

138 YEARS OF THE CLARINET:
PROGRAM NOTES FOR A MASTER'S CLARINET RECITAL OF WORKS
BY REGER, SMITH, DONIZETTI, MUCZYNSKI, AND SCHUMANN

by

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Abstract

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138 Years of the Clarinet: Program Notes for a Master's Clarinet Recital of Works by Reger, Smith, Donizetti, Muczynski, and Schumann

(Under the direction of TOD KERSTETTER)

This study provides a stylistic and structural analysis of Max Reger's Sonata in B-flat for clarinet and piano, Op. 107, William O. Smith's Five Pieces for Clarinet Solo (1959), Gaetano Donizetti's *Primo Studio* for solo clarinet (1821), Robert Muczynski's Six Duos for flute and clarinet, Op. 24, and Robert Schumann's *Soiréestücke* for clarinet and piano, Op. 73.

This study contains five chapters, one devoted to each piece. Chapters include the composer's biographical information, harmonic and structural analyses, performance considerations, date of completion, premiere, dedication or commission information, and publication information.

INDEX WORDS: Clarinet, flute, piano, woodwind, chamber music, Donizetti, Muczynski, Reger, Schumann, Smith, performance.

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I also must thank my family for their love and continuous support throughout my educational and professional endeavors: Robert, Deborah, Edna, and James Nichols.

Dedication

This work is dedicated to Julie Anne Vaverka, former clarinet faculty at the Boston Conservatory and Boston University, and principal clarinet of the Pro Arte Chamber Orchestra. Julie passed away on October 5th, 2007 at the age of 54. She was a consummate artist and energetic teacher. She was an inspiration to everyone who knew her.

Preface

The analyses included are based on the following six scores:

Donizetti, Gaetano. *Studio Primo per Clarinetto*. Edited by Giuseppe Garbarino.

Milano: G. Ricordi & C. Editori, 1977.

Muczynski, Robert. *Duos for Flute and Clarinet, Opus 24*. New York, NY: G. Schirmer, Inc., 1984.

Reger, Max. *Sonata in B-flat major for Clarinet and Piano, Opus 107*. Boca Raton, FL: The Well-Tempered Press, 1990.

Schumann, Robert. *Fantasy-Pieces for Clarinet and Piano, Opus 73*. Edited by Eric Simon. New York, NY: G. Schirmer, Inc., 1951.

Schumann, Robert. *Soiréestücke for Clarinet and Piano, Opus 73*. Edited by Alan Hacker and Richard Platt. London: Faber Music Ltd., 1985.

Smith, William O. *Five Pieces for Clarinet Alone (1959)*. London: Universal Edition, Ltd., 1963.

CHAPTER 1 - Sonata in B-flat for Clarinet and Piano, Op. 107

Max Reger

Johann Baptist Joseph Maximilian Reger was born on March 19, 1873 in Brand, Bavaria, to Joseph, a school teacher, musician, and harmony textbook author, and Philomena, a fanatically religious housewife. Needless to say, Reger's upbringing exposed him to a great variety of influences, both musical and personal. Shortly after Max's birth, in 1874, the Reger family relocated to Weiden, where his formal musical education commenced at the age of eleven. He studied piano, organ, improvisation and composition with Adalbert Lindner, for whom he quickly became a deputy organist. However, it was not until a journey to Bayreuth in 1888 that he declared his wish to become a career musician. During his visit to Bayreuth, Reger experienced Wagner's music dramas *Die Meistersinger von Nürnberg* and *Parsifal*, which may have resulted in Reger's interest in polyphony and chromatic harmonic and melodic progressions. No interest in opera or music drama ever revealed itself in Reger's compositional output.

After attracting the attention of the renowned teacher Hugo Riemann with his Violin Sonata in D minor, Op. 1, Reger began studies with Riemann, first privately and then as a student at the conservatory in Wiesbaden. His early compositions indicated such promise that Riemann recommended him for a theory post at the conservatory in Wiesbaden, and arranged for the publication of some of his works by the London publisher Augener. During his time in Wiesbaden, Reger spent a great deal of time networking, ensuring his future success as a musician in Germany. After his study concluded, he completed a disastrous year of compulsory military service, which largely contributed to his legendary alcoholism and future of mental and physical health problems.

In 1901, Reger moved to Munich, the capital of Bavaria, and met with significant critical opposition. Although his first years lacked significant local professional recognition, Reger met and married Elsa von Bercken during his residence in Munich. He expressed dissatisfaction with his professional status in Munich, even though he accomplished a great deal during his time there. He maintained professional relationships with Richard Strauss and Hans Pfitzner, wrote his most significant theoretical treatise, *Beiträge zur Modulationslehre* of 1903, concertized internationally extensively as a pianist and conductor; taught theory, organ, and composition at

the *München Akademie der Tonkunst*; and composed a number of significant works, including the Piano Quintet in C minor, Op. 64 and the Violin Sonata in C major, Op. 72.

In 1907, Reger accepted a post at the University of Leipzig as the Director of Music. This led to his departure from Munich and the most sustained, successful period of his professional life. Pupils and friends from this period included Othmar Schoeck, Jaromír Weinberger, George Szell, Max Klinger, Christian Sinding, Arthur Nikisch, and Fritz Stein (later to write Reger's first biography). Also, he received honorary doctorates from the Universities of Berlin and Jena. During his time in Leipzig, Reger developed his abilities as an orchestral composer. His compositional output included the Violin Concerto in A major, Op. 100, the Clarinet Sonata in B-flat major, Op. 107, the *Symphonischer Prolog zu einer Tragödie*, Op. 108, and the Piano Concerto in F minor, Op. 114.

In 1911, Reger assumed the position of Director of the Orchestra in Saxe-Meiningen, succeeding among others, Hans von Bülow and Richard Strauss. Given the opportunity to regularly work with an orchestra, Reger further refined his abilities as a composer of orchestral music, contributing tonally colorful works such as *Eine Lustspielouvertüre*, Op. 120, *Variations and Fugue on a Theme of Mozart*, Op. 132, and *Eine vaterländische Ouvertüre*, Op. 140.

In 1915, due to his deteriorating mental and physical condition, Reger retired from holding a full-time post to Jena. He continued compositional and touring activities until his death in Leipzig on May 11, 1916, which was caused by a stroke.

Theoretical Analysis

**All musical examples are written for clarinet in B-flat*

In highly chromatic post-romantic writing such as Max Reger's, a chord-by-chord analysis produces little benefit in regard to understanding. In lieu of this sort of analysis, the piece has been separated into theme areas, sections, or episodes. Their relationships in the greater scheme of the work are emphasized. As with most of Reger's compositions, the Sonata in B-flat for Clarinet and Piano, Op. 107, blends traditional forms with Reger's own concept of motivic development. Instead of only developing and restating complete themes, he also does this with motives. He recalls them in contrasting manners throughout, resulting in a fresh style of composition for this period, without sacrificing coherence. In keeping with classical and romantic traditions, Reger writes forms and key relationships very much rooted in these traditions. He writes the first movement in sonata-movement form, starting and closing in the key of the sonata, B-flat. The second movement consists of a humorous scherzo in D minor with a slow interlude and coda, a compound ternary form. The third movement uses a ternary song form in E-flat. The sonata concludes with a lively, somewhat devious, sonata-rondo movement, recalling themes and motives from previous movements. A table mapping the theme areas, sections or episodes precedes the analysis of each movement.

Movement I: Moderato

Table 1.1 Reger: Sonata for Clarinet and Piano, Op. 107, Movement I

Exposition	Development	Recapitulation	Coda
Theme Area 1 in Bb: Mm.1-12	Transition Area in C: Mm.45-50	Theme Area 1 in Bb: Mm.79-90	Coda(Closing Area) in Bb: Mm. 116-128
Transition Area in C: Mm.12-22	Development Area 1: Mm. 51-61	Transition Area in Bb: Mm.90-100	
Theme Area 2 in F: Mm.23-33	Development Area 2: Mm. 62-75	Theme Area 2 in Bb: Mm.100-115	
Closing Area in F: Mm.34-44	Closing Area in F: Mm. 76-78		

Exposition

The exposition of the sonata consists of four basic areas, which provide the motivic material for the entire first movement, and in one instance, later movements as well. The first theme area

introduces the first three motives. Reger introduces the first motive in the clarinet part (Figure 1.1) and immediately follows it with the second motive in the piano part (Figure 1.2).

Figure 1.1 Reger: Sonata for Clarinet and Piano, Op. 107, I. Mm. 1-4 – Motive 1

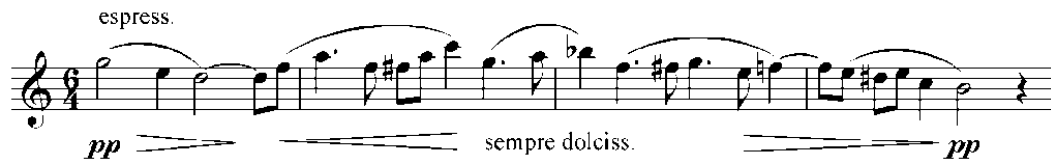


Figure 1.2 Reger: Sonata for Clarinet and Piano, Op. 107, I. Mm. 4-5 – Motive 2



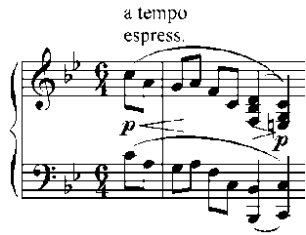
The clarinet plays the third motive in the transition area between theme areas one and two, after an agitato version of motive two in the piano (Figure 1.3). The last major piece of motivic material opens theme area two (Figure 1.4). Reger uses this motive throughout the sonata which Shannon Scott refers to as the “motto motive.” It serves as “a linking element heard again in movements three and four.”¹

Figure 1.3 Reger: Sonata for Clarinet and Piano, Op. 107, I. Mm. 13-14 – Motive 3



¹ Shannon M. Scott, *Two Late Works by Max Reger: Historical Perspective Analysis, and Performance Considerations* (D.M.A. diss., Northwestern University, 1994), 164.

Figure 1.4 Reger: Sonata for Clarinet and Piano, Op. 107, I. Mm. 22-23 – Motive 4 “Motto”



He closes the exposition with a *sostenuto* section characterized by quarter notes in the lower range of the piano accompanying another appearance of the motto motive. Reger modifies his treatment of the motto motive in two ways. He sounds it first in the clarinet followed by the piano at a much softer dynamic. When Reger returns the motive to the piano, it is tripled at the octave instead of doubled. Also, he transposes the entire motive from the original tonal center of Bb major, to B major. This tonality is brief. Reger concludes the exposition in F major.

Figure 1.5 Reger: Sonata for Clarinet and Piano, Op. 107, I. Mm. 17-23 – Motive 4 “Motto”

Development

In the development section, Reger makes use of three of the four motivic elements introduced in the exposition, chromatically moving through numerous tonal areas. His use of the “motto motive” especially stands out. He presents it first in a dreamy, *espressivo* setting as initially heard. Although Reger refers to the motive’s original character, he writes it in both the clarinet and piano. After completely stating the motive in the clarinet part, Reger moves it to the piano. The clarinet joins and the two instruments perform fragments at different times. This section serves both as an introduction to the development, and as a transition from the exposition.

Figure 1.6 Reger: Sonata for Clarinet and Piano, Op. 107, I. Mm. 45-50

The musical score for Reger's Sonata for Clarinet and Piano, Op. 107, I. Mm. 45-50, is presented in two systems. The first system shows the clarinet and piano parts. The tempo is marked "a tempo (Tempo primo)". The piano part is marked "pp" and "espress.". The second system shows the clarinet and piano parts. The tempo is marked "a tempo (Tempo primo)". The piano part is marked "pp" and "espress.". The clarinet part is marked "sempre dolciss." and "rit.". The piano part is marked "pp" and "ppp".

In the next developmental treatment of the “motto motive,” Reger moves to a *marcato*, *agitato* character with indication to be performed *sempre fortissimo* with interjected *sforzandi*. The clarinet and piano articulations conflict, in stark contrast with this motive’s earlier treatment.

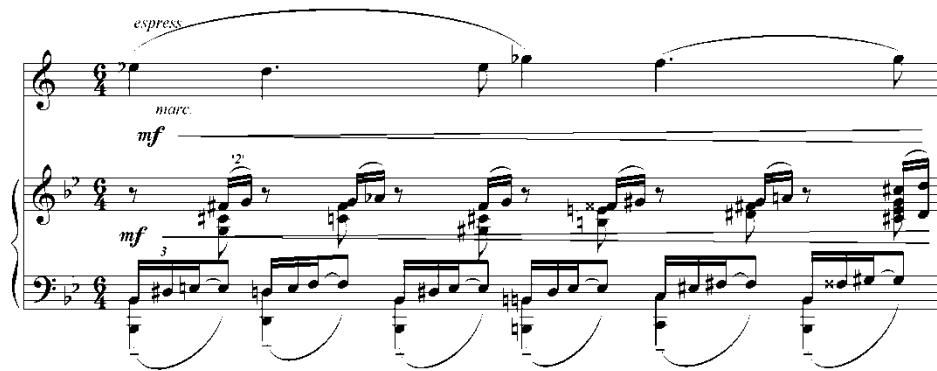
Furthermore, Reger has altered the rhythms from eighth notes to triplet eighth notes. These fast moving rhythms, combined with the *marcato* and *sempre fortissimo* markings, change the character of the sonata from dreamy and expressive to rambunctious.

Figure 1.7 Reger: Sonata for Clarinet and Piano, Op. 107, I. Mm. 65-68

The musical score for Reger's Sonata for Clarinet and Piano, Op. 107, I. Mm. 65-68, is presented in two systems. The first system shows the clarinet part (top staff) and the piano accompaniment (bottom two staves). The clarinet part is marked *marc.* and *sempre ff*. The piano accompaniment is marked *sempre ff* and *sf*. The second system continues the piano accompaniment, marked *sempre ff* and *f*. The score features a driving, rambunctious character with fast-moving rhythms and triplet eighth notes.

Reger develops motive two in an equally contrasting manner. The first cell of motive two, first heard as a dreamy, chorale-like figure in the piano, appears in an *agitato* character played by the clarinet with a driving piano accompaniment (Figure 1.8). The third motive is only recalled in its initial *agitato* character. Reger abstains from sounding the first motive until the recapitulation.

