

THE PUBLICATION HISTORY OF SPOHR'S CLARINET CONCERTOS

by Keith Warsop

IN DISCUSSING the editions used for the recording by French clarinetist Paul Meyer of Spohr's four concertos for the instrument on the Alpha label (released as a two-CD set, ALPHA 605, with the Orchestre de Chambre de Lausanne), reviewers in the November 2012 issues of the *Gramophone* and *International Record Review* magazines came to some slightly misleading conclusions about this subject so that it has become important to clarify matters.

Carl Rosman, writing in *IRR*, said: "Meyer has also taken steps towards a more 'authentic' text for these concertos. While the clarinet works of Mozart, Brahms and Weber have seen various *Urtext* editions over the years, Spohr's concertos circulate only in piano reductions from the late nineteenth century ... Meyer has prepared his own editions from the best available sources (the manuscripts of all but No.4 have been lost but there are contemporary manuscript copies of the others held at the Louis Spohr Society in Kassel); this has certainly given him greater freedom in the area of articulation, and also allowed him to adopt some more flowing tempos than the late nineteenth-century editions specify."

In the *Gramophone*, Nalen Anthoni stated: "Hermstedt demanded exclusive rights and, presumably, kept the autographs. Only that of No.4 was found, in 1960. The other works have been put together from manuscript copies. Paul Meyer seems largely attuned to the solo parts edited by Stanley Drucker, the one-time principal clarinetist of the New York Philharmonic. Michael Collins [on the Hyperion label] is of similar mind, though both musicians add their own individual touches to phrasing and articulation. One exception: in the first movement of the Fourth Concerto, neither Meyer nor Collins plays any of the notes in the last eight bars, which may suggest that some material contains Hermstedt's own emendations."

On the question of Hermstedt receiving exclusive rights to the concertos and keeping the autographs, this is true up to a point. The arrangement seems to have been that when Spohr provided Hermstedt with a new work, the previous one was returned to the composer to sell to a publisher. As evidence of this, Spohr wrote the Second Concerto in 1810 and the First was then issued as Op.26 by Kühnel, of Leipzig, in 1812, though not in score; apart obviously from the solo part, only the orchestral material was printed.

Again, the Third Concerto was composed in 1821, with the publication of the Second by Peters (the successor to Kühnel) following in 1822 as Op.57. Once more, no score was issued, just the solo and orchestral parts. Spohr was closely involved with these publications, writing a lengthy foreword to the First Concerto. After detailing the amendments required to a clarinet in order to be able to play the work, Spohr concludes: "May this Concerto induce other composers for the clarinet (surely the most perfect of all wind instruments if played in the way Herr Hermstedt does) to avoid the monotony of most existing clarinet compositions, which largely consist of the repetition of technically simple and terribly trite soloistic passages, and to look for wider fields for an instrument so rich in compass and expression."

The Fourth Concerto, which was composed in 1828/29 and is for the A clarinet, does not seem to have found as much favour with Hermstedt as the previous three and he rarely performed it. One reason for this may be as set out by clarinetist John Denman, writing in 1995 about his recordings of the concertos: "The part for clarinet in A poses different problems from any of the

other three concertos. The themes and passagework go through many of the A clarinet's bad notes, especially those above the staff which tend to be sharp." Of the concerto's slow movement, he adds: "I find this movement very awkward to bring off for it explores all the wheezy notes on any of my A clarinets."¹

This may explain why Hermstedt retained the Third Concerto for his exclusive use even after receiving the Fourth. Instead, he appears to have returned to Spohr two of the three short display pieces written for him in earlier years as both the Potpourri in F major on Themes by Winter and the Fantasie and Variations in B flat major on a Theme by Danzi were published by Schlesinger of Berlin in 1830, the former as Op.80 and the latter as Op.81. Unlike the first two concertos, these works were issued in versions for clarinet and piano along with the instrumental parts.

