Conservatoire professors (see pages 26 and 34). It was rejected, the verdict undoubtedly swayed by Xavier Lef  vre (1763–1829) who, having added a sixth key to the then standard five-keyed clarinet, had a vested interest; thus Petit’s generosity went for nought.

In spite of the Conservatoire’s decision, there were those who saw a future in M  ller’s instrument, and concertos were written specifically for it by Riotte (1809), Abraham Schneider (1809) and Reicha (1815). Schneider also wrote two concertos for M  ller’s ‘improved’ basset horn. Reicha had already dedicated the Clarinet Quintet Op. 89 (c. 1809) to Jacques-Jules Bouffil (1783–1868), who studied composition with him. Bouffil was the clarinettist in all first performances of Reicha’s twenty-four wind quintets (1810–20). When M  ller’s pupils, Conrad and Ludwig B  nder, were playing in Paris during 1818–19, Reicha wrote a *Grand Duo Concertant* (now lost) for them.

M  ller’s system formed the basis of early experiments (see pages 26–27) by Adolphe Sax (1814–94), and his application of it to the bass clarinet attracted the attention of Berlioz, Donizetti and Meyerbeer. Donizetti had shown interest in M  ller’s basset horn and in 1843 wrote for two of Sax’s bass clarinets in *Dom S  bastien*. At this time England had a noted exponent on both instruments in John Maycock (1817–1907), for whom Balfe wrote the obligato basset horn part in *The Bohemian Girl* (1843) and the famous bass clarinet solo in *The Daughter of St Mark* (1844). Verdi was intrigued by some of the unusual instruments invented by the clarinettist-manufacturer Romeo Orsi (1843–1918) and used them in his scores. Orsi’s *clarinetto a doppia tonalit  * inspired a solo *Improviso* (c. 1880) by Cesare Dominiceti.

Further developments

Italy’s nineteenth-century clarinettists, whilst lagging behind their northern counterparts in the adoption of mechanical and technical developments, were none the less capable of a surprising agility, and were given a role by their composers complementary to that of the prima donna. Alessandro Abate was the dedicatee of Rossini’s early student work, the *Introduction, Theme and Variations* (1809); his *Fantasia* (c. 1826) was written in Paris for an amateur player, Valentin de Lapelouze. Like Rossini, Donizetti essayed a student work, *Studio primo* (1821) for solo clarinet, which he dedicated to his fellow student Benigni. Both composers used the clarinet extensively in their operas, writing for such players as Cavallini, Labanchi, Liverani and Sebastiani. The greatest of these, Ernesto Cavallini (1807–74), inspired Verdi to write the magnificent solo and cadenza in *La forza del destino* (1862).

Glinka was much influenced by Donizetti when he was in Italy during the 1830s. It was at this time that he wrote the *Trio pathétique*, choosing the clarinettist Mossitro and bassoonist Conti to première it with him at Milan's La Scala. His initiation into music had been dramatic and occurred when, at the age of ten, he heard the Quartet Op. 2 (1812) by the Finnish clarinettist Bernhard Crusell (1775–1838). He wrote of the occasion: 'This music produced an incomprehensible, new, and delightful impression on me. Thereafter I remained for the whole day in a sort of feverish condition ... indeed, from that time I passionately loved music.'

Niels Gade had a particular liking for the clarinet, playing often with his compatriots Mozart Petersen (1817–74) and Carl Skjerne (1854–1927). His *Fantasiestücke* Op. 43 (1864) are dedicated to Petersen, as are *Drei Phantasiestücke* Op. 19 by Gade's pupil, August Winding. The *Fantasiestykke* (c. 1885) by Carl Nielsen was written for Hans Marius Hansen. Nielsen created the clarinet part of his wind quintet (1922) specially for Aage Oxenvad (1884–1944) and went on to dedicate his formidable Concerto Op. 57 (1928) to him. Oxenvad was also dedicatee of *Tema med Variationer* Op. 14 by Nielsen's pupil, Jørgen Bentzon.