Figure 1.8 Reger: Sonata for Clarinet and Piano, Op. 107, I. Mm. 64



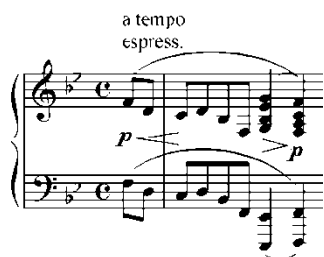
Recapitulation and Coda

In the recapitulation, Reger treats the opening motives in the same manner as found in the exposition. This serves to recapture the pastoral, dreamy quality which opens the sonata. It also creates a sense of ease after the *agitato* character found in the development section. In keeping with traditional key relationships typically found in classical and romantic sonata movements, Reger alters the material in the recapitulation only to avoid modulating from the tonal center of the initial theme area. This is especially evident in motive three (Figure 1.9) found at the transition area and motive four (Figure 1.10) found in theme area two.

Figure 1.9 Reger: Sonata for Clarinet and Piano, Op. 107, I. Mm. 90-92



Figure 1.10 Reger: Sonata for Clarinet and Piano, Op. 107, I. Mm. 100-101



The closing area of the recapitulation also serves as the transition to the coda section. This parallels the material previously heard in the transition to the development (Figure 1.6), except it is transposed to B-flat. The key area is the same as that of the first theme area thus keeping with the traditional harmonic structure of a recapitulation (Figure 1.11). To conclude this movement, Reger refers back to the closing area of the exposition, which previously preceded the transition area to the development (Figure 1.12).

Figure 1.11 Reger: Sonata for Clarinet and Piano, Op. 107, I. Mm. 116-121

The image displays a musical score for measures 116-121 of the first movement of Reger's Sonata for Clarinet and Piano, Op. 107. The score is written for Clarinet (top staff) and Piano (bottom two staves). The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various performance instructions such as *(quasi a tempo)*, *espress.*, *pp*, *ppp*, *sempre dolciss.*, and *rit.*. The piano part features complex chordal textures and arpeggiated figures, while the clarinet part has melodic lines with some chromaticism. The score is divided into two systems, with the first system covering measures 116-120 and the second system covering measures 121-121.

Figure 1.12 Reger: Sonata for Clarinet and Piano, Op. 107, I. Mm. 122-128

Movement II: Vivace – Adagio – Vivace – Più Adagio

Table 1.2 Reger: Sonata for Clarinet and Piano, Op. 107, Movement II

Vivace (Variations)	Adagio (Ternary)	Vivace (Reprise, Variations)	Più Adagio Coda
Opening Phrase: Mm.1-10	Section A: Mm.72-79	Opening Phrase: Mm. 93-103	Section A: Mm.156-159
Episode 1: Mm.11-18	Section B: Mm.79-87	Episode 1: Mm.103-110	Opening Phrase: Mm.160-167
Episode 2: Mm.19-27	Section A ¹ : Mm.87-92	Episode 2: Mm.111-119	
Episode 3: Mm.28-33		Episode 3: Mm.120-125	
Episode 4: Mm.34-39		Episode 4: Mm.126-131	
Episode 5: Mm.40-50		Episode 5: Mm.132-142	
Episode 6: Mm.50-56		Episode 6: Mm.142-148	
Episode 7: Mm.56-63		Episode 7: Mm.148-155	
Closing Area: Mm.64-71			

The second movement refers to a compound ternary form for inspiration. Reger uses four motives as the fundamental material for this movement. All four motives appear in the first four measures. He introduces the first two motives in the first two measures, placing motive one in the clarinet part and motive two in the top stave of the piano.

Figure 1.13 Reger: Sonata for Clarinet and Piano, Op. 107, II. Mm. 1-2 – Motives 1 and 2

The musical score for measures 1-2 shows the following details:

- Tempo:** Vivace (♩ = 126-132)
- Time Signature:** 2/4
- Key Signature:** One flat (B-flat)
- Motive 1:** Clarinet part, measures 1-2.
- Motive 2:** Piano part, measures 1-2.
- Dynamics:** *f* (forte) and *sf* (sforzando).

The third and fourth motives appear simultaneously in measures 3 and 4. Motive three appears in the clarinet part and motive four in the lower stave of the piano part.

Figure 1.14 Reger: Sonata for Clarinet and Piano, Op. 107, II. Mm. 3-4 – Motives 3 and 4

The musical score for measures 3-4 shows the following details:

- Tempo:** *p* (piano)
- Motive 3:** Clarinet part, measures 3-4.
- Motive 4:** Piano part, measures 3-4.

Reger derives the subsequent seven short episodes from variations on these four motives. In measures 11 and 12, episode one first combines motive one and a fragment of motive two. Reger

gives motive one to the piano in the top stave. He interjects a fragment of motive two in the clarinet part. In measures 13 and 14, he adds altered fragments of motives three and four in the lower stave of the piano. Measures 15 through 18 repeat this treatment.

Figure 1.15 Reger: Sonata for Clarinet and Piano, Op. 107, II. Mm. 11-18

The musical score for measures 11-18 of Reger's Sonata for Clarinet and Piano, Op. 107, II. The score is written for Clarinet (top staff) and Piano (bottom two staves). The key signature is one sharp (F#) and the time signature is 3/4. The score includes the following elements:

- Motive 1:** A four-note chordal motif in the piano top staff, marked *mp*.
- Motive 2:** A four-note melodic motif in the clarinet part, marked *p* and *f*.
- Motive 3:** A four-note melodic motif in the piano bottom staff, marked *f*.
- Motive 4:** A four-note melodic motif in the piano bottom staff, marked *ppp*.

Episode two, found in measures 19 through 27, uses motive three in a canonic variation, adding passing tones to create almost constant sixteenth notes. This treatment propels this variation forward, while maintaining an economical use of motivic material.

Figure 1.16 Reger: Sonata for Clarinet and Piano, Op. 107, II. Mm. 19-27

The musical score for measures 19-27 of Reger's Sonata for Clarinet and Piano, Op. 107, II. The score is written for Clarinet (top staff) and Piano (bottom two staves). The key signature is one sharp (F#) and the time signature is 3/4. The score includes the following elements:

- Motive 3:** A four-note melodic motif in the clarinet part, marked *f*.
- Motive 3:** A four-note melodic motif in the piano top staff, marked *f*.
- Motive 3:** A four-note melodic motif in the piano bottom staff, marked *sempre f*.

In episode three, Reger uses motive one and fragments of motive two in diminution and inversion. This renders these motives barely recognizable, which provides variety without the sacrifice of economical coherence.

Figure 1.17 Reger: Sonata for Clarinet and Piano, Op. 107, II. Mm. 28-33

The musical score for Figure 1.17 shows measures 28-33. The top staff is the clarinet part, and the bottom two staves are the piano part. Motive 1 is circled in the clarinet part, and Motive 2 is circled in the piano part. The piano part is marked *ff (non dim.)*.

Episode four consists of a triplet variant of motives one and two, mostly heard in the piano, with two interjections in the clarinet, similar to episode one.

Figure 1.18 Reger: Sonata for Clarinet and Piano, Op. 107, II. Mm. 34-39

The musical score for Figure 1.18 shows measures 34-39. The top staff is the clarinet part, and the bottom two staves are the piano part. Motive 1 is circled in the clarinet part, and Motive 2 is circled in the piano part. The piano part is marked *ff*.

Episode five references the sixteenth note treatment found in episode two, but includes inverted variations on all four motives. In the clarinet part, Reger inverts motive one in measures 43 through 47 and motive three in measures 40 through 42. Motives two and four are found in the piano part. A fragment of motive two appears in the lower stave in measures 40 through 41. Motive four is found in measures 43 through 46 in the sixteenth notes in the upper stave.

Figure 1.19 Reger: Sonata for Clarinet and Piano, Op. 107, II. Mm. 40-50

The musical score for measures 40-50 of Reger's Sonata for Clarinet and Piano, Op. 107, II, is presented in two systems. The first system (measures 40-44) shows the clarinet line with Motive 3 (measures 40-41), Motive 1 (measures 42-43), and Motive 4 (measures 44-45). The piano accompaniment features Motive 2 (measures 40-41) and Motive 4 (measures 42-45). Dynamics include *f (non dim.)* and *p*. Performance markings include *cre* and *scen*. The second system (measures 45-50) shows the clarinet line with Motive 1 (measures 45-46) and Motive 1 (measures 47-48). The piano accompaniment features Motive 1 (measures 45-46) and Motive 1 (measures 47-48). Dynamics include *f (non dim.)* and *sf*. Performance markings include *do* and *sf*.

Episode six begins on beat two of measure 50, and varies from triplets, as found in episode four, to sixteenths, as found in episode five. This episode uses motives one and two, in the same manner as episodes four and five.

Figure 1.20 Reger: Sonata for Clarinet and Piano, Op. 107, II. Mm. 50-56

The musical score for measures 50-56 of Reger's Sonata for Clarinet and Piano, Op. 107, II, is presented in two systems. The first system (measures 50-54) shows the clarinet line with Motive 1 (measures 50-51) and Motive 2 (measures 52-53). The piano accompaniment features Motive 1 (measures 50-51) and Motive 2 (measures 52-53). Dynamics include *sf*. Performance markings include *sf*. The second system (measures 55-56) shows the clarinet line with Motive 1 (measures 55-56). The piano accompaniment features Motive 1 (measures 55-56). Dynamics include *sf*. Performance markings include *sf*.

Episode seven begins on beat two of measure 56 and proceeds through measure 63. Although it is the final episode, it only uses motives two and three. Again, Reger resorts to adding passing tones to make a constant sequence of sixteenth notes between the two parts.

Figure 1.21 Reger: Sonata for Clarinet and Piano, Op. 107, II. Mm. 56-63

The musical score for Figure 1.21 consists of two systems. The first system shows measures 56-59. The clarinet part (top staff) contains Motive 2, which is a sequence of sixteenth notes. The piano accompaniment (bottom staff) contains Motive 3, also a sequence of sixteenth notes. Both motives are marked with 'sempre ff'. The second system shows measures 60-63. The clarinet part continues with Motive 2, marked with '(non dim.)'. The piano accompaniment features staccato chords and ends with a low note marked 'sf'.

The closing area exclusively uses motive one, augmented and extended. This adds even more symmetry to this already coherent section. Reger punctuates this motive with *staccato* chords in the piano. He ends this section with the lowest available tone produced by the clarinet.

Figure 1.22 Reger: Sonata for Clarinet and Piano, Op. 107, II. Mm. 64-71

The musical score for Figure 1.22 consists of two systems. The first system shows measures 64-67. The clarinet part (top staff) contains Motive 1, which is a sequence of sixteenth notes. The piano accompaniment (bottom staff) features staccato chords. Dynamics include 'rit.', 'Andante', 'pp', and 'p'. The second system shows measures 68-71. The clarinet part continues with Motive 1, marked with 'sempre rit.'. The piano accompaniment continues with staccato chords and ends with a low note marked 'ppp'.

The *Adagio* interlude is derived entirely of one section, repeated three times. The piano introduces the chorale-like melody in measure 72. The clarinet adds a soaring melody to this chorale in measure 76. Reger concludes this section with an almost exact repeat of the opening material, but with altered voicing in both parts.

Figure 1.23 Reger: Sonata for Clarinet and Piano, Op. 107, II. Mm. 72-79

The image shows a musical score for measures 72-79 of the second movement of Reger's Sonata for Clarinet and Piano, Op. 107. The tempo is marked 'Adagio'. The score is written for piano and clarinet. The piano part begins in measure 72 with a chorale-like melody in the right hand, marked 'p espress.'. The clarinet part enters in measure 76 with a soaring melody. The piano part continues with accompaniment, marked 'molto'. The section concludes with a repeat of the opening material, marked 'rit.'.

The *vivace* reprise (measures 93 through 155) consists of a direct repeat of the first *vivace* section, with clever and easily recognized embellishments. The *quasi adagio* coda first quotes the opening four bars of the chorale from the *Adagio* interlude and then references the closing bars of the first *vivace*, but in an even slower version.

Figure 1.24 Reger: Sonata for Clarinet and Piano, Op. 107, II. Mm. 156-167

Movement III: Adagio

In the *Adagio* third movement, the composer's intentions with motives and their interplay are less clear. However, the form clearly consists of a ternary song form.

Table 1.3 Reger: Sonata for Clarinet and Piano, Op. 107, Movement III

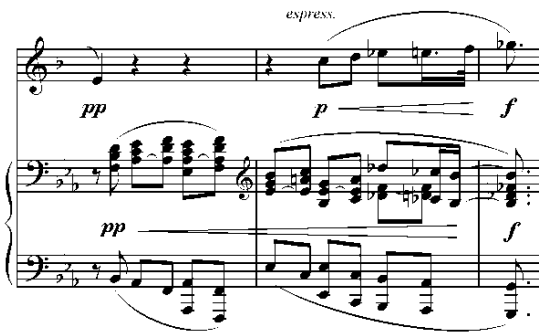
Section A	Section B	A (Reprise)	Coda
Mm.1-13 in Eb	Mm.14-27 in Bb	Mm.18-39 in Eb	Mm.40-48 in Eb

Reger quotes (usually vaguely) motives from the previous two movements. He does provide two clear pieces of new motivic material. The first motive appears immediately in the clarinet, and consists of two intervals of the perfect fourth.

Figure 1.25 Reger: Sonata for Clarinet and Piano, Op. 107, III. Mm. 1-2 – Motive 1

Reger divides the second motive between the two instruments. The uppermost tones of the piano part, written in the upper staff, start the motive in measure. On the second quarter note of measure 7, the clarinet takes over and states the rest of the melody. This motivic cell consists of a three-note ascending scale which Reger repeats several times.

Figure 1.26 Reger: Sonata for Clarinet and Piano, Op. 107, III. Mm. 6-8 – Motive 2



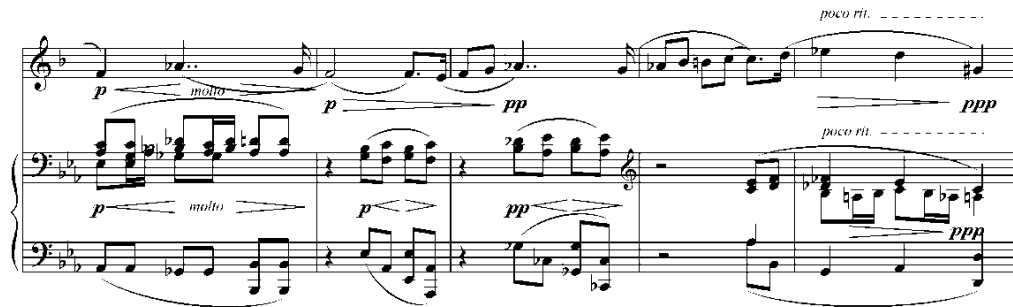
The first twelve bars comprise section A, which includes the introduction of both motives. It consists of two phrases. The first phrase, measures 1 through 6, begins with motive one, and repeats it in the clarinet part. It gradually rises to the peak of the phrase contour, outlining additional fourths on its journey. It descends back to a quiet close, as it began.

