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by

SUSAN ANN TREIBER

B.S., Kansas State University, 1979

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

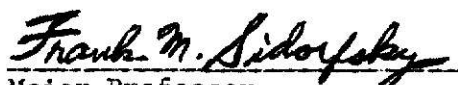
MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1981

Approved by:


Major Professor

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Department of Music

Graduate Recital
Season 1980-81

presents

SUSAN TREIBER, Clarinet
B.S., Kansas State University, 1979

assisted by

VICTORIA SPENCE, Piano
MORRIS COLLIER, Violin
HOMER DODGE CAINE, Violin
WALTER TEMME, Viola
WARREN WALKER, Cello

Thursday, March 26, 1981

All Faiths Chapel Auditorium

8:00 p.m.

presented in partial fulfillment of the requirements
for the degree of Master of Music

PROGRAM

Concerto No. 3 in B ^b	<i>Carl Stamitz</i>
Allegro moderato	<i>(1745-1801)</i>
Romanze	
Rondo	
Three Pieces	<i>Igor Stravinsky</i>
	<i>(1882-1971)</i>
Première Rhapsodie	<i>Claude Debussy</i>
	<i>(1862-1918)</i>

INTERMISSION

Clarinet Quintet in B minor, op. 115	<i>Johannes Brahms</i>
Allegro	<i>(1833-1897)</i>
Adagio	
Andantino	
Presto non assai, ma con sentimento	
Con moto	

CARL STAMITZ: CONCERTO NO. 3 IN B FLAT

Carl Stamitz (1745-1801) was the son of Johann Stamitz, founder and conductor of the famed Mannheim orchestra to whom is also attributed the writing of the earliest known concerto for B flat clarinet.¹ Carl received his musical training from several Mannheimers, including Cannabich, Holzbauer, and Richter. He was second violin in the court orchestra from 1762-1770 where he became familiar with the Mannheim techniques that prevailed in his solo performances and compositions. In 1771 he became the court composer and conductor for Duke Louis of Noailles in Paris. Stamitz was a regular performer in the Concert Spirituel in the 1770's where he met many musicians including Joseph Beer, the clarinetist for whom he wrote his clarinet concertos.

Joseph Beer (1744-1812) was a Bohemian trumpeter originally but later gained fame as the earliest clarinet virtuoso of importance. He performed Stamitz's concertos at the many Concert Spirituel programs he participated in. Beer spent much of his life in Paris where he is known for the formation of the French school of playing. The characteristics associated with the French school were brilliance and volubility.²

In 1779 at Brussels, Beer heard a German clarinetist named Schwartz play with a soft expressive tone quality that caused him to restructure his own approach to playing. He realized his own tone had been of a quality similar to his original instrument, the trumpet, so he began to play with the reed on his lower lip rather than his upper lip as had been customary, and changed

¹Oskar Kroll, The Clarinet edited by Anthony Baines (London: W. W. Norton and Co. Inc., 1965), p. 55.

²Geoffrey F. Rendell, The Clarinet (New York: W. W. Norton and Co., Inc., 1971), p. 80.

his embouchure to comply with this new position.³ After this improvement, the Berlinische Musikalische Zeitung of December 21, 1793 enthusiastically praised his playing; the writer selects for special mention his superb breath control, saying he must have a very powerful physique to sustain such long notes and phrases. Another writer remarked on his breath control, saying he "possessed the great advantage of being able to regulate his breathing with the greatest of ease, so that his countenance had no outward appearance of fatigue while he performed, neither by inflation of the cheeks, nor a reddening of the complexion."⁴

In 1790, Stamitz married Maria Josepha Pily. They had four children who all died in early childhood. Because his wife was constantly ill, his travels were halted.

At Jena, he became Kapellmeister and teacher at the university in 1795. He did not make enough money to pay his debts despite his fame, concert tours, and attempts at alchemy. Therefore, his possessions were auctioned after his death. A collection of his manuscripts was published for a separate auction in 1810, but was not sold. It remained in Jena until 1812 and has since disappeared.

