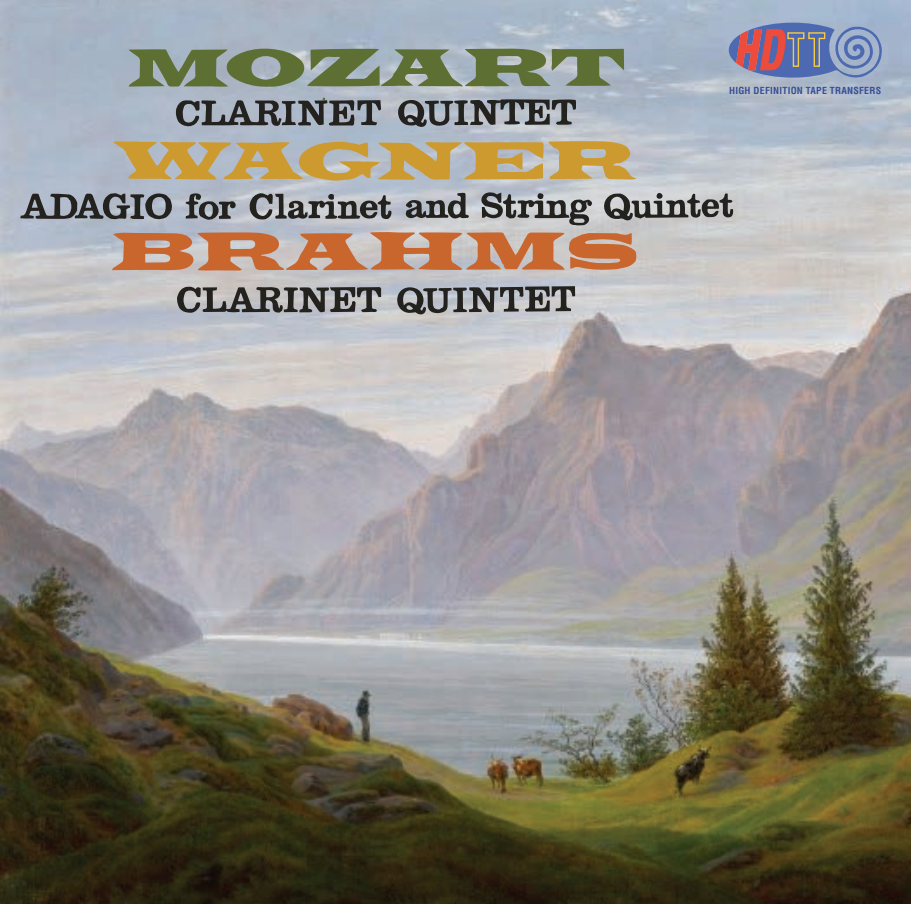


foolishness." From the first movement, the music pulsates with yearning. In its opening measures are the seeds that germinate in the rest of composition, which is equally perfect in its power of evocation and its structural rigor. The autumnal mood of the work results in part from the subtle shifts throughout between the closely related keys of D major and B minor.

Most notable is the second movement Adagio, a tender love song whose wistfulness seems to reflect the entire decline of the late Romantic musical ethos. Of course there is more to this piece than its dreamlike evocations. Listen to the Presto, with its Hungarian folk-dance style and the finale's intriguing variations, the last of which returns full circle to the opening theme of the first movement. "Foolishness" indeed!

Baermann also composed many works - concertos, quartets and 3 quintets for clarinet & strings (published in 1820-1821): Op. 19 in Eb Major, Op. 22 in F Minor and Op. 23 in Eb Major (with two "ad libitum", i.e., optional, Eb Horn parts). After his death, his compositions disappeared from the concert stage; when the manuscript for the second movement of this quintet was rediscovered in 1926, it was incorrectly attributed to Richard Wagner (1813-1883) and published as: Wagner's Adagio for Clarinet and Strings - with the 2 horn parts and an added string bass and the following "history": "The Adagio was written in 1833 in Würzburg, where Wagner often paid visits to his older brother Albert. When Richard Wagner was not busy with his work he preferred "to enjoy himself with boon companions in the local taverns and in excursions into the country." It is believed that the composer wrote this "Adagio" on one of these excursions, for the clarinetist, Rummel, of Kissingen, "a curious by-product of the Würzburg days."



