

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

Part II: The digital edition of Weber's Clarinet Works: A New Approach to Comparative Textual Criticism and Analysis

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§ Le opere per clarinetto di Weber costituiscono un progetto pilota per l'applicazione dell'informatica alla filologia musicale, nell'ambito della *Weber-Gesamtausgabe*. Il cosiddetto *Edirom-Software* fornisce ad ogni studioso uno strumento per collazionare i testimoni studiati, permettendo anche di visualizzare i luoghi specifici più significativi per l'edizione, specialmente quelli concernenti i rapporti di dipendenza fra i testimoni. Un ottimo esempio per illustrare le potenzialità dei *new media* nelle edizioni critiche è offerto dagli interventi non d'autore nella copia autografa del concerto per clarinetto di Weber, che fu per lungo tempo in mano alla famiglia Baermann, padre e figlio. Solo uno studio puntuale delle copie a colori dei manoscritti rivela il grado degli interventi di Heinrich e, soprattutto, di Carl Baermann, la cui pretesa di aver pubblicato i concerti nella forma in cui suo padre li suonava con Weber risulta essere, alla luce del nuovo studio, un semplice richiamo pubblicitario per la sua edizione (ma con pesanti conseguenze per la tradizione esecutiva di queste opere).

§ Weber's works for clarinet serve as a pilot project for digital applications in textual criticism for the *Weber-Gesamtausgabe*. The so-called *Edirom-Software* provides the individual editor with a tool for comparative source studies and the user with direct access to selected passages of the sources that allow a more illustrative insight into the editorial procedures and decisions, particularly the interdependences of the sources.

A good example for the potential of the new media in Critical Editions are the foreign entries in the autograph copy of Weber's clarinet concertos, long in the possession of Heinrich Baermann and his son, Carl. Only a close study of the colored copies of the manuscript reveals the degree of intervention by Heinrich and – mainly – Carl Baermann, whose pretense that he published the concertos in the form his father played with Weber proves to be mere advertising for his own edition (with heavy consequences for the performance tradition of these works).

The advantages of digital editing tools

Please allow me to begin with a short justification of my part in this double-lecture, because Frank Heidelberger in his part already anticipated many of those things which are typical for a digital edition, i. e.: the illustration of editorial explanations through facsimiles of the sources and through musical examples which make it much easier to follow the argumentation-line of the editor (or even to contradict him). What we often do in such lectures is normally impossible in a printed version: there we have to restrict ourselves to a few black-and-white-illustrations because it is too expensive to repeat the comprehensive set of examples used in such a lecture.

But are digital editions only richly illustrated traditional editions or is there an additional value which is only possible using these new media? To anticipate my own answer: I think that in addition to future developments which will profit from a complete processable encoding of sources,¹ in today's facsimile-based digital editions there is a clear shift of interest which we noticed during our work on concepts and tools for digital editions. Whereas, in a traditional printed edition the edited text is the centre of interest, the digital edition focuses on the sources themselves, especially on methods of writing and printing, scribal habits and on the meaning of written glyphs, symbols, characters, and their interdependence. This shift of emphasis is possible through a favorable constellation of new techniques: digitized scans replace the old paper or microfilm copies and allow a new quality of consultation of the sources partly independent from their real location. The introduction of color scans in all fields of research opens a wide area of hitherto unknown possibilities – and coming from the xerocopy-age I feel the huge advantages of these new techniques vitally.

Second, the painful work of collating sources has been enormously facilitated by new techniques, such as those we use in the *Edirom*-project.²

To quickly demonstrate these possibilities I return to Frank Heidelberger's example of the bars 185ff. of the *Concertino*³ (see Figure 1). In the *Edirom* software we choose the sources that we want to collate (in our case for the moment only the clarinet part): the autograph (above), the first print (in the middle section) and the edition by Carl Baermann. In the bar-navigation tool (down on the right) we select bar 185 and an interval of 5 bars (if the cut-out section is too short, simply broaden the interval to 8 bars for example). Beside this main screen, there are three further «desktops» which may be used for additional collating tasks. If, for example, we want to have a separate look at the string parts from the first print, the orientation within a 5- or 8-bar

¹ The development of a scholarly music encoding format is one of the main aims of the Music Encoding Initiative (MEI), cf. <http://www.music-encoding.org>.

² For more detailed information about this project see <http://www.edirom.de>.

³ The examples presented here come from preliminary working versions of the *Edirom* which are primarily useful for collations. A presentation version of the *Edirom* with Weber's Clarinet Concertos will be published together with the printed volume of Frank Heidelberger's edition by the end of 2010.

fragment of these parts is a bit more difficult – so we reduce the interval to one bar, and center of the bars to facilitate the reading of corresponding passages. The result is a sort of artificial score of the string parts in which we now are able to move from bar to bar⁴ (see Figure 2).

Starting from this collation process, the results of the comparison are presented in a new form, which is illustrated by Figure 3: in a third screen (selectable by the small figures at the bottom left of the screen) we open the autograph full score to demonstrate this important feature: Although the list of annotations is still available and can be addressed if desired, each annotation is represented by a symbol placed directly in the source images. A small symbol indicates if the annotation concerns rhythm, slurring, dynamics, ornamentation, articulations or verbal indications. A mouse-over with the cursor reveals more details or, if one clicks one of the icons, a separate small window opens with the full text of the annotation together with small facsimiles of all relevant sources for this bar. It is possible to open one (or all) of these separate windows to inspect the context of the bar in the source(s). Thus, the results the editor of the collating work are saveable and by labelling these results or the later user can directly address annotations with special content without having to examine all the surrounding material.

There are a lot of possibilities for the filtering of content, but this is not the right place to demonstrate all the features of the software. I only want to mention one further aspect which is of some importance for the clarinet concertos. In Figure 4 you see five bars from the first movement of the concerto no. 1 in F minor (bb. 277ff.) in both autograph scores of this work: the score from the Berlin State Library (on the left) and the score from the Library of Congress in Washington (also once in the possession of Baermann).⁵ In the Washington score (on the right side) there are some later entries for which we use hideable layers to mark these pencil or ink-entries and, if necessary, give some help in deciphering the text (this score has often been erased later). This feature is not fully mature, but is primarily thought as a help for the editor to facilitate his daily work and allow him to fix the results of his observations. He might do that within a text containing the source-description (which is directly connected to the source-images), directly add annotations in the facsimiles, or even switch between source and source-description with easy linking-mechanisms that offer the possibility to refer to special details or bars – this can be done without much effort because all images are mapped when included in the software.