Figure 1.27 Reger: Sonata for Clarinet and Piano, Op. 107, III. Mm. 1-6



The piano begins the second phrase, measures 6 through 13. It proceeds up by way of the three-note motivic cell into the clarinet part. After ascending to the peak of the phrase, it again descends. Instead of concluding the phrase immediately, Reger chooses to again ascend, but at a much slower pace. He propels the phrase forward with eighth notes in the piano, recalling a fragment of the three-note cell from motive two.

Figure 1.28 Reger: Sonata for Clarinet and Piano, Op. 107, III. Mm. 9-13



In the second section of movement three, Reger makes many vague references to motives from previous movements. The first is heard in the piano part in measure 14. It corresponds with measure 160 of the second movement (Figure 1.24)

Figure 1.29 Reger: Sonata for Clarinet and Piano, Op. 107, III. M. 14 and II. M. 160



In measure 16, he again references the second movement, this time in a direct quote from the clarinet part found in measures 66 and 67 of the second movement (Figure 1.23).

Figure 1.30 Reger: Sonata for Clarinet and Piano, Op. 107, III. M. 16 and II. M. 66-67



Reger next references a fragment of the “motto motive” (Figure 1.4) last heard in the first movement. In measure 21 (Figure 1.31), he first sounds the first four notes in the piano part on beat two, and repeats them in the clarinet part on beat three. In measure 27 (Figure 1.32), Reger closes the second section of the third movement with a full quote of the motto motive (Figure 1.4), in triple octaves. With no additional harmonization, it contrasts starkly with the preceding material.

Figure 1.31 Reger: Sonata for Clarinet and Piano, Op. 107, III. Mm. 21

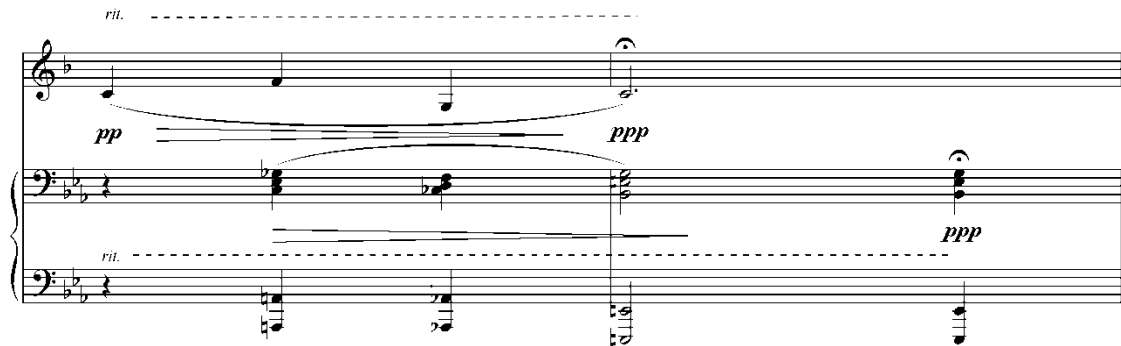


Figure 1.32 Reger: Sonata for Clarinet and Piano, Op. 107, III. Mm. 27



Measures 18-39 reprise measures 1-13 with slight embellishments, as found in the second movement. In measure 40, Reger begins the closing area, or coda. He references previously heard material in the manner that he concluded the first and second movements. He concludes the movement with a soft recollection of the opening motive in the low register of the clarinet.

Figure 1.33 Reger: Sonata for Clarinet and Piano, Op. 107, III. Mm. 48



Movement IV: Allegretto con grazia – Quasi adagio

For the closing movement, Reger chooses a structure similar to sonata-rondo form, but somewhat elongated. Again, Reger introduces new motivic material, and interjects and interweaves material from previous movements.

Table 1.4 Reger: Sonata for Clarinet and Piano, Op. 107, Movement IV

Exposition	Development	Recapitulation	Coda
Section A: Mm.1-27	Section A ² (transition): Mm.63-82	Section A: Mm.107-134	Mm.163-175
Section B: Mm.28-35	Section D (Development): Mm. 82-106	Section B: Mm.134-142	
Section A ¹ : Mm.36-45		Section A ¹ : Mm.142-152	
Section B ¹ : Mm. 46-56		Section B ¹ : Mm.152-157	
Section C: Mm.56-62		Section C: Mm.157-163	

Exposition

In the exposition, Reger introduces five motives that comprise the new material used throughout this movement. The first three motives are introduced in the section A of the rondo. The opening two bars of the movement immediately state motive one in the clarinet part.

Figure 1.34 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 1-2 – Motive 1



Reger restates this theme in the piano, briefly elaborating it, and proceeds onto the arrival of motive two. This elaboration descends into the register of motive two, easing this transition. Motive two appears in octaves between the clarinet part and lower stave of the piano part.

Figure 1.35 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 6-7 – Motive 2

p
p (non cresc.)

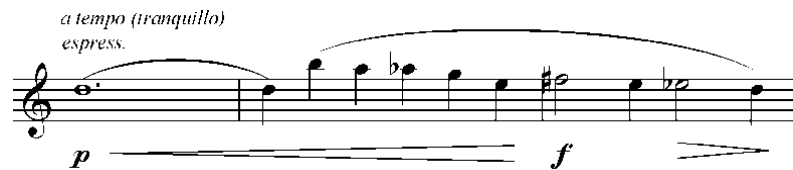
Reger interweaves and elaborates both motives until measure 19 where he introduces motive three in the clarinet part. Motive three is more lyrical in nature than motives one and two, and provides a contrast to the character attained in the previous 17 measures.

Figure 1.36 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 18-19 – Motive 3



Reger spends little time with this lyrical motive, and quickly returns the *marcato* style of the previous two motives, until measure 28. At measure 28, Reger introduces motive four, which also marks the start of section B of the exposition, which consists of measures 28 through 35.

Figure 1.37 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 28-30 – Motive 4



Reger returns to section A quickly, but does not immediately recount the opening bars. Rather, he chooses to return to motive two in the piano part, saving the restatement of motive one for later.

Figure 1.38 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 36-37



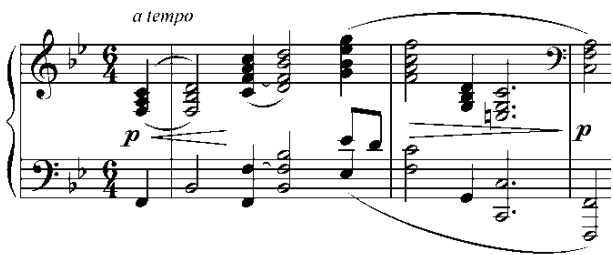
Motive two then appears in the clarinet part in measures 46-48, again heard in lyrical fashion. This time motive two is written a half step higher and at a softer dynamic, coloring the passage in a new way.

Figure 1.39 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 46-48



In measure 56, Reger introduces the final new motive of the sonata, which consists of lyrical quarter note and half notes rhythms, moving in diatonic fashion. This fifth motive first appears in the upper stave of the piano part, in contrast with the preceding four motives, which are introduced by the clarinet. This lyrical motive closes the exposition and provides contrast to the character of the previous four motives.

Figure 1.40 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 56-59 – Motive 5



Development

Measures 63 through 82 mark the first section of the development, which uses motives one and two from section A of the exposition. Reger restates motive one as first found, but inverts motive two, making it into an ascending scalar passage, rather than descending. Again, Reger provides variety without sacrificing coherence.

Figure 1.41 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 68-69 – Motive 2



In measure 82, Reger moves to different material than previously found in the development. Rather, he transforms the “motto motive” (Figure 1.4) for the second part of the development section. He augments the rhythm, to a rhythm similar to motive five, slowing the general pace of the movement. It serves as a fresh breath of air, in contrast to the preceding more rhythmically driven motives.

Figure 1.42 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 85-90



In measures 105 and 106, he concludes the development with another quote of the “motto motive” in octaves, similar to his treatment of it in the second movement (Figure 1.32).

Figure 1.43 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 105-106



Recapitulation

The recapitulation begins in measure 107. The first two motives are nearly identical to those previously heard in the exposition. Upon arriving at the third motive in measure 124, the tonal area changes to avoid repeating the previous key relationship seen in the exposition. Also, this motive occurs on the first dotted half note of the measure, rather than on the second as before (Figure 1.36). Motives four and five are also displaced rhythmically compared to their occurrence in the exposition (Figure 1.37). These displacements alter the rhythmic flow of the material in a subtle manner, again providing variety while maintaining coherence.

Figure 1.44 Reger: Sonata for Clarinet and Piano, Op. 107, IV. M. 124 – Motive 3



Figure 1.45 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 133-136 – Motive 4



Figure 1.46 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 157-159 – Motive 5



Coda

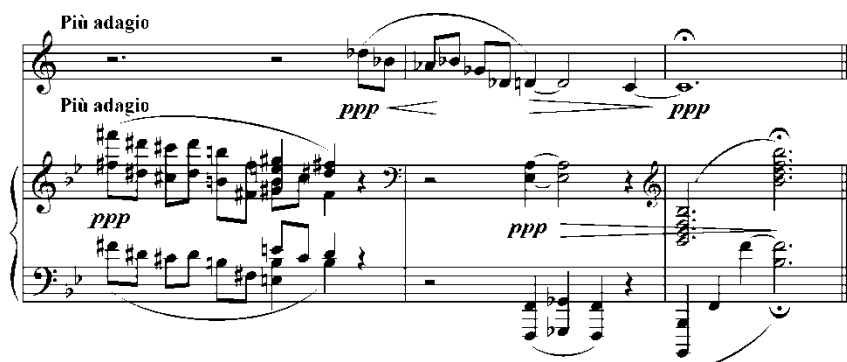
For the concluding section of this monumental work, Reger refers back to motivic material from previous movements. This concludes the work in a cyclical manner. He opens the coda section with a recollection of the opening phrases of the third movement. He alters the note values and indicates a faster metronome marking (Figure 1.27).

Figure 1.47 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 163-165



In his conclusion of this sonata, Reger chooses to use the “motto motive” (Figure 1.4) which recurs throughout movements one, three, and four. Specifically, he recalls the treatment used in the closing measures of the first movement (Figure 1.12).

Figure 1.48 Reger: Sonata for Clarinet and Piano, Op. 107, IV. Mm. 174-175



Stylistic and Technical Considerations

In preparation for performance of Max Reger's Sonata in B-flat for Clarinet and Piano, Op. 107, the performers must carefully note the structure of the work. It is essential that the relationships between the motives and how and when they reoccur throughout the work are understood. Performing a motivic analysis should accomplish this. Also, the adherence to all of the dynamic shadings, expressive markings and prescribed *ritardandi* and other tempo variations will aid in rendering a coherent performance of this sonata.

In regard to following Reger's markings, the composer's actions during his lifetime must be considered. During his lifetime he toured extensively, both to earn a living and as Schaffer states "because of his apparent obsession with establishing a performance tradition for his own works."² In addition to the obvious expressive markings, Reger gives metronome ranges for each movement, and at many of the tempo changes throughout the work. The exceptions to this always occur after a *ritardando*. When a metronome marking is not provided, this indicates that the ending pulse of the *ritardando* should be the pulse of the next section. The performers must carefully study and practice these transitions so that they sound natural, not overindulgent or out of context. Reger implies that tempo relationships exist throughout work, and indicates this with metronome markings. For example, he marks the first movement at quarter note equals 72-76 beats per minute. The first movement ends after two *ritardandi* from the last *a tempo* indication, and would likely end around the tempo of 60 beats per minute.

The second movement is marked quarter note equals 126-132 beats per minute. This shows a clear relationship between the ending quarter notes pulse of movement one and the half note of movement two, i.e. half note equals 63-66. This is not an exact science, but conscientiousness of these relationships will result in more coherent readings. Later in the second movement, the *vivace* slows considerably again using *ritardandi*. It first slows to *andante*, then after a *fermata*, to an *adagio*. Reger does not indicate the exact tempo of the *andante*, but he does notate that the *adagio* should be performed at eighth note equals 56-60 beats per minute. This would indicate the relationship between the *vivace* and the *adagio* would approximate the half note equaling the eighth note, and the pulse of the *andante* should lie somewhere between. After the *vivace* reprise, he also notates the *quasi adagio* that concludes the movement at eighth note equals 56-60.

² Mark Andrew Schaffer. *The Use of Variation Principle in the Works of Max Reger* (Ph.D. diss., University of Cincinnati, 1989), 65.

Reger marks the third movement *adagio* and indicates that the eighth note should equal 58-60, approximately the same tempo as the *adagio* interlude and coda of the second movement. The third movement stays at that approximate pulse, albeit with some indicated fluctuations. However the tempo always returns to that of the opening.

The fourth movement is marked with the dotted half note equaling 60-69 beats per minute. This means that the eighth note pulse of the third movement should be similar to the dotted half note pulse of the fourth movement. Reger precedes the final coda with a *ritardando* and marks the coda *adagio* with a metronome marking of quarter note equals 48-52. This indicates that the dotted half note should slow considerably from 60-69 beats per minute to the pulse of the quarter note in the coda section.

CHAPTER 2 - Five Pieces for Clarinet Solo (1959)

William O. Smith

William Overton Smith was born on September 22, 1926 in Sacramento, California. His first exposure to music was over the radio, where he experienced the sounds of jazz artists such as Benny Goodman, Tommy Dorsey, and Duke Ellington. Through Benny Goodman's recordings of classical repertoire, he also developed an interest in that genre. He first acquired a metal clarinet and some instruction and ensemble experience through the National Musical Institute.³ Throughout his junior high and high school years, he performed with a few self-formed swing bands as a clarinetist and saxophonist, and proceeded to tour for one year with the Art Rowley Band after graduating from high school. He was encouraged by fellow band members to pursue higher education, which found him enrolled at the Juilliard School in New York City. He would study during the days, and perform in jazz clubs at night for income.

While at Juilliard, a piano teacher exposed him to the piano music of Darius Milhaud. He quickly discovered that Milhaud taught at a small college near his hometown, Mills College. Dissatisfaction with New York City and his fascination with Milhaud led Smith to return to California to study with him. His classmates at Mills College included Dave Brubeck, who later became a significant part of his professional life as a jazz musician, under the pseudonym Bill Smith. At Mills, he also met his first wife, with whom he subsequently had four children. Since Milhaud only taught alternate years in California, he referred Smith to study with Roger Sessions at University of California at Berkeley. Here he earned his Bachelor of the Arts and Master of the Arts degrees.⁴

Following the completion of his university education, he received the *Prix de Paris*, which enabled him to live and study in Paris for two years.⁵ Upon return from Paris, he acquired several short term faculty positions at various music schools in California, which somewhat stifled his

³ Deborah F. Bish, *A Biography of William O. Smith: The Composition of a Life* (D.M.A. diss., Arizona State University, 2005), 1.

