Joseph Küffner (1777-1856)

Quintetto op. 32

for clarinet, violin, two violas & violoncello

edited by Craig Hill

Küffner: Quintetto pour Clarinetto principale op. 32

Source:

Küffner: Quintetto pour Clarinetto principale, Violon, deux Altos & Violoncelle op. 32
B. Schott à Mayence, plate 795, March 1815.

The first publication carried a dedication to Adam Joseph Schott (1794-1840), a member of the publisher's family, clarinettist, and pupil of Heinrich Baermann. According to the entry in Schott's printing ledger, the work was published in 1815, when Adam would have been about 18 years old. It was reprinted in 1816, 1818 and 1820, with over 250 copies being produced. Küffner's two Serenades, op. 21 (1813) and op. 45 (1816) were also dedicated to Adam Schott.

Misattribution to Weber:

Leonard Kohl published the quintet with *Afas Verlag* (date unknown) and revised it for publication by *Bote & Bock* (1962). This publication carried the title *Introducktion, Thema und Variationen* and is widely used to the present day. According to Oskar Kroll, Kohl found the work in 1943 as a manuscript copy titled *Concertino fur Klarinette und Streichquartett* with Weber named as the composer. Kroll believed this work was the "missing work" for Baermann's name day in 1815, however that work is now known to be the *Dreistimmige Burleske*, a work for voices and piano with a humorous reworking of text from Mozart's *Zauberflöte*. Some prints of the *Bote & Bock* edition carried the remark that it was a previously unpublished composition from Weber's estate composed in 1815 for Heinrich Baermann (perhaps following Kroll). Records of Weber's estate contain no mention of a work for clarinet which could be the theme and Variations, so this claim was invented. The claim that it was composed for Heinrich Baermann is clearly false since the work was in fact dedicated to Adam Schott. Both claims were later removed from the *Bote & Bock* edition. When *Boosey & Hawkes* acquired *Bote & Bock* in 1996, the work continued to be reprinted under Weber's name.

If the work had been performed as a composition of Weber it is unlikely to have escaped attention until Kohl found it in the 1940's. The first mention of this work under Weber's name does not appear until about 1949. Enquiries with Kohl's wife by Ulrich Rau (1966), who had discovered the original Schott edition, drew the response that he could no longer remember where he had found the manuscript, on account of advancing age, but that he *may* have found it in Königsberg before the war. Since Königsberg was heavily bombed in 1944, this manuscript would not have survived. Kohl's claim to have found a copy of the work with Weber named as the author can therefore not be verified.

Rau rejects the authorship of Weber on stylistic grounds, noting the use of simple stereotypes. He notes the use of the throat *g* as an axis in Variation 4, a device which harks back to eighteenth century clarinet writing, and which is nowhere to be found in Weber's much more progressive style of writing for the clarinet. Rau also found a manuscript copy of the work, with two violins and one viola which gave Küffner as the author (location not given).

Editorial procedure:

Another quintet by Küffner for the same combination of instruments, Op. 33, was issued and reprinted together with Op. 32 (Schott plate number 798). The fair copy of Op. 33 made by Küffner and preserved in the Schott archive is beautifully written and without errors. Comparison with the printed edition highlights the meticulous engraving standards of the publisher.

There is little reason to think this was not also the case with Op. 32. In only a few instances articulation seemed to be missing from a part and has been supplemented here. In this new edition the careful placement of diminuendo markings has been preserved. Similarly, the preference for chains of slurs rather than long slurs over several bars has been retained. Where these stretch the

bounds of practicality it may be preferable for players to change bows at different points, rather than to co-ordinate bowings.

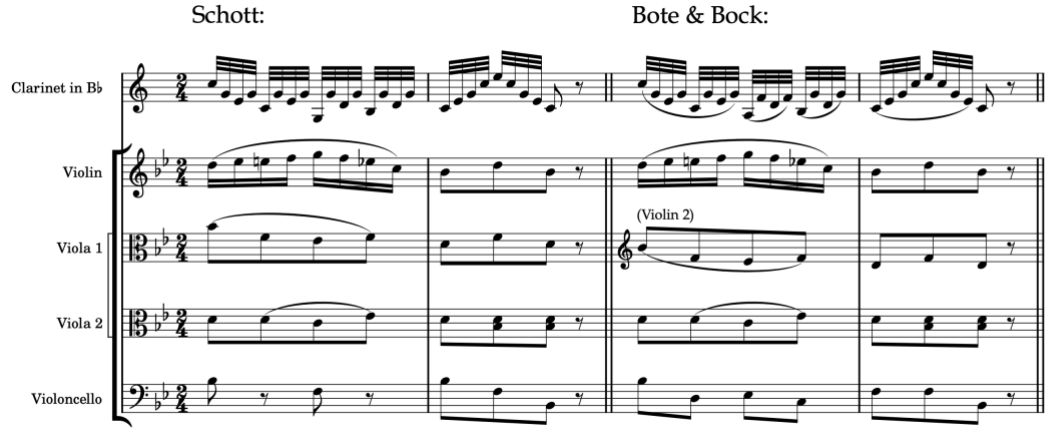
The production of a score required that the use of first- and second-time bars had to be unified. The modern use of first- and second-time bars has been employed here in all the parts.

Beaming generally follows the original edition, except when there is a discrepancy between the parts and a judicious choice has been made. Küffner was meticulous in the use of cautionary accidentals, and these have been retained.

The editor has refrained from making additions to the clarinet part based on parallel passages. Since the variations are short it is easy for the player to observe the slight differences and play according to their own taste. In the violin part some small editorial suggestions have been made with dotted slurs.

Clarinettists familiar with the *Bote & Bock* edition will note several discrepancies in the clarinet part. There is no way of discovering whether the divergent readings in *the Bote & Bock* edition stem from Leonard Kohl, his source, or perhaps a combination of both. Since the original Schott edition offers a perfectly consistent version without apparent errors there was no need to incorporate readings from *Bote & Bock* in this edition.

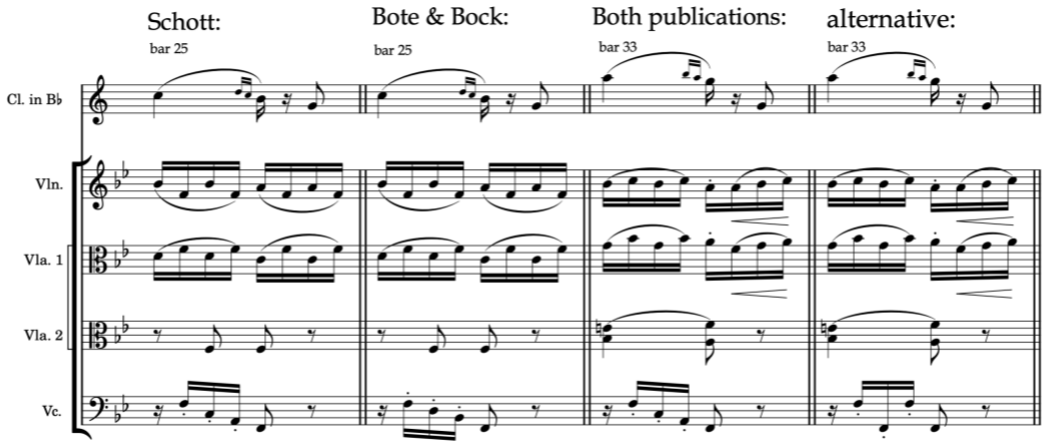
The most striking difference between the two versions is the cadence in bars 123-24 and 131-32:



The reading from Schott is a grammatically correct cadence. The uppermost note in the violin melody, *g''*, is a graceful appoggiatura. The reading contained in the *Bote & Bock* edition is questionable in several respects. Firstly, the cadential pattern in the cello is out of alignment with the upper voices. It was undoubtedly recomposed to accommodate the change the clarinet figuration which has a different harmonic pattern. The unfortunate choice of *c* for the fourth note perhaps originated in the desire to avoid octaves with the 2nd violin. The consequent delay of the *f* gives rise to the cadential misalignment. The alteration of the harmony means that the g" in the violin melody is now a chord note, and the charm of the sliding semitones followed by an appoggiatura is somewhat diminished. While the inner string parts are the same in both versions, they don't function very well in the new harmonic scheme. All these features are inconsistent with Küffner's well-schooled style and point to intervention of a clarinettist.

In the string parts, the most important difference between the editions (apart from the scoring) is the cello part of Variation III, which is written as staccato quavers in the *Bote & Bock* edition and pizzicato semiquavers each followed by a rest in the original edition. The textural effect of the original is charming and may encourage a lighter execution of the clarinet part.

In bars 25 and 33 the cello arpeggio contradicts the harmony in the upper voices. The overlapping of a 6/4 or dominant seventh chord with its resolution is to be found in other works of the period. The original reading has been retained here, with slight reservation since it is possible that bar 25 may contain the only wrong notes in the entire edition. In Kohl's edition the arpeggio in that bar reads: *f, d, B flat, F,* which is given here as an *ossia*. In bar 33 a satisfactory alternate arpeggio cannot be found, and in Kohl's edition the passage stands as in the original print: *f, c, A, F*. The harmonic contradiction here is very fleeting indeed, being felt only with the third note of the cello as a slight anticipation of the resolution. However, the cello may play octaves in bar 33 if the dissonance is found to be too disconcerting.



It is hoped that this new edition will encourage performance with the original scoring. An adaption of the Viola 1 part for a second violin permits performance with a string quartet.

Craig Hill,
Melbourne, 2023

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Henke, Matthias, und Joseph Küffner. *Joseph Küffner Thematisch-bibliographisches Verzeichnis Der Werke Joseph Küffners: Leben Und Werk Des Würzburger Musikers Im Spiegel Der Geschichte*. Tutzing: Schneider, 1985.

Kroll, Oskar and Diethard Riehm. *Die Klarinette: Ihre Geschichte Ihre Literatur Ihre Grosse Meister*. Bärenreiter 1965. p. 53, footnote 2.

Kroll, Oskar. *The Clarinet.* London: B. T. Batsford, 1968. p. 76, footnote 1.

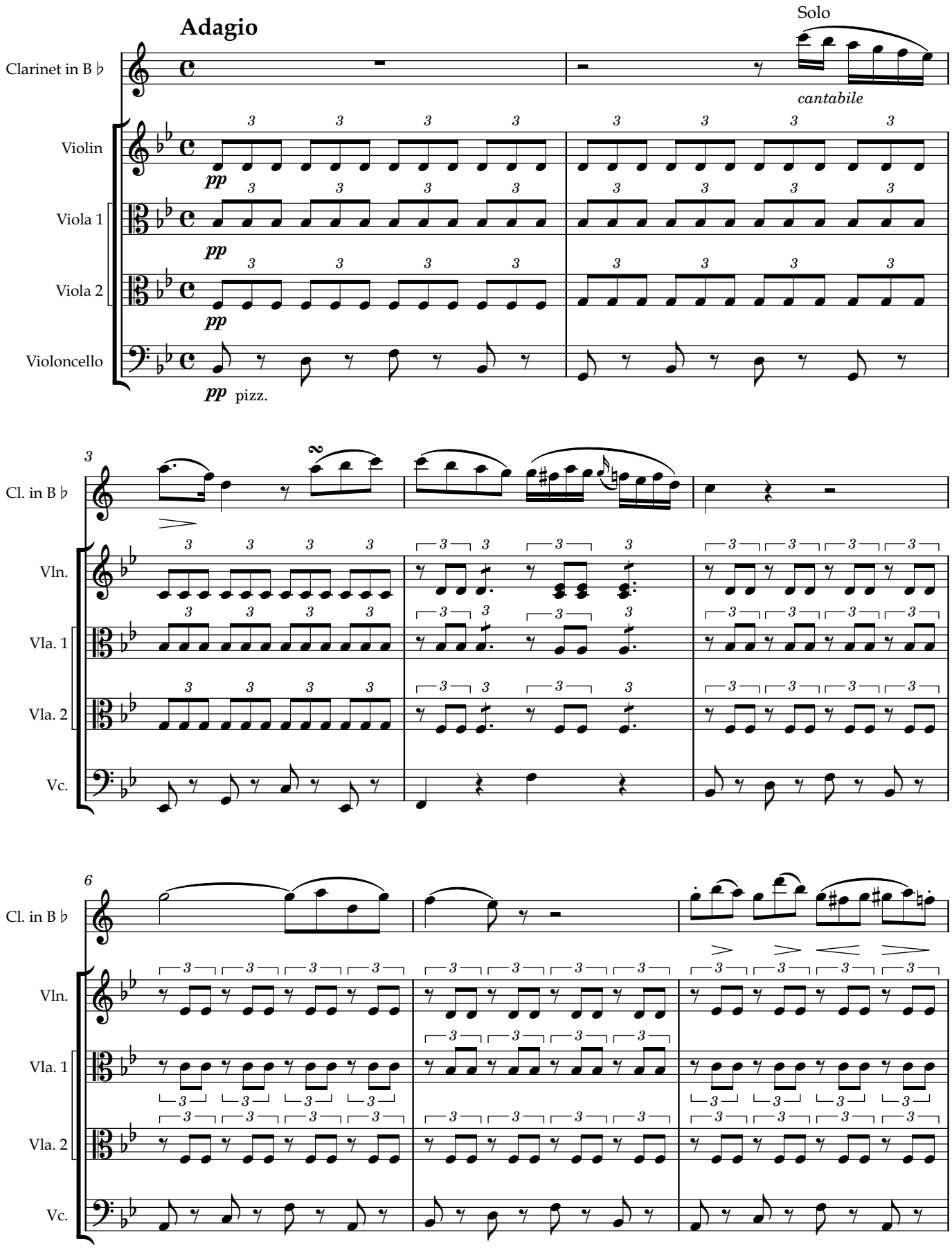
Rau, Ulrich. "Von Wagner, von Weber? Zwei Kammermusikwerke Für Klarinette Und Streichinstrumente Unter Falscher Autorschaft." *Die Musikforschung*, vol. 29, no. 2, 1976, pp. 170–75. *JSTOR*, Accessed 28 June 2023.