⁴ While moving simultaneously step by step through the string parts, the corresponding bars are always centered at the small white point in the middle of the screen. The readability naturally depends on the width of the bars, which often differs, as in the example here (viola and bass with only one note against repeated notes in Violin 1 and 2). Nevertheless, the software is of great help in comparing simultaneous events in the individual parts.

⁵ D-B, Mus ms. autogr. C. M. von Weber WFN 11 and US-Wc, ML30.8b.W4 op.73.

Certainly one of the most complex problems for the future will be the creation of texts which illustrate the genesis and transmission of the sources and the transformation of this information into a form which allows multiple reading paths.⁶ Our first attempts in this direction have not been totally satisfactory yet, so I think the concerto volume will be a mixture of traditional and new procedures, as all new forms need time to mature.⁷

But let me come back to my initial statement concerning the obvious shift of interest and the new role of the sources – I think it is not primarily a new role for the editor (because he always was mainly interested in the sources), but it is a new role for the «user» – the scholar as well as the conductor or musician. The initial wave of «back to the sources» with the original informed interpretations will be followed by a second one with special interest in the now easily available sources and it is our task to prevent short-circuits and misinterpretations caused by an uninformed «mass-reading» of sources. On the other hand there is a real chance to focus attention on scribal habits and details which may help us to illuminate basic editorial problems that are often buried behind endless accumulations of enervating annotations – things which I daily produce myself...

Traces of father and son Baermann in Weber's autograph scores of the clarinet concertos

The second part of my paper is an example of such a rediscovery of the importance of exhaustive source inspection. All results which I present here are achievable with traditional techniques – but they are much easier accomplishable by new techniques and they will be transformable into a digital edition, in this case in the source-description as part of the source-presentation of the clarinet concertos.

In part 1, Frank Heidberger already illustrated the multi-faceted problem of the Baermann-interpretations. On the one hand, we have to consider that there are two Baermanns involved here: father (Heinrich Joseph) Baermann, for whom Weber composed the concertos, and his son Carl Baermann, who edited these works in the 1870s and thus founded a new tradition of interpretation of these works. Second, we have two Weber-autographs of both concertos, one from Weber's own archive and one from the possession of Baermann – these (and especially that of the F minor concerto) are the starting point of the following considerations.

⁶ Concerning the concept of reading-paths through the score cf. Frans Wiering, *Digital Critical Editions of Music: A Multidimensional Model*, in: *Modern Methods for Musicology. Prospects, Proposals, and Realities*, ed. by Tim Crawford and Lorna Gibson, Farnham 2009, p. 23–45 (Digital Research in the Arts and Humanities).

⁷ An example using a sort of Wiki for some of the textual parts of the edition is to be found in the first volume of the Max-Reger-edition: Max Reger, *Werkausgabe*, Series I, 1: *Choralphantasien, Hybridedition*, ed. by Alexander Becker, Stefanie Steiner, Christopher Graftschmidt and Stefan König, Stuttgart, Carus, 2010.

The identification of the hand of Heinrich Baermann in these manuscripts proved to be somewhat difficult. Manuscripts of Baermann in the Bavarian and Berlin State Library, which were catalogued as autographs turned out to be copies, while a Weber aria catalogued as his autograph (WeV E.6 *Scena and Aria* «Non paventar, mia vital!») came out as a copy by Heinrich Baermann with additions by Weber.⁸ Indeed, some details of Heinrich's writing are very similar to Weber's – this makes it difficult to identify possible entries of Heinrich in the Baermann autographs of the two concertos.

There are at least a few entries which by comparison turned out as possible entries of Heinrich Baermann's hand:

1. Some accent-marks in pale brown ink, e. g. in movement 1, b. 105 (fol. 7r) or b. 161 (fol. 10r), are not a result of a one-movement-writing-act (as in the case of Weber's hooks), but consist of two small separate lines which do not always touch (in most cases the upper line is smaller than the lower one). This is also the case in Heinrich Baermann's autographs (cf. Figure 5).

2. There are several tempo markings which are also written in pale brown ink, for instance, the addition of «Mod:[erato]» to the «Allegro» prescription at the beginning of the first movement. But, most of these ink entries are rubbed out, e.g., an entry «*ritardando poco a poco*» at the end of the first movement (cf. Figure 6). If one looks carefully at this example, a correction is visible at the bottom (in the bass group). Possibly Baermann wrote «*ritartando*» and corrected the second «t», whereas the rubbed out «*ritartando*» beneath the flute staff still had a «t». Again, this incorrect italian form is to be found in autographs of Heinrich Baermann, e. g., in the afore-mentioned *Andante* (D-B) or in one of his *Divertimenti* (D-Mbs, Mus. ms. 1806). In this second case you see in the upper line (which is zoomed at the right) that he even "corrected" the right version to the wrong one, changing the «d» to «t». A similar emendation occurs at the end of the *Adagio* in Baermann's *Sonata per il Clarinetto principale* (D-Mbs, Mus. ms. 1807). A photoshop color gradation of this concerto-detail (cf. Figure 7) shows that our first assumption was wrong, because here too the «d» was overwritten by a «t» – the small horizontal t-line covers the thick d-line. At the same time this example might be a demonstration of some very helpful possibilities of photoshop's shading techniques.

⁸ D-Mbs, Mus. ms. 1584; cf. the edition in *Weber-Gesamtausgabe*, Series III, vol. 11 (2010), p. 504f. and 561-563. The author feels very much obliged to the Music Departements of the Berlin and Munich State Libraries for permitting access to the following manuscripts: D-B, Mus. ms. autogra. H. Baermann 2 M: *Adagio* for clarinet and piano; Mus. ms. 15388: Copy of the solo part of W. A. Mozart's clarinet concerto by Heinrich Baermann with a certificate by Carl Baermann; D-Mbs, Mus. ms. 1806: *Divertimento* for clarinet and orchestra by Heinrich Baermann; Mus. ms. 1807: *Sonate* for clarinet and orchestra by Heinrich Baermann; Mus. ms. 9083: *Nocturno* for clarinet and piano by Heinrich Baermann; Mus. ms. 1805: *Concertant* for two clarinets and orchestra by Carl Baermann and Mus. ms. 22874 Song «In der Rosenzeit» by Carl Baermann.