Stamitz composed 80 symphonies, 26 symphony concertantes, chamber music, and 50 concertos. His concertos were written for a wide range of instruments including one for clarinet and bassoon, one for two clarinets, and at least twelve for solo clarinet works. Those currently available are No. 1 the "Darmstadt" Concerto in E flat, No. 3 in B flat, No. 9 in E flat, No. 10 in

³Rendall, The Clarinet, p. 81.

⁴Pamela Weston, More Clarinet Virtuosi of the Past (London: Halstan & Co. Ltd., 1977), pp. 37-38.

B flat, and a double concerto with bassoon. Stamitz and Joseph Beer collaborated upon a few of the works. Beer may have advised Stamitz about technical material from the virtuoso aspect.⁵ Beer did write a few compositions of his own in which his fondness for low notes abounds in extensive passage work with leaps in the chalumeau register.

Stamitz's concertos were performed by Beer upon a B flat clarinet made of boxwood with five keys. The A flat/E flat' key has been attributed to Beer. The center part of the clarinet body was at this time made in three separate sections, which allowed the insertion of "pièces de rechange" of different lengths, enabling the pitch of the instrument to be altered. The clarinet was still supported by the right thumb without aid of a thumb rest.⁶ Intonation was poor in the chalumeau register and the tone was controlled by the player who usually chose between the dark, expressive German style or brilliant, penetrating French style.⁷

Stamitz composed Concerto No. 3 in B flat between 1778-1785 to support himself while in Paris. It is in three movements, the first being the most extensive; it begins with a long orchestral introduction that announces the main theme. An exposition follows in which the clarinet and orchestra repeat much the same material. The development allows the clarinet to express new ideas in minor keys, and a recapitulation begins with an ornamented version of the first theme. A short cadenza which was written in the manuscript at a later date, possibly by Beer, ends the solo as the orchestra tutti finishes the movement.⁸

⁵Kroll, The Clarinet, p. 56.

⁶Weston, More Clarinet Virtuosi of the Past, p. 31.

⁷Rendall, The Clarinet, p. 83.

⁸Stamitz, Concerto No. 3 in B flat (Vox DL 1130).

The slow movement is a Romanza that is reminiscent of Mozart's "Il mio tesoro." It is in ternary form with a middle section that turns to the relative minor adding just enough contrast to make the simple, graceful movement complete. Stamitz was highly praised by contemporaries for his lyricism and expressiveness, which is exemplified by the use of his appoggiaturas in this movement.

The work concludes with a lively rondo in 6/8 time. Due to a great deal of repetition, dynamic contrast of phrases is necessary as well as the insertion of improvised cadenzas.

This particular Stamitz concerto is unusual in that he does not make use of the chalumeau register as he does in his other concertos. Normally, he employs leaps from register to register, an innovation often ascribed to Mozart.⁹ In his "Darmstadt" Concerto in E flat, he used great leaps and repetition in the high register of passages previously played in the low register.

Concerto No. 3 is not the caliber of the Mozart concerto nor perhaps as fine of quality as the Johann Stamitz concerto, but it represents the standard of instrumental composition of his time.

⁹Rendall, The Clarinet, p. 81.

IGOR STRAVINSKY: THREE PIECES

The first three Stravinsky ballets, Firebird, Petrushka, and Rite of Spring, are examples of Russian nationalism. After them, he proceeded to an entirely different kind of music, turning from large scores and orchestras to scores for small groups and a pointed, precise way of writing. These led to neoclassic works. One of the transitional compositions between Stravinsky's nationalism and neoclassicism was L'Histoire du Soldat. He used a small orchestra that had analogies to a jazz group with unusual combinations of instruments and voices. The new style was more compact with completely different rhythmic organization.