Spohr himself was unaware of the fate of the two last concertos. In his memoirs he describes the first performance of No.3 and adds: "Since that time I have not heard it again; for it has remained altogether in Hermstedt's hands, and has never been published." Likewise, with No.4 he states: "It is no longer in my possession, neither do I now know whether it is still in existence."²

It was not until 1885 that the Third and Fourth concertos were published, though only in editions for clarinet and piano, edited by Spohr's pupil Carl Rundnagel for Breitkopf & Härtel; this was only three years after the earliest clarinet/piano editions of the first two concertos were issued by Peters, edited by Friedrich Demnitz. No doubt the centenary celebrations of Spohr's birth in 1884 led both publishers to scent commercial possibilities.

However, as early as 1878, Rundnagel brought out an arrangement of the slow movement from Concerto No.3, which shows that he already had access to the score by that time. His *Adagio für Clarinette (oder Violine oder Violoncell) in D major mit Pianoforte- oder Quartettbegleitung* was published by Schott with the plate number 22140. The solo part is for a clarinet in A and the movement is surprisingly transposed to D major from Spohr's original D flat.

The Stanley Drucker editions of the solo parts mentioned by Nalen Anthoni were published with piano reduction in 1965 and basically followed the nineteenth century Demnitz and Rundnagel volumes. Apart from a few extra hairpins, Drucker's editing appears to be minimal (as perhaps it should be if his sources are comprehensive in their detail). He even follows Rundnagel's expansion in small notes of the correct execution of trills, and the *ossia* passages are also identical.

The autograph scores of the Third and Fourth concertos were reported in 1929 by Karl Stork to be still in the library of the Loh Orchestra in Sondershausen where Hermstedt had been director of music but they were later said to have been deposited in the state archive in Rudolstadt though searches both there and in Sondershausen failed to locate them.³ Eventually, in 1960, Dr Herbert Motschmann, director of the Gotha State Museum, did locate the Fourth Concerto, apparently in Sondershausen, and the score of this was published in 1976 by Hans Schneider of Tutzing, edited by the eminent clarinetist Heinrich Geuser.

In view of Spohr's own involvement in the first printed editions of the First and Second Concertos we must take it that these can be treated as our most authentic sources. The scholarly edition of No.1 published by Bärenreiter in 1957 and edited by Friedrich Leinert takes this into account but the editor points out: "Since the above [1812] edition exhibits a great many obscurities it had already years ago been compared with the manuscript parts — presumably not dating from Spohr's time — in the former Prussian State Theatre in Cassel, which was destroyed by the accident of war. But this material also shows a number of inaccuracies." A scholarly volume of the Second Concerto edited by Maurice Powell for the Internationale Louis Spohr

Gesellschaft and intended to be published in the same format as the Schneider edition of No.4 was completed in 1992 but, because of cuts in German state funding, remains unissued.

In the case of the Third Concerto, the autograph score is still not found and no full score has ever been published, but luckily there are reliable manuscript copies in the archive of the Internationale Louis Spohr Gesellschaft in Kassel and in the Gesellschaft der Musikfreunde in Vienna. It is significant that the autographs for the two concertos and two short display pieces published in Spohr's lifetime have disappeared which suggests that they were used as copy for the printed editions. However, in addition to the Fourth Concerto, the autograph of the Variations in B flat major on a Theme from Spohr's opera *Alruna*, which eventually found its way into print in 1890, has also survived and today is in the German National Museum in Nuremberg. By 1890 publishers took more care of Spohr's autographs.

In his *Gramophone* review, Nalen Anthoni asks whether the metronome marks in the third and fourth concertos which appear in Rundnagel's Breitkopf arrangements for clarinet and piano are Spohr's own. With the rediscovery of the autograph score in 1960 of Concerto No.4 we see that the metronome marks are included there so it would appear on this basis that those in Concerto No.3 are also Spohr's own.

As Rundnagel's edition of Spohr's Concerto No.4 is closely faithful to the original, we believe that he transcribed the metronome marks with complete fidelity. Spohr was one of the earliest composers to use metronome marks (or the rival Rhenish inches) but his first two clarinet concertos were written before such devices appeared so they lack these details.