Rau Ulrich. "Die Kammermusik Für Klarinette Und Streich-Instrumente Im Zeitalter Der Wiener Klassik." Dissertation, *Universität des Saarlandes*, 1977. pp. 282-90.

B. Schott's Söhne printing ledger, book 2 (*Stichbücher des Verlags B. Schott's Söhne, 2. Stichbücher*), entries 795, 798. Scans online at https://www.digitale-sammlungen.de/ Accessed 8 September 2023.

Quintetto op. 32

Joseph Kuffner (1777-1856)



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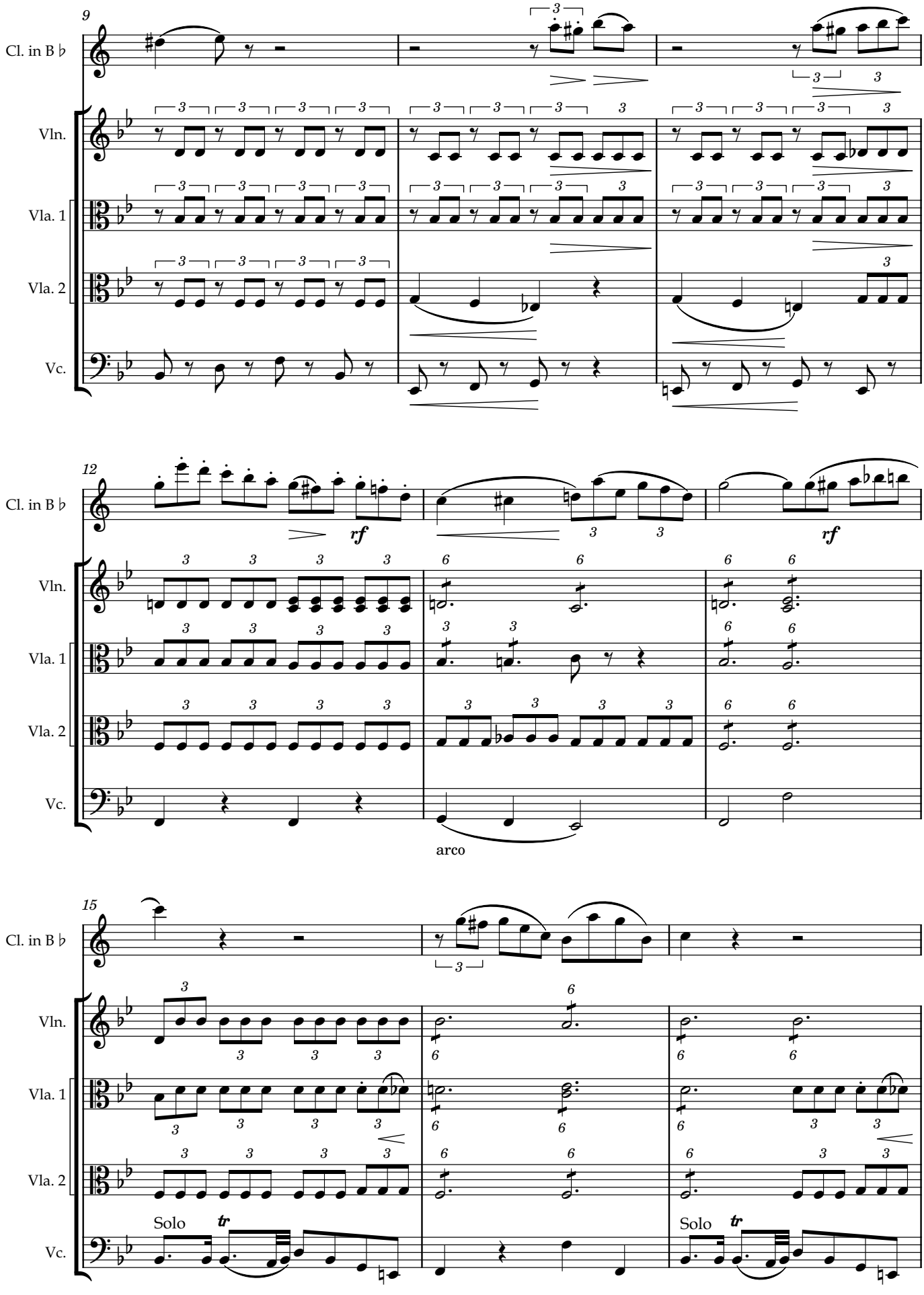
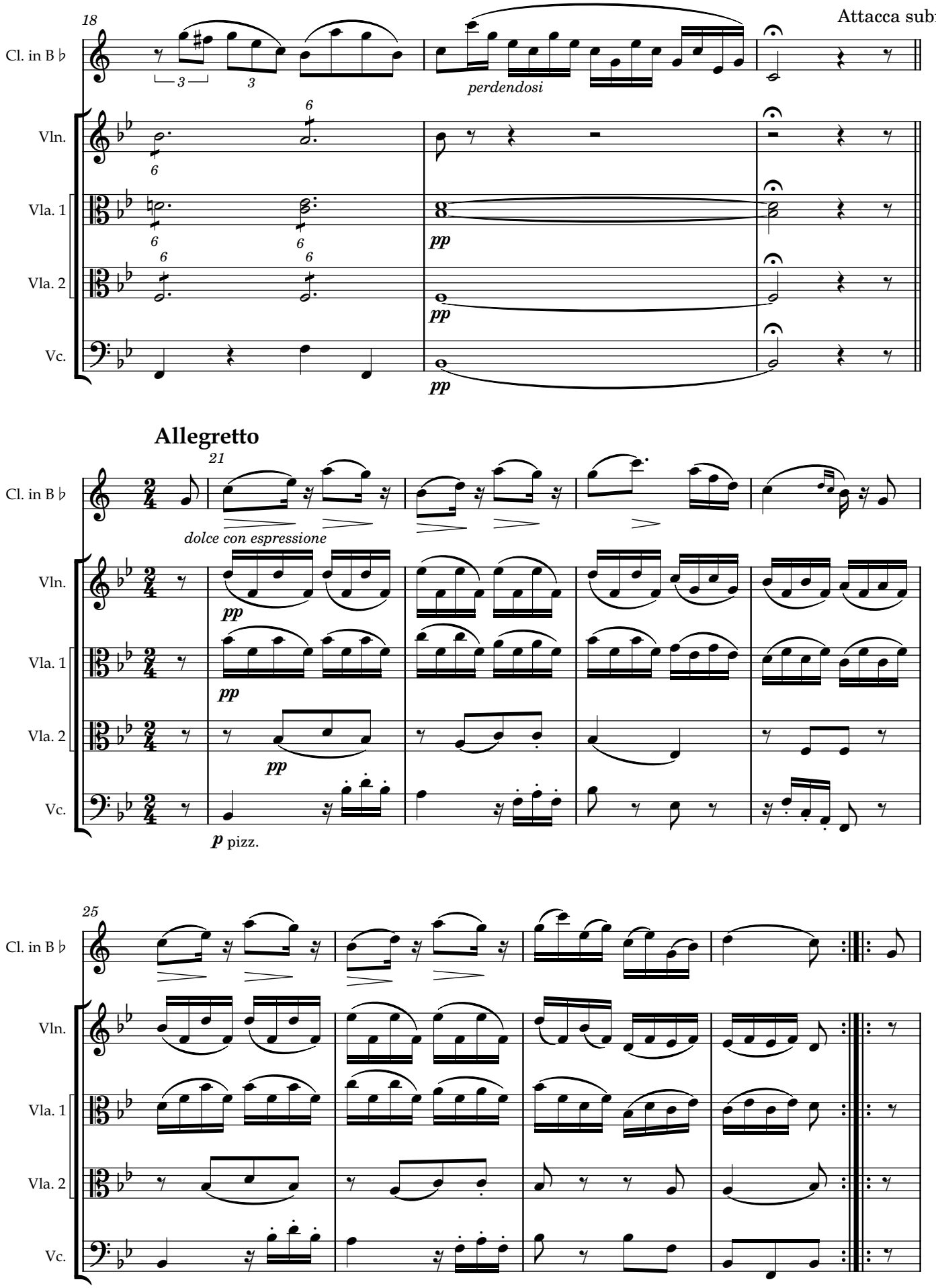
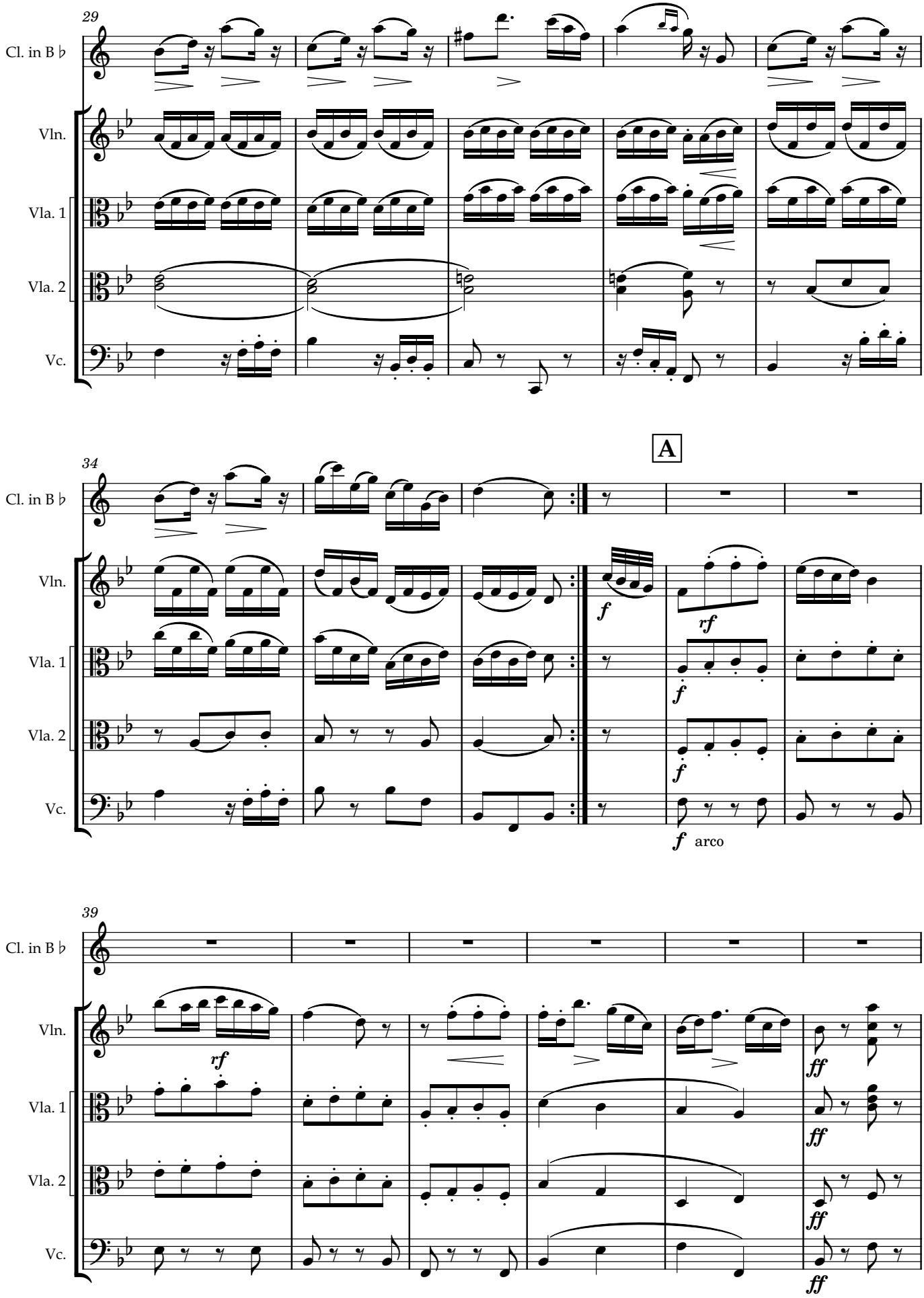
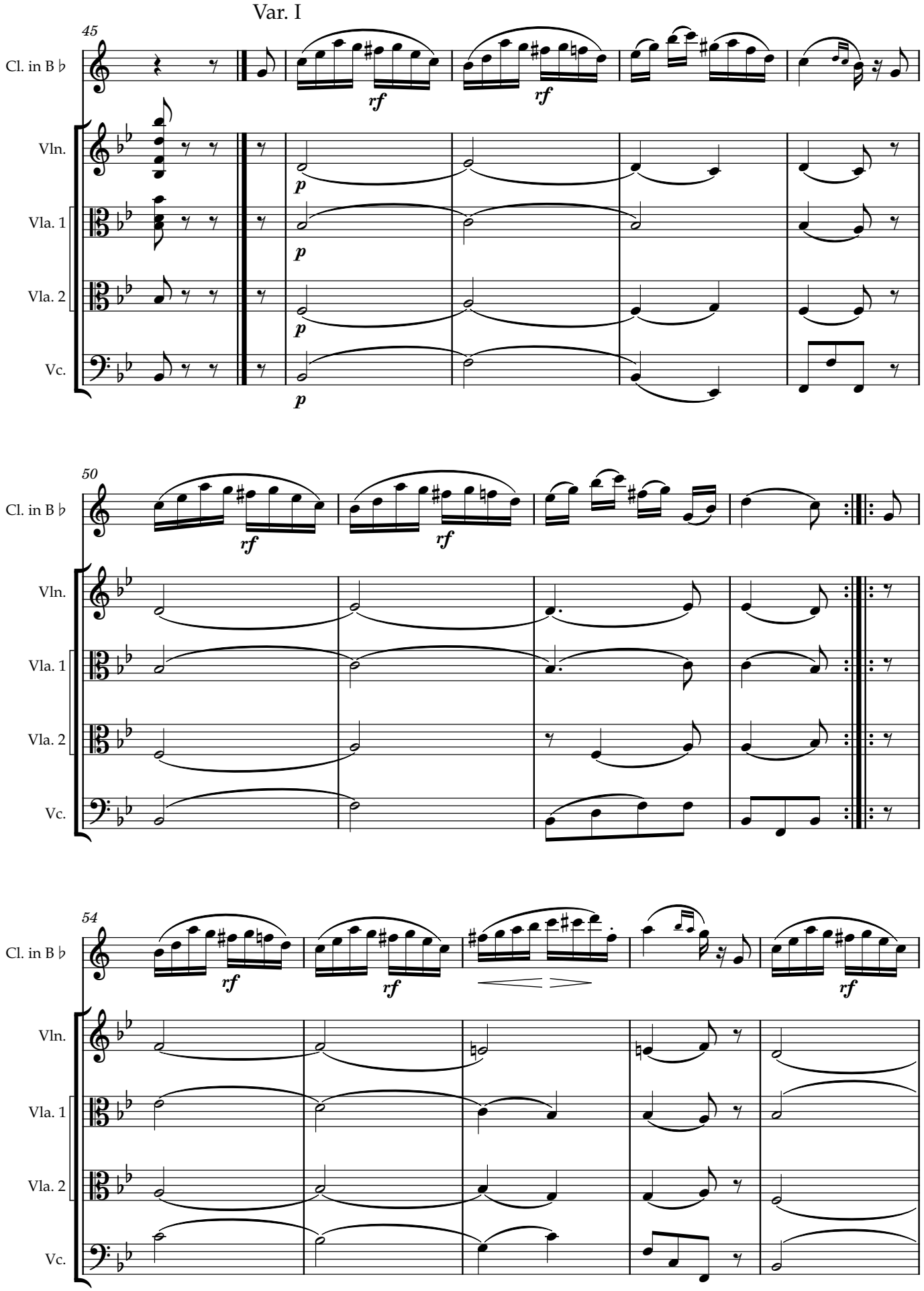
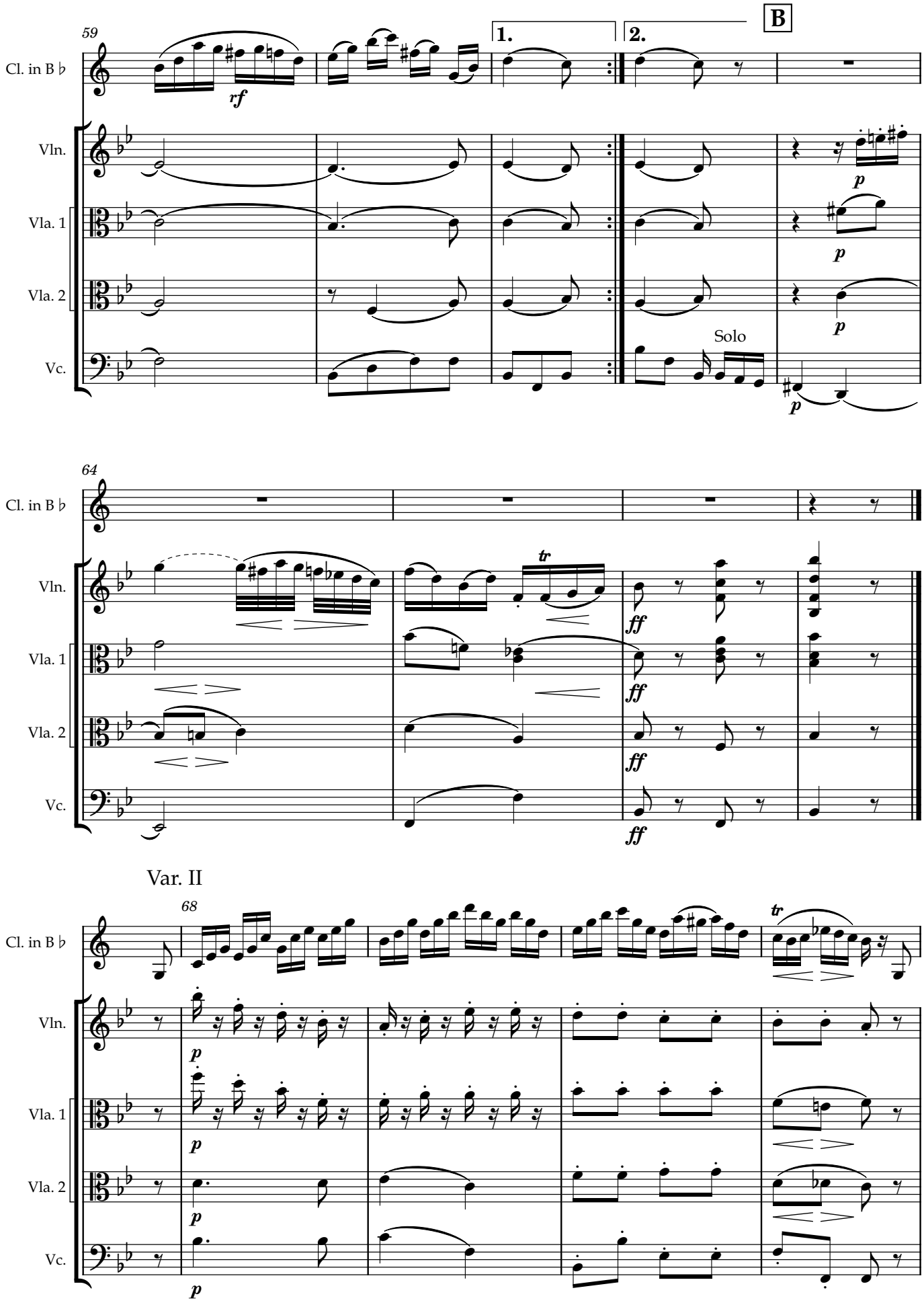
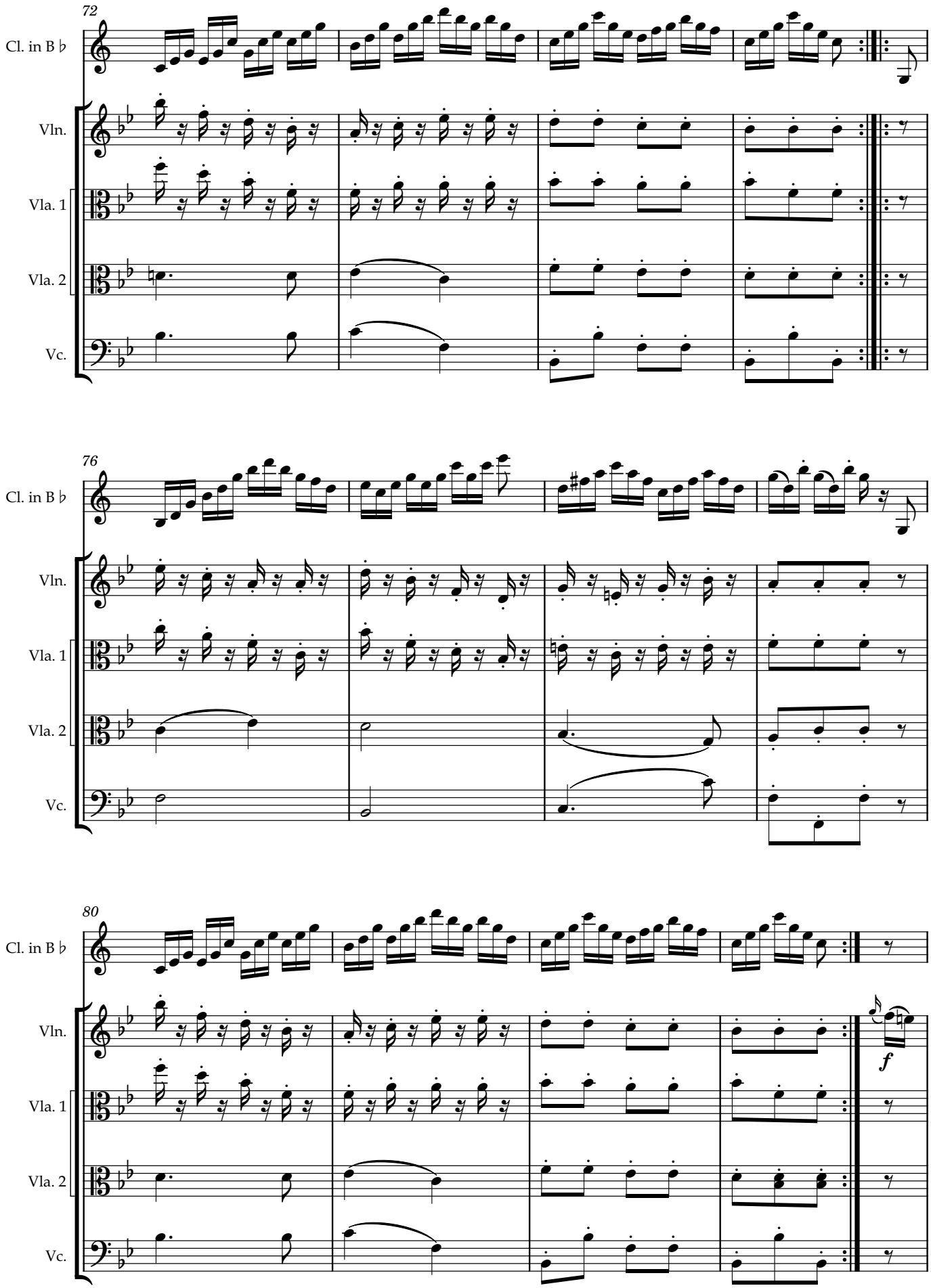

9
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
12
rf
rf
arco
15
Solo
tr
Solo
tr