MOZART
CLARINET QUINTET
WAGNER
ADAGIO for Clarinet and String Quintet
BRAHMS
CLARINET QUINTET

The years 1789 and 1790 were the most difficult of Mozart's career; during this period his financial difficulties escalated, and his popularity as a performer waned with the fickle Viennese public. Not surprisingly given such circumstances, these years witnessed a dramatic decline in the number of works Mozart produced. However at some point late in the summer of 1789 Mozart received a commission for a new opera from the Emperor Joseph II. By the time he began composing the opera in question, *Così fan tutte*, he must also have been at work on what would become one of his most popular chamber works, the Clarinet Quintet in A. Not only does the quintet predominantly bask in that same golden warmth and mellowness that characterizes much of *Così*, but a sketch for its finale became "Ah lo veggio," one of Ferrando's arias from Act Two of the opera. The Quintet was completed by the end of September 1789 -- perhaps the 29th, as indicated in Mozart's thematic catalog.

It was composed for the outstanding clarinetist Anton Stadler (1753-1812), a member of the court orchestra in Vienna and a friend of Mozart's from the time the latter first settled in Vienna in 1781. Mozart had already composed a number of chamber works for Stadler and his brother Mathias, some of which were actually for basset horn. In addition this playing the lower pitched instrument, Anton Stadler was noted for his ability to exploit the low register of the standard clarinet; to enable his exploration of this so-called chalumeau range he devised an additional extension for the instrument. It was for this modified instrument that Mozart composed both the Clarinet

Quintet and the famous Clarinet Concerto in A, K. 622 -- one of his last works. Although playing the work on a modern clarinet requires less transposition of low notes than is the case with the Concerto, the work is still best heard on an instrument that allows the original pitch to be heard; several recordings have been made on clarinets that reconstruct Stadler's instrument.

The quintet is scored for clarinet, two violins, viola, and cello, and is cast in four movements. The opening Allegro, a discourse between all five instruments, is tinged with sadness; the exquisitely lovely Larghetto that follows brings the clarinet more into the limelight, its rapturous lines supported throughout by muted strings. The Minuetto is particularly notable for the first of its two trios. The final movement is a set of variations based on one of those innocent, almost childish-sounding themes Mozart so often employed in his finales. But, as is also typical of Mozart, the manner in which the composer develops a wide variety of moods and musical textures rings enormous richness from the material, and allows the clarinetist to display great virtuosity.

When Clara Schumann first heard this quintet, she wrote: "It is a really marvelous work, the wailing clarinet takes hold of one; it is most moving. And what interesting music, deep and full of meaning!" These poignant words by Brahms' closest female friend belie Brahms' disingenuous comparison of the work with his earlier Clarinet Trio: "[It is] a far greater piece of

MOZART
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ADAGIO for Clarinet and String Quintet
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CLARINET QUINTET

Clarinet Quintet In A Major, K581

Composed By – Wolfgang Amadeus Mozart

1 Allegro 6:21

2 Larghetto 6:26

3 Menuetto 6:01

4 Allegretto Con Variazioni 9:20

Composed By – Heinrich Baermann

Composed By [Attrib.] – Richard Wagner

5 Adagio For Clarinet And Strings 4:44

Clarinet Quintet In B Minor, Op. 115

Composed By – Johannes Brahms

6 Allegro 11:00

7 Adagio 10:15

8 Andantino - Presto Non Assai, Ma Con Sentimento 4:30

9 Con Moto - Un Poco Meno Mosso 8:27

Mozart tErik Smith Engineer: Gordon Parry 15-17 Oct 1963 Sofiensaal, Vienna

Brahms & Wagner Producer: Erik Smith Engineer: James Brown

4-6 Apr 1961 Sofiensaal, Vienna



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