

THE CLARINET B.C.  
PROGRAM NOTES FOR A MASTERS CLARINET RECITAL OF WORKS  
OF BRAHMS' CLARINET TRIO, FRANÇAIX'S *TEMA CON VARIAZIONI*,  
MUCZYNSKI'S *TIME PIECES*, AND CARTER'S *GRA* AND *HIYOKU*

by

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## **Abstract**

This study provides a stylistic and structural analysis of Brahms's Trio for Piano, Clarinet, and Cello Op. 114, Françaix's *Tema con Variazioni* (1974), Muczynski's *Time Pieces* (1984), Carter's *Gra*, for solo clarinet (1993), and *Hiyoku*, for two clarinets (2001). One chapter is devoted to each piece. The composer's biographical information is presented, in addition to harmonic and structural analyses of each piece. Performance considerations and a stylistic guide are documented to aid in the performance of these works. Other vital information such as date of completion, premiere, dedication or commission information, and publication information are presented.

INDEX WORDS: Clarinet, cello, piano, woodwind, chamber music, Carter, *Gra*, *Hiyoku*, Muczynski, *Time Pieces*, Françaix, *Tema con Variazioni*, Brahms, Clarinet Trio, Op. 114.

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## **Dedication**

This Master's Report is dedicated to my loving and supportive parents who have never missed a concert yet. Your love and support means more to me every day.

## CHAPTER 1 - Gra

### Elliott Cook Carter

Elliott Cook Carter (b. December 11, 1908) at the age of 100 is a revolutionary composer and innovative artist. Baker's Biographical Dictionary describes him as an "outstanding American composer and teacher."<sup>1</sup> The New Grove Dictionary of Music further describes him as "one of the most respected composers of the second half of the 20<sup>th</sup> Century, he has blended the achievements of European modernism and American 'ultra-modernism' into a unique style of surging rhythmic vitality, intense dramatic contrast and innovative facture."<sup>2</sup> Carter's earlier music was composed in a neo-classical style. He eventually absorbed the atonal techniques of Schoenberg and began to create his own compositional technique, not merely based around twelve-tones, but utilizing intervals, metric divisions, rhythm, counterpoint, harmony, and instrumental timbres in the conception of his works.

As a young man, Carter's interest in music was innate. In the 1920s the music of Schoenberg's *Perrot Lunaire* and Stravinsky's *Le Sacre du Printemps* were making their voyage overseas and to American audiences. These new sounds and techniques spawned such American, ultra-modernist composers as Cowell, Ives, and Nancarrow.

Carter formed a friendship with Charles Ives at the age of 16, attending concerts together, discussing the works of Debussy, Prokofiev, and Stravinsky, and comparing the European music to the new American sound. Ives would later write a letter for Carter that would aid in his admission to Harvard. The bond he shared with Ives had a significant impact on Carter's compositional endeavors.

Carter earned his Bachelor's Degree in English from Harvard in addition to a Master's Degree in Music. Carter's attraction to music soon led him to enroll in counterpoint and orchestration classes, with Piston and Hill, laying the foundation for his future studies abroad in

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<sup>1</sup> Nicolas Slonimsky. "Carter, Elliott." *Baker's Biographical Dictionary of Musicians* (New York: Schirmer Books, 2001) p. 586.

<sup>2</sup> David Schiff. "Carter, Elliott." *The New Grove Dictionary of Music and Musicians* (New York: Macmillan Publishers Limited, 2001), Vol. 5, p. 201.

Paris. Discontented with his composition skills, Carter traveled in 1932 to France to study at the *École Normale de Musique* with Nadia Boulanger.

Carter devoted his time with Boulanger to the study of counterpoint and studied conducting with Henri Expert. Carter immersed himself with contrapuntal writing, singing early music works of Bach, Machaut, and Monteverdi, and ultimately creating a new understanding of counterpoint that would manifest in his later compositions.

After graduating from the *École Normale de Musique*, Carter was still displeased with his compositional skills. He returned to America and began composing in a neo-classical style, which was en vogue, due to the influence of Aaron Copland's *Billy the Kid*.<sup>3</sup> Carter's first symphony, composed in 1942 and later revised in 1954, demonstrates this simpler compositional structure, with "Benny-Goodman like clarinet solos."<sup>4</sup> He composed a few other pieces in this style before abandoning neo-classicism, which put him on a path to his unique sound.