Returning to the Breitkopf clarinet/piano editions of 1885, the title page noted that handwritten copies of the scores and parts were available on hire. However, this material had been 'reconstructed' (according to the publisher) by one of their house editors, Gerhard Ewald Rischka who altered some of Spohr's orchestration and dynamic markings. For instance, in No.4's first movement, Spohr gives the second subject to the strings backed by bassoon but the Rischka version splits it between strings and wind in dialogue form; Spohr marks the opening of the finale *piano* but Rischka alters this to *forte*; the timpani part is often expanded and introduced in tutti passages where Spohr keeps it *tacet*; and the orchestra is enlarged by the use of extra brass; Spohr's original of two horns and one trombone is expanded to four and three respectively.

Similar things are done to No.3 where the most noticeable differences are the more sharply defined timpani part with rhythmic patterns replacing the rolls in Spohr's original; the added trumpet fanfare which heralds the recapitulation in the first movement; and much doubling of the cellos by the horns, especially prevalent in the *Adagio*. These changes apply, of course, only to the orchestral material as a soloist would be expected to use Rundnagel's clarinet part.

This inauthentic material is still available from Breitkopf and can be heard on four recordings from the past twenty years: Ernst Ottensamer (Naxos) in No.3; John Denman (Carlton Classics, now deleted) in No.4; Sabine Meyer (EMI Classics); and Dionysis Grammenos (Naïve), also in No.4.

Sadly, we still await printed scores of the Second and Third concertos, a position which has surely inhibited performances. Orchestras can still hire the 1822 parts for No.2 from Peters but the conductor has to rely on handwritten scores while with the Third Concerto things are even worse; there are no printed orchestral parts available at all.

Many early nineteenth century musicians compiled scores of the first two concertos from the published orchestral parts such as the London-based clarinettist Henry Lazarus and Spohr's pupil and later assistant Moritz Hauptmann who recalled scoring Concerto No.1 in his earlier days but these are secondary sources only, in view of their reliance on the Kühnel and Peters editions. The publication details (much of this information is taken from Folker Göthel's invaluable

catalogue of Spohr's compositions, published in 1981) of the four concertos are as follows:

Concerto No.1 in C minor, Op.26

Orchestral parts

1812: Kühnel, Leipzig, plate number 964

Score, parts and miniature score

1957: Bärenreiter, Kassel, edited F.Leinert, 2312; TP23 (miniature score)

(this edition reprinted in the Edwin F.Kalmus Orchestral Catalogue, no.A2069)

Piano reduction

1882: Peters, Leipzig, edited F.Demnitz, 6553

1957: Bärenreiter, Kassel, edited F.Leinert, 2312a

1965: International Music Company, New York, edited S.Drucker, IMC2271

N.D.: Kalmus, U.K., K03919

1975: Southern Music Comp., San Antonio, Texas, USA, edited R.Cavally, St-87

Others

1826: Peters, Leipzig, 1906; arranged C.G.Belcke for flute and string quartet

1896: Schmidt, Heilbronn, 1251; Adagio only, arranged R.Stark for clarinet and piano

1897: Ricordi, Milan, 103590; Adagio only arranged for piano

1901: Ashdown, London (12 Preludes, II), arranged J.Wodehouse for organ

1935: Gamble Hinged Music Co., Chicago; arranged J.I.Tallmadge for clarinet and string quartet

Concerto No.2 in E flat major, Op.57

Orchestral parts

1822: Peters, Leipzig, 1657

Piano reduction

1882: Peters, Leipzig, edited F.Demnitz, 6554

1965: International Music Company, New York, edited S.Drucker, IMC2272

N.D.: Kalmus, U.K., K03920

Others

1896: Schmidt, Heilbronn, 1252; Adagio only, arranged R.Stark for clarinet and piano

Concerto No.3 in F minor, WoO 19

Piano reduction

1885: Breitkopf & Härtel, Leipzig, edited C.Rundnagel, 16491

1965: International Music Company, New York, edited S.Drucker, IMC2257

N.D.: Kalmus, U.K., K09747

Others

1878: Schott, Mainz, 22140; Adagio only, arranged C.Rundnagel for clarinet and string quartet
or piano

1896: Schmidt, Heilbronn, 1253; Adagio only, arranged R.Stark for clarinet and piano

