



Music for a Prussian Salon

Boxwood & Brass

Music for a Prussian Salon

Franz Tausch in Context

Boxwood & Brass

Emily Worthington *clarinet* (by Peter van der Poel after Heinrich Grenser, c. 1810)

Fiona Mitchell *clarinet* (by Guy Cowley after Heinrich Grenser, c. 1810)

Robert Percival *bassoon* (by Peter de Koenig after Heinrich Grenser, c. 1810)

Anneke Scott *cor solo* (by Lucien-Joseph Raoux, c. 1800 (Tausch, Stamitz and Crusell)) &
cor d'orchestre (by Marcel Raoux c. 1820 (Baermann))

Kate Goldsmith *natural horn* (by Paxman (Baermann and Stamitz))

About Boxwood & Brass:

'[...] an amazingly polished performance [...] Individually and as an ensemble, the performers displayed an obvious enjoyment of the music and their collective enjoyment was infectious'

Criticks

'This was a delightful concert of a fascinating and little-known repertoire, given by four talented young musicians whose sense of period style was evident, not least in their phrasing'

Andrew Benson-Wilson

Franz Tausch (1762–1817)

XIII Pièces en Quatuor, Op. 22

for two clarinets, horn and bassoon

Suite 1

- | | |
|-------------------------------|--------|
| 1. Allegro molto | [4:35] |
| 2. Adagio | [4:11] |
| 3. Allegro | [2:45] |
| 4. Menuetto & trio (Moderato) | [3:47] |
| 5. Andante moderato | [3:09] |
| 6. Rondo Allegro | [4:24] |

Johann Stamitz (1717–1757)

Three Quartets

for clarinets and horns

published in Valentin Roeser,
Essai d'instruction à l'Usage de ceux qui composent pour la Clarinette et le Cor
(Paris, 1762)

- | | |
|------------|--------|
| 7. Adagio | [2:03] |
| 8. Adagio | [2:00] |
| 9. Allegro | [1:32] |

Bernhard Henrik Crusell (1775–1838)

10. Concert-Trio

for clarinet, horn and bassoon [10:54]

Heinrich Baermann (1784–1847)

arr. Robert Percival (b. 1970)

11. 'Adagio' from Quintet Op. 23

for clarinet and strings [4:28]

Franz Tausch (1762–1817)

XIII Pièces en Quatuor, Op. 22

for two clarinets, horn and bassoon

Suite 2

- | | |
|----------------------------|--------|
| 12. Adagio | [4:23] |
| 13. Allemande (Allegretto) | [3:27] |
| 14. Andante | [3:24] |
| 15. Polonaise & trio | [5:45] |
| 16. Andante moderato | [5:24] |
| 17. Adagio | [2:59] |
| 18. Allegro molto | [3:32] |

Total playing time [72:53]

Bisff. Einsiedeln
Musik-Bibliothek 72/12

XIII MORCEAUX

en Quatuors
Pour

DEUX CLARINETTES, COR

ET BASSON
COMPOSÉS ET DÉDIÉS

à Monsieur Le Comte

CHARLÈS DE BRÜHL

Chambellan de S. M. le Roi de Prusse, Chevalier de l'Ordre de S^t. Jean.

Par François Tausch,

Première Clarinette de la Chapelle de S. M. le Roi de Prusse.

Op. 22. *1^{re}* Suite. Prix : 7^l 50^s.

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A PARIS, Chez BOCHSA Père, Auteur, Éditeur de Musique et M^l. d'Instruments, qui tient un assortiment complet de Cordes de Naples, L^{re} qualité, Rue Favière, N^o 29.

172 - 173.

From Mannheim to Berlin and Beyond: Franz Tausch (1762–1817)

The clarinetist Franz Tausch, little known today, was one of the most important figures in the development of clarinet playing during the instrument's early blossoming. A child prodigy, Tausch grew up at the heart of the Mannheim court, where he learned the clarinet from his father Jacob, joining him in the orchestra when just eight years old. It is likely that Franz and Jacob Tausch were the players heard by Mozart when he visited Mannheim in 1777, causing him shortly after to lament the lack of clarinetists in the orchestra of his home town of Salzburg: 'Ah, if only we too had clarinets! You cannot imagine the glorious effect of a symphony with flutes, oboes and clarinets.'¹

When the Mannheim court moved to Munich in 1778, the orchestra went with it. It was from Munich in 1789 that Franz Tausch was invited to Berlin, first to serve in the orchestra of the Dowager Empress Elizabeth, widow of Frederick the Great, and then in the court orchestras of Kings Frederick William II and III. Tausch remained in Berlin until his death in 1817 at the age of 55.