Brahms first heard Richard Mühlfeld (1856–1907) as a member of the orchestra at the ducal court of Meiningen in the spring of 1891. He had composed nothing for almost a year but was so stimulated by Mühlfeld's playing that he began again and during the summer months, in quick succession, wrote the Trio Op. 114 and the Quintet Op. 115. An extraordinarily close relationship developed between the two musicians and after Brahms composed the two Sonatas Op. 120 in 1894 they undertook a number of concert tours together (Fig. 5.1).

Mühlfeld inspired other composers besides Brahms, and the following were also written for him: Waldemar von Bausnern's *Serenade* (1898); Gustav Jenner's Sonata Op. 5 (1899); Theodor Verhey's Concerto Op. 47 (1900); Carl Reinecke's *Introduzione ed Allegro appassionata* Op. 256 (1901). Verhey also wrote *Vier Charakterstücke* Op. 3 (1880) for W. A. van Erp. Reinecke, as conductor of the Leipzig Gewandhaus Orchestra, had a number of fine players on his doorstep and one of these, Edmund Heyneck, gave the first performance of his Trio Op. 264 (1903). Almost simultaneous first performances of the Trio Op. 274 (1906) were given by Oskar Schubert (1849–1933) in Leipzig and Herman Lange in Dresden.

With the beginning of the twentieth century came important works from three more of Germany's major composers – Bruch, Reger and Hindemith. It was Max Bruch's clarinettist son Felix (named after Mendelssohn) who prompted him to write the *Acht Stücke* Op. 83 (1908–9) and the Concerto for clarinet and viola Op. 88 (1911). The Double Concerto was lost, then found again after the composer's death,



Figure 5.1 Richard Mühlfeld with Johannes Brahms, Berchtesgaden, 1894

and given its first performance in 1940 by Alfred Burkner with Reinhard Wolf (viola) and the Berlin Philharmonic Orchestra.

Reger wrote his two Sonatas Op. 49 (1900) after hearing his teacher in Weiden, Adalbert Lindner, and the local clarinetist, Johann Kürmeyer, perform Brahms's F minor Sonata. He dedicated the first sonata and a trio (now lost) to Kürmeyer; the second is for Karl Wagner, with whom he premièred both sonatas in 1902. Reger premièred his Sonata Op. 107 (1908) with Julius Winkler of Darmstadt in 1909. The Quintet Op. 146 (1915) is dedicated to Karl Wendling, leader of the string quartet bearing his name. The Wendling Quartet had played often with Mühlfeld and after the latter's death searched long for a worthy successor; they found him in the Stuttgart clarinetist Philipp Dreisbach (1891–1980), who gave the first performance of Reger's Quintet with them in 1916.

It was a performance of Brahms's Quintet by Dreisbach with the Amar Quartet that inspired its viola player Hindemith to write his Quintet Op. 30 in 1923. He dedicated it to Dreisbach, who premièred it with the Amars in the same year. Composer and clarinetist became

close friends, calling each other 'Paulamit' and 'Kreizbach'. It is probable that Hindemith also had Dreisbach in mind for the Quartet (1930) and Sonata (1939). Franz Schmidt's quintets of 1932 and 1938 show the marked influence of Reger, performances by the Viennese clarinettist Leopold Wlach (1902–56) still being especially remembered. Wlach inspired Schmidt's pupil Alfred Uhl to write the following for him: *Kleines Konzert* (1937); 48 *Etüden* (1938); *Divertimento* (1942); *Konzertante Sinfonie* (1943).

