

Thesis of a DLA Dissertation

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**PAUL ANTON STADLER (1753–1812):
SUMMING UP A RICH ARTISTICAL CAREER'S
EXPERIENCES AT THE
TURN OF THE 18th – 19th CENTURY**

The Ferenc Liszt Academy of Music

28. Doctoral School of Arts

and Cultural History

Budapest

2012

I. The Precedents of Research

The 200th anniversary of Anton Stadler's death is 2012, the date coincides with the coming into being of my DLA thesis.

During my 15 years of professional career, the question very often arose in me, how is it possible that certain composers enriched the clarinet's repertoire in extraordinary huge numbers. Whether these composers were just simply fond of this instrument, or they had some other motive. The answer hides in the word "Muse". In the vicinity of all composers, there was an instrumental performer to inspire the composer with his playing, with his personality.

These connections were great "finding one another" occasions in artistic and human significance too. The first such double I am dealing with in my work is **Wolfgang Amadeus Mozart** and **Paul Anton Stadler**.

Poet and Muse-interwoven like Mozart and Stadler, examples like that can be found in later sections of history of music. A similar creator double in the beginning of 19th century are **Carl Maria von Weber** (Eutin, 1786 – London, 1826) and **Heinrich Joseph Bärmann** (Potsdam, 1784 – München, 1847) as well as **Johann Simon Hermstedt** (Langensalza, 1778 – Sondershausen, 1846) and **Louis Spohr** (Braunschweig, 1784 – Kassel, 1859) whose professional connection was extraordinarily productive. The connection, in every way, between **Johannes Brahms** (Hamburg, 1833 – Vienna, 1897) and **Richard Mühlfeld** (Salzungen, 1856 – Meiningen, 1907) had the most similarity to Mozart and Stadler's collaboration. We can find example for the connection between Poet and Muse that existed even in the 20th century between **Bartók Béla** (Nagyszentmiklós, 1881 – New York, 1945) and **Benny Goodman** (Chicago, 1909 – New York, 1986).

II. Bibliography

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III. Method

It was significant and unavoidable in my DLA thesis to have priority for my instrument's history. The next step is Stadler's life and work—than his fruitful connection with Mozart, using the genius composers letters. Perhaps very few people are aware that Stadler was not only a clarinet player but a performer whose playing and personality inspired the composer and who contributed changing his instruments role in the history of music, or in today's terms he was an international “Star”. In my next chapter I have a thorough description of Stadler's instruments. Theodor Lotz master instruments maker created the Basset clarinet in 1788 in his Vienna workshop. In this creative process Anton Stadler took part. In the National Széchenyi Library's manuscript section can be found under Fol.Germ.1434, a scetch for a school of music, titled a *MUSIK PLAN*, by Anton Stadler. In the last chapter, for the first time in Hungarian language, I introduce the scetch for Hungary's first private school of music.

IV. Results

Numerous articles and studies has been written about Anton Stadler, however a similar all embracing treatise has not been done yet.

“Regrettable that Stadler stayed in our recollection not as a man who deserves our highest esteem as a clarinet player, because his morality was not up to that standard—for he used and cheated Mozart- the composer who wrote his only and wonderful clarinet piece for him-by

owing a large sum of money till his passing away.”¹ In my dissertation I have made every effort to introduce Anton Stadler’s positive aspects, supporting with documentations. It is my personal conviction that Stadler was an exceptional, outstanding quality artist, very conscious of his vocation, who in his Musik Plan in a sketch for a school of music he taught a very high moral standard for the musicians of the future.

V. Documentations

1995 – summer

Wolfgang Amadeus Mozart: Gran Partita (K. 361)

Paris – Conservatoire national des arts et métiers. Chamber music concert of Gustav Mahler Youth Orchestra. (Conductor: Klaus Limbacher).

1996 – fall

Wolfgang Amadeus Mozart: Sinfonia Concertante in E-flat major (K. 297b/Anh.C 14.01).

Budapest – Great Hall of the Ferenc Liszt Academy of Music. (Concertmaister: Vilmos Tátrai, performed by Hungarian Chamber Orchestra, soloists: Szilvia Pápai – oboe, Rudolf Szitka – clarinet, Nikoletta Korda – bassoon, Zoltán Holb – horn).

1997. October

Wolfgang Amadeus Mozart: Clarinet Quintet in A major (K. 581).

Budapest – Museum of Ethnography. (Partners: Vilmos Tátrai, Tamás Szabó – violin, György Konrád – viola, János Devich – violoncello).

2006. 27th of January

Wolfgang Amadeus Mozart: Clarinet Quintet in A major (K. 581).

Budapest – Hungarian State Opera House. (Partners: Ágnes Beke, Márta Kisfaludy – violin, Veronika Botos – viola, László Pólus – violoncello).

¹ Pamela Weston: *Clarinet Virtuosi of the Past*. (Great Britain: Panda Press, 1971): 46.

2006. Július:

Wolfgang Amadeus Mozart: Sinfonia Concertante in E-flat major (K. 297b/Anh.C 14.01).

Fertőd – Budapest Strings „XII. Haydn Festival” – Eszterházy Castle – Haydn Hall. (Participated: Budapest Strings Chamberorchestra. Soloists: Emília Csánky – oboe, István Hartenstein – bassoon, Péter Lakatos – horn, Rudolf Szitka – clarinet).

2006. Augusztus 14.

Wolfgang Amadeus Mozart: Clarinet Quintet in A major (K. 581).

Miskolc – in Great Hall of the Europe House. (Participated: Anima string quartet).

2006

Wolfgang Amadeus Mozart: La clemenza di Tito (K. 621).

Budapest – Hungarian State Opera House. (Conductor: György Vashegyi).

2009. Április 30.

Wolfgang Amadeus Mozart: Clarinet Concert in A major (K. 622).

Budapest – Great Hall of the Ferenc Liszt Academy of Music. (Participated: Symphony Orchestra of the Hungarian Radio. Conductor: Zoltán Kovács).

2011. Március 29.

Wolfgang Amadeus Mozart: Clarinet Quintet in A major (K. 581).

Miskolc – Great Hall of Béla Bartók Musical Institut of Miskolc University (Partners: Györgyi Papp, Tamás Bíró – violin, Emil Ludmány – viola, Károly Botvay – violoncello).

2011. Május 18.

Wolfgang Amadeus Mozart: Clarinet Quintet in A major (K. 581).

Pécs – Dominican House – Stateroom. (Partners: Györgyi Papp, Tamás Bíró – violin, Emil Ludmány – viola, Károly Botvay – violoncello).