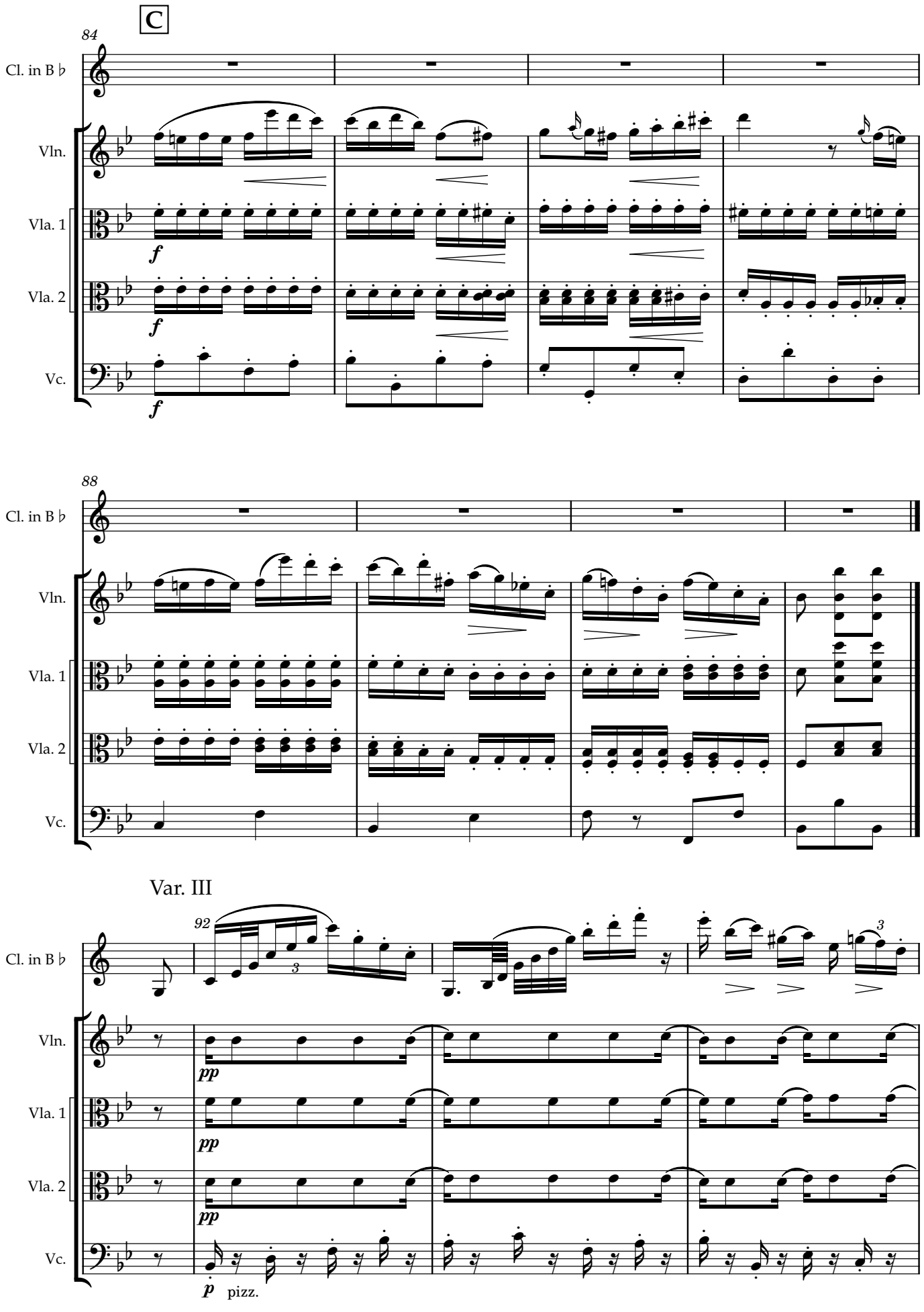

18
Attacca subito
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
perdendosi
pp
Allegretto
21
dolce con espressione
p pizz.
25

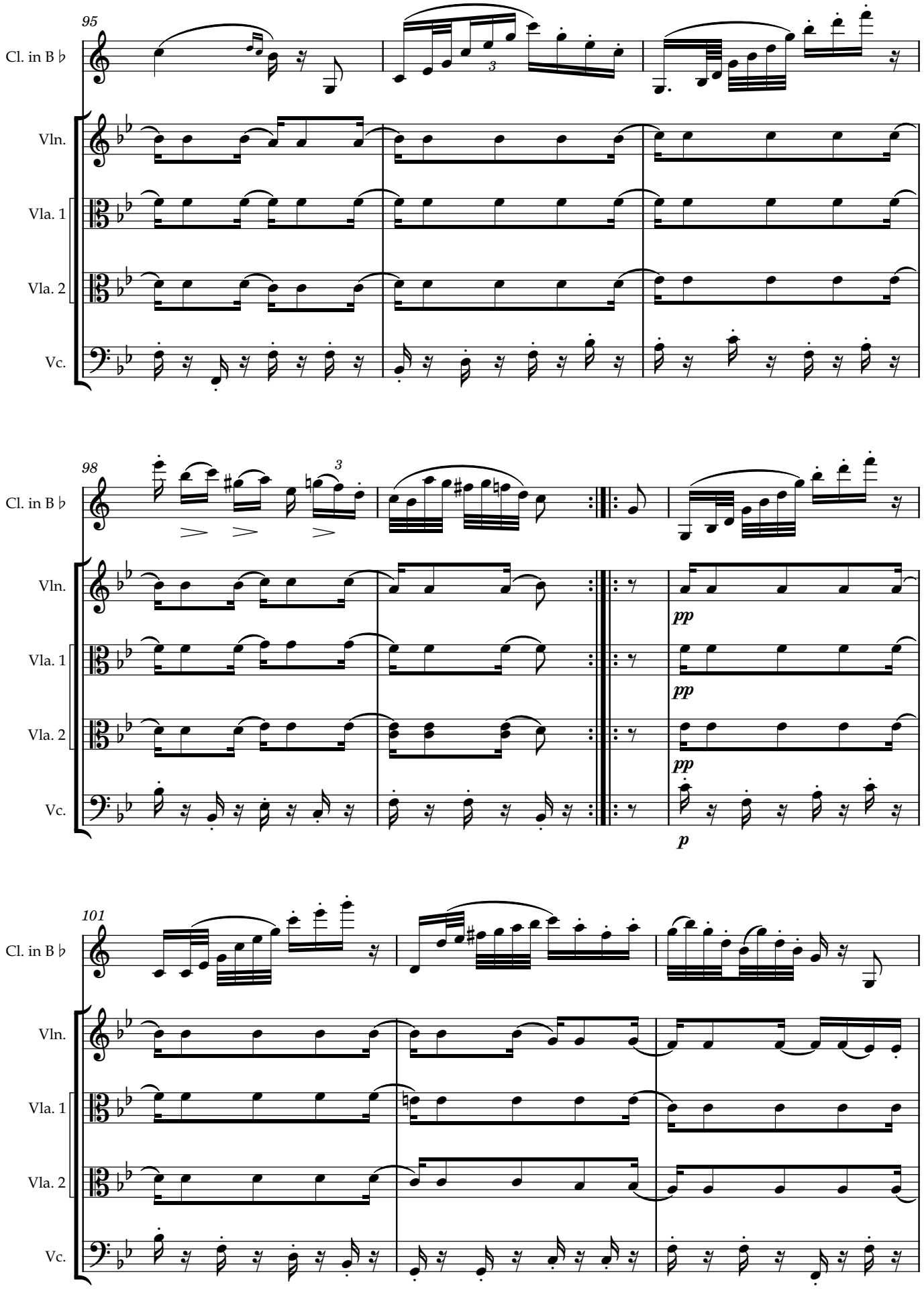

29
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
34
A
f
rf
f
f
f arco
39
rf
ff
ff
ff
ff

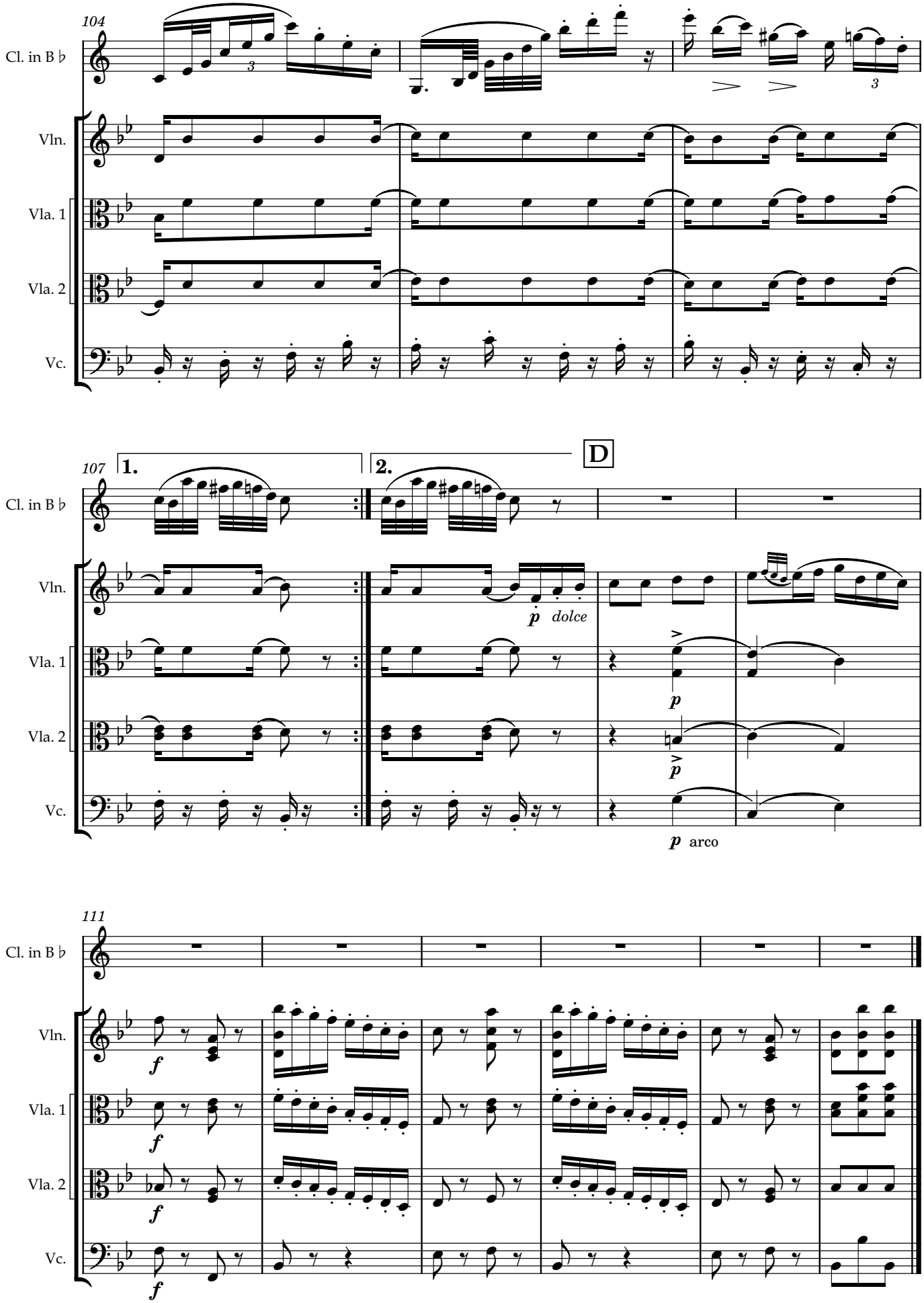

Var. I
45
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
rf
p
50
54


59
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
rf
1.
2.
B
p
Solo
64
tr
ff
Var. II
68
tr
p

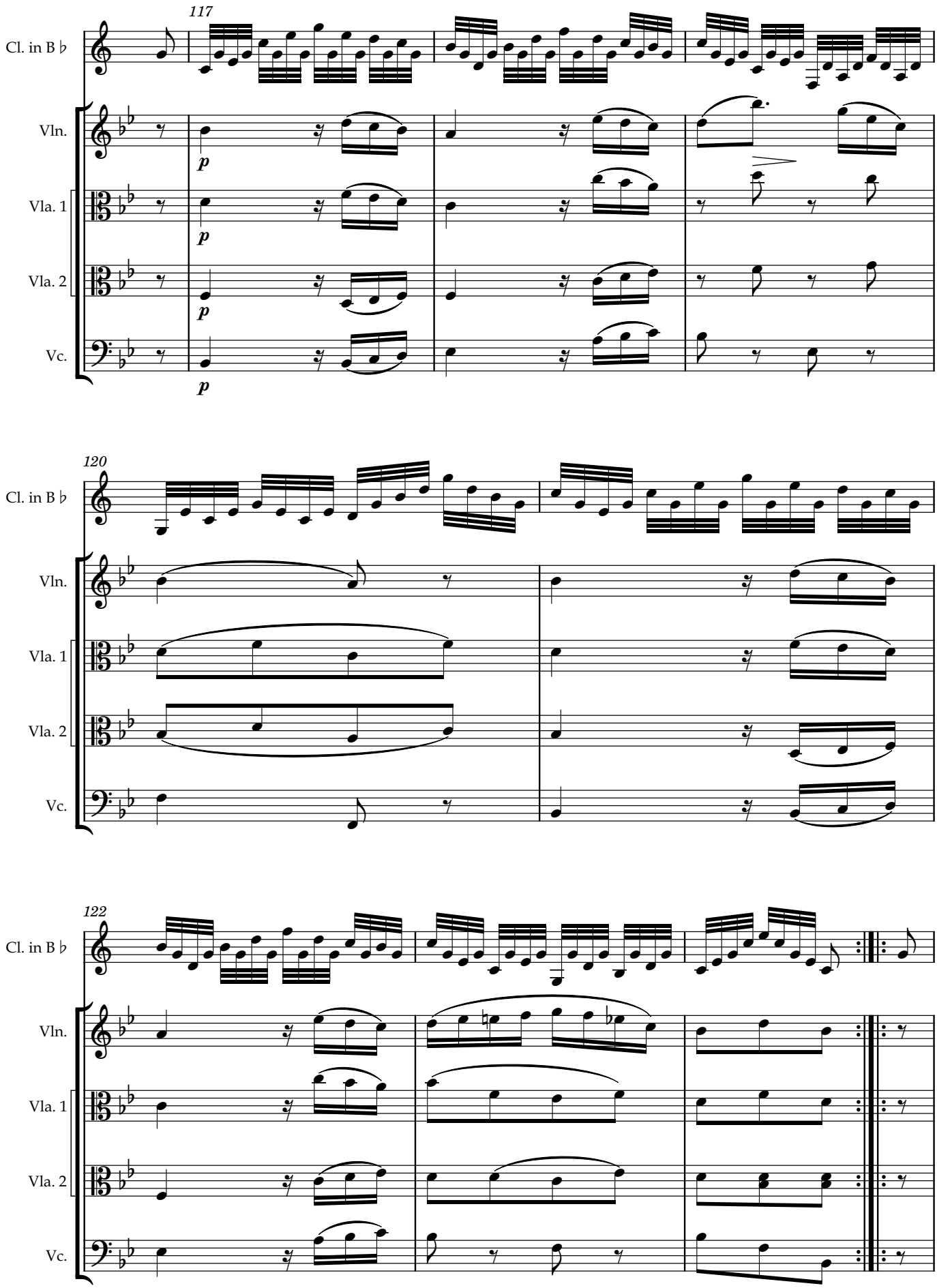

72
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
76
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
80
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
f

