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HEINRICH  
& CARL  
BAERMANN

Music for Clarinet  
and Piano

Volume 2

Dario Zingales *clarinet*  
Fausto Quintabà *piano*



## Heinrich & Carl Baermann

### Music for Clarinet and Piano

Heinrich Joseph Baermann 1784-1847  
 1. Thema mit Variationen Op.12 No.1  
 in E-flat\* 10'43

Carl Baermann 1811-1885  
 Ein Traum - Divertimento Op.47\*  
 2. Andante maestoso – Adagio –  
 Allegro molto vivace, 5'17  
 quasi presto  
 3. Thema, Var. I, Var. II, Var. III –  
 Ländler, Moderato molto 10'39  
 4. Allegro molto vivace 1'56

Heinrich Baermann  
 5. Thema mit Variationen Op.29  
 in F minor\* 8'55

Carl Baermann  
 Souvenirs de Bellini – Fantasia brillante  
 Op.52 in E-flat  
 6. Maestoso – Molto adagio 4'56  
 7. Molto moderato (Thema),  
 Var. I, Var. II, Var. III 11'57  
 8. Adagio – Allegro vivo 1'57

Heinrich Baermann  
 9. Thema mit Variationen Op.12 No.3  
 in E-flat\* 8'47

Dario Zingales *clarinet* · Fausto Quintabà *piano*  
 \* first recordings

Heinrich and Carl Baermann (father and son), are undoubtedly among the greatest clarinet players of all times. Many credits are due to these two clarinet players who lived in the 19th century, because they dedicated themselves both to the clarinet and composition with great results. Moreover, Carl contributed to the organological development of the clarinet. Heinrich (1784-1847), who became well-known in a short time, toured the most important European cities. Also Stadler and Cavallini were important clarinet players living in the same period of H. Baermann, but they didn't get the same high degree of reputation of the friend of Weber. Baermann father was student of Joseph Beer (dedicatee of Stamitz's Concertos), one of the two masters that were so important for his professional musical education. His talent was soon noticed and reported to Prince Ferdinand. The Prince asked Heinrich some advices about certain clarinet parts of his works: *Rondo Op.9* and *Octet Op.12*. Baermann had lot of success with the Prince, and Ferdinand wanted that clarinet player as a permanent member of his Court Orchestra. In 1805 Heinrich Baermann, in order to improve himself, was invited from his benefactor to the new founded school of wind instruments of Berlin, established by Franz Tausch, who was considered with Beer one of the most important virtuosos and clarinet teachers. Tausch was indeed the second person that influenced Heinrich's musical background. Whereas Beer (called "the French" for the long period he lived in Paris) was considered a virtuoso with great technical skills but not appropriate sound quality, Tausch had great technical control, intense mellowness of sound and exceptional stylistic background. His style was called "German way of clarinet playing", perhaps to oppose it to Beer's style, called "French way of clarinet playing". Baermann, following the style of his master Tausch, was one of the first clarinetists to play with the reed resting on the lower lip: perhaps for this reason he could obtain such a controlled and refined sound. After an unhappy period of his life, Heinrich was addressed to the Prince Ludwig of Bavaria. The Prince wrote a letter of recommendation for him to his father, the king Maximilian, at the Court of Munich. In this city there was an excellent Court Orchestra, that had its roots in the well-known Orchestra of Mannheim Court. The Orchestra had been transferred to Munich by the Elector Carl and when the first clarinet chair was free Heinrich had no difficulties to get it. He would have kept the position for eight years, thanks also to his successful performances in front of the King. In Munich H. Baermann met the soprano Melene Harlas, in those times acclaimed by the Bavarian audience. She was married and had a son, but quite soon became Baermann's lover.