*Cello Sonata* (1948) was a breakthrough work, which was more exploratory and playful in nature, creating a fusion between the European modernist sound, with the ultra-modern American sound. When Carter began composing this work he began a systematic study of rhythm, and gave reconsideration to traditional form. As a result, proportional tempo changes and polyrhythms created a unique rhythmic texture that would bestow upon this piece an epic quality.<sup>5</sup>

Composing String Quartet No. 1 (1951) and String Quartet No. 2 (1959) further developed Carter's polyrhythmic language, and harmonic architectural skills. The metric modulations that occurred throughout both of these works were certainly on a grander scale and a more complex ratio than that of Stravinsky's *Symphonies d'instruments à vent*.<sup>6</sup> Typically metric modulations would occur between phrases, but Carter composed these modulations in the middle of phrases, creating a sense of perpetual motion throughout. An important harmonic aspect in String Quartet No. 2 was the discovery of the all-interval tetrachord. This grouping of four notes can produce every possible interval. Coincidentally, Carter discovered that this set

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<sup>3</sup> Ibid., p.202

<sup>4</sup> Ibid.

<sup>5</sup> Ibid., p. 203

<sup>6</sup> Ibid.

also appeared in String Quartet No. 1. Carter would soon begin a catalogue of pitch-class sets, for his personal use, that would refine his harmonic language. In later compositions he would limit the use of sets; composing entire pieces based on two to three pitch-class sets creating a sense of harmonic unity in his chaotic music. String Quartet No. 2 earned high acclamations, winning the Pulitzer Prize, the New York Music Critics Award, and the UNESCO First Prize, bringing Carter well deserved recognition.

Carter's mature compositional style and its impact on clarinet writing is evident in his Woodwind Quintet (1948), *Esprit rude/esprit doux* (1984), *Con leggerezza pensosa* (1990), *Gra* (1993), *Esprit rude/esprit doux II* (1995), Clarinet Concerto (1996), *Steep Steps* (for bass clarinet solo, 2001), *Hiyoku* (2001), Clarinet Quintet (2008), and most recently *Poems of Louis Zukofsky* (for mezzo-soprano and clarinet, 2008). In his lifetime Carter has had the opportunity to work with some of the most artistic clarinetists in the world such as Charles Neidich, Ayako Oshima, Virgil Blackwell, Alain Damiens, Timothy Paradise, among many others. Working with such a caliber of musicians has allowed Carter to push the boundaries of the instrument in regards to timbre effects and rhythmic complexity, providing some of the most internally contrasting, exciting music for the clarinet to date.

### ***Program Note***

“*Gra* (‘game’ in Polish) for solo clarinet, was written as a tribute to my dear friend, Witold Lutoslawski, to commemorate his 80<sup>th</sup> birthday. During the twenty-five or so years that I have known Witold, I have never ceased to admire his impressive works and his gracious personality. This clarinet piece, frequently-changing and playful in character (yet based on the same material throughout), recalls to me my many delightful visits with the composer in America and Poland.”<sup>7</sup>

*Gra* was first performed June 4, 1993 at the Pontino Music festival in Sermoneta, Italy by clarinetist Roland Diry. The composition made its United States debut later that same year, October 14, 1993 at Merkin Concert Hall in New York City by clarinetist Allen Blustine.<sup>8</sup> It was published by Boosey and Hawkes in 1994.

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<sup>7</sup> Elliott Carter, *Gra* (New York: Boosey and Hawkes, 1993), p. iii.

<sup>8</sup> *Ibid.*, p. ii

## Theoretical Analysis

*Gra* exemplifies Carter's mature style. Written for solo clarinet the composition has a distinct duality, evident through rhythmic overtones suggesting two independent lines of music, similar to counterpoint. The entire piece is constructed on the all-triad hexachord. This is a six-note figure, which contains all twelve possible combinations of three-note chords. Another important effect is the introduction of a multiphonic E-B. Carter utilizes the multiphonic as a cadential dominant pedal tone towards the end of the composition signifying closure is near, much like that which occurs in a Bach fugue.