The clarinet in England

Whilst Reger's works became popular in Germany, it was those of Brahms that took hold in England. Brahms refused to cross the English Channel, but Mühlfeld came many times, giving thirty-two concerts in London besides many in the provinces. On his first appearance, at the Monday Pops of 28 March 1892, a covey of important musicians including Grove, Parry and Stanford went to hear him perform the Brahms Quintet. Grove proclaimed the work 'a beauty', but Bernard Shaw poured scorn on it. Stanford, after a performance of the Quintet early in 1895 at the Royal College of Music, challenged the students in his composition class to write a similar work. Coleridge-Taylor rose to the occasion with his Quintet Op. 10 and this was performed later that year by none other than Mühlfeld. Stanford's disappointment can be imagined when his Concerto Op. 80 of 1902 was never played by Mühlfeld, its dedicatee; in a rage he scratched out his name from the manuscript. The earliest of Stanford's works for the clarinet, the three *Intermezzi* Op. 13 (c. 1880), were written for Canon Francis Galpin, a keen amateur clarinettist and founder of the Society which bears his name.

Two years before writing his quintet, Coleridge-Taylor had composed the first movement of a sonata (unpublished), which he performed with fellow student Charles Draper (1869–1952). Draper was taught by Henry Lazarus (1815–95), to whom in the 1860s George Macfarren dedicated his obligato songs 'A Widow Bird' and 'Pack Clouds Away'. It was Draper who gave the first performance of Stanford's concerto in 1903. Stanford then dedicated his Sonata Op. 129 (1912) jointly to Draper and to the amateur clarinettist Oscar Street. Elgar had a great admiration for Draper's playing and inscribed his name beside all major solos in his scores. Arthur Bliss too was an admirer and dedicated the *Two Nursery Rhymes* Op. 20 (1921) to him.

In his youth John Ireland heard Mühlfeld play the Brahms sonatas and loved them. He was horrified at Joachim's adaptations for the viola and when he came to write his *Fantasy-Sonata* (1943), made sure that it was unplayable on that instrument. *Fantasy-Sonata* is dedicated to Frederick Thurston (1901–53), who gave many early performances of

the work with the composer. Thurston's influence on English composers was considerable, as will be seen from the following dedications: Alan Rawsthorne's *Concerto* (1936); Elisabeth Lutyens's *Five Little Pieces* Op. 14 (1945); Elizabeth Maconchy's *Concertino* No. 1 (1945); Malcolm Arnold's *Concerto* No. 1, Op. 20 (1948); Herbert Howells's *Sonata* (1949). He gave the first performance of Bliss's *Quintet* Op. 50 (1931) and also of Gerald Finzi's *Concerto* Op. 31 (1949), which is dedicated to his pupil Pauline Juler.

In 1956 Benjamin Frankel composed his *Quintet* Op. 28 in memory of Thurston, dedicating it to Thurston's wife and pupil Thea King. She is also the dedicatee of Arnold Cooke's *Sonata* (1959) and Maconchy's *Fantasia* (1980). Cooke dedicated his *Quintet* (1962) to Gervase de Peyer, for whom the following were also written: Alun Hoddinott's *Concerto* Op. 3 (1950) and *Sonata* Op. 50 (1967); Maconchy's *Quintet* (1963); Thea Musgrave's *Concerto* (1967). Thea Musgrave has also written an *Autumn Sonata* (1993) for bass clarinet (for Victoria Soames), as well as *Pierrot* (1986) for the American Verdehr Trio, who have commissioned more than fifty works for clarinet, violin and piano.

Other areas of influence

Smetana had the playing of Julius Písařovic (1811–81) in mind when writing for the clarinet, especially the important part in *Má vlast* (1880). Písařovic, dedicatee of obbligato songs 'Nevesta Predouci' and 'Salasnice' by his countryman František Škroup, was one of a long line of fine teachers beginning with Václav Farník (1765–1838) and descending through to Milan Kostohryz (b. 1911) and Jiří Kratochvíl (b. 1924) of today. Both the latter have exerted a strong influence on contemporary Czech composition, as players of the basset horn and of the quarter-tone clarinet. Kostohryz is dedicatee of Miroslav Krejčí's *Concerto* Op. 76 (1949) as well as the following by Josef Páleníček: *Sonata*, Op. 1 (1936); *Little Suite* (1943); *Concertino* (1957). Kratochvíl is dedicatee of Oldřich Flosman's popular *Brigands' Sonatina* Op. 16 (1952).