From this relationship (never legalized) four sons were born. Among these ones there was Carl (1811-1885), who wanted to follow the footsteps of his father. He actually succeeded: in fact he became an esteemed teacher and an excellent composer. His clarinet *Vollstaendige Clarinett Schule*, *Opp.* 63-6, dedicated to Duke Ernest V of Saxe-Gota and divided into five volumes, is still considered one of the most important textbooks of clarinet teaching in Germany. Carl Baermann published about 88 compositions including Clarinet Concertos, Divertissements, Fantasias, Variations and chamber music compositions. He was a fine basset horn and bass clarinet player, and he was clarinetist and clarinet teacher at the Court of Munich from 1839 onwards. He often played in duo with his father: they performed together in Germany, Denmark and Sweden, London, Paris, Prague and Saint Petersburg. In 1811 Heinrich met in Munich the German composer Carl Maria von Weber. The great friendship between the two musicians, shown by the very considerable correspondence and indeed from a poem that the composer wrote for the virtuoso player, was the fortune of all of the next generations of clarinet players. In fact Weber composed for Heinrich almost five of his six works for clarinet: the *Concertino No.26*, the *Concertos Op.73* and *Op.74*, *Quintet Op.34*, *Silvana Variations Op.33* and a short melodic line. The *Gran duo Concertant Op.48* is the only composition without an official dedication to H. Baermann: actually, the first idea of Weber was to dedicate the work to Hermstedt, a virtuoso clarinet player, rival of Baermann. The composer wrote the first and second movements but then he changed his mind. Felix Mendelssohn also dedicated to H. Baermann the two *Konzerstücke Opp. 113 and 114* for clarinet, basset horn and piano (1832): this works were paid, according to an anecdote, with a pudding that was prepared by miss Baermann and for which Mendelssohn was gluttonous. About the opera 114, H. Baermann himself prepared a version with orchestra accompaniment. Carl Baermann had something to do with the clarinet organological development, starting from the Muller basic system and developing an instrument with 18 keyworks made by G. Ottensteiner. This type of clarinet had been used then by the very famous clarinetist Richard Mühfeld, a friend of Brahms and dedicatee of his clarinet masterworks.

In this second volume of Baermann's chamber music works, we present five pieces, four of which are still unpublished. The album includes three "Thema mit Variationen" (Theme with Variations) by Heinrich, originally written for clarinet and orchestra and here proposed in the arrangement with piano accompaniment.

The Op.12 No.1 and No.3, which have been published and printed by the Gambaro publishing house in Paris immediately after their performance held by Baermann himself in the context of the *Concert Spirituel*, were originally composed for 2 oboes, 2 bassoons, 2 horns, 2 violins, viola and double bass. The Op.29 was orchestrated instead with 2 bassoons, 2 horns, 2 violins, viola, cello and double bass and has been printed by the *Ricordi* publishing house in Milan.

These three works, which are related both in matter of style and writing to the "Introduktion und Polonaise" Op.25 and the "Air Varié" Op.12 No.2 proposed in the previous album (Brilliant Classics 95785), alternate demanding moments of virtuosity to *cantabile* sections which suit well the very nature of the clarinet. H. Baermann also makes extensive use of the recitative in order to remind the human voice through the solo instrument.

I want to especially thank for his painstaking work Nico Bertelli, curator of the piano accompaniment, from whom I obtained these works.

The 2 works composed by his son Carl, "Ein Traum" Op.47 and "Souvenirs de Bellini" *Fantasie Brillante* Op.52, have a very different musical flavour. Originally composed for clarinet and piano, they bring out more chamber music characteristics due to the fact that the piano has a prominent and important part that goes beyond the mere function of accompaniment. These pieces could almost be considered two sonatas for clarinet and piano.

As usual in Baermann's compositions, they are challenging pieces on a technical side, but there is no lack of melodic lines where the clarinet is able to express all its sound potential. "Ein Traum" is published by the André publishing house.

It has been documented that the *Andante maestoso*, *Adagio* and *Allegro molto vivace quasi presto* made up a work called "Divertimento" for clarinet and piano. Probably the later will of the composer himself prompted him to expand the work by adding a theme with variations, a Ländler, and a final Allegro.

"Souvenirs de Bellini" is meant to be a tribute to the Italian opera composer Vincenzo Bellini. In this case as well Carl makes frequent use of the accompanied recitative. Noteworthy is the inclusion of the famous orchestral clarinet solo from "I Capuleti e Montecchi", followed by another Bellini theme with variations.

© Dario Zingales



Dario Zingales studied in Milan, with Prof. Luigi Magistrelli where he graduated with honours for both his first and second degrees. Since 2007, he has studied at the University Mozarteum (Salzburg) with Prof. Alois Brandhofer. In 2012, he completed his Master's degree at Mozarteum with honors.

He is a founding member of the clarinet quartet *Fusion Clarinet Quartet* with whom he won the *Ferrero* award for wind ensembles in 2005. Zingales was invited to play for the *Società del Quartetto* and had also participated in the international *MITO* Festival in September 2007.