In any case we have to state that Carl Baermann didn't include these deleted entries in his edition.⁹

3. Other ink entries of dynamics like *decresendo* (b. 36) and *crescendo* (b. 66) here and in the second concerto occur with the characteristic abridgement «*cr(e)sdo*» or «*decr(e)sdo*» which is typical for Heinrich and Carl Baermann as well. It is not really possible to clearly identify the entries as coming from Heinrich or Carl (even if I tend to attribute them to Heinrich's pale brown ink and his usual elision of the «e») – but we have to be cautious because the handwriting of each writer is very different, depending on time or occasion.

4. The similarity of some small types in Weber's or Baermann's hand mislead us for a long time when we only used the black-and-white images at our disposal. Only the new color-images allowed us to see the very slight differences which helped to identify several later entries. In the case of the *pianissimo* in bar 282 of the *Finale*, the first «*p*» seems to be slightly paler, but becomes more visible when increased in size and with other photoshop manipulations (cf. Figure 8). Returning to the full score, we notice that Weber differentiated between the *piano* in violin1/violin2/viola/bassoon and the *pianissimo* of the bass – a differentiation we find very often with Weber, even if this seems not really senseful here. Heinrich Baermann simply aligned the upper parts with the cello/bass here.¹⁰

There are more foreign *pianissimo*-entries in both concertos (e.g. movement III, b. 72 etc.), which at a closer inspection of the manuscript turn out as presumably Heinrich Baermann's and a comparison with some *pianissimo*-marks from Baermann's own manuscripts confirms this impression.

5. Besides these ink entries we find a lot of pencil entries too, e. g., a «*voce*» entry in b. 71 of the finale of the first concerto. Friedrich Wilhelm Jähns was uncertain when copying this remark to the Berlin autograph and noted: «*vole* (perhaps *voce*?)».¹¹ One meets this form as «*col voce*» in Heinrich Baermann's *Notturmo*, followed by an «*[a] tempo*» and this is an argument for hypothesizing at the intention of a *ritardando* or a *piacere* in the solo-voice (in Weber's case this means a tiny delay before the start of the repetition of the rondo-theme and thus indicates that the strings have to wait for the clarinet). This pencil entry already existed when Jähns inspected the autograph as did

⁹ Besides, Heinrich Baermann seems to have passed on this incorrect spelling to his son Carl; in his autograph of the *Grosses Concert (B moll) für die Clarinette mit Begleitung des grossen Orchesters Opus 10* (dated at the end with 7 September 1837), which is to be found as a Xerocopy in D-Mbs, Mus. ms. app. 1295, there is a «*ritartando*» on p. 26.

¹⁰ Weber did nearly the same in his other, earlier autograph. There we find *pp* in the upper strings, whereas the bassoons have *po*; it is interesting that Weber changed the upper strings to the dynamics of the bassoon in his second (Baermann) autograph.

¹¹ The original text says: «*vole* (vielleicht *voce*?)». Jähns noted all the Baermann entries in pencil in the second autograph (the Berlin score) of the concerto (Mus. ms. autogr. C. M. v. Weber WFN 11) and they are also to be found in a further copy from his possession (today D-B, Weberiana Cl. IV A, Bd. 21, Nr. 43). Even if we suppose that Jähns overlooked some entries, his remarks are very useful because some of the entries had been erased to unreadability after his inspection, which was supposedly done in the 1860s.

other ones which are transmitted through his notes, e. g. the alternating *forte-pianissimo* pencil-markings in bb. 17-20 of the second movement. At the same time, Jähns noted the ink entries of a *forte* with *decrescendo* wedge and following *piano* in bb. 15-16 without differentiating between these ink additions in the first two bars of this page (which seem to be Heinrich's additions) and the pencil ones above the system. These pencil entries have been erased but are still visible – this is not mentioned by Jähns here (but is in other places). This indicates that they were erased later – but which hand entered them? A comparison with Carl's edition of the piano-score¹² demonstrates that Baermann didn't copy the ink marking from his father but instead included a «*dolce con delicatezza*» which is to be found in the 1823 first print¹³ (the only things he copied are the *piano* and the preceding *crescendo*-wedge from the page before.)

In the case of the pencil markings, the alternation of *forte* and *pianissimo* in Baermann's autograph is replaced in Carl's edition by an alternation of *sforzato* and *piano*, which, at least, seems very similar. Are these additions above the system a later addition by Heinrich or perhaps an early one by Carl; that is to say, an addition before Jähns' inspection done in the preparation phase for Carl's *Gesamtausgabe* editions?

But, then we have a case like the following one from the first movement of the F minor concerto, b. 74 (cf. Figure 9): there is a «tempo I» (= «tempo primo» (or «tempo one»)) entry, obviously in pencil, above the clarinet staff in b. 74 of autograph 2 (second line of the facsimiles) – but Jähns did not record this as a pencil entry in the Berlin autograph 1 (upper line). Was it not there when he copied the score and marked the foreign entries in his autograph 1? A look at the other sources helps to clarify the situation. Weber in the first print (third line) has no indication of «tempo primo» but added a «tenuto» for the clarinet (as well as the word «brillant» in the bar before). The «tempo primo» doesn't occur in the strings either (for whom it would be most important). But, look at Carl Baermann's edition of the clarinet part in the lowest section of the example: there we have an «a tempo» which has the same meaning as «tempo one». You see at the same time, that Baermann took over the preceding «tenuto» in the clarinet from the first print and later the «morendo» which has a two bar offset (together with a transposing of notated *f* sharp and *g* an octave below). The «brillant» in b. 73 is missing, replaced by a more brilliant passage. But these details are not so important here as the «tempo primo».

¹² Published in the series *Compositions pour la Clarinette avec piano par C. M. v. Weber* [...] *Band IX der Weber Gesamtausgabe* [...] *Revidirt und herausgegeben von Carl Bärmann Jr. Berlin, Verlag u. Eigenthum der Schlesinger'schen Buch u. Musikhandlung. (Robert Lienau.)*, plate number «S. 1177»; in accordance with Schlesinger's nova list it appeared in March 1870; exemplar used: D-B, Weberiana Cl. IV A, vol. 71, no. 600.