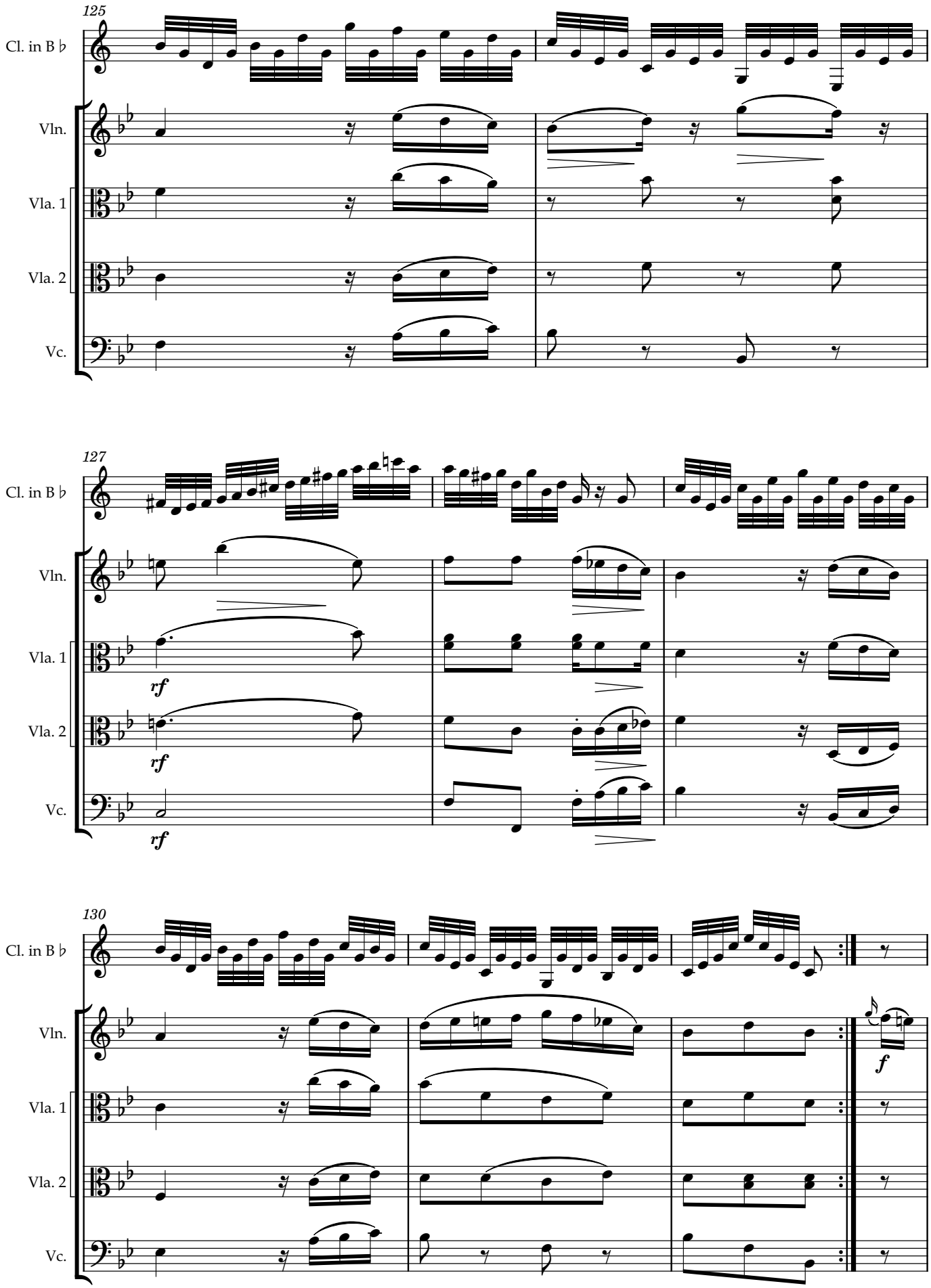

C
84
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
f
88
Var. III
92
3
pp
p
pizz.

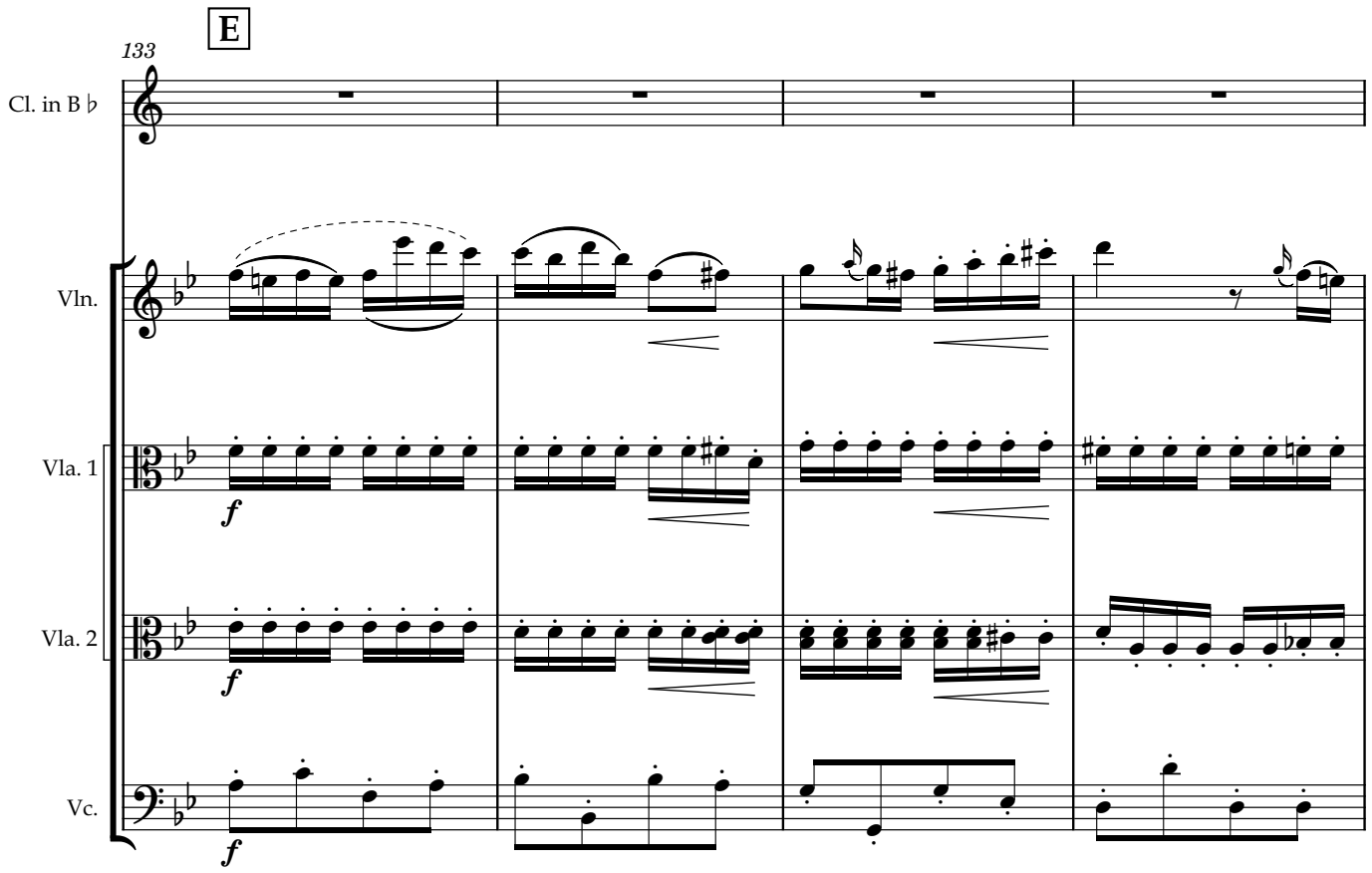

95
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
98
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
pp
pp
pp
p
101
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.

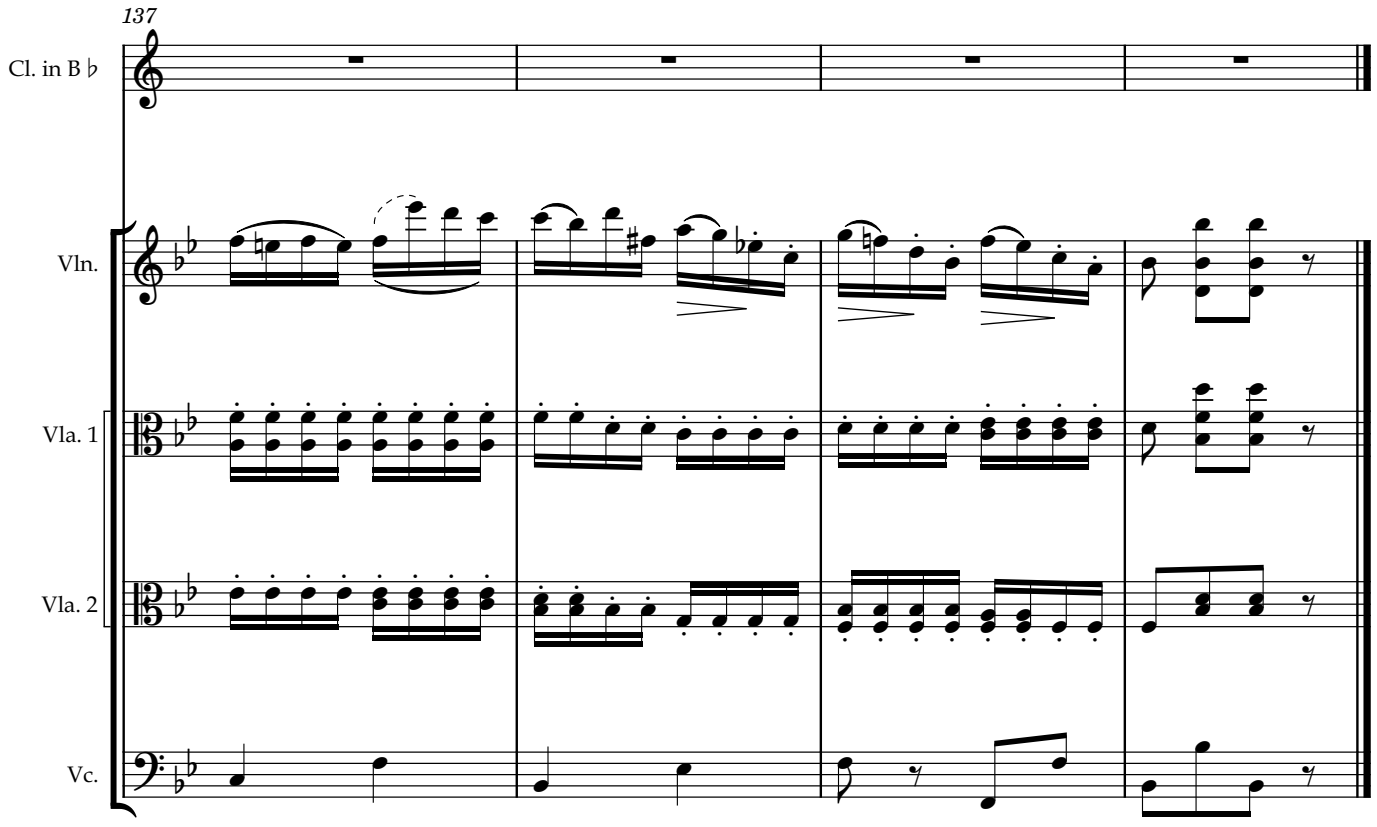

104
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
3
3
107
1.
2.
D
p dolce
p
p
p arco
111
f
f
f
f

Var. IV




125
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
127
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
rf
rf
rf
130
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
f