Tausch's playing was much admired: he was considered by several contemporary writers to be the equal of Anton Stadler, and his beauty of tone was frequently singled out as superior to that of his peers. Gerber, writing in 1814, wrote 'Now it was like the low murmur of leaves stirred by the Zephyr's gentle breath, now his instrument soared above the others in thundering, brilliant arpeggios, with constant succession of the most melting melodies'.² This emphasis on beauty of tone is arguably the defining characteristic of the German school of clarinet playing in the early-nineteenth century, of which Tausch can be identified as the founding father.

Tausch as Composer

Though not a prolific composer, Tausch published a number of works towards the end of his life. All of Tausch's music is for winds, and would have been composed initially for his own personal use: aside from two concertos and two double concertos for clarinet, there are two quartets for clarinet and strings, a sextet for basset horns, horns and bassoons, and sets of duos for two clarinets and for clarinet and bassoon. By far the most substantial chamber work, however, is the **XIII Pièces en Quatuor for two clarinets, horn and bassoon**, also published in France under the title *XIII Morceaux*. Based on the quality and

¹ Mozart, letter of 3 December 1778

² Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler* (1814) IV: 326–8, trans. N. Morgan.

complexity of the compositional technique they display, these pieces were not intended as functional music for background or dancing, but rather as chamber music for attentive listening, and perhaps only later collected together for publication (by Schlesinger in 1812). One intriguing possibility is that the pieces were written for performance at Tausch's own salon concerts, begun in 1799, where the players were drawn from the leading virtuosi of the city and the audience 'required to be themselves thoroughly musical, and only to be admitted in restricted numbers'.³

Ranging in length from three to six minutes, the *XIII Pièces* cover the full range of movement forms common in late-eighteenth century instrumental music, including sonata (No. I), dance movements (IV, VIII and X), rondos (VI and XIII), theme and variations (V). The fast movements are by turns witty and brilliant, displaying Tausch's skill at creating charming themes and sparkling passage-work that never descends to note-spinning. Detailed and dramatic dynamic shaping, reflecting Tausch's Mannheim education, are allied to a skill for complex and irregular phrase-structures that could hold their own alongside the

works of Haydn, while the rich harmonies are decidedly early-Romantic in flavour. However, it is in the slow movements, each with a different form and character, that the most exquisite writing lies. Particularly notable are the dramatic D minor 'Andante' (IX), built around an echo-motive; the winding lines of the through-composed 'Adagio' (VII), and the lilting 'Andante moderato' (XI), which contains a fully written-out cadenza for the four instruments. The penultimate 'Adagio' (XII), which Tausch re-used as the central movement of his Concerto Op. 26 for two clarinets, has a chorale-like texture reminiscent of the first of Johann Stamitz's early Adagios for clarinets and horns (track 7).

The combination of two clarinets, horn and bassoon was not unheard of at the time: quartets also exist by the Parisian composers Charles-Frederick Eler and Nicholas Fleury, among others. Indeed, it is perhaps surprising that the ensemble did not find greater popularity, as it offers considerable versatility and avoids the problems of balance and blend now associated with the more standard wind quintet lineup. The ensemble has many similarities with the string quartet: the clarinets, like violins a matched pair of instruments of significant range, able to blend as equal partners or work as a soprano and alto voice; the horn brings a viola-like darkness to the middle of the texture, but is

also a brilliant solo instrument or bass voice where required; and the bassoon is every bit the equal of the cello with its vocal tenor range, virtuosic agility and ability to provide a strong foundation to the group. Tausch exploits these orchestral possibilities in every possible way, combining the different voices of each instrument in a manner that is constantly engaging.

A number of Tausch's works have been available in modern editions since the late-twentieth century. However, though some of the clarinet concertos have been recorded, none of Tausch's chamber music has ever been committed to disc, and none of his works are regularly performed. This recording seeks to address this injustice, by presenting for the first time a body of chamber music which is both exquisite in its own right and an important link between the Mannheim school and the stirrings of the Romantic period.

Father of the Mannheim School: Johann Stamitz

Johann Stamitz served as Konzertmeister and director of instrumental music at the Mannheim Court between 1745 and his premature death in 1755. He is considered to be the father of the Mannheim school of instrumental performance and composition,

to which Franz Tausch would have been exposed in his formative years.