1900: Laudy & Co., London. Adagio only arranged for violin and piano

Concerto No.4 in E minor, WoO 20

Score plus hire material

1976: Hans Schneider, Tutzing, edited H.Geuser

Piano reduction

1885: Breitkopf & Härtel, edited C.Rundnagel, 16492

1949: State Publishing, Moscow, 19907

1965: International Music Company, New York, edited S.Drucker, IMC2258
N.D.: Kalmus, U.K., K09751

Others

1896: Schmidt, Heilbronn, 1254; Larghetto (title Adagio) only, arranged R.Stark for clarinet and piano

1896: Schmidt, Heilbronn, 1255; Larghetto (title Adagio) only, arranged A.Mächtle for flute and piano

Notes

1 John Denman; "My Life with Louis", *Spohr Journal* 22 (1995), p. 8.

2 Louis Spohr; *Louis Spohr's Autobiography* (London; Longman, Green, Longman, Roberts and Green, 1865), p. 135 and p.167.

3 Karl Stork; "Johann Simon Hermstedt", in *Deutsche Musiker-Zeitung* LX (September 31, 1929), pp. 797-798. Cited in: Stephen Keith Johnston; *The Clarinet Concertos of Louis Spohr* (dissertation, University of Maryland, 1972), p. 63.

DISCOGRAPHY

The first recording of a Spohr clarinet concerto came in 1951 if we discount a Polydor 78rpm disc of the slow movement of Concerto No.2 from around 1924. The American company Urania released an LP which coupled Concerto No.3 with the Quartet-Concerto on which clarinet soloist Franz Hammerla cut the concerto's opening orchestral tutti, not an uncommon practice then when even Chopin's piano concertos were subjected to this treatment. This LP was not widely circulated and it was the 1961 Gervase de Peyer LP of Concerto No.1 on the L'Oiseau-Lyre label which really brought the quality of Spohr's clarinet concertos into the public eye and ear.

By the time the CD was launched in 1983 each concerto had made it onto LP, No.2 in 1973 via John Denman on Oryx and No.4 in 1979 with Thea King on Meridian. There was even a choice available for the first two; in 1981 Argo released an LP of these with Anthony Pay as the clarinetist. That was it until the Spohr bicentenary year of 1984 when Karl Leister performed the first recorded cycle of all four on Orfeo. Since then clarinetists seem to have queued up to record these fine works even though they do not often play them in concerts.

Key

This discography gives the latest CD release of each concerto with details of the original LP version where relevant but ignoring a number of intermediate reissues. At the present time recordings can move in and out of availability so that no account is taken here of their current status. The information, where available, is presented in the following sequence: Record company and catalogue number. Soloist; orchestra and conductor. Playing times for each movement (minutes and seconds) plus total time. Couplings are shown in parentheses (works are by Spohr unless stated otherwise). Recording venue and dates (release year in parentheses); producer and booklet note author.

No.1 in C minor, Op.26

Alpha ALPHA605, 2- CD set. Paul Meyer (+conductor); Orchestre de Chambre de Lausanne. 1st: 10.13, 2nd: 3.01, 3rd: 5.21, TT: 18.35 (Concerto No.2). Salle Métropole, Lausanne; 4-6/1/2012 (2012). Producer: Hugues Deschaux. Notes: Jean-Marie Paul.

Argo ZRG920 (LP only). Anthony Pay; London Sinfonietta/David Atherton. 1st: 10.39, 2nd: 3.21, 3rd: 6.17, TT: 20.17 (Concerto No.2). Rosslyn Hill Unitarian Chapel, Hampstead, London; April 1979 (1981). Producer: Chris Hazell. Notes: Maurice F.Powell.

ASV DCA659. Emma Johnson; English Chamber Orchestra/Gerard Schwarz. 1st: 11.35, 2nd: 3.52, 3rd: 6.18, TT: 21.45 (Weber: Concerto No.2 in E flat major, Op.74; Crusell: Concerto No.3 in E flat major, Op.11). (1986).

Australian Eloquence 4767404; originally **L'Oiseau-Lyre OL50204/SOL60035** (LP). Gervase de Peyer; (section of) London Symphony Orchestra/Colin Davis. (Weber: Concerto No.2 in E flat major, Op.74; Mozart: Concerto in A major, K.622) (1961). Kingsway Hall, London; 1960. Notes: Charles Cudworth and Gervase de Peyer.