It was through his teacher Artur Holás (1886–1945), who was the first to play a quarter-tone clarinet, that Kostohryz took up the instrument. His playing on it inspired Alois Hába, director of a department of microtonal music at the Prague Conservatoire, to write the following for him: *Phantasy* Op. 22 (1943); *Suite* Op. 55 (1944); *Sonata* Op. 78 (1952). Hába later formed a close friendship with the bass clarinetist Josef Horák (b. 1931), writing for him the *Suites* Op. 96 (1964) and Op. 69a (1966). When Horák teamed up with Emma Kovárnová to form the *Due Boemi di Praga*, Hába wrote *Fantazie* Op. 34a (1967) and *Suite* Op. 100 (1969) for them (Fig. 5.2). Horák has had a very considerable impact on bass clarinet composition and is responsible for adding some 600 works to the repertoire.



5.2 Alois Hába with Josef Horák and Emma Kovárnová, Prague, 1971

In Chapter 4 we noted the practice of the Paris Conservatoire (since 1897) of commissioning a work for the annual contests. These pieces are conditionally dedicated to the serving professor, whose style undoubtedly influences the composer. The most significant work, Debussy's *Première rapsodie* (1910), is dedicated to Prospère Mimart (1859–1928), together with the accompanying sight-reading test, *Petite pièce*. Mimart's predecessors in the professorship were his own teacher Cyrille Rose (1830–1902) and Charles Turban (1845–1905), who both studied with Klosé. Amongst test pieces dedicated to Rose are Widor's *Introduction et Rondo* Op. 72 (1898) and Augusta Holmès's *Fantaisie* (1900). Turban is dedicatee of Reynaldo Hahn's *Sarabande et Thème varié* (1903) and Arthur Coquard's *Mélodie et Scherzetto* Op. 68 (1904). He is also dedicatee of Théodore Gouvy's Sonata Op. 67 (1880) and Gabriel Pierné's *Canzonetta* Op. 19, which were not written for the Conservatoire.

In 1887 Turban was taken by Saint-Saëns to St Petersburg, where he gave the first performance of the composer's *Caprice* Op. 79, along with Taffanel (flute) and Gillet (oboe). Saint-Saëns had written *Tarantelle* Op. 6 as early as 1851 for the flautist Vincent Dorus and the clarinetist Adolphe Leroy (1827–1880), Rose's predecessor at the Conservatoire. Towards the very end of his life, in 1921, he wrote the Sonata Op. 167 for Auguste Périer (1883–1947), a pupil of Turban. Périer, who was professor from 1919 until his death, had no fewer than fifteen test pieces dedicated to him.

An amateur clarinettist-philanthropist who has never been given his due is Werner Reinhart (1884–1931) of Winterthur. The following works were written for him: Honegger's *Sonatine* (1921–2); Krenek's *Kleine Suite* Op. 28 (1924); Schoeck's *Sonata* Op. 41 (1927–8) for bass clarinet and piano; Adolf Busch's *Suite* for solo bass clarinet. But most importantly, Reinhart gave financial backing to the original production of the seven-instrument version of Stravinsky's *Histoire du soldat* (1918). In return for this generosity, Stravinsky dedicated the *Three Pieces* (1919) to him. When writing the latter, Stravinsky is said to have been influenced by jazz improvisations of Sidney Bechet, whom he had heard in Lausanne and London the previous year. In 1945 he wrote *Ebony Concerto* for band-leader Woody Herman (1913–87). It was the Italian clarinettist Edmondo Allegra who, at Lausanne in 1919, gave the first performance of *Three Pieces*, as well as the three-instrument version of *L'histoire du soldat*. Allegra is the dedicatee of Busoni's *Concertino* Op. 48 (1918) and also the *Élégie* (1920), which was written in London and bears the inscription 'Souvenir de Londres' on the manuscript.