¹³ *Primo Concerto per il Clarinetto Principale composto per uso del uso Amico, il Signore Enrico Baermann. da Carlo Maria di Weber. Op. 72.* [...] *Berolino, Presso A^d M^t Schlesinger Libraro e mercante di musica*, PN: «1177» [1823]; Copy used: D-B Mus. 20293.

Why do we have this «tempo primo» here? If this phrase is to make sense, there must be some tempo-modification in the bars before. But if one checks the autograph 2 from Baermann's possession, it is clear that there is no tempo-modification in the preceding bars (and none on the page before). But the person who entered the «tempo primo» must have had such a modification in mind – or – he must have had the «tenuto» from the first print in mind! This first print was published – as was mentioned before – in 1822. So the pencil entry has to be dated at least more than 11 years after the composition. And if we believe Jähns, when he didn't record this pencil entry in autograph 1, the «tempo primo» had not entered Baermann's autograph 2 before the late 1860s, a short time before Baermann's own new edition was published.¹⁴ Is this entry a result of Baermann's preparatory work for the new edition?¹⁵

A further mystery: in the rondo-movement of the same concerto there is a strange crossed-out bar at the end of folio 30r of Baermann's autograph 2 (cf. Figure 10). A comparison with autograph 1 shows that Baermann's manuscript has an additional bar with a fermata, but this bar is resolutely struck-through. Again it is interesting to see Jähns' remarks in his Berlin autograph 1: there is an unclear entry (erased) at the beginning of the following page of autograph 2 which is deciphered by Jähns as «poco meno» and he adds: «durchgewischt» (i. e., something like «blurred out»). And, at the foot of the page he notated: «1 Tact GeneralPause v. Bärmann eingeschaltet» («1 bar grand pause interpolated by Bärmann»). Whereas Jähns mentioned the “blurring out” in the case of this «poco meno», astonishingly, he does not mention the crossing out of the fermata bar of the page before.

A zooming of this bar (cf. Figure 10, fragments in the middle of the page) shows that indeed a pause had been added and that the form and the ink of the fermata are different from Weber's in the bar before. Only our new color-scan clearly demonstrates that we have two different inks here and that there are also pencil marks which delete this bar, inserted within Weber's original one-bar-fermata. If we process the scan in the photoshop program (cf. Figure 10 right column), the difference between Weber's hand and that of the covering ink of the additions is more visible. Simultaneously, it is possible to see that the outer barlines have the same corresponding green color whereas the barline entered later has more of a red color.

¹⁴ In the copy of autograph 1 from his possession (cf. footnote 5) we find an entry by Jähns which says: The pencil markings in the autograph are added by my own hand. F. W. Jähns. [18]69. This is the terminus ante quem for dating Jähns' notes in Weber's autograph 1.

¹⁵ A closer inspection of this entry reveals that the place obviously had been erased before the pencil entry occurred – it is not decipherable what had been entered earlier but it seems to have been another pencil entry (at other places entries which had been erased have been overwritten by the same content).

But why was this bar entered and deleted again? Here we have to remember the (above cited) remark by Jähns, which didn't mention the crossing out and compare this to Carl Baermann's remark in a letter to Jähns written on 19th of April 1868. In this letter, Baermann answered a few questions from Jähns concerning earlier mentioned details of Baermann's autograph and then wrote: the inserted bar in the *rondo* after the fermata «is a grand pause, but was not added by Weber, but by my father who interpolated this bar so that the conductor could make a longer pause here».¹⁶

With this remark the findings seem to be clear, but still it is not mentioned that the bar has been crossed-out again. Did Carl Baermann delete this bar after he had the news from Jähns that autograph 1 had only one fermata-bar here or because Carl didn't want to put this addition in his own edition (where it is indeed missing in spite of the fact that Baermann pretends to give the concerto in the form which his father played with Weber)? This presupposition seems to be confirmed by another autograph of Carl Baermann where he crossed out three bars in the compositional autograph of his *Concertante for two clarinets and Orchestra* (D-Mbs. Mus. ms. 1805) from the year 1838 in a very similar manner. Naturally, this is not absolute proof for the assumption, but at least there may be the possibility that this intervention was one by Carl, who besides this did also not take over the mentioned «poco Meno» (b. 124f.), which is clearly readable in a slightly darkened version of the color-scan. Who erased or blurred out this remark?

To make things completely confusing, I include an example from bb. 178 to 184 of the first movement (on folio 11r of autograph 2), where we have to confess a close error in our interpretation, held until a few months ago: at the beginning we even never noticed something strange in the black-and-white-paper copies for daily work. Only when we digitized the microfilm for the *Edirom* and Frank Heidelberger inspected Baermann's autograph in New York, did we observe that some of the *pianissimi* in ink in these two bars had been written over added pencil entries and are thus a little blurred. The assumption that these *pianissimi* were entered by Weber even led to the conclusion that Weber perhaps sanctified modifications by Baermann.

To illustrate this case, see the example of the last bar of folio 11r (b. 184; cf. Figure 11): the zoomed and photoshop-processed image shows that the ink has blurred out because former entries had been erased in the upper four voices (and again we may suppose that the first *p* of the *pianissimo* in the lowest part – Flauti – has been added). Gradual shading and processing reveals that the entries underlying the ink ones are an underlined pencil *ppp* in the clarinet voice (upper line) and a deleted ink-*pp* in the strings. The ink ones resemble Heinrich Baermann's hand, the underlined pencil one is more

¹⁶ Cf. Eveline Bartlitz (ed.), «Ich habe das Schicksal stets lange Briefe zu schreiben ...» *Der Brief-Nachlaß von Friedrich Wilhelm Jähns in der Staatsbibliothek zu Berlin – PK. I. Die Briefe Carl Baermanns an Friedrich Wilhelm Jähns*, in: *Weberiana* 8 (Winter 1999), p. 24 (these letters will be reprinted within the digital edition of the clarinet concertos).

typical of Carl – but we can't be absolutely certain. At least, it is clear that the person writing in ink decided to replace the *pianissimo* of the clarinet by *piano*. If one moves back six bars there are again erased underlined *pp*-entries in pencil written over by later ink ones (b. 178, cf. Figure 12).

If we compare these results with Jähns' entries in the Berlin autograph 1 (cf. Figure 12 colored page-section), we see that in the last bar Jähns took over the *pp* in the clarinet, i.e., the *pencil* entry but not the *pp*: in ink. At the same time, he copied only the pencil entries six bars before, not the ink-*pp* in the Viola. Obviously, these ink entries had not been in the Baermann autograph when Jähns' copy was done! (and they are clearly not additions in Weber's hand!).