Stravinsky wrote in 1962, "My knowledge of jazz was derived exclusively from copies of sheet music, and as I had never actually heard any of the music performed, I borrowed its rhythmic style not as played but as written. I could imagine jazz sound, however, or so I like to think. Jazz meant, in any case, a wholly new sound in my music, and L'Histoire marks my final break with the Russian orchestral school in which I had been fostered."¹⁰

After World War I broke out, Stravinsky settled in Switzerland and produced L'Histoire in September of 1918 at Lausanne. The production was made possible through the financial backing of Werner Reinhart, who was a Wintertur industrialist and patron of the arts. He was also a talented amateur clarinetist and played in the Wintertur orchestra.

In appreciation, Stravinsky wrote the Three Pieces for Clarinet Solo and dedicated them to him. Stravinsky had already shown a predilection for the clarinet in the Cats Cradle Songs and L'Histoire.

¹⁰Harold C. Schonberg, The Lives of the Great Composers (New York: W. W. Norton and Co. Ltd., 1970), p. 474.

The first of the Three Pieces was completed October 19, 1918, the second October 24, and the third November 15. They were published by J&W Chester in 1920. The manuscript was originally given by Stravinsky to Werner Reinhart, but is now in the Stiftung Rychenberg, Wintertur. The complete sketches are in the composer's collection.

Stravinsky told Edwin Evans that they were inspired by Sidney Bechet's Characteristic Blues.¹¹ He also wrote, "By 1919 I had heard live bands and discovered that jazz performance is more interesting than jazz composition. I am referring to my non-metrical works for piano solo and clarinet solo, which are not real improvisations, of course, but written out portraits of improvisations."¹²

In a letter dated December 27, 1918, the Zurich clarinetist Edmondo Allegra thanks Stravinsky for the copy of the music received from Reinhart, and asks several questions about accidentals. Allegra says that he intends to play the pieces for Reinhart soon and would like to play them for Stravinsky.¹³

Allegra, who toured the United States and soloed with the Boston Symphony twice, played the first performance of L'Histoire and later premièred the Stravinsky Three Pieces in Lausanne, Switzerland November 8, 1919.¹⁴

Throughout the nineteenth century, unaccompanied solo works for clarinet were practically nonexistent. The only opportunities to play unaccompanied

¹¹Vera Stravinsky and Robert Craft, Stravinsky in pictures and documents (New York: Simon and Schuster, 1978), p. 175.

¹²Robert Craft, Dialogues and A Diary (London: Faber and Faber, 1968), p. 54.

¹³Eric Walter White, Stravinsky (London: Faber and Faber, 1979), pp. 175-176.

¹⁴Pamela Weston, Clarinet Virtuosi of the Past (London: Robert Hale and Co., 1971), p. 26.

publicly were offered through cadenzas. When Stravinsky wrote his Three Pieces, he was unaware of the significance they would bring to the barren repertoire of unaccompanied clarinet works.

Stravinsky definitely expected his music to be performed as he intended. The instructions under the title read: "The breath marks, accents, and metro-
nome marks indicated in the 3 pieces should be strictly adhered to." Stravinsky is said to have once heard a performance in which the clarinetist performed the pieces very freely, not observing these instructions. After the performance, the clarinetist approached Stravinsky extending his hand and expecting to be complimented upon his interpretation. Instead, Stravinsky publicly chastised him severely for taking excessive liberty with his music.¹⁵

The first of the Three Pieces is slow while the second and third are technically demanding. Stravinsky has noted at the beginning of each piece that the first and second are to be played preferably on A clarinet and the third on B flat clarinet. The tone colors of the different instruments enhance the styles of the movements. Also, the third is better suited to the more brilliant and facile B flat clarinet.

An extended composition for an unaccompanied instrument is always difficult to make interesting, but Stravinsky had already touched upon the technique in the Tango of L'Histoire. The movement is for a violin solo with percussion. Three Pieces is written for a single wind instrument that could not begin to compete with the interest provided by the violin's double-stopping. Despite

¹⁵Howard James Schoepflin, "Stylistic, Technical, And Compositional Trends In Early Twentieth-Century Music For Unaccompanied Clarinet, Together With Three Recitals Of Music By Bartok, Bozza, Brahms, Debussy, Martinu, Mozart, Raphael, Schumann, And Wanhall." (D.M.A. dissertation, North Texas State University, 1973), p. 4.

this fact and the lack of accompanying percussion, Stravinsky retains the listener's interest in the work. The idea of writing a pure unaccompanied monophonic line can be seen in Bach's sonatas for solo violin. Thus in these pieces, we see the first signs of a style of composition that was to assume great importance in the later phases of Stravinsky's work--his leaning towards Bach and the makings of an era known as neoclassicism.