⁴ Deborah F. Bish, *A Biography of William O. Smith: The Composition of a Life* (D.M.A. diss., Arizona State University, 2005), 3-4.

⁵ Deborah F. Bish, *A Biography of William O. Smith: The Composition of a Life* (D.M.A. diss., Arizona State University, 2005), 5.

compositional output. In 1957, he won the *Prix de Rome*, followed by a Guggenheim fellowship in 1960, which enabled him to reside and work in Rome for some time.⁶ After returning to the United States, he worked at a music technology laboratory, which enabled him to experiment with electronic music. In 1966, University of Washington hired him as a professor of composition, a post which he held until his retirement in 1997. After procuring this position, he continued to perform as a jazz artist, classical clarinetist, and composed over 200 works that include clarinet, many of which are experimental. His relationship with Dave Brubeck, formed in the 1940's at Mills, continued throughout his life, resulting in over one dozen recordings and international tours. Smith resides in Seattle with his second wife, and continues to compose and maintain an active performing career.⁷

⁶ Deborah F. Bish, *A Biography of William O. Smith: The Composition of a Life* (D.M.A. diss., Arizona State University, 2005), 6.

⁷ Deborah F. Bish, *A Biography of William O. Smith: The Composition of a Life* (D.M.A. diss., Arizona State University, 2005), 7.

Theoretical Analysis

In analyzing William O. Smith's *Five Pieces for Clarinet Solo*, the aspiring performer may notice several different contemporary and traditional compositional techniques. Smith chooses not to adhere to any of these techniques strictly. Rather, he uses these techniques as a point of departure. This freedom provides a less academic product, in which audiences and performers alike will express delight.

Movement I: Vigorous

In Smith's first movement, he immediately writes all of the note material used in constructing this movement in measures 1 through 7. Smith uses this material to construct three variations throughout the movement, both by rearranging the order of the tones (sometimes omitting repeated tones) and altering the expressive markings or register.

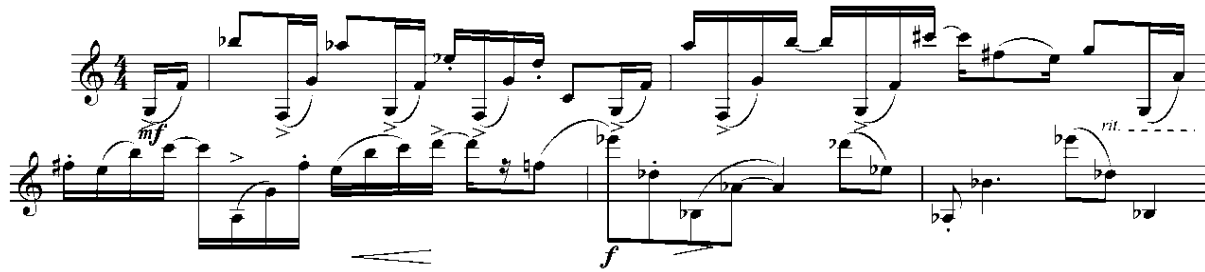
Figure 2.1 Smith: *Five Pieces, I. Mm. 1-7*



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His first variation begins in measure 7, immediately after the initial statement of the material. He uses the first two tones in the movement as an *ostinato*, and places the other material in the clarion register as a pointillistic melody. This results in one voice sounding like two voices. Towards the end of the variation, he slows the pace of the chalumeau register *ostinato* and pointillistic melody to prepare for the appearance of the next variation.

Figure 2.2 Smith: Five Pieces, I. Mm. 7-12



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The next variation begins in a soft, pointillistic style. Instead of referencing the opening material in its initial order, Smith begins with the material found in measure 4 (Figure 2.1), altering the order of the initial four tones (E, F-sharp, A and G). Here, Smith arranges them as A, G (displaced octave), F-sharp, and E (displaced octave). He then resumes the statement with the same tones, with octave displacements throughout. He states these four tones only once in measure 14. He then proceeds to material found in beats three and four of measure 6. He repeats the tones, A-flat, G and F, five times implying an *ostinato*. After the second statement, he interjects an altissimo D, implying a second voice. Following the third statement he interjects a D and an E, again in the altissimo. He continues in this manner until all of the notes from the referenced passage are included. Also, he adds syncopated rhythms and augments the note values in one instance. However, he soon returns to the pointillistic style to finish the variation. On the second sixteenth note of measure 17, he returns to the note material found in measure one, and makes a complete statement of the note material found in measures 1 through 7. He does omit some of the repeated patterns in this restatement, but the tones clearly correspond with this earlier material. For example, he begins a quote of measures 1 and 2 on the sixth sixteenth note of measure 17. However, in this statement (Figure 2.1), he compresses these tones, omitting the note material presented in the first ten sixteenth notes of the work. This sort of technique is used throughout the rest of this variation, along with octave displacements.

Figure 2.3 Smith: Five Pieces, I. Mm. 13-25

The image displays a musical score for four staves, likely representing different instruments or voices. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a piano (*p*) dynamic and features a series of eighth notes. The second staff includes markings for mezzo-forte (*mf*), piano (*p*), and piano-piano (*pp*). The third staff starts with a forte (*f*) dynamic and includes a fortissimo (*sf*) marking. The fourth staff includes a *cresc.* (crescendo) marking. The score is written in a key signature with one flat and a 4/4 time signature.

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His final variation consists of a very strong restatement of the opening material, altered almost entirely by octave displacements. Very little rhythmic variation occurs in this final statement. The first exception appears in measure 27, where he reverses the order of the A and G eighth notes found on the fourth beat (see measure 3 in Figure 2.1). In measure 28, he reverses the order of the F-sharp and the E, and writes the tones twice as fast as the referenced passage (see measure 4 in Figure 2.1). The final exception occurs in the last 7 measures, measures 31 through 37, starting from the last two sixteenth notes of measure 31. Here Smith references the last beat and a half of measure 6, through the end of the first statement in measure 7 (see measures 6-7 in Figure 2.1), rearranging the order of the tones to provide a climactic finale to this movement.

Figure 2.4 Smith: Five Pieces, I. Mm. 26-37



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Movement II: Flowing

Smith approaches the second movement in a more lyrical fashion than the first movement. He frequently uses intervals of the perfect fourth, perfect fifth, and major second. In order to contrast the lyrical sections, Smith interjects two pointillistic staccato sections, which both accelerate, and consequently decelerate to the starting tempo, which seems fairly brisk for a lyrical movement at quarter note equals 160 beats per minute. Also, throughout the movement Smith makes use of grace notes succeeded in wide, legato intervals. This implies a second voice. Most of the derivative material found throughout the movement corresponds with the material found in the first four measures. In these measures, Smith introduces the grace-note element, and also a stream of eighth notes. This stream of eighth notes also recurs throughout the movement.

Figure 2.5 Smith: Five Pieces, II. Mm. 1-4



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After expanding on the open passage, Smith leaves the grace note figure for a time, and moves to a more *sostenuto* character. This passage consists largely of major and minor seconds, with larger intervals interjected. Although it lacks grace notes, he maintains coherence by incorporating these compound intervals.

Figure 2.6 Smith: Five Pieces, II. Mm. 11-18



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Smith's constructs the second figure of staccato eighth notes in a unique manner. Measures 25 and 26 in fact repeat in measures 27 and 28. Once separated into individual groups of two eighth notes, he clearly uses the same tones, retrograded and compounded so that each interval exceeds an octave.

Figure 2.7 Smith: Five Pieces, II. Mm. 25-28



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Smith closes with a restatement of material based on the opening rhythms of the movement, followed by trills in the chalumeau register.

Movement III: Rhythmic

Movement Three consists almost entirely of a single 12 tone row. In measures 1 through 4, the 12 note row opens the movement.

Figure 2.8 Smith: Five Pieces, III. Mm. 1-4



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Most of the remainder of the movement consists of transpositions of the row, which are easily identified by accents or strong dynamic markings. Smith does not use inversions, retrogrades or retrograde inversions of the tone row in this instance. His most notable use of the row appears between measures 22 and 28. “At this point it becomes clear that Smith has cleverly incorporated a formal technique into his atonal music: *this movement is actually a four voiced fugue, and the section...is a stretto!*”⁸ He emphasizes the first two tones of each entrance with an accent marking. After the first eight accents, all subsequent accents add punctuation.

Figure 2.9 Smith: Five Pieces, III. Mm. 22-27

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⁸ Chris Gibson, “Unlocking the Secrets of William O. Smith’s Five Pieces for Clarinet Alone: Analyzing 12-tone Music” (*Clarinetfest Archives* [Accessed 16 August 2007], <http://www.clarinet.org/fests/2000/Gibson.asp>).

He concludes the movement with a restatement of the row in its original transposition, but with more sustained note values, octave displacements and variation of timbre.

Figure 2.10 Smith: Five Pieces, III. Mm. 29-33



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Movement IV: Singing

In stark contrast to the third movement, the fourth movement is beautiful and lyrical. He achieves coherence through several recurring elements. The first element consists of a 32nd note flourish, consisting of a series of perfect fourths and major seconds in five instances. He always follows this by a syncopated consequent phrase of varying length. The second cohesive element is the use of tremolos, which are interjected throughout. They also add a previously unheard effect in this set of pieces. The final recurring element consists of a set of two quarter notes, a grace note preceding each, followed by an eighth note, also preceded by a grace note, and a dotted quarter note (shortened to a quarter note in the first instance). In measures 3 through 7, each element appears successively.

Figure 2.11 Smith: Five Pieces, IV. Mm. 3-7



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In closing the movement, Smith quotes the entire series of elements, using the similar successive intervals found in the beginning of the movement. In measure 24, he starts the series of quotes with a transposed inversion of the 32nd note flourish (except for the circled portion). On the third beat of measure 25, he expands the lyrical motive found in measure 4 (Figure 2.11). He concludes the movement with this expansion.

Figure 2.12 Smith: Five Pieces, IV. Mm. 24-31



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Movement V: Spirited

Smith closes this set of five pieces with an energetic finale. It consists of compositional techniques previously used throughout the piece, especially the technique of introducing a motive and altering it in some way. Again he uses large intervals to imply multiple voices throughout. Although Smith uses syncopations, accents, and note groupings to mask metrical clarity throughout the five movements, his use of this technique makes this movement's meter especially elusive. In the opening two measures, he immediately exposes most of the effects used throughout the movement, i.e. accents, note-groupings, and large intervals.

Figure 2.13 Smith: Five Pieces, V. Mm. 1-2



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Measures 8 through 11 present a particularly elusive pulse, with almost constant syncopations interspersed with large register shifts. This is one of the most technically challenging passages in any of the five movements.

Figure 2.14 Smith: Five Pieces, V. Mm. 8-11



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This movement ends with a very difficult passage in which previous compositional techniques are used. It includes some of the largest leaps found in the movement paired with nearly constant syncopation. The final two bars consist of two consecutive tremolos. Later in Smith's career, following experimentation with multi-phonics, he would replace the last tremolo with a multiphonic including the E and G-sharp in his recordings and performances.

Figure 2.15 Smith: Five Pieces, V. Mm. 25-31



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Stylistic and Technical Considerations

Although William O. Smith's work presents technical challenges, more difficult works precede and succeed them in the repertory. For a modern, advanced player, the demands presented in the Five Pieces are modest. The provided analysis, or an analysis by the performer himself, will increase understanding of the structure of the work's individual movements. This should result in a more informed and hopefully enjoyable performance.

In particular, executing the large leaps cleanly throughout all of the movements will probably present the most difficulty. This is especially true in the third movement, where large leaps are often accompanied by contrasting dynamic markings. The approach to successfully performing these leaps must be slow and methodical. Each must be mastered by gradually increasing the speed until reaching the metronome markings indicated. The first tempo of perfect execution dictates the point of departure.

The leaps in the altissimo may especially present difficulties, as many clarinetists seek to pinch, contort and squeeze their embouchures to attempt to voice them successfully. These attempts ultimately prove futile. Only proper voicing with the tongue, a stable embouchure, and masterful control of the airstream will provide the sought results of perfection. Extensive knowledge of altissimo fingerings, along with their relative tendencies in response as related to dynamics, articulations and intonation, will also greatly aid in any performer's quest to master these pieces. Also, the performer must adhere to all marked expressive indications. Smith's markings aid the effectiveness of the compositional techniques he uses. This especially applies to the third movement, where accents and strong dynamic markings indicate an appearance of the twelve-tone row.

CHAPTER 3 - *Primo Studio* for Solo Clarinet (1821)

Gaetano Donizetti

Domenico Gaetano Maria Donizetti was born on November 29th, 1797 in Bergamo, Italy to Andrea Donizetti, a pawnshop porter, and Domenica Nava, a weaver. He was the fifth child born to a poor family, and they resided in abject poverty in the Borgo Canale, the old section of Bergamo. In the year 1806 at the age of nine, Donizetti enrolled in the choir school of Bergamo, called the *Lezioni caritatevoli di musica*, run by Giovanni Simone Mayr, a gifted teacher with an uncanny ability for recognizing talent in young students. His enrollment at the school was marked by truancy, arrogance, and egotism. Consequently, the faculty recommended his dismissal on several occasions. Mayr, recognizing the remarkable potential of Donizetti, intervened and taught Donizetti many lessons in humility, which remained with him for life.

In his seventeenth year, Mayr arranged for Donizetti to study at the prestigious Bologna Academy, as his studies in Bergamo had ceased to sufficiently challenge him. Here the developing composer became acquainted with some of the finest musicians, and applied new knowledge with that acquired in Bergamo. He remained close to Mayr throughout his professional life, continuously seeking advice and attributing his successes to the lessons he learned from his master teacher.

In 1821, Mayr arranged for an opera commission, which resulted in Donizetti's first great success. *Zoraide di Granata* premiered on January 28th, 1822 at the Teatro Argentina in Rome. He spent the next five years composing two to five operas annually, none of which resulted in the same success as *Zoraide di Granata*. He continued to work towards achieving international fame, and spent a great deal of time conducting and preparing operas for production as a means of income.

In 1828, Donizetti met the love of his life, Virginia Vasselli. During the following years they married and conceived three children, one of which was stillborn and two which failed to survive their first two weeks of life. Virginia never recovered from the birth of the third child, and passed away on July 30th, 1837. Donizetti, who at this point enjoyed great professional success with works such as *Lucia di Lammermoor* and *L'elisir d'amore*, was devastated by the news of his wife's death, and from this point on described himself as eternally unhappy.