This assumption is confirmed if we turn the page. In b. 188, we have ink addition of a *forte* (which is very similar to some of Weber's) and, four bars later, of a *decrescendo* wedge followed by a *po* – all in slightly paler ink than Weber's. The only darker one is the first *fo* in the clarinet (b. 188), but this again results from an overwritten *forte* (or *fortepiano*)-sign in pencil. In this case, Jähns' Berlin copy has only this *forte* in the clarinet but none of the other entries – clearly those have been added after Jähns' inspection of the autograph. Even in the copy of the autograph which Jähns ordered, his copyist only entered this clarinet-*forte* – so the findings are absolutely unquestionable.

It is not possible to say with the same certainty that the ink entries in this case come from the hand of Carl Baermann, but a comparison with a late, clean copy of his dedication exemplar from a short song "In der Rosenzeit", written down in May 1874, at least reveals a similarity to the *piano*-entries (cf. Figure 13). Unfortunately we are lacking more examples of Baermann's form of the *forte*. In all places where this form of the *forte* occurs – e. g. in the Finale – this entry is not to be found in Jähns' copies. In some cases, this ink replaces a former pencil entry (e. g. in movement III, b. 146), which is also not to be found in Jähns' documentation. Other pencil entries missing in Jähns are simply rubbed out (III, b. 155ff.) in Autograph 2 and not overwritten.

Resulting considerations

So all in all we are confronted with a relatively difficult situation in the autographs of the F minor concerto from Baermann's possession:

1. We have pale ink entries coming either from Heinrich or Carl Baermann (but mostly from Heinrich). In the cases where these ink entries overwrite pencil markings, the later additions most likely come from Carl.
2. In all other cases we have to consider Jähns' description of Baermann's entries within his own Berlin autograph as well as in the second copy from his possession in order to differentiate between those details which entered Baermann's autograph before and after Jähns' inspection. Even in the

"before"-case, it is not really certain if the entries come from Heinrich's or Carl's hand.

3. Judgement of the pencil entries is still more complicated because they are often too uncharacteristic to really decide which hand wrote them (and, naturally, it is not at all possible to say which hand erased them).

4. In addition, we have to consider that there are even more fingers in the pie: the famous new variation with a *cadenza*, which was added in the first movement (16 new bars between b. 143 and 144.) a glued-in separate leaf, is neither in the hand of Heinrich nor Carl. The latter believed that this insertion, which ostensibly was composed by his father and «fully accepted by Weber» was written by the violinist and composer Thomas Täglichsbeck¹⁷. We have only one short song in Täglichsbeck's hand which is totally unlike this handwriting.¹⁸ Even if this addition is in Täglichsbeck's hand, it is improbable that he, being born in 1799, included this leaf at a time when Weber was still in close contact with Heinrich Baermann. Again, Carl is not really reliable. While according to the cited letter of 1864 this passage was «accepted by Weber», in a letter of June 1869, he pretended that Weber «later inserted this passage» in the concerto.¹⁹

Editorial distrust of Carl Baermann's stories is not only reasonable because of biographical details (remember that Carl was born 1811, the year of the composition of the clarinet concertos, and the last extensive meeting of Heinrich Baermann and Weber took place in 1815),²⁰ but Carl's pretences are also questionable, on the basis of the findings in the musical manuscripts. Carl not only neglected a number of details which his father entered into the score, it seems highly probable that he erased or rubbed out some of these entries, made pencil drafts of own additions and later erased them again or confirmed them with ink. Even if we bring all these entries in the autograph from Baermann's possession together, we have no more than 4 or 5 percent of those additions to Weber's original manuscript which we find in Carl Baermann's own editions. Carl Baermann's assertion that he had published the concertos in the form which his father and Weber played together is no more than a fairy tale with enormous consequences for the reception of Weber's clarinet concertos or better, Baermann's Weber-concertos. It is high time that Frank Heidelberger's new edition puts this obscured tradition in bright day-light and allows the beginning of a critical tradition of the interpretation of these highly-esteemed compositions. A digitized edition which allows the user to retrace these insights by a close look at the sources or their facsimiles will help to

¹⁷ Letter from Carl Baermann, 30/31 October 1864, cf. E. Bartlitz 1999 (fn. 16), p. 12.

¹⁸ D-Mbs, Mus. ms. 22460: Album leaf with the song «Verzage nicht! wenn auch mit tausend Wunden», dated, 27. Februar 1857.

¹⁹ Letter dated Munich, 19 June 1869, cf. E. Bartlitz 1999 (cf. fn. 16), p. 31. Carl Baermann entered this passage in his edition of the concerto (in the solo and piano part).

²⁰ A more detailed discussion of the biographical details is to be found in: *Carl Maria von Weber. Sämtliche Werke*, Series VI: Chamber Music, vol. 3, Mainz 2005, p. XV-XIX.

revise the traditions of interpretation. This kind of insight is not possible by offering a few black-and-white images on a book-page, but have only by comprehensive color-illustrations on the screen. The details which I tried to present to you here shall thus be in a highly modified and much better structured form, part of the source-description in the digital edition of these concertos.