The first piece exploits the lower range of the clarinet. It is marked piano dynamically and is to be played with a distant, quiet sound until the final two measures where a forte drive toward a long fermata causes a brief change of character. The meter changes every one to three measures, and the slow moving rhythm is accented by grace notes and breath marks. The structure is ABA with some variation in the return of the A section. Repetition of the opening intervals unifies the movement, and a short codetta contrasts with a faster tempo and louder dynamic level.

The second piece is written without barlines in an improvisatory manner with fast flowing arpeggios covering a large portion of the clarinet's range. No meter or tempo markings are present except for a request to keep the sixteenth note constant. This fast A section frames a rhythmically contrasting B section in which the dynamic level drops from mf to pp. This section maintains the driving intensity with the aid of grace notes and acceleration. A dialogue occurs between two voices; a pianissimo, disjunct melody alternating with a conjunct figure a dynamic marking louder. Gradually the rhythm becomes quicker returning to the previous loud A section which ends suddenly darker and softer.

The last of the pieces resembles both the Tango and the Ragtime of L'Histoire in style. The meter changes frequently in this through-composed piece and like the second, the sixteenth note remains constant. The entire

piece is propelled toward the end with much more intensity than the other two pieces. Only written breaks cause a slight relaxation in this pounding rhythmic thrust. Articulations, specially shifted accents, form syncopated rhythms that help push the piece forward.

Three Pieces compresses and refines material into a more concise form demanding greater concentration from the audience than does music produced with more tonal possibilities. Stravinsky has proven the reality of making a wide variety of expressive styles feasible through the limited structure of a single instrument playing a monophonic line.

CLAUDE DEBUSSY: PREMIÈRE RHAPSODIE

Dramatic themes of Romanticism were distasteful to Debussy. "French music is clearness, elegance, simple and natural declamation. French music aims first of all to give pleasure."¹⁶

Debussy rejected the German tradition of Exposition-Development-Recapitulation. To him, it was an outdated, constrictive formula. At a concert he whispered to a friend, "Let's go--he's beginning to develop."¹⁷

French Impressionism was led by Debussy and became a transition between the Romantic and Twentieth Century styles. New styles, techniques, and forms which departed from the Romantic style were developed. Paralleling movements in French painting, sculpture, and poetry, Impressionistic music is somewhat programmatic in the sense of evoking moods or images. Mood pieces or tone-paintings may be more descriptive terms. Harmony is expanded through use of rich dynamics, fluid non-symmetrical organization of all musical elements to shape, color, and suggest, rather than describe.

From 1910 on, at the time he began to suffer from cancer, except for an occasional experiment in ballet, Debussy confined himself almost exclusively to chamber music. That same year, Debussy was a member of the Reord Supreme Council of the Music Section of the Paris Conservatoire, and one of his duties in this position was to write two pieces for the wind instrument examinations at which he had adjudicated in 1907. The Première Rhapsodie was intended as a competition piece and Petite Pièce was conceived as a sight-reading test. They are both inspired by and dedicated to Prospère Charles Mimart. The Rhapsodie

¹⁶Joseph Machlis, The Enjoyment of Music (New York: W. W. Norton and Co. Inc., 1970), p. 426.