E
133
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
f
f
f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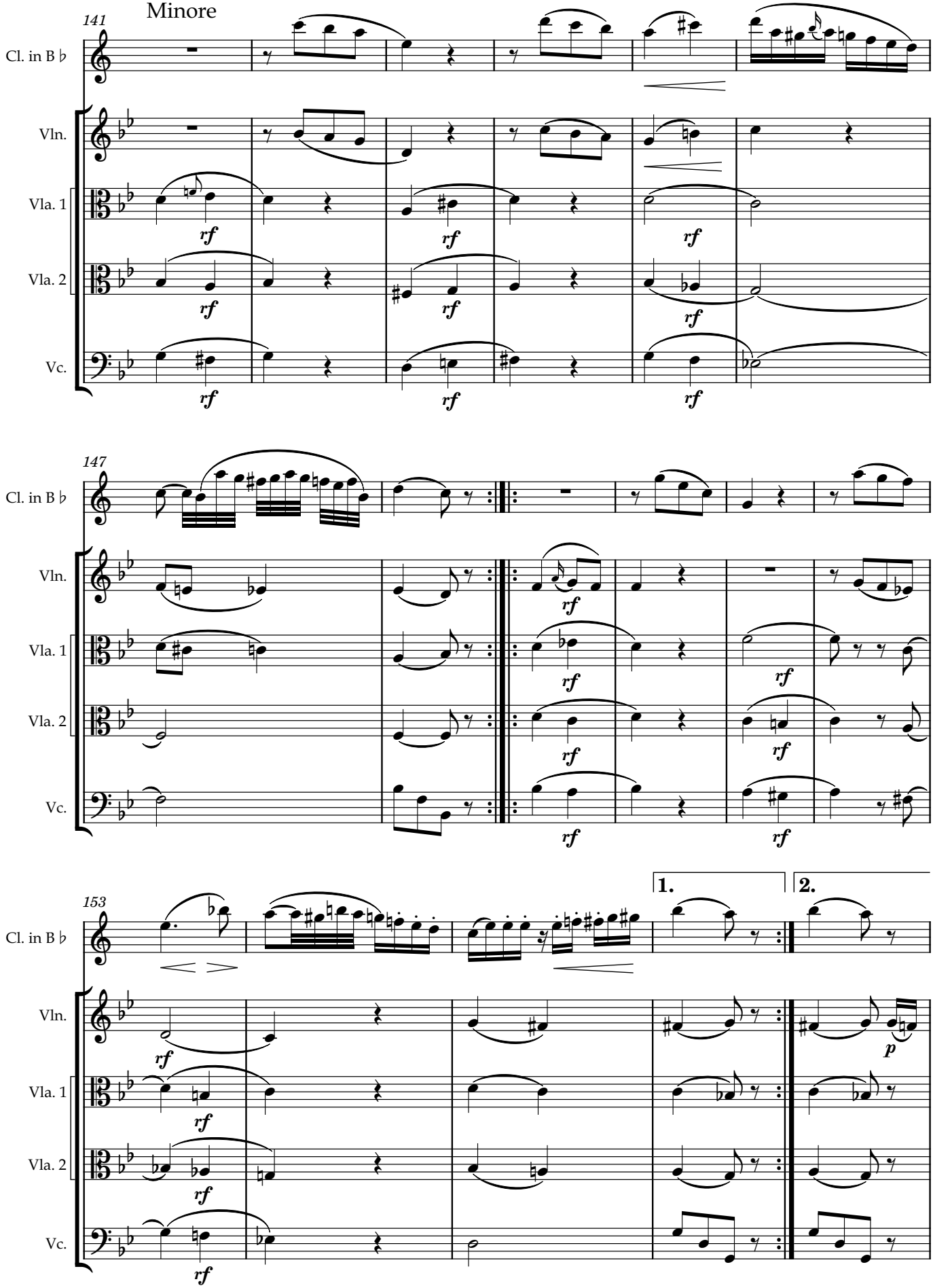
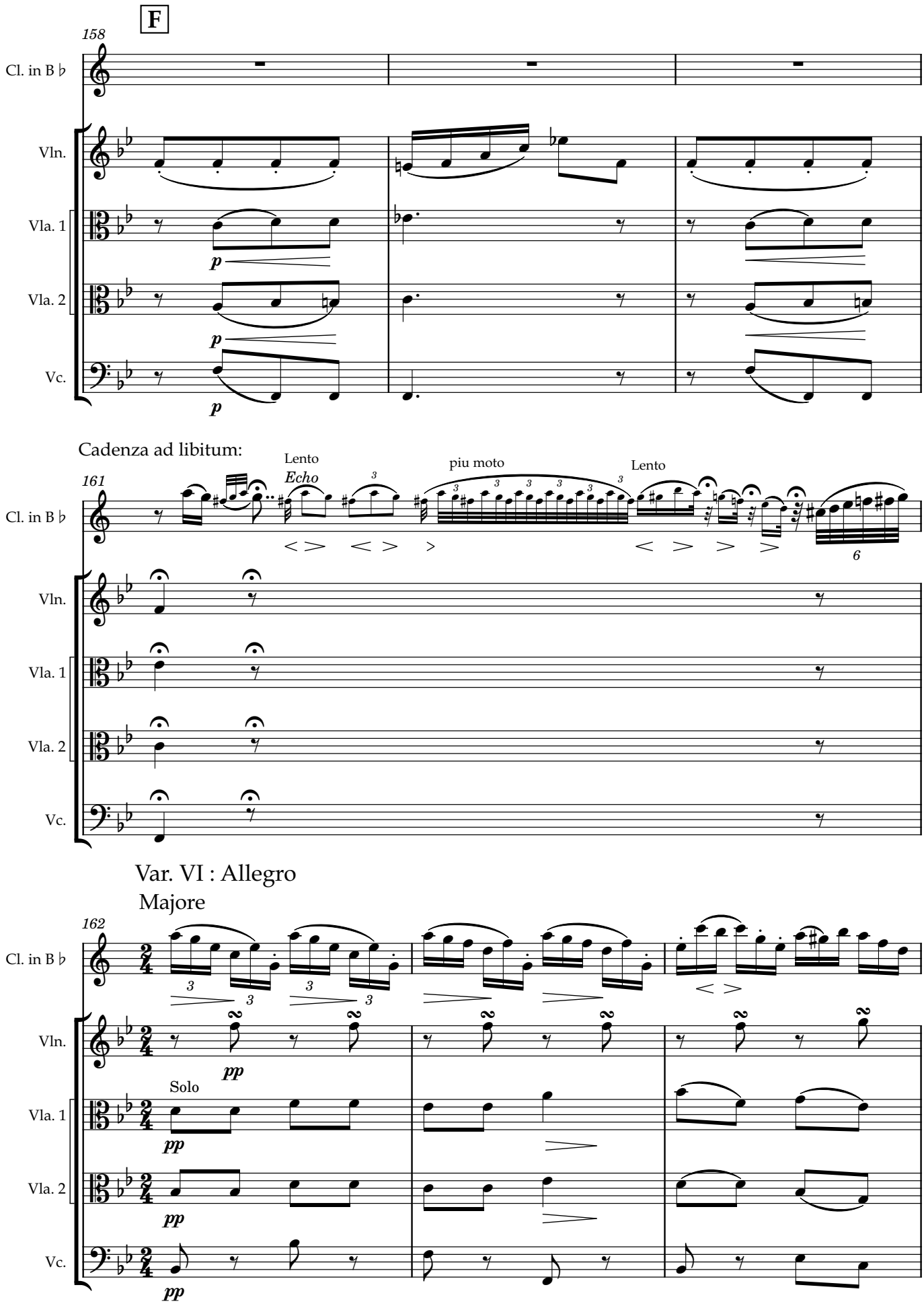
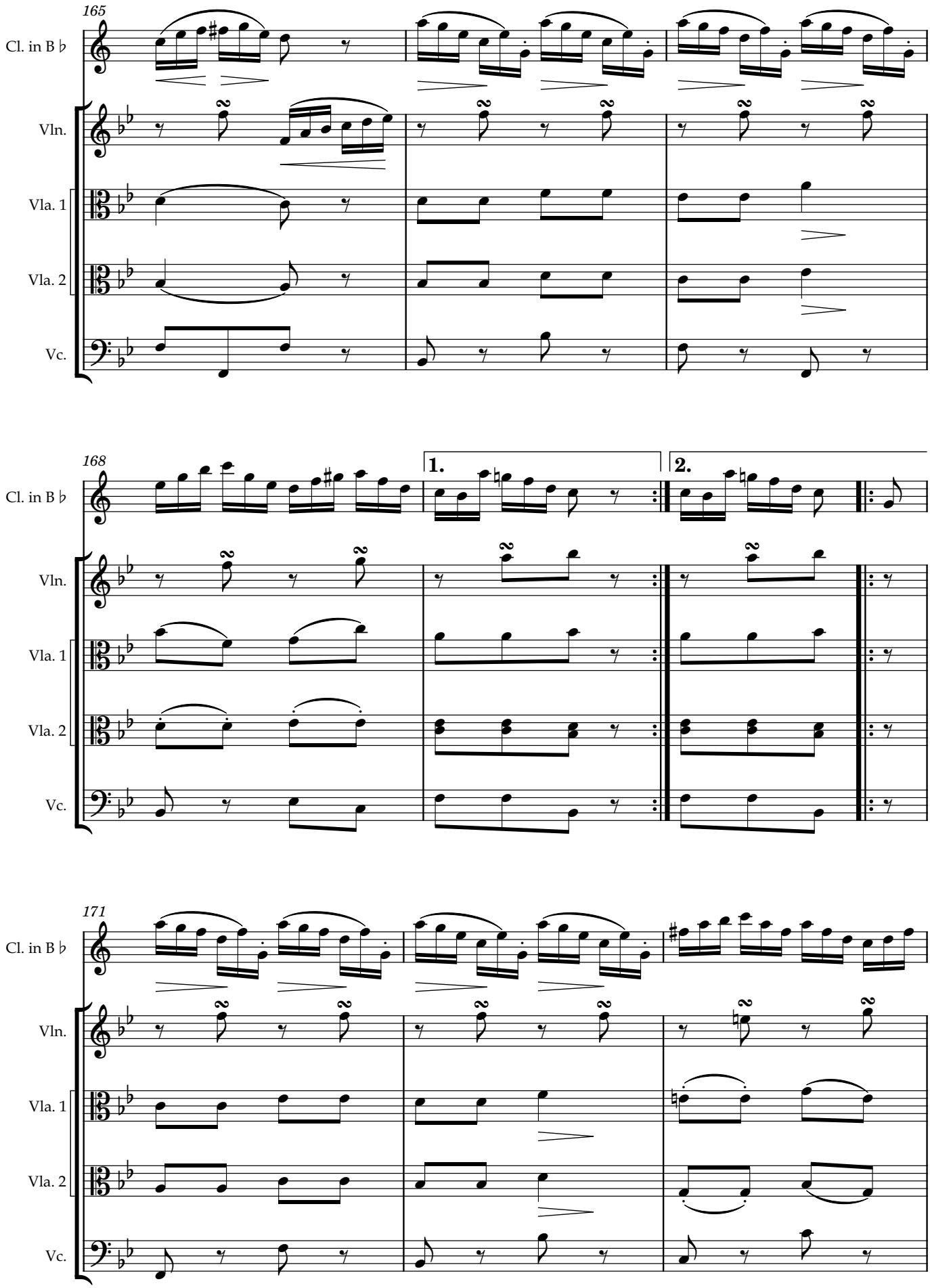
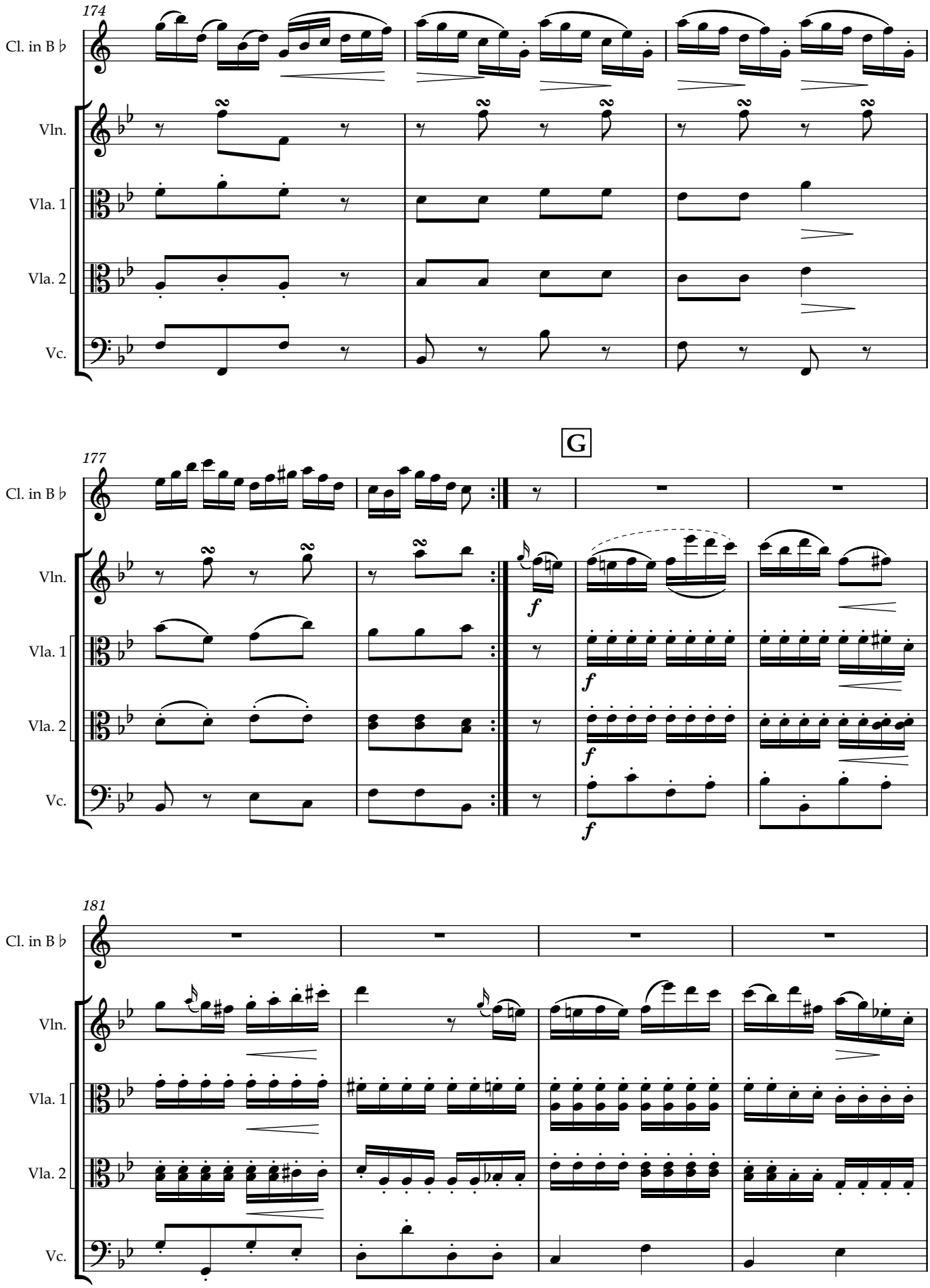
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.