Stamitz's **Adagios and Allegro** for clarinets and horns are a rare and beautiful example of an ensemble that was popular in the mid-eighteenth century. There are many references to clarinet and horn quartets, particularly in accounts of outdoor entertainments such as London's Vauxhall Pleasure Gardens, but very few works for the ensemble survive. The combination was also commonly used in stage music to evoke an outdoor setting.

It is unclear for what purpose Stamitz's quartets were written, as they were published posthumously in Valentin Roeser's 1764 *Essai d'Instruction: à l'Usage de ceux qui composent pour la Clarinette et le Cor*. This early treatise details the new sonic possibilities these instruments offered, and Stamitz's compositions are provided as an exemplar as he was one of the first to exploit this potential.

Tausch's Legacy: Bernhard Henrik Crusell & Heinrich Baermann

Such was Franz Tausch's reputation that the courts of Europe sent their promising young players to study with him in Berlin. One such student was the Finnish-Swedish Bernhard Henrik Crusell, a fact which may explain why several of Tausch's works are preserved in

³ Gerber, 327, trans. N. Morgan.



Swedish libraries. Crusell subsequently gained huge fame as both a virtuoso performer and composer of instrumental music and opera, and was at the centre of a circle of exceptional musicians in Stockholm including his son-in-law, the bassoonist Franz Preumayr, and the horn player Hirschfeld. It was probably these players for whom the extremely demanding **Concert-Trio** was written. A manuscript copy exists with the title 'Pot-Pourri', suggesting it is based on popular themes of the time, though we have only managed to identify one, a Swedish-Danish traditional song.

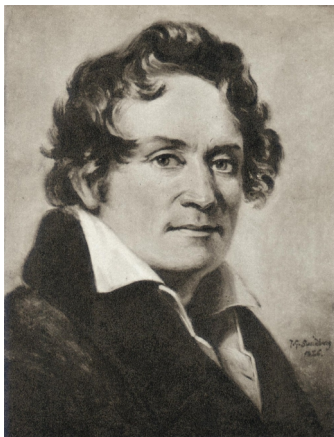
In an 1805 article, Tausch outlined his belief that wind-instrument playing had not yet reached its fullest potential, and his plans to foster further advancement through his Conservatorium der Bläseinstrumente.⁴ It brought together the best amateur and professional players to study together through playing ensemble music, including arrangements by Tausch himself. Public performances by the Conservatorium ensemble were praised in the Berlin press, who compared it to the longer-established Singakademie.

One early member of the Conservatorium was Heinrich Baermann, who was sent to

study with Tausch in 1805. The two musicians apparently had a mutually admiring relationship: Tausch is known to have performed at least one of Baermann's concertante works in a concert in 1806, and Baermann subsequently took the principal position in the Munich court orchestra, where Tausch's family had served. Baermann's later associations with Weber and Mendelssohn generated some of the most famous works in the clarinet repertoire, and the **'Adagio'** from Baermann's own Quintet for Clarinet and Strings is of such quality that it was for a long time attributed to a young Richard Wagner. Following Tausch's own practice of arranging popular pieces for his Conservatorium ensemble, the 'Adagio' is heard here in a new arrangement for winds by Boxwood & Brass's bassoonist Robert Percival. Baermann's sinuous chromatic lines in the unusual tonality of D flat have allowed us to showcase the diverse colours that exist within the range of each instrument.

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⁴ Tausch, *Berlinische Musikalische Zeitung*, 1/101 p. 399



Bernhard Henrik Crussell
by Johan Gustaf Sandberg (1826)



Heinrich Baermann
(Münchner Stadtmuseum)

Boxwood & Brass

Founded in 2013, Boxwood & Brass brings together leading period-instrument specialists in an ensemble dedicated to the performance of harmoniemusik, the wind ensemble music of the late-eighteenth and early-nineteenth centuries. The group's repertoire ranges from the military band music of England, through the virtuosic chamber music of the Parisian salon, to the vast libraries of music created for the harmonie ensembles of the central-European nobility, as well as new arrangements by bassoonist Robert Percival.