¹⁷Ibid.

is dedicated with the inscription "with feelings of sympathy." Mimart was the clarinet professor at the Conservatoire between 1905-1923. Mimart first performed the Rhapsodie January 16, 1911. On the occasion Debussy stated that the Rhapsodie was "one of the most pleasing pieces I have ever written."¹⁸ A friend of Debussy's, Robert Godet, said the Rhapsodie was, "the most dreamlike of his rhapsodies."¹⁹

Both works were originally written and published for clarinet and piano in 1910. In 1911 they were orchestrated and published. The Première Rhapsodie is written in one extended movement, free in structure. Its strongly contrasted tempos and moods vividly demonstrate the technical and expressive virtuosity of the instrument. A three-note motive after a one-measure introduction, "Reveusement lent", is developed in the first ten measures as the clarinet enters "doux et expressif". The first theme is brought in when the clarinet becomes "pénétrant" with a triplet pattern repeating in the right hand of the piano. A key change marked *Poco mosso* brings in the second theme. Two measures of short cadenza material lead into a brief scherzando, "Le double plus vite". The original tempo returns and the first theme is stated an octave higher. Some of the scherzando material appears in "Le double plus vite" driving until a relaxation in tempo is reached at the "Modérément animé". There is a change of meter as a variation of the scherzando theme is manipulated. The second theme appears briefly until a different scherzando brings a new motive into view. A transition using the second theme leads to a restatement of the first theme.

¹⁸Edward Lockspeiser, Debussy (New York: Pellegrini and Cudahz Inc., 1949), p. 175.

¹⁹Roger Nichols, "Debussy," in The New Grove Dictionary of Music and Musicians (edited by Stanley Sadie, 1980), Vol. 5, 300.

Yet another transition builds tension up to the "Animé" where this material is extended by the trills followed by rapid arpeggios in the clarinet part. The scherzando with the new motive returns at a livlier tempo and a different pitch level as the piano holds a tonic pedal. The rhythmic and dynamic intensity build, as the piano plays a chromatic pattern in octaves, until they are abruptly halted by an "Un peu retenu". The opening three-note figure appears again in a dramatic fortissimo ending with the piano having the last word.

Première Rhapsodie is a technical challenge with difficult figures even in the highest range, and places great demand on tonal control.

In 1889 Debussy had a conversation with his former teacher Ernest Guiraud. Guiraud said, "I'm not saying what you do isn't beautiful, but it's theoretically absurd." Debussy replied, "There is no theory. You have merely to listen. Pleasure is the law." Debussy was an exceptional person who discovered a discipline for himself and had an instinct he was able to impose upon his music.²⁰

²⁰Lockspeiser, Debussy, p. 207.

JOHANNES BRAHMS: CLARINET QUINTET IN B MINOR, OP. 115

Throughout his life, Johannes Brahms' style of composition was considered conservative as compared to the new music of Liszt, Wagner, and Berlioz. Brahms disliked the new style of music and disregarded others' views as he contentedly and quietly composed in a style pleasing to himself. He avoided writing symphonies with programmatic titles and leaned more towards stressing structure.

In 1890, at the age of 57, Brahms completed his G major Viola Quintet at which time he decided to end his days of composition due to weariness constituted by advanced age. He also had shown signs of depression and had re-made his will.

Fortunately, his spirit was rekindled when Fritz Steinbach, conductor of the Meiningen orchestra drew Brahms' attention to Richard Mühlfeld, a Meiningen clarinetist. Brahms was so impressed, he asked Mühlfeld to play his entire repertoire of solo works and announced his intention to write some chamber works for him. Brahms discussed with Mühlfeld every aspect of the clarinet's capabilities and asked repeatedly for the Mozart Quintet and Weber concertos.

March 7 of that year, the composer wrote to his dear friend Clara Schumann, "Nobody can blow the clarinet more beautifully than Herr Mühlfeld of this place." Brahms thought him the finest wind player of any wind instrument he had heard, calling him the "Nightingale of the orchestra", and expressed his admiration so warmly to his patron that Duke Georg said to Mühlfeld, "Whenever you wish to leave, and it is on Brahms' account, you may go without asking my permission."²¹

²¹Weston, Clarinet Virtuosi of the Past, p. 215.