Allen Forte's pitch-class set analysis is a logical analytical technique when realizing significance of atonal music; however, Carter also has his own catalogue of pitches, similar to Forte's. Carter's *Harmony Book* contains a list of sets, and their relationship to the commonly used Forte pitch-class sets. This *Harmony Book* has become indispensable while analyzing *Gra*. Carter has unique ideas when synthesizing sets, combining two subsets to equal a greater set (ex.  $3+3=6$ ). When six-notes are divided into two sets of three notes, the collective pitches do not always equal the all-triad hexachord, but the two sets present can equal the all-triad hexachord through Carter's combinatorial principle (Figure 1.1). Throughout the analysis, both Carter's, and Forte's classification of set names will be presented unless otherwise noted.

Because *Gra* is based on the same material throughout, Figure 1.1 and 1.2 are essential tools when realizing this piece. Allen Forte classifies the collection of pitches (0, 1, 2, 4, 7, 8) as 6-Z17 while Carter classifies it as 6-35, or its sigla, a hexagon with the number 35 inside of it. Carter notes that it is the all-triad hexachord; within these six pitches all twelve combinations of three-note sets are possible. Figure 1.1 is an example of the all-triad hexachord and the principle  $3+3=6$ , or two three-note sets can equal a six-note set. While Figure 1.2 lists Forte's collection of three-note sets, and Carter's equivalent, the only difference being the order in which the sets appear.



Figure 1.1 The all-triad hexachord; Carter's Principle of 3+3=6, *Harmony Book*, p. 365

3 + 3

Figure 1.2 Consensus of Forte and Carter on three-note sets, *Harmony Book*, p. 23

Forte	Carter
3-1 [0,1,2]	
3-2 [0,1,3]	
3-3 [0,1,4]	
3-4 [0,1,5]	
3-5 [0,1,6]	
3-6 [0,2,4]	
3-7 [0,2,5]	
3-8 [0,2,6]	
3-9 [0,2,7]	
3-10 [0,3,6]	
3-11 [0,3,7]	
3-12 [0,4,8]	

**(0, 1, 4, 6)-The all-interval tetrachord (F=4-Z15, C=4-18)**

Carter began composing *Gra* employing the all-interval tetrachord. It is presented in various inversions, rhythms, dynamics, and articulations. Figure 1.3 demonstrates Carter's treatment of this set, the first number is from Forte's analysis, and the second number is from Carter's analysis. The all-interval tetrachord is a significant set because of its structural superiority. Within this particular set every interval is possible, thus any pitch-class set would be possible through a combination of intervals produced by this set.

**Figure 1.3 Carter: *Gra*, Mm. 1-4**

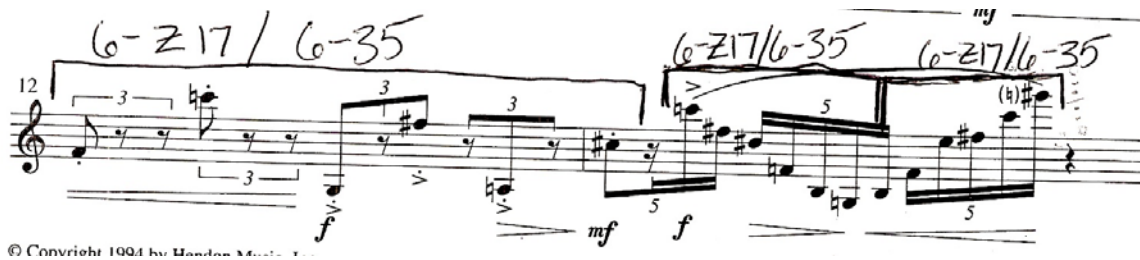
The image shows a musical score for Elliott Carter's *Gra*, measures 1-4. The score is written in 2/4 time and features two staves. The top staff begins with a tempo marking of ca. 116 and the title *Ghiribizzoso*. Handwritten annotations in black ink include '4-Z15 / 4-18' above the first staff and '4-Z15 / 4-18' above the second staff. The score includes various articulations such as slurs, accents, and dynamic markings like *p, espr.*, *mf*, *f*, *sub.*, *pp*, and *mp*. There are also handwritten annotations like '(f)', '(p)', and '(b)'. The score is signed 'Elliott Carter (1993)' in the top right corner.