Var. V
Minore




F
158
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
p
Cadenza ad libitum:
161
Lento
Echo
piu moto
Lento
6
Var. VI : Allegro
Majore
162
pp
Solo


165
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
168
1.
2.
171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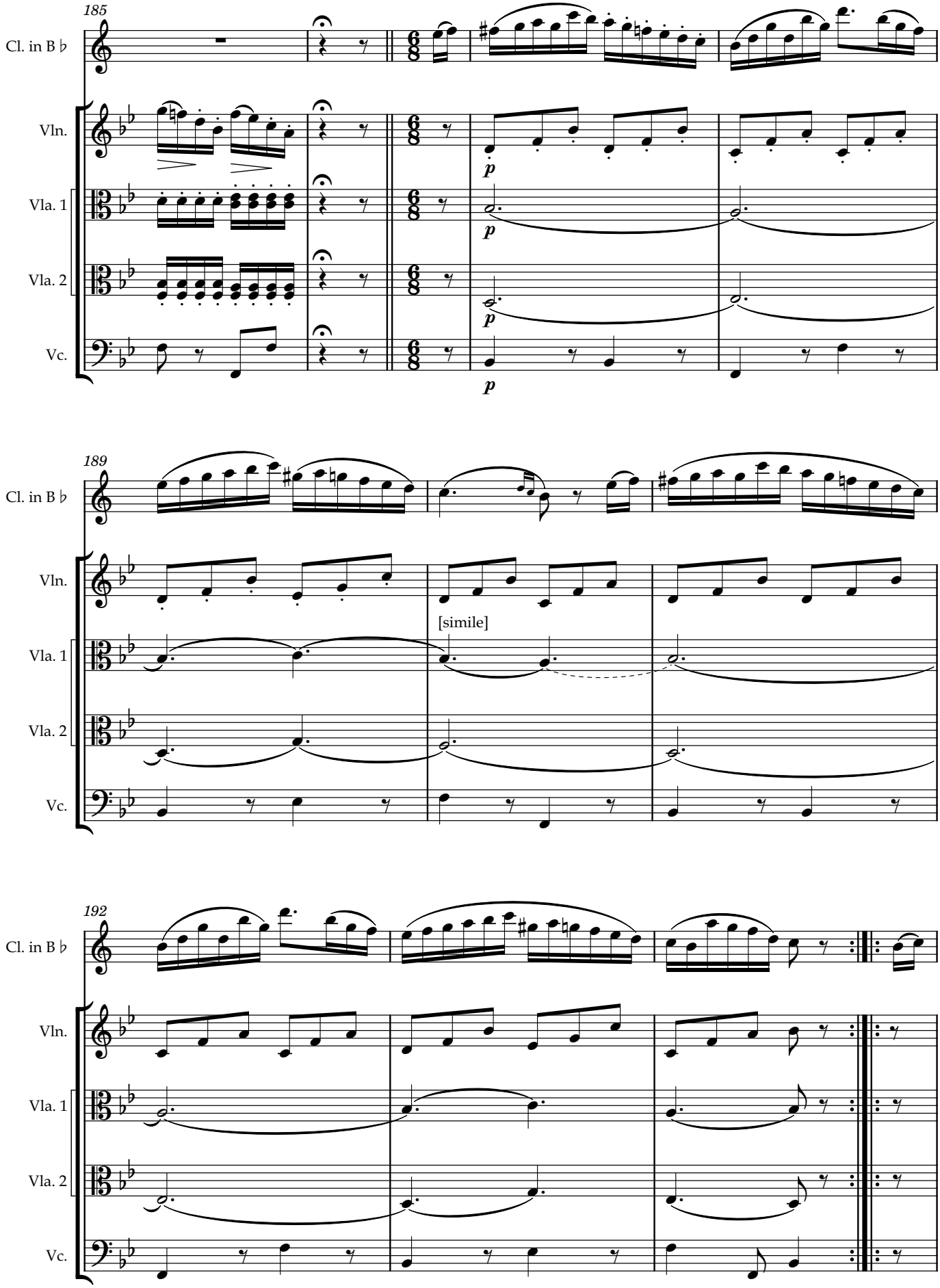
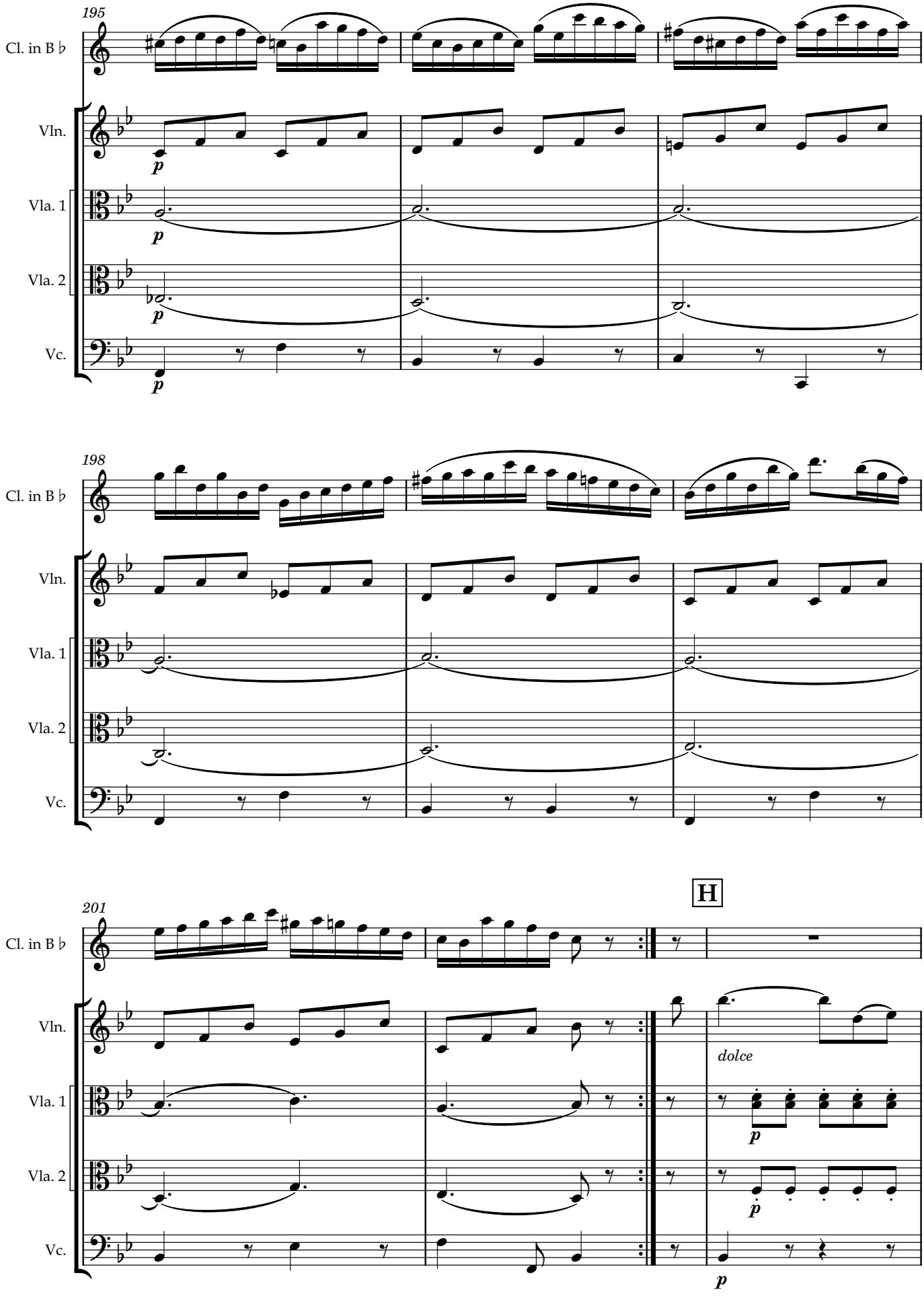
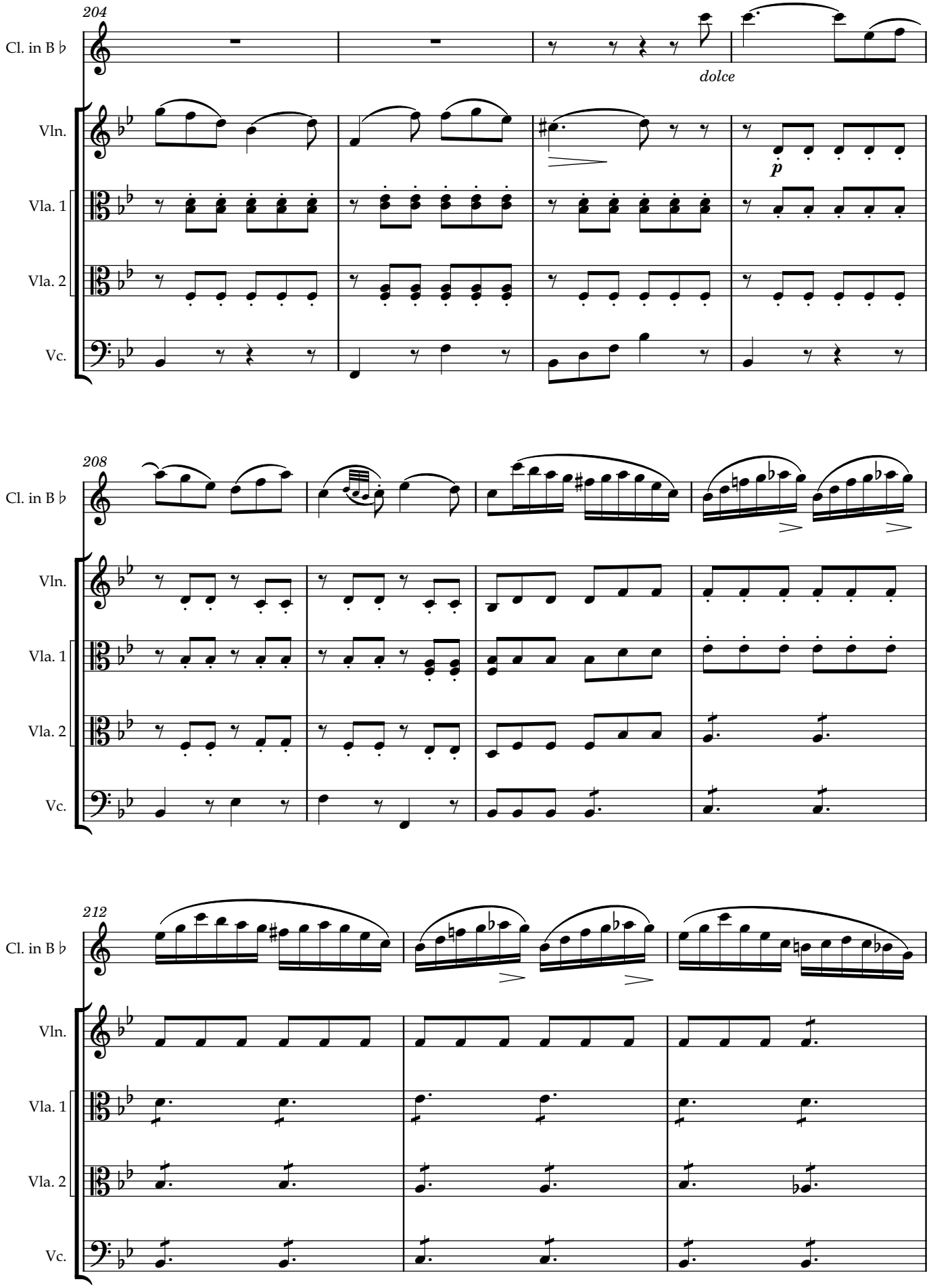
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
G
177
f
181