Richard Mühlfeld (1856-1907) was originally a violinist and taught himself to play the clarinet. His style of stressing the importance of musical interpretation and tone rather than brilliance of technique, attracted Brahms to him. Mühlfeld had refused better paying jobs, but was justified for waiting because of the fame Brahms brought to him. Had Mühlfeld not met Brahms, he might not have become well-known.

In July of 1881, Brahms moved to his favorite summer residence at Ischl, southeast of Salzburg and began work upon the Clarinet Trio with the Quintet in B minor, op. 115 following soon after. Both works were completed before the composer left Ischl at summer's end.

In November, Brahms arrived at Meiningen with the manuscripts to prepare a private performance before the Duke. Rehearsals for the Trio began on the 21st. The Quintet rehearsals were delayed until the day of the concert itself, the 24th, because the violinist Joachim was kept by a concert in Berlin. At the morning rehearsal, Mühlfeld, Robert Hausman, the cellist from the Joachim Quartet, two members of the Meiningen orchestra, and Joachim had their first experience with the difficult Quintet. They found it necessary to rehearse for the rest of the day. The performance of both works took place that evening in the castle music room for a select audience.²²

Joachim raved about the brilliance of Mühlfeld's playing, saying there was nobody who could surpass him in the art of delivery.²³ He arranged for the two works to be performed at the next Joachim Quartet concert in Berlin which had previously consisted of only works for strings. Brahms wrote from Hamburg on

²²Weston, Clarinet Virtuosi of the Past, p. 77.

²³Ibid., p. 217.

December 1, 1891 to Hanslick, "Joachim has sacrificed the virginity of his Quartet for my newest things. Hitherto he has carefully protected the chaste sanctuary but now, in spite of all my protestations, he insists that I invade it with clarinet and piano, with trio and quintet. This will take place on the twelfth of December, and with the Meiningen clarinetist."²⁴

A public rehearsal was held on December 10th before a full house. The program opened with the Trio and closed with the Quintet. Both the rehearsal and the performance at the Berlin Singakademie on the 12th were well received. The audiences demanded an encore, at which point the adagio of the Quintet was repeated. Mühlfeld's fame arrived almost overnight making him one of the most sought after clarinetists in the world at the time. The comments of the Berlin press critic after the performance of the Quintet were the cause of Brahms calling Mühlfeld "Fraulein von Mühlfeld, meine Primadonna", whenever he introduced him to his friends.

Richard Mühlfeld was so greatly respected that at a time when the standard musical pitch was being pushed gradually higher, it was never suggested that he should use other than his own low pitched instruments.

In a short article in The Musical Times for July 1, 1976, Mrs. Carl Derenburg (Ilona Eibenschutz) vividly describes a performance of this quintet. As a young girl she had been a pupil of Clara Schumann, and had often been present at Schumann's in Frankfort when Brahms came to visit. Mühlfeld came to Ischl for one day to visit Brahms and played Brahms' Clarinet Quintet with the Kneisel Quartet. This was the most wonderful performance I ever heard. It took place at Kneisel's house, the audience consisting of Brahms, Herr and

²⁴Weston, Clarinet Virtuosi of the Past, p. 217.

Frau Nikisch and myself. Mühlfeld played marvelously on his clarinet, and when they finished playing this heavenly work we were all so moved that nobody found a word to say. But Nikisch fell on his knees before Brahms, and that exactly expressed our feelings."²⁵

In 1894 Brahms composed for and dedicated to Mühlfeld his F minor and E flat major clarinet sonatas op. 120; this ended his instrumental composition. Brahms wished to see more instrumental works by others composed, but had failed to inspire anyone to follow in his steps. Therefore, at Brahms' request, the Vienna Tonkünstlerverein organized a prize competition for the furtherance of wind-instrument music. Brahms increased the prize out of his own pocket and helped the winner, Walther Rabl, publish his work for clarinet, violin, cello, and piano.²⁶

Mühlfeld used Baermann-Ottensteiner clarinets. These instruments can be seen today in the Statliche Museen, Meiningen. They have eighteen keys, several with rollers to facilitate sliding. They also had two duplicate keys for A flat and B flat on the left side of the lower joint, making four keys in all for the left little finger; the Müller F key was retained. On the upper joint, the clarinets had two rings which provided an automatic F sharp, and duplicate levers for E flat' and F'.²⁷

The Quintet is written for A clarinet. It was published by Simrock in 1892, and also in an arrangement for piano four hands, as a sonata for piano and violin the same year, and as a sonata for clarinet and piano in 1893. The original manuscript of the Quintet is now in the possession of the Gesellschaft der Musikfreunde.