Carlton Classics 3036600552. John Denman; Royal Philharmonic Orchestra/Robert Bernhardt. 1st: 10.39, 2nd: 4.04, 3rd: 5.53, TT: 20.36 (Concerto No.2; 'Danzi' Fantasie and Variations in B flat major, Op.81; Weber: Concertino in E flat major, Op.26). Watford Town Hall; 21/8/1996 (1997). Producer: Paula Fan. Notes: Paula Fan.

Classic FM 75605570192. Colin Lawson; The Hanover Band/Roy Goodman. 1st: 11.13, 2nd: 3.36, 3rd: 6.47, TT: 21.36 (Weber: Concerto No.1 in F minor, Op.73; No.2 in E flat major, Op.74; Concertino in E flat major, Op.26). Rosslyn Hill Unitarian Chapel, Hampstead, London; 26-28/10/1994 (1998). Producer: Oliver Rivers. Notes: John Warrack.

Deutsche Grammophon 4810131. Andreas Ottensamer; Rotterdam Philharmonic Orchestra/Yannick Nézet-Séguin.

1st: 10.58, 2nd: 3.38, 3rd: 6.55, TT: 21.31 (Copland: Concerto; Cimarosa, arr. A. Benjamin: Concerto; Gershwin, arr. S. Kroncz: Prelude No.1; Debussy, arr. S. Kroncz: La Fille aux cheveux de lin; Beach, arr. S. Kroncz: Berceuse, Op.40). De Doelen, Rotterdam; June 2012 (2013). Producer: Christoph Claßen. Notes: Kenneth Chalmers.

Hyperion CDA67509. Michael Collins; Swedish Chamber Orchestra/Robin O'Neill. 1st: 10.39, 2nd: 3.20, 3rd: 5.53, TT: 19.52 (Concerto No.2; 'Winter' Potpourri in F major, Op.80; 'Alruna' Variations in B flat major, WoO 15). Örebro Konserthuset, Örebro, Sweden; 24-28/5/2004 (2005). Producer: Andrew Keener. Notes: Keith Warsop.

Naxos 8.550688. Ernst Ottensamer; Slovak State Philharmonic Orchestra (Košice)/Johannes Wildner. 1st: 10.48, 2nd: 3.25, 3rd: 5.51, TT: 20.04 (Concerto No.3; 'Winter' Potpourri in F major, Op.80). House of the Arts, Košice; 16-19/9/1991 (1994). Producer: Rudolf Hentšel. Notes: Keith Anderson.

Orfeo C088101A. Karl Leister; Radio Sinfonieorchester, Stuttgart/Rafael Frühbeck de Burgos. 1st: 11.07, 2nd: 3.26, 3rd: 6.03, TT: 20.36 (Concerto No.4). Studio des Süddeutschen Rundfunks, Stuttgart; 20-25/6/ and 17-22/12/1983 (1984). Producer: Teije van Geest. Notes: Hartmut Becker.

Philips 438868-2PH. Ernst Ottensamer; Vienna Philharmonic Orchestra/Colin Davis. 1st: 10.15, 2nd: 3.35, 3rd: 6.00, TT: 19.50 (Mozart: Concerto in A major, K.622; Weber: Concerto No.2 in E flat major, Op.74). (1994).

Tudor 7009. Eduard Brunner; Bamberger Symphoniker/Hans Stadlmair. 1st: 10.56, 2nd: 2.52, 3rd: 5.40, TT: 19.28 (Concerto No.2; 'Alruna' Variations in B flat major, WoO 15). Bamberg Konzerthalle; 25-27/1/1996 (1997). Producer: Herbert Frühbauer. Notes: Christian Ekowski.

No.2 in E flat major, Op.57

Alpha ALPHA605, 2- CD set. Paul Meyer (+conductor); Orchestre de Chambre de Lausanne. 1st: 10.38, 2nd: 4.57, 3rd: 7.48, TT: 23.23 (Concerto No.1). Salle Métropole, Lausanne; 4-6/1/2012 (2012). Producer: Hugues Deschaux. Notes: Jean-Marie Paul.