Allegro assai




195
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
p
198
H
dolce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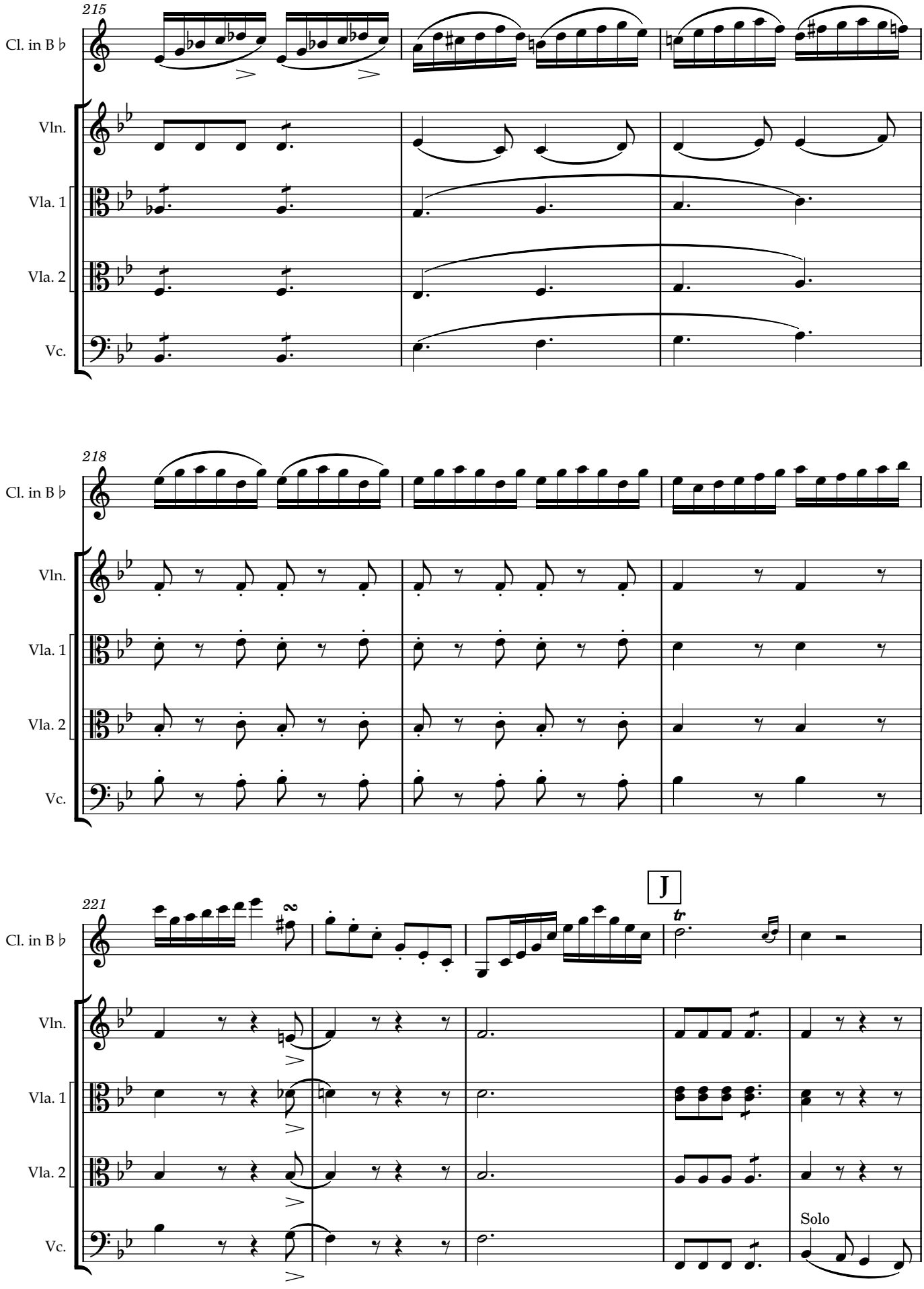
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
dolce
p
208
212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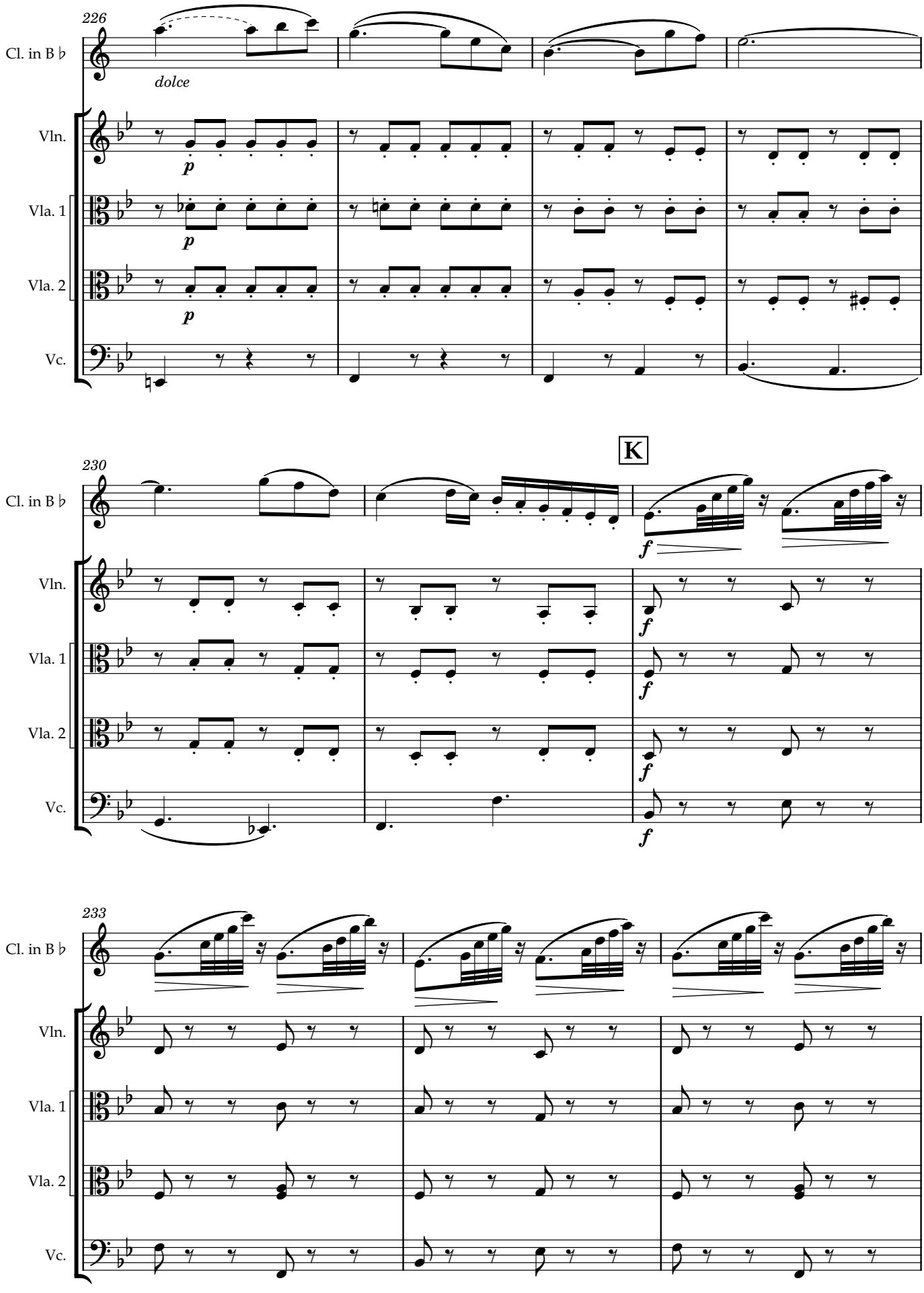
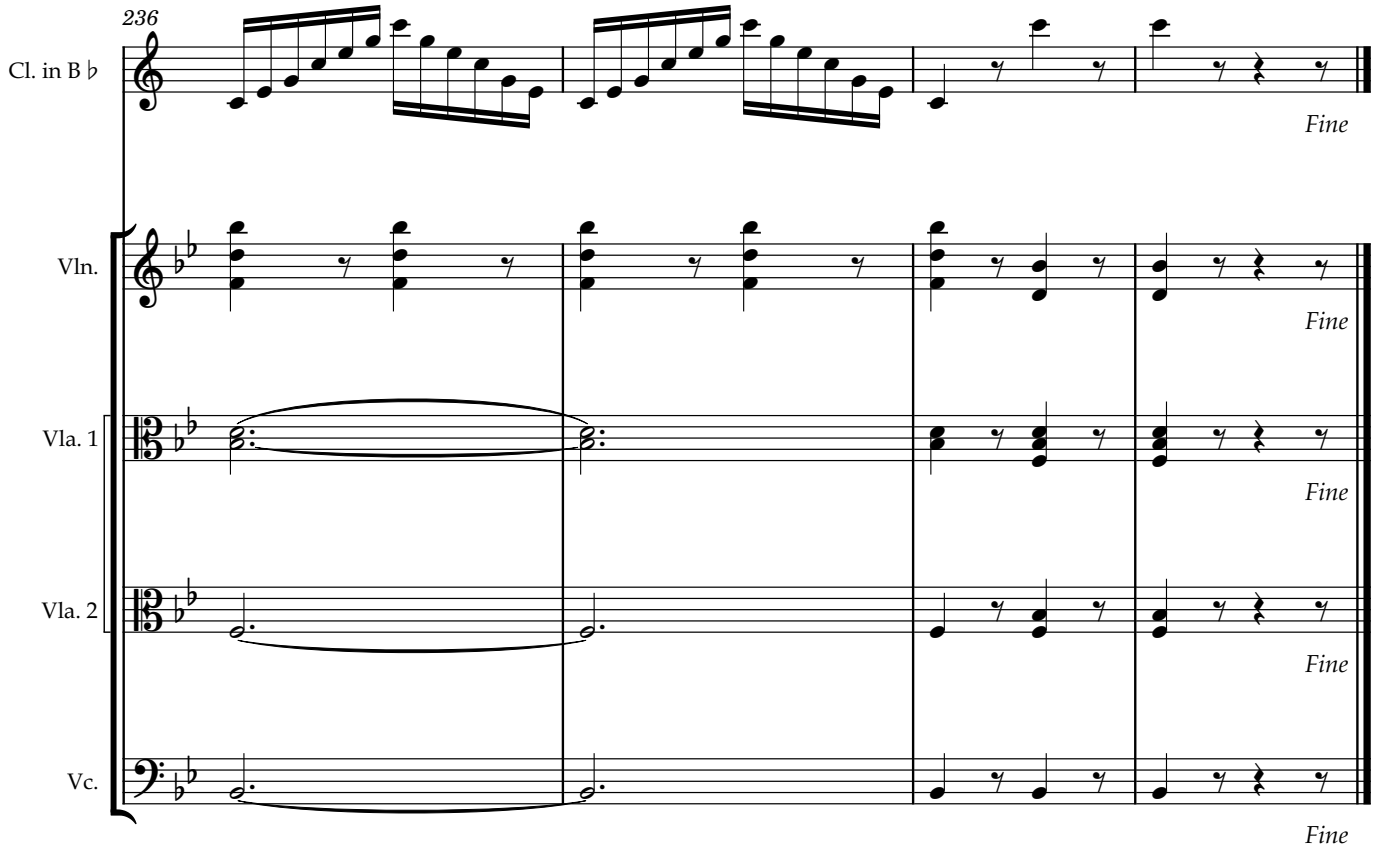
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
218
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
221
J
Cl. in B ♭
Vln.
Vla. 1
Vla. 2
Vc.
Solo


226
Cl. in B ♭
dolce
Vln.
Vla. 1
Vla. 2
Vc.
p
230
K
f
233


236
Cl. in B ♭
Fine
Vln.
Fine
Vla. 1
Fine
Vla. 2
Fine
Vc.
Fine