In 1845, Donizetti's mental state deteriorated, effectively ending his career and beginning his final decline while residing in Paris. No more commissions were accepted. Also, acquaintances recognized and grasped the opportunity to relieve him of his wealth. Early in 1846, he was diagnosed with a disease of syphilitic origin, *cerebrospinal meningovascular syphilis*, likely inherited and entirely curable by modern medicine. It had caused him health problems since the 1820's and was ultimately responsible for the death of his wife and three children. He was recommended to be institutionalized and was admitted to a sanatorium in Ivry outside Paris. Here he remained until the middle of 1847, where his condition deteriorated to the point that he no longer recognized the name Virginia. His family finally intervened and he was moved to the palace of the Basoni family in Bergamo where he was cared for until his demise on April 8th, 1848. An autopsy confirmed the previous diagnosis.

Theoretical Analysis

* All Analysis is performed in the concert key.

Unfortunately, as with most of Donizetti's solo instrumental works, many musicians dismiss *Primo Studio* as an unremarkable effort, merely technical in nature. It is easy to make this assumption. However, careful analysis, combined with knowledge of Donizetti's compositional technique, exposes traits commonly found in Donizetti's output and unlocks the secrets of this gem. An analysis of *Primo Studio* chord by chord quickly shows where the phrases begin and end, modulations to closely related keys, uses of modal mixture, and an obvious formal structure. Harmonic analysis of *Primo Studio* reveals that Donizetti used sonata form, a choice likely influenced by his classically rooted education at Mayr's *Lezioni caritatevoli di musica*.

Exposition

Donizetti presents theme I in the first six measures as a three phrase period with a repeated antecedent. However, theme I does not conclude with a perfect authentic cadence in B-flat major. Instead, he cadences on the dominant, F major (see measure 6 of Figure 3.1), proceeds to a cadential extension, and ends on a half cadence in measure 9 (Figure 3.2).

Figure 3.1 Donizetti *Primo Studio*: Mm. 1-7, Theme I in B-flat major with repeated antecedent



Figure 3.2 Donizetti *Primo Studio*: Mm. 7-9, Cadential extension



In measure 10, Donizetti sounds the antecedent of theme I, but instead of writing the consequent phrase, he chooses to descend with a broken arpeggio that concludes the antecedent, modulating to the relative minor (G-minor). He confirms the new tonality in measure 15 by cadencing from a dominant seventh chord in D to the new tonic, G-minor. Instead of immediately sounding theme I in G minor, Donizetti uses the tonic in ascending and descending broken arpeggios for some virtuosic display. In measure 23, which corresponds with measure 9, he implies a half cadence from the tonic (G minor) to the supertonic (A diminished). In measure 24, which corresponds with measure 10, Donizetti finally sounds the antecedent portion of theme one in the G minor tonality (Figure 3.3). Instead of also sounding the consequent portion of theme one in measures 25-27, he chooses to refer back to the figure found in measures seven and eight as a cadential extension but alters the chord progression to modulate back to B-flat major (Figure 3.4). When Donizetti finally sounds theme one in its entirety, he uses a syncopated version of the second measure of the antecedent phrase (Figure 3.5).

Figure 3.3 Donizetti *Primo Studio*: Mm. 23-26, Theme I in A minor



Figure 3.4 Donizetti *Primo Studio*: Mm. 26-27



Figure 3.5 Donizetti *Primo Studio*: M. 29



He then transitions to theme two which is in the key of the dominant, F major. Donizetti modulates to F major in an unusual way. In fact, it appears that he has modulated to F-minor, rather than F major. After sounding theme one, he uses a combination of German augmented sixth chords, secondary leading tones, and modal mixture with F minor, to allude to a new tonality.

Figure 3.6 Donizetti *Primo Studio*: Mm. 31-37, Transition to Theme II



After this transition, Donizetti indicates a brief silence, notated with a half-measure rest with a fermata. This adds suspense in anticipation of the arrival of theme two. In stark contrast with theme one, he chooses a lyrical motive for the antecedent phrase, consisting of two half notes and a quarter note, followed by a more energetic consequent phrase.

Figure 3.7 Donizetti *Primo Studio*: Mm. 38-40, Theme II



This section is less innovative than the preceding section. It consists almost entirely of movement between tonic, subdominant, and dominant chords in F major, with an occasional hint at the harmonic minor.

Figure 3.8 Donizetti *Primo Studio*: Mm. 56-57



Development

In the development section, Donizetti displays the true art of his writing. He uses less closely related keys, and rapidly moves from one tonal center to another, creating some instability (Table 3.1). What is unusual about the development is that the re-transition ends in the key of G minor, corresponding with the extended section in G minor in the exposition.

Recapitulation and Coda

After setting up the recapitulation in the “wrong” key of G minor, Donizetti sounds theme one again in B-flat major, marking the arrival of the recapitulation. He chooses not to repeat the antecedent phrase and uses the syncopated version first heard in measure 28 (Figure 3.5). In contrast to the extended theme one section with virtuoso display in G minor, Donizetti adds a written out cadenza consisting of an F dominant seventh chord followed by a fermata over an eighth rest. This measure is rhythmically striking. It includes five complete beats, although the meter of the entire piece never departs from common time.

Figure 3.9 Donizetti *Primo Studio*: M. 101



After the cadenza figure, Donizetti adheres to traditional sonata form and sounds theme two in the key of theme one, B-flat major. He alters some of the flourishes found in theme two, probably to stay within the accepted range of the clarinet. The one significant deviation found the recapitulation is found in measure 115. Instead of adhering to the dominant seventh chord used in the related section in the exposition, Donizetti chooses to use an A diminished chord. This creates an unexpected moment tension before returning to more consonant harmonies.

Figure 3.10 Donizetti *Primo Studio*: M. 114



After completing his recapitulation of theme two, Donizetti transitions to a coda section based on the concluding material of theme two, but with additional fireworks. He includes a long scale of descending sixteenth notes in B-flat major, moving to octave leaps, also in B-flat major, and two cadential trills on the dominant moving to the tonic.

Figure 3.11 Donizetti *Primo Studio*: Mm. 122-127.



In addition to material concurring with sections of theme two, Donizetti closes with a virtuosic flourish of sixteenth note broken arpeggios in B-flat major, leading to two quarter notes bringing this brief composition to an exciting finale.

Figure 3.12 Donizetti *Primo Studio*: Mm. 133-135



Stylistic and Technical Considerations

In preparing Donizetti's *Primo Studio*, the performer should prepare a theoretical analysis of the piece as detailed in the previous section. It reveals where the phrases begin and end, the large scale structure, and key relationships. Furthermore, the chosen keys are especially important in the works of Donizetti. John Stewart Allitt states:

It could be said that, harmonically, the major represents the source of being....The sound of the major triad is strong, complete. The sound of a minor triad is quite otherwise. The sense of completeness is lost and there is a mood of longing....For an interpretation of...Donizetti, the most important sources...are the Christian tradition as uniquely embodied in Dante's *Divine Comedy* and the Jewish inner teachings known as the Kabbalah....In the light of the Kabbalah, the notes of the scale and the keys deriving from them may suggest:

DO – understanding, boundless receptivity

SI – mercy, grace, greatness, charity

LA – power, law, anger, judgement, fear

SOL – beauty, harmony, compassion, mercy, heart

FA – victory, constancy, eternity, life, bliss

MI – glory, majesty

RE – foundation, justice, equilibrium

UT – kingdom, footstill, body, matter (containing the dormant power of DO...)⁹

These thoughts on the scale degrees and triads are particularly relevant in Donizetti's work, as his writing is entirely based on tonal harmony. To quote Allitt again: "Thus it was for Donizetti that the various keys 'unlocked' in the mind the potential of the dominant passion being sung by a character on the stage."¹⁰

No reason exists to approach Donizetti's instrumental works in a different fashion than his vocal works. The performer might take each different key that Donizetti lingers on, and approach it from the stance of an informed singer of Donizetti. This interpretation will turn out a bit differently for all who attempt it, as Donizetti does not provide a libretto for the piece. It should result in a more personal touch, especially where the tonality moves rapidly in the development.

⁹ John Stewart Allitt, *Donizetti in the Light of Romanticism and the Teaching of Johann Simon Mayr* (Rockport, MA: Element Inc., 1991), 59-62.

¹⁰ John Stewart Allitt, *Donizetti in the Light of Romanticism and the Teaching of Johann Simon Mayr* (Rockport, MA: Element Inc., 1991), 59.

Table 3.1 Donizetti's *Primo Studio*: A Character Analysis:

**uppercase denotes major, lowercase denotes minor or diminished*

Exposition		Development	Recapitulation	Coda
Theme I	Theme II		Themes I & II	
Mm.1-11 in Bb: joy	Mm.37-67 in F: bliss	Mm.69-71 in F. compassion	Mm. 96-127 in Bb: greatness	Mm. 128-136 in Bb: exuberance
Mm.12-27 in g: contemplation		Mm.71-73 in g: contemplation		
Mm.32-36 in f: yearning		Mm.73-74 in D: comfortable		
Mm.28-31 in Bb: peace		Mm.76-78 in b dim: merciless		
		Mm. 79-81 in a dim: angry		
		Mm. 82-83 in Bb: graceful		
		Mm. 84-86 in c: longing		
		M. 87 in F: resolve		
		M. 88 in Bb & Eb: receptive then majestic		
		M. 89 in a dim & D: fearful then balanced		
		Mm. 90-93 in g: contemplative		

CHAPTER 4 - Duos for Flute and Clarinet, Op. 24

Robert Muczynski

Robert Muczynski was born on March 29, 1929 in Chicago, Illinois to parents of Polish and Slovak descent. His first exposure to music consisted of a player piano belonging to his grandmother, ultimately replaced with a spinet.¹¹ He began piano lessons at the age of five, but he disliked practicing. He took piano lessons throughout his youth, enrolling at DePaul University in Chicago as a piano major in 1957.

At DePaul, he studied piano with Walter Knupfer, and later composition and piano with Alexander Tcherepnin, earning both a Bachelor of Music and a Master of Music. Upon graduation, he started teaching part-time at DePaul, a period during which he received his first important commissions. In 1955, he became a full-time faculty member in piano, theory and composition. Subsequently, he taught at Loras College in Iowa from 1956-1958, with responsibilities as head of the piano department, and teacher of piano, composition, music history and theory, while maintaining an affiliation with DePaul during the summer term.

In 1960, G. Schirmer, a publishing firm, offered a contract for exclusive publishing rights, which resulted in a relationship lasting some thirty years.¹² After 1974, Muczynski chose to publish most of his works through Theodore Presser, due to a dispute with G. Schirmer.

In 1961, Muczynski received a grant to study in France, where he continued working with Alexander Tcherepnin and won the 1961 *Concours Internationale* prize, and the International Society for Contemporary Music prize.¹³ In 1964, he accepted an invitation to be a guest lecturer at Roosevelt University in Chicago, teaching music history, composition and orchestration. After finishing this year in Chicago, he accepted a post as composer-in-residence at University of Arizona in Tucson, where he subsequently became Chairman of the Composition Department. During his years in Tucson, he continued actively performing and promoting his music, and

¹¹ Valerie Cisler, *The Piano Sonatas of Robert Muczynski* (D.M.A. diss., University of Oklahoma, 1993), 16.

¹² Valerie Cisler, *The Piano Sonatas of Robert Muczynski* (D.M.A. diss., University of Oklahoma, 1993), 25.

¹³ Valerie Cisler, *The Piano Sonatas of Robert Muczynski* (D.M.A. diss., University of Oklahoma, 1993), 24.

enabling his students to have their music heard as well.¹⁴ He retired in 1988, and holds the title Professor Emeritus.

¹⁴ Valerie Cisler, *The Piano Sonatas of Robert Muczynski* (D.M.A. diss., University of Oklahoma, 1993), 28.

Theoretical Analysis

**All musical examples are written with clarinet in B-flat in traditional score order.*

Muczynski's Duos for Flute and Clarinet, Op. 24, are transcribed by the composer from the Duos for Two Flutes, Op. 24, for a recording of his works featuring Mitchell Lurie, former principal clarinetist with the Pittsburgh and Chicago Symphony Orchestras, and Julius Baker, former principal flute of the New York Philharmonic. The transcription adds a new dimension, as the combination adds the tonal contrast of clarinet. However, the two instruments readily lend themselves to blending, much as the original combination of like instruments. Throughout the six movements, Muczynski uses dissonant and consonant intervals to convey a sense of tension and release. He also alternates the tempo of each movement in the pattern of slow, fast, etc.

Movement I: Andante sostenuto

Muczynski's first movement consists mostly of a floating flute part comprised of eighth notes over sustained clarinet half notes. The clarinet takes an equal role later in the movement, where the eighth note figures pass between the two instruments. The clarinet part finally takes the leading role in closing the movement. The opening measures present compositional material used throughout the movement. A tie in the flute part usually indicates a consonant interval, or a release of tension. However, the release only lasts briefly, as the clarinet then ascends, creating a less consonant interval. In measure 1, the first tie sounds a perfect fifth, moving to a perfect fourth. The second tie, in measure 2, sounds a minor third, moving to a major second. The final tie of the four measure phrase moves from a perfect fourth to a minor third.

Figure 4.1 Muczynski: Six Duos for Flute and Clarinet, Op. 24, I. Mm. 1-5

Andante sostenuto

p espress.

p

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He proceeds in a similar fashion until measure 17, where the instruments take equal roles. A tie in either part still usually indicates the previous system of tension and release, but reversed. Here, Muczynski often moves from a more consonant interval to a less consonant interval. This especially occurs on the downbeat of measure 23 and the second beat of measure 25, where he moves to the interval of a tri-tone.

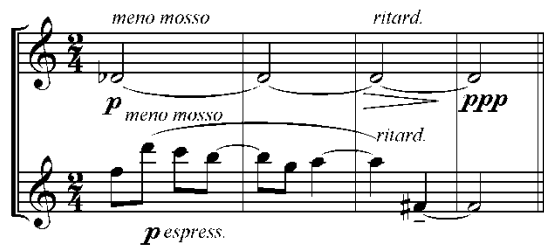
Figure 4.2 Muczynski: Six Duos for Flute and Clarinet, Op. 24, I. Mm. 19-25



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Muczynski closes this movement using a complete role reversal from the opening. The flute sustains in the low register, while the clarinet plays a high soft passage reminiscent of the opening four measures. The movement closes with a sustained interval of a minor third.