Amati AM19102/1. Wolfgang Pencz; South-west Radio Symphony Orchestra, Baden-Baden/Hans-Martin Schneidt. (Mayr: Concerto Bergamasco for piccolo, flute, clarinet and basset-horn).

Argo ZRG920 (LP only). Anthony Pay; London Sinfonietta/David Atherton. 1st: 11.11, 2nd: 5.32, 3rd: 7.45, TT: 24.28 (Concerto No.1). Rosslyn Hill Unitarian Chapel, Hampstead, London; April 1979 (1981). Producer: Chris Hazell. Notes: Maurice F.Powell.

Carlton Classics 3036600552. John Denman; Royal Philharmonic Orchestra/Robert Bernhardt. 1st: 11.29, 2nd: 6.35, 3rd: 7.56, TT: 26.00 (Concerto No.1; 'Danzi' Fantasie and Variations in B flat major, Op.81; Weber: Concertino in E flat major, Op.26). Watford Town Hall; 21/8/1996 (1997). Producer: Paula Fan. Notes: Paula Fan.

EMI Classics 094637978627. Julian Bliss; Academy of St Martin in the Fields/Kenneth Sillito. 1st: 11.16, 2nd: 5.20, 3rd: 7.47, TT: 24.23 (Concerto No.4; Krommer: Concerto in E flat major for two clarinets, Op.91). No.1 Studio, Abbey Road, London; September/2006 (2007). Producer: John Fraser. Notes: Michael Bryant.

Harmonia Mundi HMU907516. Jon Manasse; Seattle Symphony/Gerard Schwarz. 1st: 11.54, 2nd: 5.48, 3rd: 8.17, TT: 25.59 (Mozart: Concerto in A major, K.622). Seattle; February 2009 (2010). Producer: Carolyn Kuan.

Hyperion CDA67509. Michael Collins; Swedish Chamber Orchestra/Robin O'Neill. 1st: 11.22, 2nd: 5.36, 3rd: 7.27, TT: 24.25 (Concerto No.1; 'Winter' Potpourri in F major, Op.80; 'Alruna' Variations in B flat major, WoO 15). Örebro Konserthuset, Örebro, Sweden; 24-28/5/2004 (2005). Producer: Andrew Keener. Notes: Keith Warsop.

Naxos 8.550689. Ernst Ottensamer; Slovak Radio Symphony Orchestra (Bratislava)/Johannes Wildner. 1st: 10.58, 2nd: 5.06, 3rd: 8.04, TT: 24.08 (Concerto No.4; 'Danzi' Fantasie and Variations in B flat major, Op.81). Concert Hall of Slovak Radio, Bratislava; 31/1-4/2/1994 (1994). Producer: Karol Kopernicky. Notes: Keith Anderson.

Orfeo C088201A. Karl Leister; Radio Sinfonieorchester, Stuttgart/Rafael Frühbeck de Burgos. 1st: 11.41, 2nd: 5.03, 3rd: 7.52, TT: 24.36 (Concerto No.3). Studio des Süddeutschen Rundfunks, Stuttgart; 20-25/6/ and 17-22/12/1983 (1984). Producer: Teije van Geest. Notes: Hartmut Becker.

Tudor 7009. Eduard Brunner; Bamberger Symphoniker/Hans Stadlmair. 1st: 11.03, 2nd: 4.26, 3rd: 7.37, TT: 23.06 (Concerto No.1; 'Alruna' Variations in B flat major, WoO 15). Bamberg Konzerthalle; 25-27/1/1996 (1997). Producer: Herbert Frühbauer. Notes: Christian Ekowski.

www.johndenmanclarinet.co.uk (no catalogue number); originally **Oryx 1828** (LP). John Denman; Sadlers Wells Opera Orchestra/Hazel Vivienne. 1st: 11.01, 2nd: 6.12, 3rd: 7.26, TT: 24.39 (Carl Stamitz: Concerto No.3 in B flat major). Conway Hall, Holborn, London; December 1972 (1973 LP; 2011 CD). Producer: Antony Hodgson. Notes: Maurice F.Powell (can be ordered via the website).