Illustrations



Figure 1



Figure 2

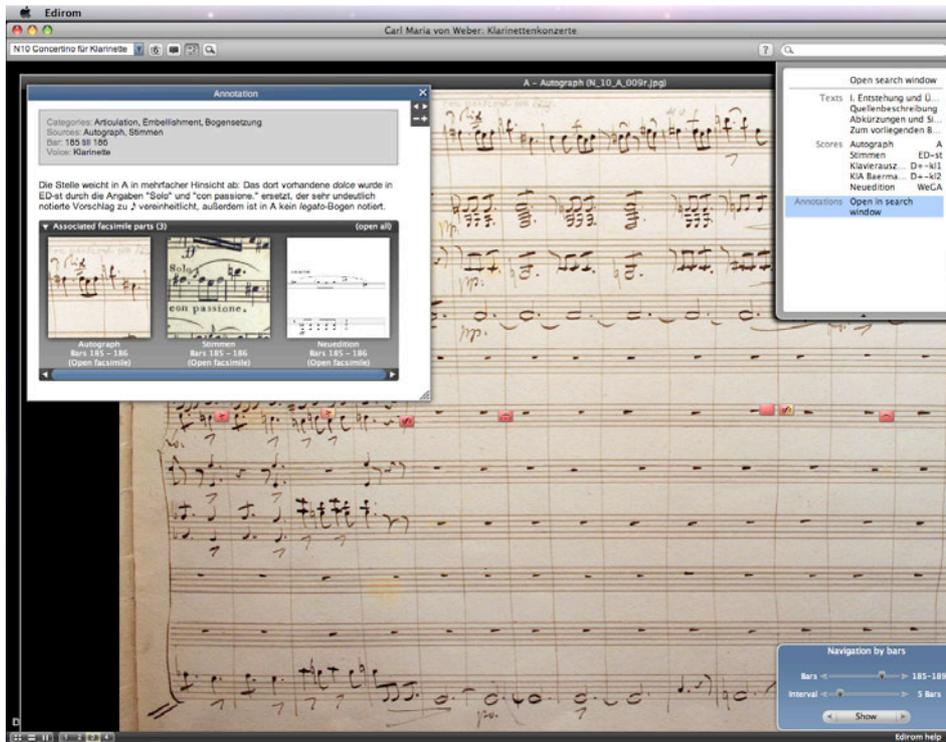


Figure 3

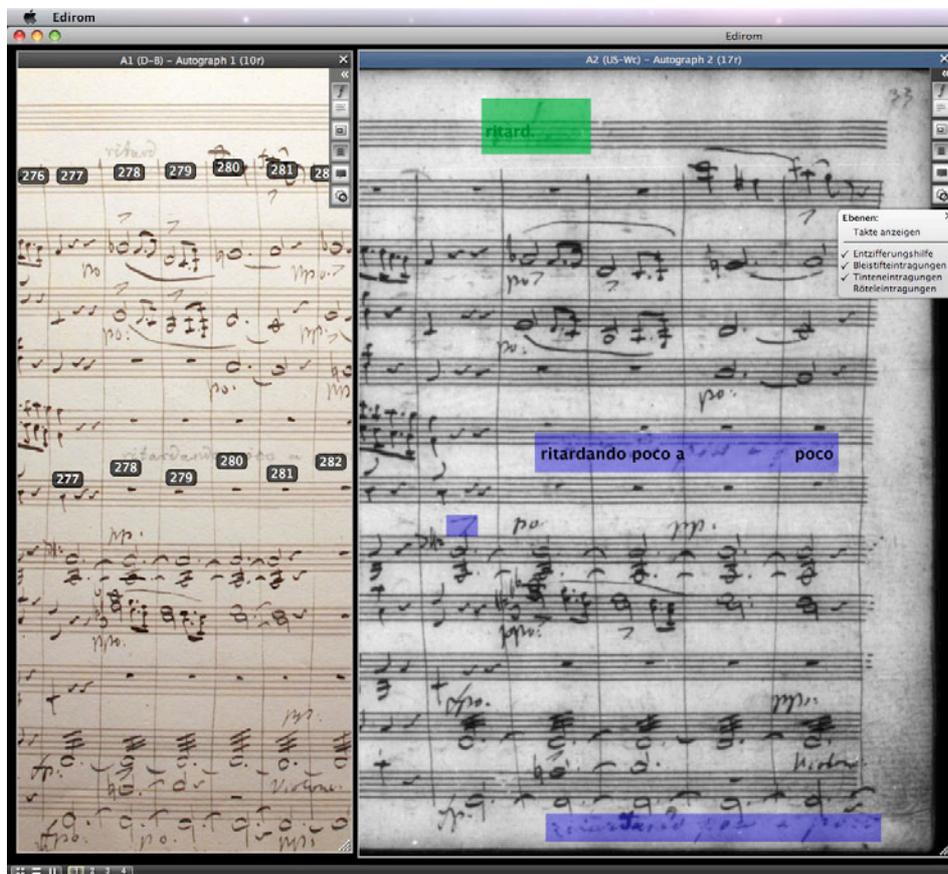


Figure 4

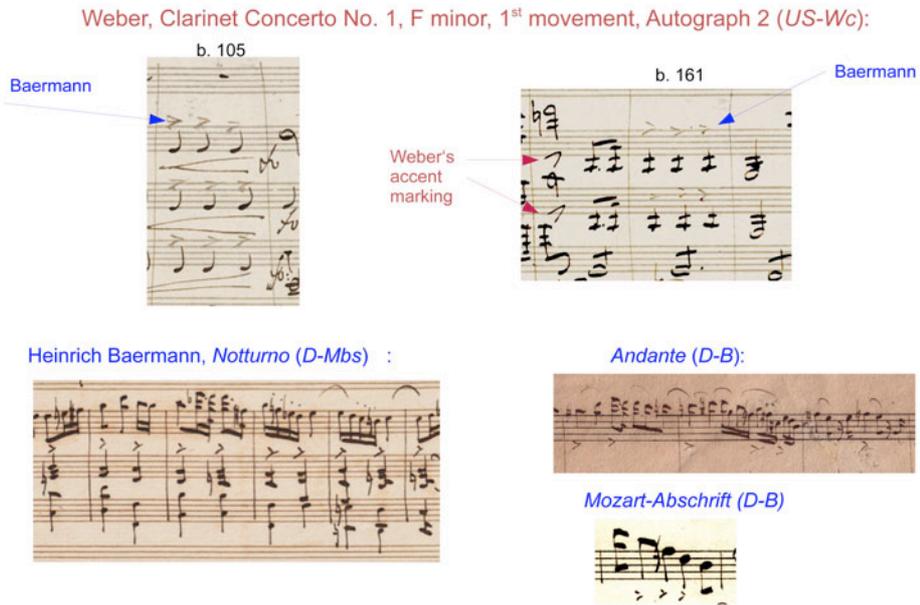


Figure 5

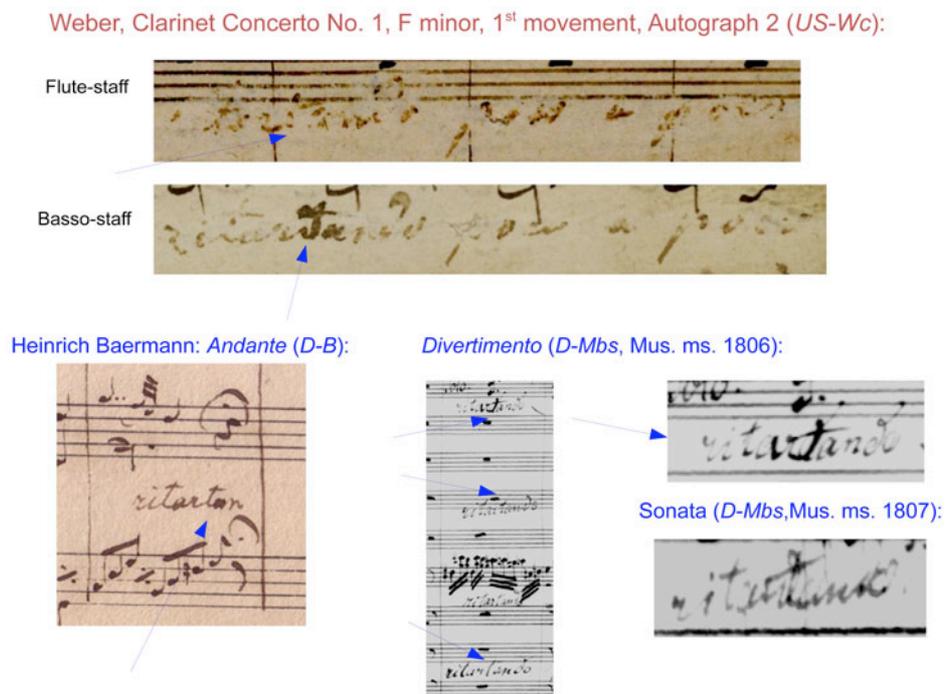


Figure 6

Weber, Clarinet Concerto No. 1, F minor, 1st movement, Autograph 2 (US-Wc):

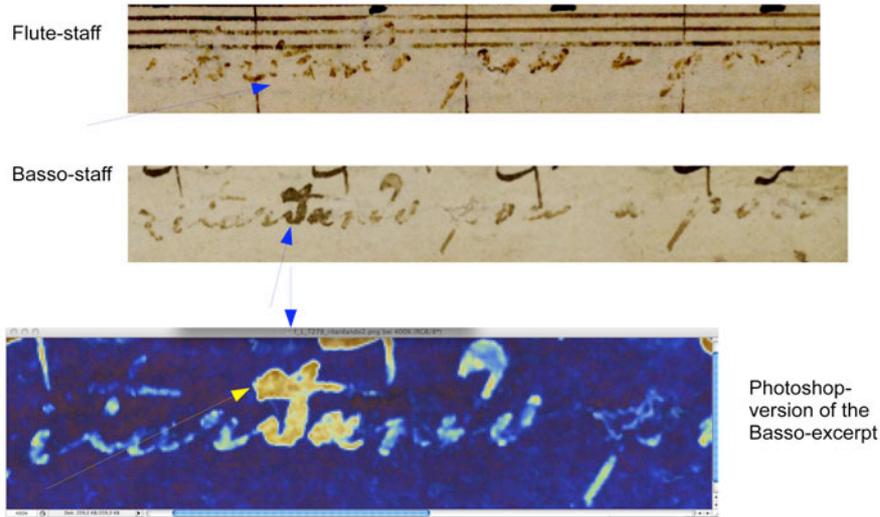


Figure 7