²⁶Weston, Clarinet Virtuosi of the Past, p. 229.

²⁷Ibid., pp. 150-151.

Like the Third Symphony, every one of the Quintet's four movements ends softly. The principal themes fall from a high note so frequently, that it is possible to think of them all as variants of the first motto theme and the return of this theme in the last movement is a reminder.

The first movement, Allegro, begins with a motto theme built on thirds and sixths played by the strings, which is prominent throughout the work. The clarinet then enters with a climbing arpeggio before echoing the motto theme of the strings. The remainder of the exposition consists of three subjects, the second being more vigorous with a strengthening of the rhythm and contrapuntal interplay among the instruments. The bridge passage connecting the development section is marked by rapid sixteenth notes in the strings as the clarinet plays the melody alone, after a chromatic descending passage in sixths and thirds between the clarinet and cello, the motto theme is restated by the violins in the recapitulation. A climax is reached with much rhythmic activity from the rapidly bowing strings just before the coda at which point the motto theme returns softly in the violins as the movement fades away with echoes in the clarinet.

The Adagio presents two extremes, simplicity of outline and elaboration of detail. It opens in B major with muted strings dominated by the clarinet. The clarinet begins with a soft expressive melody in 3/4 time as each of the strings play a distinct rhythm from all others. This is an interesting example of the genius Brahms uses in fitting together these difficult rhythms of triplets and syncopated patterns. When the clarinet is finished with the melody the violin continues it while the clarinet assumes the violins previous syncopated rhythm.

A quasi-cadenza leads into the middle section, Più lento, where the clarinet is allowed to exploit its facility in rapid passages. This section is

in B minor and common time. The decorated clarinet melody is accompanied by strings recalling the quarter note movement of the principal theme.

The first theme returns in the major key and a short coda follows as the clarinet makes a subtle reference to the arpeggios of the middle section.

The Andantino begins in D major in a lyric style contrasted rhythmically by the Presto non assai, ma con sentimento which switches to B minor and from common to 2/4 time. This fast section is derived from the first four notes of the Andantino. The lyric Andantino does not return but is summoned in the coda which returns to D major.

Based on a two-part theme which is played by the four strings with echoes from the clarinet, the Con moto begins in B minor. Five variations follow. Variation I begins with a cello solo as the rest of the group accompanies. In the second section, the cello and first violin reverse roles as preparations get underway for the second variation in which the clarinet has the spotlight. The first violin leads the echoing clarinet in the third variation until they become equal in the second section. B major changes the mood of Variation IV as an interesting dialogue is carried on between the clarinet and first violin while the second violin and viola follow suit. Variation V substitutes triple time for duple as the viola and cello begin playing pizzicato. The clarinet intersperses with decorative phrases until clarinet and first violin share the melody. A coda begins at the Un poco meno mosso in which the motto theme returns in the first violin and viola. The clarinet then enters with the theme followed by a pause. After this brief moment of recollection, the clarinet repeats the descending notes from the end of the first movement. The final two chords are marked *f* and *p* as if a final cry before expiring. "Thus falls a star, and thus it is extinguished."²⁸

²⁸Henry S. Drinker, The Chamber Music of Johannes Brahms (Philadelphia: Elkan-Vogel Co., 1932), p. 130.

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A RECITAL

by

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An Abstract of a Master's Report
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ABSTRACT

This Master's Report (Recital) features clarinet selections by Carl Stamitz, Igor Stravinsky, Claude Debussy, and Johannes Brahms. The recital tape is included with a series of program notes dealing with historical information about the composers and the works as well as analytical comments.