Figure 4.3 Muczynski: Six Duos for Flute and Clarinet, Op. 24, I. Mm. 29-32

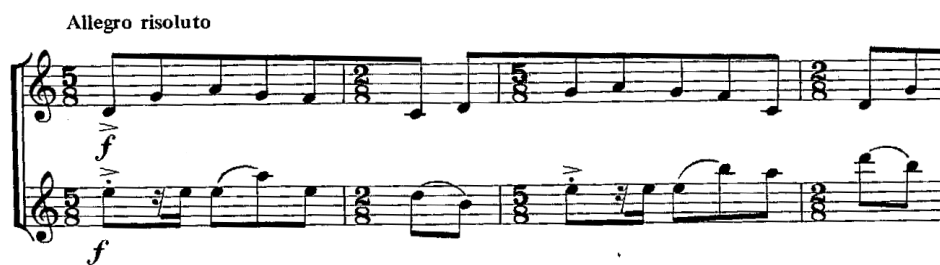


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Movement II: Allegro risoluto

In movement two, Muczynski uses a similar concept found in the first movement. One instrument takes the leading role, with the other playing a complimentary role. In movement two, the flute plays an *ostinato*, while the clarinet plays a punctuated theme. In this movement, the note groupings indicate implied poly-meters between the two instruments at times. The opening measures especially take advantage of this effect.

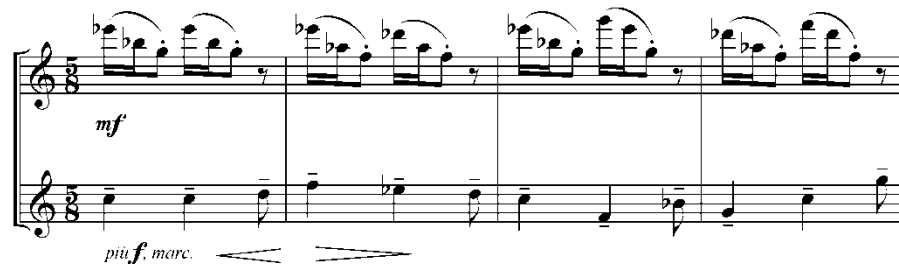
Figure 4.4 Muczynski: Six Duos for Flute and Clarinet, Op. 24, II. Mm. 1-4



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Muczynski leaves the poly-metrical effect, releasing tension created by this technique. He chooses to use the meter of 5/8, writing the melody in the clarinet with the flute interjecting a sixteenth note figure for metrical emphasis.

Figure 4.5 Muczynski: Six Duos for Flute and Clarinet, Op. 24, II. Mm. 10-13



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Muczynski uses this material in similar fashion throughout the movement, switching the lead and complimentary roles between the two instruments. However, he closes the movement with the two instruments in equal roles, with the clarinet restating the melody found in the opening bars one last time.

Figure 4.6 Muczynski: Six Duos for Flute and Clarinet, Op. 24, II. Mm. 32-35



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Movement III: Moderato

In contrast to the previous two movements, Muczynski assigns equal roles to both instruments in the third movement. The melodic line alternates between the two instruments. As in the first movement, ties in either part often indicate a resolution or increase in tension by movement in the complimentary part. The perfect intervals, specifically the fourth and fifth, occur particularly frequently in this movement. It occurs in both melodic lines and in harmony between the two voices. The opening measures include six instances of melodic movement by perfect interval. Also, Muczynski refers to these four bars repeatedly throughout the movement. He changes the instrument that performs the melody. He displaces the register or omits some of the tones at times, but the reoccurrences are clear.

Figure 4.7 Muczynski: Six Duos for Flute and Clarinet, Op. 24, III. Mm. 1-4

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Also, the final statement of the theme begins on a perfect fifth in measure 24. The flute states its opening passage, extending it slightly with similar material. The clarinet interjects a modal (Lydian) passage. Muczynski ends this movement using a perfect fifth harmonically, and very softly. This creates a hollow, ghostly atmosphere, in preparation for the next movement.

Figure 4.8 Muczynski: Six Duos for Flute and Clarinet, Op. 24, III. Mm. 24-30

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Movement IV: Allegro ma non troppo

Muczynski relies on octaves for most of this movement's harmonic substance. The opening measures entirely consist of the two voices moving in parallel octaves, first *piano*, then *forte*. He continues on this path until measure 12, where he writes some contrasting motion. This provides a richer harmonic texture which contrasts with the hollow texture resulting from constant parallel motion. However, this only lasts briefly. He returns to relying on the octave again, although not constantly. The final two sixteenth notes of measure 13 and the downbeat of measure 14 use parallel motion, but after this he begins passing the sixteenth note figures between the two voices, linking them at the unison. This change in approach to instrumentation contrasts with the preceding material, but maintains the rhythmic drive found throughout this movement.

Figure 4.9 Muczynski: Six Duos for Flute and Clarinet, Op. 24, IV. Mm. 10-17

The musical score consists of two systems of staves. The first system contains measures 10 and 11. Measure 10 is marked with a box containing the number 10. The second system contains measures 12, 13, and 14. The third system contains measures 15, 16, and 17. The music is written for two staves, Flute and Clarinet. The key signature has one sharp (F#) and the time signature is 2/4. The dynamic marking 'più f' is present in measures 11 and 12. The music features parallel motion in the first two measures, followed by a contrasting passage in measures 12-14, and then a return to parallel motion in measures 15-17.

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Following this contrasting passage, Muczynski uses material from the opening as an *ostinato* in the clarinet, adding a *hemiola* effect in the flute. He returns to the passing of sixteenth note figures between the two voices.

Figure 4.10 Muczynski: Six Duos for Flute and Clarinet, Op. 24, IV. Mm. 22-29

The musical score for Figure 4.10 consists of two systems of music for Flute and Clarinet. The first system (mm. 22-24) features a melody in the flute with a triplet and a clarinet accompaniment. The second system (mm. 25-29) features a melody in the flute with a triplet and a clarinet accompaniment. Dynamics include *mf* and *f*.

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Muczynski concludes this movement by returning to the parallel octaves found at the beginning. In this instance, he begins strongly and uses a gradual *diminuendo* to *pianissimo*.

Figure 4.11 Muczynski: Six Duos for Flute and Clarinet, Op. 24, IV. Mm. 34-38

The musical score for Figure 4.11 consists of two systems of music for Flute and Clarinet. The first system (mm. 34-36) features a melody in the flute with a triplet and a clarinet accompaniment. The second system (mm. 37-38) features a melody in the flute with a triplet and a clarinet accompaniment. Dynamics include *mf*, *p*, and *pp*.

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Movement V: Andante molto

Muczynski opens the fifth movement with a theme based largely on dotted rhythms. It seems reminiscent of a German lied. Although the parts move in rhythmic unison, the clarinet takes the prominent role. Here, he often relies on thirds, of either major or minor quality, both harmonically and melodically. This richer sounding texture contrasts sharply with the previous two movements, which relied heavily on perfect intervals to create a hollow texture.

Figure 4.12 Muczynski: Six Duos for Flute and Clarinet, Op. 24, V. Mm. 1-4



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The next section of this movement finds the major role passed between the two voices. Also, Muczynski chooses more rhythmically active phrases for this section. He repeats a two bar phrase four times, adding ornaments, variations on the secondary voice, or octave displacements for interest. He continues to rely heavily on thirds for a rich harmonic texture. His first statement of this new material appears in a very pure form, while the fourth presents it in its most creative form.

Figure 4.13 Muczynski: Six Duos for Flute and Clarinet, Op. 24, V. Mm. 6-7



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Figure 4.14 Muczynski: Six Duos for Flute and Clarinet, Op. 24, V. Mm. 12-13



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In closing the fifth movement, Muczynski returns to the material stated in the opening, but he switches the leading role to the flute. He also compounds the intervals at the octave. This results in varied texture, but still a rich one.

Figure 4.15 Muczynski: Six Duos for Flute and Clarinet, Op. 24, V. Mm. 21-24



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Movement VI: Allegro

For the final movement, Muczynski chooses to return to the more hollow textures of the third and fourth movements. This movement relies heavily on perfect intervals and rhythmic unison. The energetic and punctuated contours found of the opening phrase repeat throughout the movement. Again, the leading role alternates between the two voices, although in a more subtle fashion than found previously.

Figure 4.16 Muczynski: Six Duos for Flute and Clarinet, Op. 24, VI. Mm. 1-4



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In contrast with the unison rhythms and similar contours found in the opening, Muczynski switches to eight note fragments with alternating accents for punctuation and additional variety before returning to the opening material in measure 30. As in the opening, he places the flute in the low register with the clarinet above it.

Figure 4.17 Muczynski: Six Duos for Flute and Clarinet, Op. 24, VI. Mm. 21-29



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Muczynski closes this movement by referencing material from earlier in the movement. However, he places both instruments in the high register, creating a strong, brilliant texture. The final flourish consists of a modal scale (Locrian) in parallel octaves.

Figure 4.18 Muczynski: Six Duos for Flute and Clarinet, Op. 24, VI. Mm. 40-44

The musical score consists of two staves. The top staff is for the Flute and the bottom staff is for the Clarinet. Both staves begin with a box containing the number '40'. The Flute part starts with a series of eighth notes in parallel octaves, marked with accents (^) and a dynamic of *ff marc.*. The Clarinet part follows with a similar pattern of eighth notes in parallel octaves, also marked with accents (^) and a dynamic of *ff marc.*. Both parts conclude with a final flourish consisting of a modal scale in parallel octaves, marked with a dynamic of *ff*.

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Stylistic and Technical Considerations

In preparing Muczynski's Six Duos for Flute and Clarinet, Op. 24, the analysis of the work is crucial. The success of a performance requires complete understanding of the work from a harmonic and melodic standpoint.

In regard to the harmony, the performers must note intervals as they occur, especially in a sustained context, and work for just intonation. In this medium of two instruments, the resulting overtones from excellent intonation enhance the richness of the textures throughout. Muczynski relies heavily on perfect intervals for his harmonic material throughout these pieces, and these are particularly challenging to tune. Alternate fingering choices may prove helpful. As each combination of players and their instruments is different, both from a tonal and intonation stance, this author chooses not to provide specific fingerings. Rather, each performer should discover what works best for their situation through experimentation. Also, balance and intonation are interrelated. This is especially true in the case of the numerous parallel octaves. In these instances, the lower octave should sound stronger than the upper octave. Often, adjusting the balance in this manner will result in the desired excellent intonation.

For the clarinetist, a mastery of subtle voicing with the tongue will be most advantageous to achieving just intonation throughout the work. A slightly higher arc to the tongue will increase the airspeed, and slightly raise the pitch. Likewise, a slightly lower arc will decrease the airspeed, resulting in a slightly lower pitch. Especially in regard to tuning perfect intervals, these slight adjustments should help attain just intonation.

Regarding the melodic or motivic stance, a complete understanding of which voice should lead at any given time should result in more clearly defined phrases, and a better final product. In most instances, the leading voice is the moving one. Throughout the theoretical analysis, exceptions to this rule are noted.

Also, it should be understood that the composer transcribed this work from a work for two like instruments. A combination of two flutes will more readily blend than a flute and a clarinet, thus the clarinet player should exert great efforts to attain a flute-like approach to sound and articulation throughout this work. Clarinetists may find voicing with the syllable "eee" helpful in attaining this tonal characteristic. Opportunities do exist throughout to use the traditional rich, heavy sound of the clarinet. These should be exploited when they occur, but tonal flexibility will ultimately result in a refined performance.

CHAPTER 5 - *Soiréestücke* for Clarinet and Piano, Op. 73

Robert Schumann

Robert Schumann was born on June 8th, 1810 in Zwickau, Saxony, to August and Johanna Christian Schumann. He was the fifth child born to his parents, in a household full of literary activity. His father wrote romances, translated popular novels into German, in addition to working extensively as a lexicographer. This early contact with literature resulted in a life-long fascination with literature and writing. His first studies in music began with the organist J.G. Kunst, and he quickly composed several keyboard compositions. During his *Gymnasium* years in Zwickau, Schumann continued with his interests in music, learned to play the flute and the cello, added an interest in the theater, and continued exploring literature.

After his father's death, and in adhering to his mother's wishes, Schumann enrolled in the University of Leipzig as a law student in 1828. Predictably, the young artistic man found little of interest in the study of law. In fact, he allegedly never set foot in a lecture, either in Leipzig, or in a later enrollment at the University in Heidelberg. He did, however, find significant time for study of the piano, pursuit of literary interests, and composing. In 1830, he returned, with his mother's unenthusiastic consent, to Leipzig to resume studies with his former piano teacher there, Freidrich Wieck, father of his future wife. He quickly became disenchanted with Wieck, as he was preoccupied with the promotion of his daughter Clara's superlative abilities at the piano. In spite of this, he remained in Leipzig, pursuing a career as a full-time composer and music critic, after permanently crippling his hand. In 1835, he established his famed music journal, *Neue Zeitschrift für Musik*. Also, during these years he and Clara fell in love, and they sought to marry, much to the dismay of her father. Eventually a court intervention permitted their marriage. Unfortunately, this did not end the matter. Wieck appealed, spreading a campaign of defamation against Schumann, which was eventually determined to be false. Robert and Clara finally married in September of 1840. The end of the year found Clara pregnant, resulting in the birth of their first of eight children the next year.

Schumann's next few years were marked by periods of concentration on composing in particular mediums, among them chamber music, symphonic literature, and oratorio. In 1843, he also accepted a post at Felix Mendelssohn's newly founded music conservatory in Leipzig

teaching composition and piano. Early in 1844, the couple departed on a tour of Russia featuring Clara, over which Robert displayed less than great enthusiasm. The tour exhibited some financial success and established Clara's place as an artist of international regard. However, this journey took a mental and physical toll on Robert. As a result, they returned to Leipzig in May. Unfortunately, this did not end Robert's ailments, prompting him to sell his journal, *Neue Zeitschrift für Musik*, in July. These events, paired with few prospects for additional success in Leipzig, found the family relocating to Dresden late in 1844. In Dresden, numerous high quality physicians and spas existed. Robert took full, though unsuccessful, advantage of the opportunity to improve his health. He continued to focus on particular genres through these years in Dresden. Dramatic music particularly sparked his interests during these years. Early in 1849, however, he turned to the composition of chamber music. This period includes the composition of the *Soiréestücke* or *Phantasiestücke*, Op. 73 for clarinet and piano, among other chamber music works.