Weber, Clarinet Concerto No. 1, F minor, 3rd movement, Autograph 2 (US-Wc):

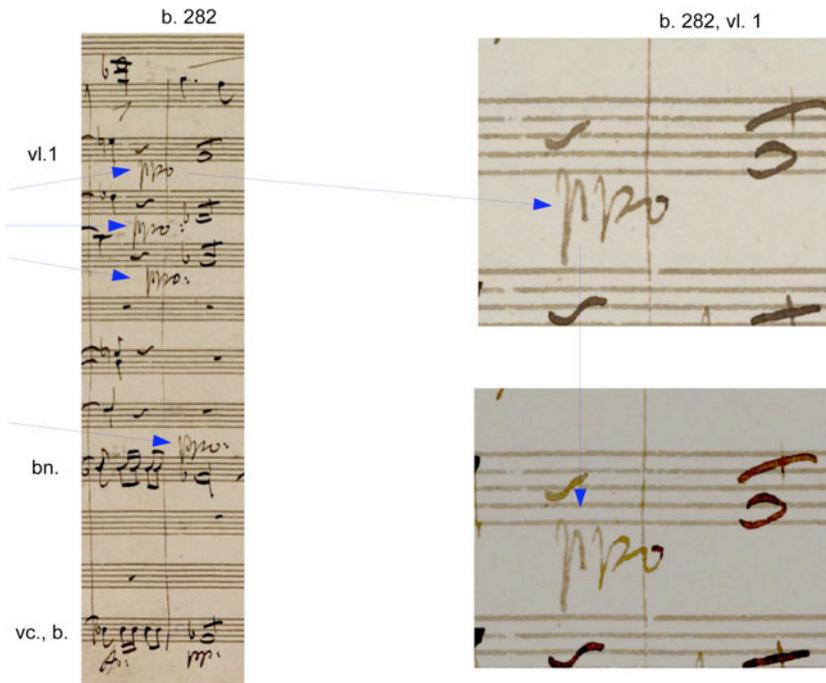


Figure 8

Clarinet Concerto No. 1, F minor, 1st movement, bb.72ff.:
Autograph 1 (D-B) and Autograph 2 (US-Wc), First Print and Carl Baermann's edition



Figure 9

Clarinet Concerto No. 1, F minor, 3rd movement, b. 123
Autograph 2 (US-Wc), cancelled bar and details