No.3 in F minor, WoO 19

Alpha ALPHA605, 2- CD set. Paul Meyer (+conductor); Orchestre de Chambre de Lausanne. 1st: 9.56, 2nd: 7.20, 3rd: 7.14, TT: 24.30 (Concerto No.4). Salle Métropole, Lausanne; 4-6/1/2012 (2012). Producer: Hugues Deschaux. Notes: Jean-Marie Paul.

Carlton Classics 3036600082. John Denman; Royal Philharmonic Orchestra/Robert Bernhardt. 1st: 11.36, 2nd: 8.43, 3rd: 7.01, TT: 27.20 (Concerto No.4; 'Winter' Potpourri in F major, Op.80; 'Alruna' Variations in B flat

major, WoO 15). Watford Town Hall; 22-23/12/1994 (1996). Producer: Paula Fan. Notes: Paula Fan.

Hyperion CDA67561. Michael Collins; Swedish Chamber Orchestra/Robin O'Neill. 1st: 10.25, 2nd: 9.18, 3rd: 7.36, TT: 27.19 (Concerto No.4). Örebro Konserthuset, Örebro, Sweden; 1-3/6/2006 (2008). Producer: John H.West. Notes: Keith Warsop.

Naxos 8.550688. Ernst Ottensamer; Slovak State Philharmonic Orchestra (Košice)/ Johannes Wildner. 1st: 10.24, 2nd: 7.59, 3rd: 7.44, TT: 26.07 (Concerto No.1; 'Winter' Potpourri in F major, Op.80). House of the Arts, Košice; 16-19/9/1991 (1994). Producer: Rudolf Hentšel. Notes: Keith Anderson.

Orfeo C088201A. Karl Leister; Radio Sinfonieorchester, Stuttgart/Rafael Frühbeck de Burgos. 1st: 11.11, 2nd: 9.08, 3rd: 7.49, TT: 28.08 (Concerto No.2). Studio des Süddeutschen Rundfunks, Stuttgart; 20-25/6/ and 17-22/12/1983 (1984). Producer: Teije van Geest. Notes: Hartmut Becker.

Tudor 7043. Eduard Brunner; Bamberger Symphoniker/Hans Stadlmair. 1st: 10.47, 2nd: 6.32, 3rd: 7.57, TT: 25.16 (Concerto No.4; 'Winter' Potpourri in F major, Op.80). Bamberg Konzerthalle; 5-7/5/1997 (1998). Producer: Herbert Frühbauer. Notes: Christian Ekowski and Mario Scherrer.

Urania URLP7021 (LP only). Franz Hammerla; Linz Bruckner Symphony Orchestra/Ludwig-Georg Jochum. (Quartet-Concerto in A minor, Op.131). (1951). No further information available at present, except that the opening tutti in Concerto No.3 is cut, presumably from Letters A to B and C to D as suggested in Carl Rundnagel's clarinet/piano score of 1885.

No.4 in E minor, WoO 20

Alpha ALPHA605, 2- CD set. Paul Meyer (+conductor); Orchestre de Chambre de Lausanne. 1st: 10.36, 2nd: 6.32, 3rd: 8.03, TT: 25.11 (Concerto No.3). Salle Métropole, Lausanne; 4-6/1/2012 (2012). Producer: Hugues Deschaux. Notes: Jean-Marie Paul.

Berlin Classics 0017792BC. Sharon Kam; MDR Sinfonieorchester/Gregor Bühl. 1st: 10.29, 2nd: 6.07, 3rd: 7.21, TT: 23.57 (Mendelssohn: Konzertstück No.1 in F minor, Op.113; No.2 in D minor, Op.114; Rossini: Introduction, Theme and Variations; Weber: Concertino in E flat major, Op.26). Sendesaal des MDR (note: MDR=Mitteldeutscher Rundfunk, Leipzig); 18-22/4/2005 (2005). Producer: Eberhard Hinz. Notes: Oliver Buslau.