Political unrest resulting in the dissolution of the parliament by the king of Saxony forced the Schumann's to flee. They eventually settled in Düsseldorf, after Robert received the offer to become municipal music director for that city. The family received a warm welcome in Düsseldorf, and Robert and Clara both enjoyed professional successes. During these years, Robert's mental and physical health deteriorated greatly. Hallucinations followed by a suicide attempt resulted in his admission to an asylum in Eendenich in 1854. Although he showed signs of improvement on several occasions, his health fully deteriorated and he passed away on July 29th, 1856.

Edition Comparison

**All musical examples are written for clarinet in A*

Schumann's *Soiréestücke*, Op. 73 have been performed countless times in the more frequently heard edition titled *Phantasiestücke*, Op. 73. Consequently, they have been analyzed in nearly every possible manner. Numerous analyses of the structure of the harmonic and melodic ideas are extant. Even a character analysis published in *The Clarinet* by Stan Stanford in December 1987 exists. However, a comparison of the initially published version and the Hacker/Platt edition (follows) does not exist. Hacker writes in his foreword to his edition:

Schumann's *Phantasiestücke* are treasured pieces in the small but valuable nineteenth century repertoire. For many years I preferred them even to the mightier Sonatas by Brahms.

Even at School, though, I was puzzled by the two tonic chords that finish the second movement. It was difficult to make them work, playing the last movement *attacca* as instructed. In fact they seemed rather superfluous. During my time as a clarinet professor at the Royal Academy of Music, the librarian kindly obtained a photocopy of Schumann's manuscript from the Paris Conservatoire. Those chords did not even exist—and so dramatic transition and relationship was restored and strengthened between the second and third movements.

. . . After my first run through of the manuscript it seemed to me that Schumann's first thoughts were right—greater [asymmetry], slightly varied harmony and many other touches all intensify passionate and impulsive instability, the main expression of the work. Were the 'second thoughts' of the first edition Robert Schumann's anyway?¹⁵

In researching the *Phantasiestücke*, it becomes evident that other clarinetists had knowledge of the manuscript, and in fact had been performing the work without the two tonic chords that Hacker mentions. In 1983, the year prior to the publication of the Hacker/Platt edition, Eric Simon, former clarinetist with the Moscow Philharmonic, Vienna State Opera Orchestra, and the New York City Symphony, writes:

The complete edition of Schumann's works published by Breitkopf & Härtel was edited by the composer's wife, Clara, who was an excellent pianist and a

¹⁵Schumann, Robert, *Soiréestücke for Clarinet and Piano, Opus 73*. Edited by Alan Hacker and Richard Platt (London: Faber Music Ltd., 1985), iii.

fairly good composer in her own right. The printed edition differs in many instances, some of them crucial, from the manuscript which lies in the library of the Paris Music Conservatory.

. . . Important differences in the text are the following: In the first piece there is a repeat sign after measure nineteen. Four measures before the end, one measure was eliminated from the manuscript. In the second piece the two final chords in the piano part were added later.

. . . I hear Clara say: “Robert, you just cannot end this piece without one or two final chords?”¹⁶

The following text provides a comparison of the Hacker/Platt edition (*Soirèestücke*) and the edition edited by Simon, which consulted Clara Schumann’s edition first published by Breitkopf & Härtel (*Phantasiestücke*). As the manuscript was completed in one day, February 14, 1849, there are some editorial markings, articulations, and hairpins that Hacker includes from the more commonly heard *Phantasiestücke* edition. These will not be included in the following noted discrepancies. This analysis refers to the Clara Schumann version as edition A, and the Hacker/Platt version as edition B.

Movement I: Zart und mit Ausdruck

The first major discrepancy occurs in measures 2 through 19. Edition B includes a repeat of these measures, whereas edition A does not. As Hacker mentions in the previous quote, this makes the first movement more asymmetrical, as Schumann reprises this material in measure 37. In measure 7 and 8, Schumann’s manuscript does not slur the bass clef quarter notes found in the piano, as found in the first published edition.

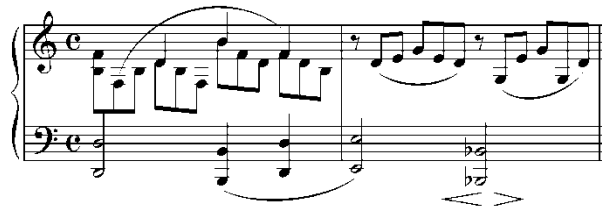
Figure 5.1 Schumann: *Soirèestücke* for Clarinet and Piano, Op. 73, I. Mm. 7-8



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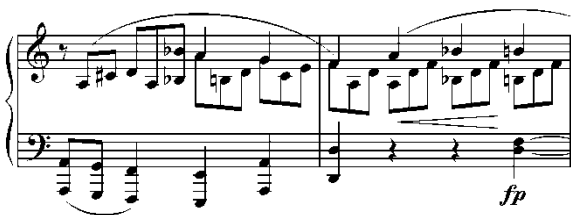
¹⁶ Eric Simon, “Robert Schumann’s Fantasy Pieces, Op. 73” (*The Clarinet* 11, no. 1, 1983), 11.

Figure 5.2 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, I. Mm. 7-8



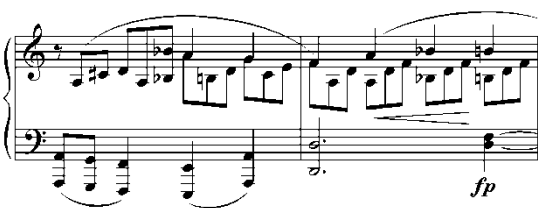
Measures 9 and 10 include the same articulation discrepancy. However in measure 10, Schumann writes a quarter note in the lower stave of the piano part, rather than the dotted half note found in Edition A.

Figure 5.3 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, I. Mm. 9-10



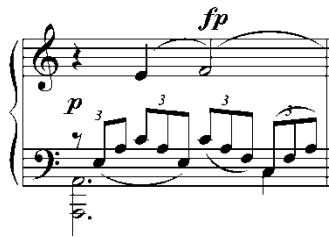
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Figure 5.4 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, I. Mm. 9-10



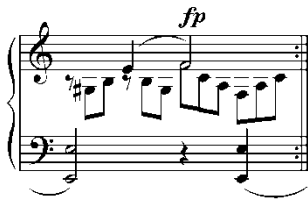
The next discrepancy occurs at the added repeat; in fact, the first ending tracks with the first measure (although it is recomposed). The first measure of the piece consists of an A-minor chord moving to an F major chord in second inversion. The first ending of edition B consists of an E major chord moving to the F major chord. It adds the major seventh in the bass, making an F major seventh chord in third inversion. The first measure is the same in both editions A and B.

Figure 5.5 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, I. M. 1



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Figure 5.6 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, I. M. 19 (first ending)



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In measure 20, edition B omits the quarter notes found in edition A, which accentuate the descending chord progression. Also, the fourth quarter note omits the octave doubling found in the bass of the piano part.

Figure 5.7 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, I. M. 20



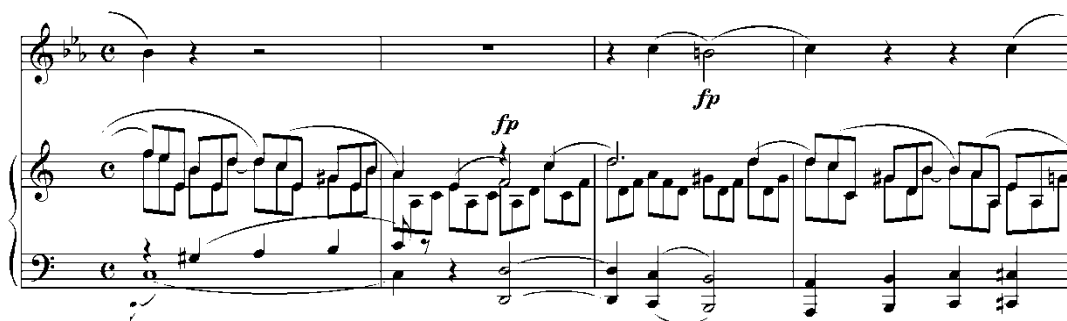
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Figure 5.8 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, I. M. 20



In measures 23 through 26, there are several important discrepancies in both the clarinet and piano parts. In measure 23, Schumann adds a quarter note in the clarinet part on the first beat. Also in measure 24, the clarinet has a measure rest instead of doubling the piano part as found in edition A. In measure 25, the clarinet begins playing again, but sustains a written B natural instead of playing quarter notes along with the piano. In measure 26, the clarinet resolves the written B natural up to a written C. Also, the quarter note octaves found in the lower stave of the piano part are not slurred here as found in the edition A.

Figure 5.9 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, I. Mm. 23-26



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Figure 5.10 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, I. Mm. 23-26

The musical score for Figure 5.10 shows measures 23-26 of Schumann's *Phantasiestücke*. It consists of two staves: a single treble clef staff for the Clarinet and a grand staff (treble and bass clefs) for the Piano. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The Clarinet part begins with a whole rest in measure 23, followed by a melodic line in measures 24-26. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. Dynamic markings of *fp* (fortissimo piano) are placed above the Clarinet staff in measures 24 and 25.

The next important discrepancy occurs in the piano part in measures 37 and 38. Here edition B reads two half notes, and four quarter notes in the lower stave of the piano part. The second half note of measure 37 is tied to the first quarter note of measure 38. Edition A contains a dotted half note and a quarter note in measure 37, and a half note and two quarter notes in measure 38. A tie connects the quarter note in measure 37 to the half note in measure 38.

Figure 5.11 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, I. Mm. 37-38

The musical score for Figure 5.11 shows measures 37-38 of Schumann's *Soiréestücke*. It consists of two staves: a single treble clef staff for the Clarinet and a grand staff for the Piano. The key signature is one sharp (F#), and the time signature is common time (C). The Clarinet part has a melodic line in measures 37-38. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. A dynamic marking of *fp* (fortissimo piano) is placed above the Clarinet staff in measure 37.

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Figure 5.12 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, I. Mm. 37-38

The musical score for Figure 5.12 shows measures 37-38 of Schumann's *Phantasiestücke*. It consists of two staves: a single treble clef staff for the Clarinet and a grand staff for the Piano. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The Clarinet part has a melodic line in measures 37-38. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. Dynamic markings of *fp* (fortissimo piano) are placed above the Clarinet staff in measure 37, and *p* (piano) is placed below the piano staff in measure 37.

The return to the material found at the beginning contains the same alterations as previously noted. They include the omission of the slur found in measures 43 through 44, identical to measures 9 through 10.

The final discrepancies found in the first movement exist entirely in measures 65 through 70. In fact, in edition A, there is an entire measure omitted. The measures in question in edition A are measures 65 through 69. The clarinet and piano parts both exhibit significant changes in rhythm and pitch. The discrepancies are numerous, so the discussion of the parts has been separated.

In the edition B, the clarinet plays a half note on the first two beats of measure 65 instead of an eighth note followed by an eighth and quarter rest. Also, the pitch of the last eighth note of the clarinet part is changed to a written D from a written A-flat. In measure 66, the clarinet part contains a double-dotted half note followed by an eighth note written B natural. In edition A, it contains an eighth note written G, followed by rests, and an eighth note written A-flat. Edition B adds measure 67 in its entirety. The clarinet part here consists of a dotted quarter note written C followed by an eighth note written B natural. This figure repeats, filling the rest of the measure. In measure 68, the pitch of the dotted quarter note is altered to a written C, rather than the written G found in the edition A. These additional sustained clarinet tones result in a very noticeable change of texture.

On the downbeat of measure 65, he augments the piano's rhythm to a quarter note instead of an eighth. The final eighth note of the measure shows the D written an octave lower and omits the G-sharp found in the piano lower stave. On the first beat of measure 66, edition B shows the first two eighth notes in the lower stave as a C-sharp and an A, instead of an A and an F. The final eighth note makes the same alterations as measure 65, the D written an octave lower and the G-sharp omitted. The added measure, measure 67, twice repeats the material found in measure 66 on beats three and four, adding an octave doubling of the eighth note E. In measure 68, the first beat voices the quarter notes found in the lower stave of the piano one octave lower in edition B. Also, edition B shows the first E eighth note in the upper stave doubled, whereas edition A writes a grace note. The final *diminuendo* found in the clarinet part is delayed from measure 68 to measure 69, and is entirely omitted from the piano part in edition B.

Figure 5.13 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, I. Mm. 65-70

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Figure 5.14 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, I. Mm. 65-69

Movement II: Lebhaft, leicht

Changes in the repeated sections of the second movement are immediately noticeable in the edition B. A conflict in measure numbers exists between these two editions, as the edition B writes a repeat between measures 11 and 18, whereas edition A shows the repeat as written out from measures 11 and 26. In actuality, there is only one real alteration to the repeat structure in this movement. It exists between measures 19 through 26 in edition B which coincides with measures 27 through 34 in edition A. Edition A repeats this section, whereas edition B omits the repeat.

The other changes found in edition B in this movement are more subtle, but equally effective when compared with edition A. The first noticeable discrepancy occurs between measures 25 and 26 of edition B and measures 33 and 34 of the other. In edition B, the last beat in the upper

stave of the piano is different. Instead of sounding in unison with the clarinet part, it takes a different turn. It reads C, F, and F-sharp. The coinciding measures in edition A read C, A, F-sharp. Also, in measure 34 on the beats one and two edition B omits the half note D in the lower stave of the piano.

Figure 5.15 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, II. Mm. 25-26

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Figure 5.16 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, II. Mm. 33-34

The next discrepancy occurs at measures 31 and 32 of edition B, and coincides with measures 39 and 40 of edition A. The clarinet part shows A natural and F eighth notes in the fourth beat. In the edition A, the fourth beat consists of a quarter note F.

Figure 5.17 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, II. Mm. 31-32



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Figure 5.18 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, II. Mm. 39-40



Another minor discrepancy occurs in the piano part at measure 39 of edition B, which coincides with measure 47 of edition A. In measure 39 of edition B, the top two notes of the chord in the piano consist of an F and an A. In the other edition, the top notes are an A and a C.

Figure 5.19 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, II. M. 39



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Figure 5.20 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, II. M. 47



The final minor discrepancy outside of the coda occurs between measure 41 of edition B, and measure 49 of edition A. Edition B omits the accents found on the first and third beats in the clarinet, and the *sforzando* found in the piano part on the third beat in edition A.