Zingales frequently collaborated with the Milano Classica Orchestra, with Salzburg Chamber Soloists and with the *Teatro Petruzzelli Orchestra* of Bari (Italy). He performed under the Andrè Previn's conduction, Gerd Albrecht and Dennis Russell Davies. He was, also invited to play with the *Luigi Cherubini Orchestra* under the baton of Riccardo Muti.

From August 2009 to September 2012, Zingales was principal clarinet for the *Philharmonie der Nationen* conducted by Justus Frantz (performing many concerts in America, Belgium, Germany, France, Greece, Italy, Austria, Spain, Switzerland, and Russia). He has been collaborating since 2012 at Bavarian *Gut-Immling Opernfestival*.

As a soloist, he has performed the Sinfonia Concertante KV 297b and the Clarinet Concerto by Mozart with the Symphony Orchestra of the Mozarteum University. In December 2011, he performed the Clarinet Concerto from Mozart with much critical acclaim under the direction of Josef Wallnig in Linz.

Zingales is a permanent member of the *Bläserphilharmonie Mozarteum*, with whom he has already recorded many albums.

As a chamber music musician, he has performed with many great performers such as Wenzel Fuchs, Lukas Hagen, Benjamin Schmid, Pierre Amoyal, Thomas Riebl, Pavel Gililov, Peter Lang and Jacques Rouvier.

He has recorded many albums with various different labels including: Urania Records, VDE-Gallo, Da Vinci Record, Brilliant Classics.

Dario Zingales has given masterclasses in Argentina (San Juan), Serbia (Novisad) and Austria.

From 2012 to 2017 he was Assistant of the Prof. Alois Brandhofer at Mozarteum University. Since October 2015 he has been assistant to Prof. Wenzel Fuchs at the same University.

*“An outstanding pianist!”*

wrote the composer Joseph Horowitz after hearing his “Sonatina” for clarinet and piano, recorded by Fausto Quintabà together with the clarinetist Ferdinand Steiner.

**Fausto Quintabà**, born in 1977 in Palermo, studied concert piano at the local Vincenzo Bellini Conservatory under pianist and composer Marcello Biondolillo.

After graduating with distinction, he won many national and international competitions. He participated in masterclasses with Aquiles Delle Vigne and Pierluigi Camicia, as well as attending the Accademia Musici Artis in Rome and the Accademia Musicale Pescarese with Bruno Mezzena.

In March 2007 he completed his Master Diploma in concert piano at the Mozarteum University Salzburg under Professor Claudius Tanski, graduating once again with distinction.

Increasingly in demand as a soloist and a pianist for new music, Fausto Quintabà has given concerts in Austria (ORF Innsbruck, Vienna – Konzerthaus, Salzburg – Solitär – Großer Saal – ORF), Germany, Serbia, Croatia, Belgium, France (Paris – Salle Gaveau), the Netherlands (Amsterdam – Concertgebouw), Hungary, Zimbabwe, Iran, Colombia and Italy, working for conductors including Tito Ceccherini, Johannes Kalitzke, Francesco Angelico and David Danzmayr.

He has participated in numerous world premieres and performed with the Salzburg Classical Quintet, Piano Meets Percussion, Tyrolean Symphony Orchestra, Austrian Ensemble for New Music (Öenm) and Ensemble Acrobat, of which he is artistic director.

In July 2005 and 2006 he performed at the opening of the Salzburg Festival.

As a répétiteur he has worked with Alois Brandhofer, Joseph Steinböck, Peter Langgartner, Ulricke Sych, Claudia Visca, Elisabeth Wilke, Andreas Macco, Christoph Strehl, Mirjam Tschopp, David Frühwirt, at Austrian Master Classes and at the Mozarteum Summer Academy with Peter Gülke and Bruno Weil.

As a soloist Fausto Quintabà has performed several piano concertos by composers including Mozart, Beethoven, Hindemith, Shostakovich and Rachmaninov.

He has recorded a number of chamber music albums for the labels Urania and Orlando Wien with partners including Lito Fontana, Hans Gansch, Dario Zingales, Damiano Scarpa and Francesca Canali.

Since September 2008 he has worked as a répétiteur for the Tyrolean State Conservatory in Innsbruck and, since October 2015, for the singing department of the Mozarteum University Salzburg.



*Fausto Quintabà*

*Dario Zingales*

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