Carlton Classics 3036600082. John Denman; Royal Philharmonic Orchestra/Robert Bernhardt. 1st: 11.08, 2nd: 7.49, 3rd: 7.37, TT: 26.34 (Concerto No.3; 'Winter' Potpourri in F major, Op.80; 'Alruna' Variations in B flat major, WoO 15). Watford Town Hall; 22-23/12/1994 (1996). Producer: Paula Fan. Notes: Paula Fan.

Deutsche Schallplatten DS1049-2. Kerstin Grötsch; Staatsorchester Rheinische Philharmonie/Christian Kluttig. 1st: 11.15, 2nd: 6.14, 3rd: 7.58, TT: 25.27 (Concertante in G major for violin and harp, WoO 13; Quartet-Concerto in A minor, Op.131). Görrehaus Koblenz Großer Saal; January-February/1995 (2002). Producer: Reinhard Geller. Notes: Martin Wulfhorst.

EMI Classics 094637978627. Sabine Meyer; Academy of St Martin in the Fields/Kenneth Sillito. 1st: 10.29, 2nd: 6.14, 3rd: 7.28, TT: 24.11 (Concerto No.2; Krommer: Concerto in E flat major for two clarinets, Op.91). No.1 Studio, Abbey Road, London; September/2006 (2007). Producer: John Fraser. Notes: Michael Bryant.

Hyperion CDA67561. Michael Collins; Swedish Chamber Orchestra/Robin O'Neill. 1st: 10.43, 2nd: 7.07, 3rd: 7.22, TT: 25.12 (Concerto No.3). Örebro Konserthuset, Örebro, Sweden; 1-3/6/2006 (2008). Producer: John H.West. Notes: Keith Warsop.

Meridian CDE84022; originally **Meridian E77022** (LP). Thea King; English Chamber Orchestra/Alun Francis. 1st: 11.40, 2nd: 6.06, 3rd: 8.24, TT: 26.10 (Mozart: Concerto in A major, K.622). All Hallows Church, Gospel Oak, London; 25-26, 30/9 and 1/10/1978 (1979). Producer: Anthony Friese-Greene. Notes: Paul Ellery.

Naïve V5348. Dionysis Grammenos; Vienna Radio Symphony Orchestra/Ari Rasilainen. 1st: 10.28, 2nd: 5.50, 3rd: 7.17, TT: 23.35 (Nielsen: Concerto, Op.57; Debussy: Rhapsody No.1 for clarinet and piano). Grosser Sendesaal. ORF RadioKulturhaus, Vienna (Spohr/Nielsen); March/2012; Megaron (Athens concert Hall), Greece (Debussy); April/2013 (2013). Producer: Erich Hofmann. Notes: Denis Herlin.

Naxos 8.550689. Ernst Ottensamer; Slovak Radio Symphony Orchestra (Bratislava)/Johannes Wildner. 1st: 10.05, 2nd: 6.16, 3rd: 6.59, TT: 23.20 (Concerto No.2; 'Danzi' Fantasie and Variations in B flat major, Op.81). Concert Hall of Slovak Radio, Bratislava; 31/1-4/2/1994 (1994). Producer: Karol Kopernicky. Notes: Keith Anderson.

Orfeo C088101A. Karl Leister; Radio Sinfonieorchester, Stuttgart/Rafael Frühbeck de Burgos. 1st: 11.05, 2nd: 7.37, 3rd: 8.08, TT: 26.50 (Concerto No.1). Studio des Süddeutschen Rundfunks, Stuttgart; 20-25/6/ and 17-22/12/1983 (1984). Producer: Teije van Geest. Notes: Hartmut Becker.

Tudor 7043. Eduard Brunner; Bamberger Symphoniker/Hans Stadlmair. 1st: 10.22, 2nd: 5.15, 3rd: 7.29, TT: 23.06 (Concerto No.3; 'Winter' Potpourri in F major, Op.80). Bamberg Konzerthalle; 5-7/5/1997 (1998). Producer: Herbert Frühbauer. Notes: Christian Ekowski and Mario Scherrer.

Forthcoming set of all four concertos. Maria du Toit; Cape Philharmonic Orchestra/Arjan Tien. South Africa. April 2013. Further details not yet available.