The musicians of Boxwood & Brass combine instrumental and scholarly virtuosity and are committed to placing music unheard since the eighteenth century in an illuminating historical and cultural context that furthers understanding of the historical activity of harmoniemusik.

www.boxwoodandbrass.co.uk
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Emily Worthington specialises in playing period clarinets from the eighteenth to early-twentieth century. She has performed with orchestras across the UK and Europe, including The Gabrieli Players, Spira Mirabilis,

Le Cercle de l'Harmonie, the Orchestra of the Age of Enlightenment, Academy of Ancient Music, and Le Concert Spirituel. Emily's musicological research, which concentrates on late-eighteenth to early-twentieth-century performance practice, was supported by an AHRC Doctoral Award and an Edison Research Fellowship. Emily is Lecturer in Music Performance at the University of Huddersfield and a member of the HuCPeR, the Huddersfield Centre for Performance Research.

www.emilyworthington.co.uk

Fiona Mitchell completed her Masters in 2010 at the Royal Academy of Music having already completed her undergraduate studies at the Royal College of Music. She now pursues a busy professional career, performing in orchestras, playing in chamber groups and teaching. A member of Sir John Eliot Gardiner's orchestras the English Baroque Soloists and Orchestre Révolutionnaire et Romantique since 2009, Fiona has performed in world-famous venues including Carnegie Hall, Amsterdam Concertgebouw and at the BBC Proms in the Royal Albert Hall. Fiona also performs with other period orchestras in the UK and abroad including the Orchestra of the Age of Enlightenment, Academy of Ancient Music and Pygmalion Orchestre, and as a modern clarinetist plays regularly with

Birmingham Royal Ballet, London Concert Orchestra and BBC Concert Orchestra. As a chamber musician she has played at festivals such as Harrogate, Cheltenham, Cambridge Arts and further afield at such venues as Saintes, France and the Utrecht Festival in Holland.

Anneke Scott is principal horn of many ensembles including Sir John Eliot Gardiner's *Orchestre Révolutionnaire et Romantique* and *The English Baroque Soloists*, *The Orchestra of the Sixteen*, *Europa Galante*, *The Avison Ensemble*, *Irish Baroque Orchestra*, *Dunedin Consort* and *The Kings Consort*. Anneke enjoys a highly active solo and chamber music career and has appeared internationally as a soloist in repertoire from Bach through to Britten. Her solo discography includes *Voices from the Past* featuring instruments from Oxford's *Bate Collection*, *Sonatas for Horn and Fortepiano* with fortepianist Kathryn Cok and a trilogy of albums featuring the work of the virtuoso horn player Gallay. With ensembleF2 she has recorded both the solo horn sonatas and chamber music of Danzi and with Ironwood has explored repertoire surrounding Mozart's Horn Quintet.

www.annekescott.com

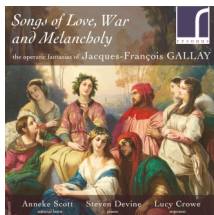
Former Principal Horn of the Cyprus Chamber Orchestra, **Kate Goldsmith** has played period horns with *The Kings Consort*, *Il Complesso Barocco* and *Haydn Sinfonietta Wien*. As a chamber musician, she has performed with *Spira Mirabilis* and been a Chamber Fellow of the *Royal Academy of Music*. She occasionally plays with the *Royal Philharmonic* and *BBC Concert Orchestras*, the *London Mozart Players* and *English Touring Opera*. Other notable performances include the première of Stockhausen's Opera 'Sonntag aus Licht' with musikFabrik in Cologne, performance art in Trafalgar Square and a live televised gig with rap/hip-hop artist Kanye West.

Following studies on modern instruments at the Birmingham Conservatoire and at the Royal Northern College of Music, **Robert Percival** began playing historic bassoons and contrabassoons in 2001, and now performs repertoire ranging from Bach to Brahms and Mahler with many leading early instrument groups, including the *Orchestra of the Age of Enlightenment* in London and the *Orchestre des Champs-Élysées* in France. Away from playing Robert is busy as a freelance music copyist and editor of eighteenth and nineteenth century wind music, which also forms the basis of his on-going doctoral research.



Photography: John Croft

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Recorded in Manna Oak Studio, Ludlow on 4-7 April 2016
Producer & engineer: John Croft
Editor: Anneke Scott & John Croft
Executive producer: Adam Binks
All scores edited by Robert Percival
Recorded at 24-bit/96kHz resolution (DDD)

Many thanks to the Musikbibliothek des Klosters Einsiedeln for providing the score of Tausch's *XIII Pièces en Quatuor*, Op. 22; and to the churches and congregations of St Peter's, Streatham and The Ascension, Plumstead for their help and support during preparations for this recording.

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