The Benny Goodman phenomenon

One of the earliest works to combine jazz with the classical idiom was Gershwin's *Rhapsody in Blue* (1924). The opening glissando – not in Gershwin's original score but interpolated as a joke by Paul Whiteman's clarinettist Ross Gorman – made the composer famous overnight. This glissando is not every classical player's cup of tea, and indeed proved fatal to Baltimore's principal clarinet, Georges Grisez (1884–1946), who died on stage after performing it. To jazzman Benny Goodman (1909–86) it held no terrors and the story goes that, on walking into NBC studios one day in 1942 to record with his group and finding the stage set for a rehearsal of *Rhapsody*, he demanded of the doorman: 'How can they possibly do that without me?' Word spread and he was engaged by Toscanini. Goodman has had a profound influence on twentieth-century classical music for the clarinet through commissions offered to leading composers of the day. He had had a classical training himself before entering the world of jazz and when, having sat atop that world for some time, he gave his first commission, he was already a millionaire.

That first commission was to Bartók and resulted in *Contrasts* (1938) which Goodman premièred with Szigeti and Egon Petri at Carnegie Hall in 1939. Early in 1941 he decided he wanted a concerto and approached Britten, Hindemith (Fig. 5.3) and Milhaud, all then living in America. Britten made sketches for a first movement but then returned to England; his manuscripts were impounded at the time by US Customs and even when they were returned to him he did not



5.3 Benny Goodman with Paul Hindemith, 1947

complete the work. Hindemith accepted a commission, but during the summer months Goodman became alarmed at Germany's increasing involvement in war and backed off. In desperation, Goodman requested a concerto from Milhaud in the autumn of 1941, to be written quickly for a tour he was to undertake in the New Year. Milhaud disliked the rush and became disgusted with Goodman's haggling over the fee;

although he did produce the concerto on time, the exercise went sour and Goodman never played it. Milhaud had better luck with his *Sonatine* Op. 100 (1927), which he wrote for Louis Cahuzac (1880–1960) and the Paris Conservatoire test piece *Duo Concertant* Op. 351 (1956), which is for Ulysse Delécluse. Hindemith's concerto was eventually written in 1947.

In 1946 both Benny Goodman and Woody Herman requested a concerto from Copland. The composer jibbed at two, opted for Goodman and completed his concerto the following year. Malcolm Arnold wrote his Concerto No. 2, Op. 115, for Goodman in 1974 and the clarinettist came to England two years later to perform it under the composer's baton. Goodman's friend Morton Gould wrote *Derivations* (1954) and *Benny's Gig* (1979) for him. Benny died at home, clarinet in hand, a Brahms sonata on the music stand before him.

Contemporary influences

Works for solo clarinet have fared well in the twentieth century, with Stravinsky's *Three Pieces* of 1919 leading the way. Germaine Tailleferre wrote her serialist Sonata for Henri Dionet of the Paris Opéra in 1958. Then came Boulez's monumental *Domaines* (1968) for Hans Deinzer (*b.* 1934), a pupil of Dreisbach; this work, requiring the performer to perambulate between music stands (see further, page 167), was one of the earliest to use harmonics on the clarinet, a technique first demonstrated by Hans-Rudolf Stalder (*b.* 1930) in compositions by Hans-Ulrich Lehmann. A further dedication to Deinzer is Isang Yun's *Riul* (1968) for clarinet and piano.

Yun wrote a concerto (1981) for Eduard Brunner (*b.* 1939) and a solo bass clarinet *Monolog* (1983) for Harry Sparnaay (*b.* 1944). Sparnaay has had nearly 300 bass clarinet works written for him (see also page 168), one of the most important of which is Berio's *Chemins Ilc* (1972). England's Peter Maxwell Davies wrote *The Seven Brightnesses* (1975) for solo clarinet for Alan Hacker (*b.* 1938), a pioneer in multiple sounds during the 1960s and 1970s. Other works for Hacker are Maxwell Davies's *Hymnos* (1967) and *Stedman Doubles* (1968), Harrison Birtwistle's *Ring a Dumb Carillon* (1965), *Verses* (1965), *Four Interludes from a Tragedy* (1969), *Linoi* (1969) and *Melancholia I* (1976).