The largest discrepancies that exist between edition B and edition A all exist in the coda section between measures 57 through 64 and measures 65 and 73. The first discrepancy of the coda is minor. Edition B does not show a sustained quarter note G in the upper stave of the piano while the other edition does. The first major change occurs in measures 58 and 59. Edition B shows the piano part in the lower stave as: first beat-quarter notes A and E, second beat-eighth notes A and G with an octave doubling, and third and fourth beats-half note F with an octave doubling. Measure 59 shows: first and second beats-half note E with an octave doubling, and third and fourth beats-half note A with an octave doubling. The coinciding measures in edition A, measures 66 and 67, read: whole note A as the lowest voice, paired with a dotted half note E, which ties to an eighth note E slurred to an eighth note F. The next bar reads again whole note A as the lowest voice, with quarter notes G-sharp and E on beats one and two, and half note A on beats three and four. This results in a very different sonority. The chord on beat one of measure 63 lacks the rolled marking found in edition A, which also includes two additional rolled tonic chords. Edition B augments the third quarter note of the final bar, which appears as an eighth note in edition A. Also, edition B adds an A in the lowest tone of the piano part, and the clarinet does not change notes from a written G to a written C as in edition A. Rather, the clarinet sustains the G through the first beat of the last measure.

Figure 5.21 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, II. Mm. 57-64

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Figure 5.22 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, II. Mm. 65-73

Movement III: Rasch und mit Feuer

The discrepancies found in the third movement are far fewer and less significant than those found in the first or second movement. Edition B uses the same measure numbers and repeat structure. The first evident changes occur in measures 19 through 21. In measure 19, a written A half note and a written B quarter note appear in the clarinet part. In edition A, the clarinet rests these three beats. In measure 20 of the piano part, edition B omits the slur over the triplets in the third and fourth beats. It also omits the *marcato* marking found in the piano part on the first beat of measure 21 in edition A.

Figure 5.23 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, III. Mm. 19-21

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Figure 5.24 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, III. Mm. 19-21

Edition B changes one tone in the piano part in measure 23. It shows the triplet on the fourth beat as starting with a B, as opposed to the D found in edition A.

Figure 5.25 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, III. M. 23



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Figure 5.26 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, III. M. 23



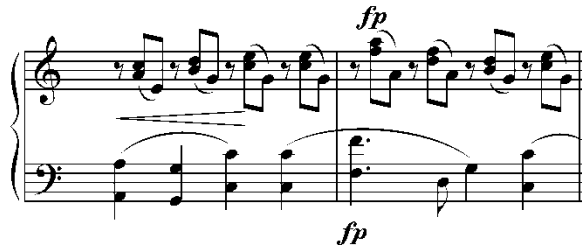
In measures 26 and 27, edition B alters the slurs in the piano part in the lower stave. It shows four quarter notes slurred together in measure 26 and the first two beats slurred together in measure 27. In edition A, beats one through three of measure 26 are slurred together, and the fourth beats slurs through to the third beat of measure 27.

Figure 5.27 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, III. Mm. 26-27



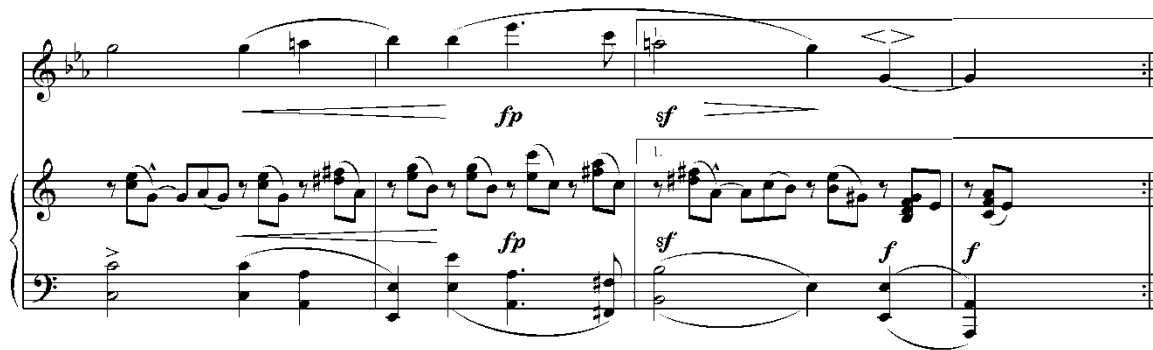
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Figure 5.28 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, III. Mm. 26-27



The next discrepancies occur in measures 29-32. In measure 29 of edition B, the fourth beat of the lower stave piano part sounds an A doubled at the octave instead of a B doubled at the octave. Measure 30 shows three octave displacements in the lower stave piano part, on the first third and fourth beats. Measure 31, in both endings, reveals a similar treatment in the lower stave of the piano part on beats one and two. The third beat omits the octave doubling altogether, and the fourth beat appears with different markings. Edition B shows no slur between the fourth beat of measure 31 and the first beat of measure 24 (first ending), or over the triplets in the upper stave on the fourth beat of measure 31. It also omits the *marcato* marking over these triplets.

Figure 5.29 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, III. Mm. 29-31



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Figure 5.30 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, III. Mm. 29-31

The musical score for Figure 5.30 consists of two staves. The upper staff is for the Clarinet, and the lower staff is for the Piano. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with a *fp* dynamic marking. The clarinet part has a *sf* dynamic marking. The piano part has a first ending bracket over measures 30 and 31, with a *sf* dynamic marking. The piano part has a *f* dynamic marking. The clarinet part has a *p* dynamic marking.

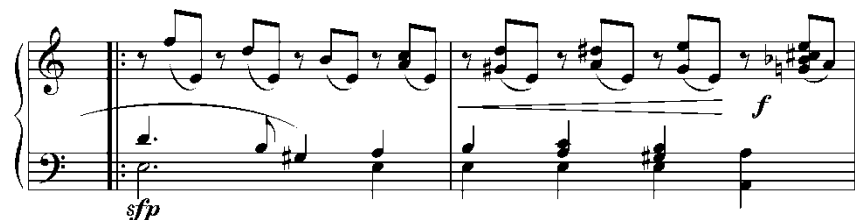
Measures 32 and 33 both alter the fourth beat in the upper stave of the piano part. In measure 31, edition B adds quarter note chord of A and C and a triplet eighth where a rest exists in the other edition. The triplet eighths read, E, F, E, whereas edition A shows a triplet eighth rest, a triplet eighth A and C, and a triplet eighth E. Edition B omits the slur over these triplets, and a *marcato* marking appears on the first triplet eighth. Measure 32 shows the same rhythmic and expressive marking alterations. However, it alters the tones again on the fourth beat. Edition B shows a quarter note chord of C-sharp and E, with a triplet of G, B-flat and A.

Figure 5.31 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, III. Mm. 32-33

The musical score for Figure 5.31 consists of two staves. The upper staff is for the Clarinet, and the lower staff is for the Piano. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with a *sf* dynamic marking. The piano part has a *f* dynamic marking.

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Figure 5.32 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, III. Mm. 32-33



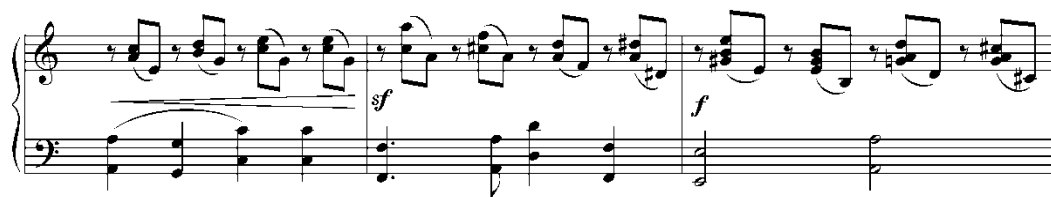
Measure 35 also shows minor changes in comparison to edition A. It omits the *sforzando* on beat one, and the *marcato* markings on beats three and four in the lower stave piano part. In the upper stave piano part, it also omits the F found on beat four in the second triplet eighth note. Measure 38 changes the first quarter note in the clarinet part from a written G slurred from measure 37, whereas the edition A ties the last note of the previous measure over the bar line. Also, edition B adds an accent on beat three of the lower stave piano part. The next set of discrepancies occur between measures 40 and 42. In measure 40, the lower stave piano part omits the slur found in edition A over beats one through three. Measure 41 of edition B writes a dotted half note F doubled at the octave in the lower stave of the piano part, while edition A shows a more rhythmically coinciding part. It also starts with an F, but proceeds to an A on the second half of beat two and to a D on beat three, all doubled at the octave. In measure 42, the triplets found in the upper stave piano part display significant differences between editions A and B. They use the same chords but place them differently throughout the bar, changing the contour of the piano part.

Figure 5.33 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, III. Mm. 40-42



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Figure 5.34 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, III. Mm. 40-42



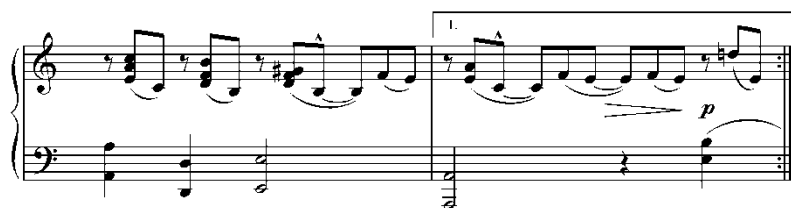
Measures 44 and 45 (first ending) also show slight alterations. In measure 44 of edition A, the first eighth note triplet of beat four sounds a D-sharp. Also, beat four of measure 45 (first ending) adds a B natural to the second triplet eighth note.

Figure 5.35 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, III. Mm. 44-45



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Figure 5.36 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, III. Mm. 44-45



The next section, measures 46 through 67 shows the same discrepancies the corresponding measures from the opening of the third movement, i.e. measures 2 through 23 (Figures 5.23, 5.24, 5.25 and 5.26).

The final discrepancies between the two editions appear in the coda. In measure 70, edition B rhythmically augments the open fifth written in the lower staff of the piano part from a half note

to a whole note. Measure 82 omits a *sforzando* found on beat two in edition A, and measure 86 omits an accent on beat one, also found in edition A. The clarinet part shows the most significant change in the coda in measure 86. The ascending sixteenth note major-minor seventh chord starts on a written G in edition B, instead of the written E-flat found in edition A. Edition A consequently omits the E-flat on the top space of the staff.

Figure 5.37 Schumann: *Soiréestücke* for Clarinet and Piano, Op. 73, III. M. 86

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Figure 5.38 Schumann: *Phantasiestücke* for Clarinet and Piano, Op. 73, III. M. 86

In the clarinet part, Edition B adds one's last touch in measure 94. It includes a grace note anticipation of the written C found on the downbeat of measure 95 in both editions.

Stylistic and Technical Considerations

In performance of the Schumann *Soiréestücke* or *Phantasiestücke*, several difficulties immediately present themselves. First, the performer must understand the German captions at the beginning of each movement. Those markings are: I: *Zart und mit Ausdruck* (gentle and with feeling), II. *Lebhaft, leicht* (light, lively), and III. *Rasch und mit Feuer* (fast and with passion). Second, the performer must be aware of a monotonous reputation associated with these pieces. J. Fuller-Maitland states: “all three have the same kind of treatment; the clarinet part is always in common time, and the piano accompaniment seldom breaks off its triplet figures.”¹⁷ In spite of this, a conscientious approach to each movement, with careful application of the German captions, can effectively convey the desired contrasting moods.

Also, the performer might consider the metronome markings found in edition A. Where the manuscript fails to provide them (although Robert left space for them), the edition prepared by Clara Schumann for initial publication obliges. This allows the performers some artistic license with the tempo. While the published edition proposes a tempo of quarter note equals 80 beats per minute, this often results in a stodgy rendition, and quickly tires the performers. The performers may find that taking the tempo in upwards of quarter note equals 100 beats per minute results in a more rousing performance, perhaps with an *alla breve* approach. Also, occasional applications of tasteful *rubato* may sound more convincing. It also softens the constant *hemiola* between the clarinet and piano part, while still maintaining the slight instability this treatment provides. Movements two and three, marked at quarter note equals 138 and 160 beats per minute in Clara Schumann’s edition, must be taken quickly as indicated here, and the pianist should only use the pedal as Schumann indicates. Too often they are performed quite slowly with an excessively smooth rendition of the piano part. This approach usually lacks any sense of forward direction, and may result in a noticeable dragging. Maintaining an *alla breve* approach to these movements also may provide relief from this. One technical difficulty found in the second movement clarinet part may benefit from a treatment recommended by Mitchell Lurie.

In the fourth bar of the change of key . . . we encounter the only technical “nasty” in the piece. My solution is to articulate the grace note, even though it is

¹⁷ J.A Fuller-Maitland, *Schumann’s Concerted Chamber Music* (London: Oxford University Press, 1929), 13.

under a slur. (Tabuteau used to insist on articulating the beginnings of all grace notes, regardless of slurs. It clarifies the grace note, and if not overdone with a hard or overly spaced articulation, enhances the grace of the grace note.) I find a “d” articulation rather than a “t,” does it. After articulating the grace note, put a little stress on the D-flat. You then have a smoother more graceful passage.¹⁸

This treatment enhances all grace notes found throughout the second movement in the clarinet part.

The performers should consider one final item, regardless of the edition. Depending on the wishes of the performers, the possibility exists to omit any or all of the repeats found throughout the movements. Since the editions show varied repeat structures, the performers may consider this another invitation for artistic license. In the instance they find taking all the repeats uninteresting or encounter trouble maintaining endurance through all three movements (especially the clarinet player), the approach resulting in the most convincing rendition should prevail.

¹⁸ Mitchell Lurie, “Master Class: Robert Schumann’s Fantasy Pieces, Op. 73” (*The Clarinet* 22, no. 1, 1994), 6.

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Appendix A - Program and Concert Information

Christopher Nichols, Clarinet

Assisted by

William Wingfield, Piano

Erica Coutsouridis, Flute

All-Faiths Chapel Auditorium

Wednesday, October 10, 2007

7:30 P.M.

Sonata in B-flat for Clarinet and Piano, Op. 107

Max Reger

(1873-1916)

1. Moderato
2. Vivace – Adagio – Vivace – Quasi Adagio
3. Adagio
4. Allegretto con grazia – Adagio

INTERMISSION

Five Pieces for Clarinet Solo (1959)

William O. Smith

(b. 1926)

1. Vigorous
2. Flowing
3. Rhythmic
4. Singing
5. Spirited

Primo Studio for Solo Clarinet (1821)

Gaetano Donizetti

(1797-1848)

Duos for Flute and Clarinet, Op. 24

Robert Muczynski

1. Andante sostenuto
2. Allegro risoluto
3. Moderato
4. Allegro ma non troppo
5. Andante molto
6. Allegro

(b. 1929)

Soiréestücke for Clarinet and Piano, Op. 73

Robert Schumann

1. Zart und mit Ausdruck
2. Lebhaft, leicht
3. Rasch und mit Feuer

(1810-1856)