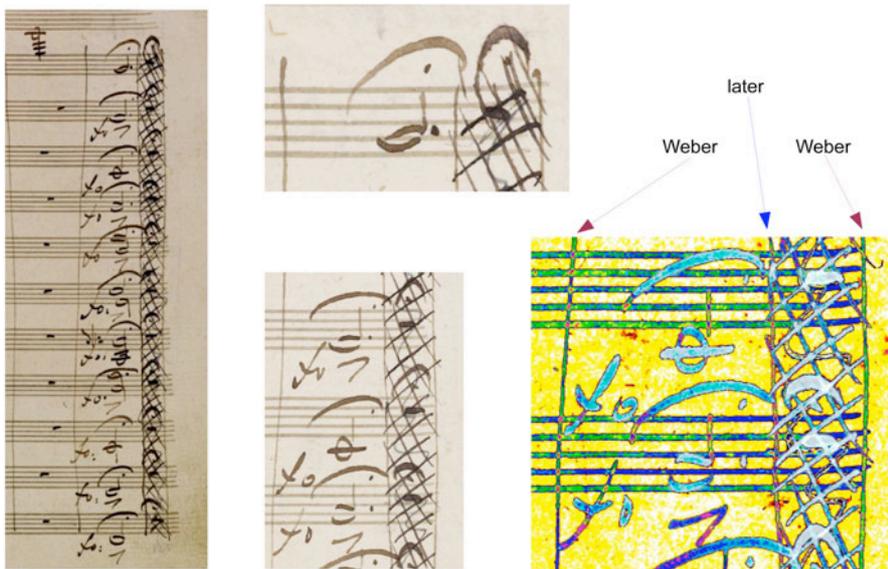


Figure 10

Clarinet Concerto No. 1, F minor, 1st movement, b. 184
Autograph 2 (US-Wc)

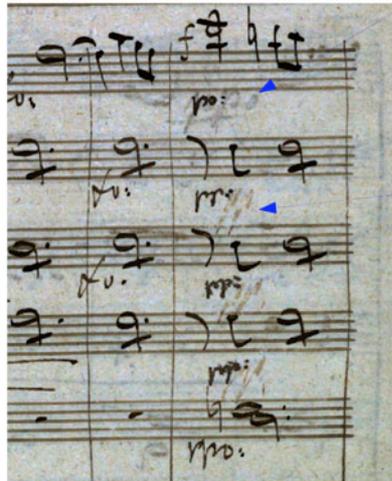


Figure 11

Clarinet Concerto No. 1, F minor, 1st movement, b. 178ff.
Autograph 2 (US-Wc) (top) Autograph 1 (D-B) (down)

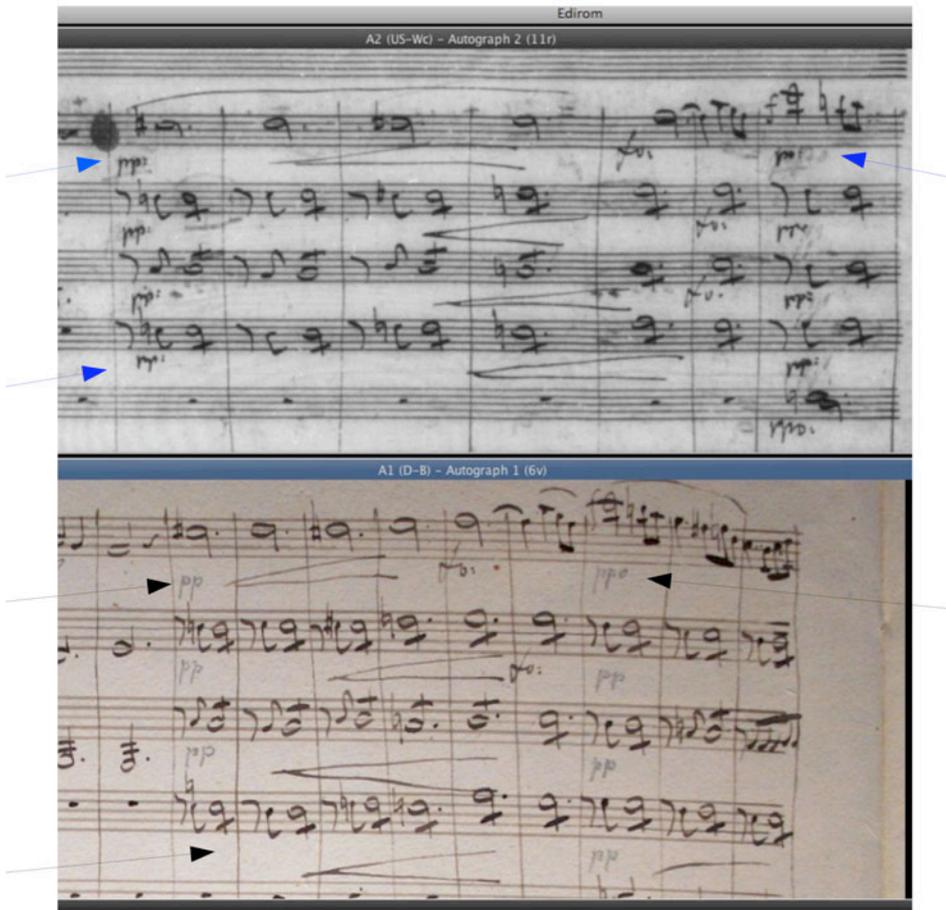
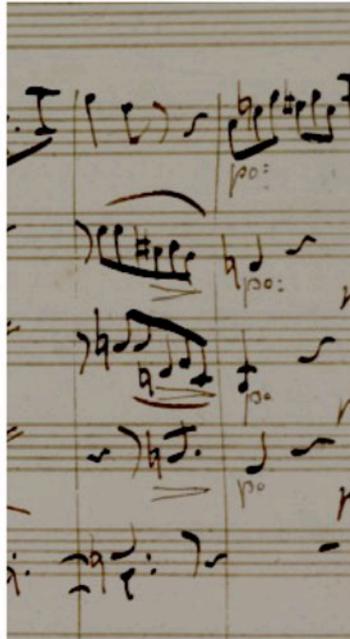


Figure 12

Clarinet Concerto No. 1, F minor, 1st movement,
b. 191f., Autograph 2 (US-Wc), Baermann *po:* entries



Carl Baermann: *po:* entries
Song «In der Rosenzeit» (D-Mbs)

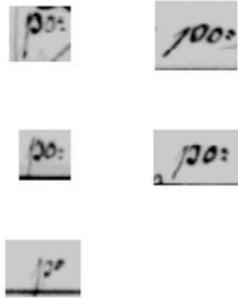


Figure 13

Joachim Veit è il *chief editor* dell'edizione completa delle opere di Carl Maria von Weber, presso il dipartimento di Musicologia Detmold/Paderborn; dirige l'*Edirom-project* ed è membro del *TextGrid-project* tedesco così come del *Music Encoding Initiative* (MEI). I suoi campi di ricerca comprendono lo sviluppo di edizioni digitali di musica del XVIII e XIX secolo.

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