New York's Stanley Drucker (*b.* 1929) has inspired an innovative concerto (1977) from John Corigliano, and Mitchell Lurie (*b.* 1922) commissioned *Time Pieces* (1984) from Robert Muczynski, which has proved exceptionally popular. Two American players to have a significant impact overseas are Richard Stoltzman (*b.* 1942) and Suzanne Stephens (*b.* 1946). Stoltzman inspired Japan's foremost composer Toru Takemitsu to write *Waves* (1976) and a concerto (1991–2) for him. Suzanne Stephens's collaboration with Karlheinz



5.4 Suzanne Stephens with Karlheinz Stockhausen, London, 1985

Stockhausen is one of the most fruitful of all time between a particular clarinettist and composer (Fig. 5.4). Stockhausen has written the following for her: *Herbstmusik* (1974); *Harlekin* (1975); *Der kleine Harlekin* (1975), *Amour* (1976); *In Freundschaft* (1977); the bass clarinet part in *Sirius* (1977); the monumental basset horn part in *Licht: die sieben Tage der Woche* (1977–); *Traumformel* (1981); *Tierkreis* (1981). Their collaboration continues today.

Suggested further reading

- Andersson, O., 'Bernhard Henrik Crusell', *Finsk Tidskrift* (Helsinki, 1926)
 Baron, S., *Benny: King of Swing* (New York, 1979)
 'Bernhard Crusell: Tonsättare Klarinettvirtuos', *Kungl. Musikaliska Akademiens* (Stockholm, 1977)
 Dahlström, F., *Bernhard Henrik Crusell* (Helsinki, 1976)
 Dazeley, G., 'De clarinettist van Mozart', *Symphonia* No. 17 (Hilversum, 1934)
 Draper, A., 'A musical family: the Welsh connection', *The Guild for the Promotion of Welsh Music*, 7 (Cardiff, 1985)
 Eberhardt, H., 'Johann Simon Hermstedt', *Mitteilungen des Vereins für deutsche Geschichte und Altertumskunde in Sondershausen*, vol. 10 (Sondershausen, 1940)

- Hess, E., 'Anton Stadler's "Musik Plan"', *Mozart-Jahrbuch* (1962), pp. 37–54
- Kroll, O., 'H. J. Baermann', *Musik im Zeitbewusstsein*, 7 (Berlin, 1934)
- Lewald, A., 'Heinrich Baermann', *Der Freimüthige*, No. 162 (Berlin, 1834);
Panorama von München (Stuttgart, 1840)
- Mühlfeld, C., *Die herzogliche Hofkapelle in Meiningen* (Meiningen, 1910)
- Pisarowitz, K. M., "'Müasst ma nix in übel aufnehma ...'", Beitragsversuche
zu einer Gebrüder-Stadler-Biographie', *Mitteilungen der Internationalen
Stiftung Mozarteum*, 19 (1971), pp. 29–33
- Poulin, P. L., 'A report on new information regarding Stadler's concert tour of
Europe and two early examples of the basset clarinet', *Mozart-Jahrbuch*
(1991), pp. 946–55
- Snarely, J., 'The Goodman commissions', *Clarinet & Saxophone*, 19/3, (1994),
pp. 19–22; 19/4 (1994), pp. 12–13
- Weston, P., *Clarinet Virtuosi of the Past* (London, 1971)
Clarinet Virtuosi of Today (Baldock, 1989)
More Clarinet Virtuosi of the Past (London, 1977)
- Youngs, L., *Jean Xavier Lefèvre* (Ann Arbor, 1970)