The sharp contrast of the legato verses staccato should be exaggerated in addition to the dynamic contrasts. The effects that Carter utilizes make each set sound different and musical. Although his composition is atonal, these effects create a strong musical cohesiveness.

**(0, 1, 2, 4, 7, 8) The all-triad hexachord (F=6-Z17, C=6-35)**

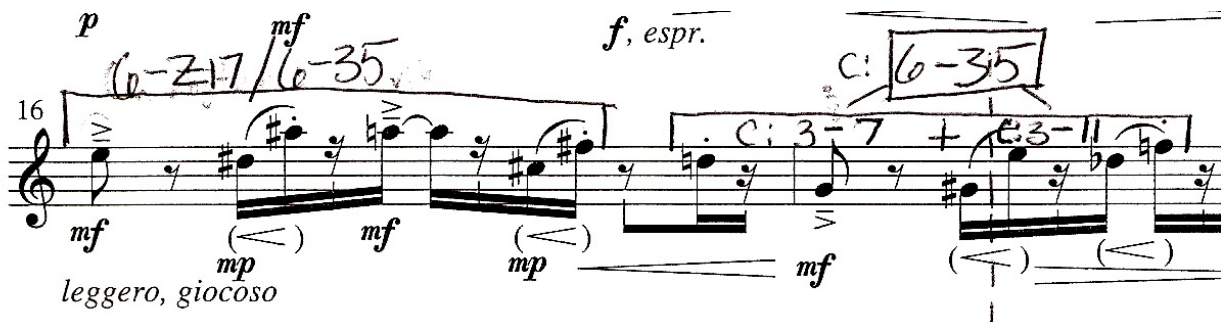
The all-triad hexachord is the most significant set within this composition. Carter's genius is exemplified by the treatment of these six notes. This set is disguised through beat displacement, overlapping of sets, and Carter's additive principle  $3+3=6$ . In Figure 1.4, Carter places a structural clue in measure 13, as to the division of the sets by a decrescendo immediately followed by a crescendo.

**Figure 1.4 Carter: *Gra*, Mm 12-13**



Further analysis reveals that *Gra* truly is based on the same material throughout. In Carter's later years he has limited his harmonic vocabulary, but increased his ingenuity in regards to manipulation skills of sets. (The rest of the analysis will utilize Carter's numbering system of sets, due to a conflict of principles with Forte's PC set analysis. Carter's additive principle does not carry over into Forte's analysis, therefore to demonstrate that certain sonorities are the all-triad hexachord, Carter's numbering system is a more logical choice.) In measures 16-17 Carter produces 6-35 with his additive principle. In Figure 1.5 the first set is clearly 6-35; the set spanning between measure 16 and 17 is made up of two different demonstrating  $3+3=6$ , or  $3-7+3-11=6-35$  (See Figure 1.1).

**Figure 1.5 Carter: *Gra*, Mm 16-17**



Through Carter's additive principle the set can be labeled as 6-35, the all-triad hexachord. Forte's analysis would reveal that this set would be labeled as 6-Z13 (0, 1, 3, 4, 6, 7).

In measure 21 Carter begins to skew the boundaries again of the all-triad hexachord. Knowing that a hexachord is made up of six notes, and the additive principle of  $3+3=6$ , Carter has decided to arrange these particular sets so that the division of  $3+3$  is not as clear. In Figure 1.6, the notes encompassed by a square belong to the first set listed, and the notes encompassed

by a circle belong to the second set listed. Although the three notes that make up each subset are not grouped together, all the notes within the six-note set are considered a grouping, and can be arranged in many different ways in the 3+3 division.

**Figure 1.6 Carter: *Gra*, Mm 21-23**

The first set is composed by  $3-7+3-8=6-35$ , while the second set is  $3-12+3-9=6-35$ , the final set is  $6-35$ , again demonstrating Carter's keen harmonic ingenuity.

Measures 53-60 (Figure 1.7) begins with simple  $6-35$  sets, but then they begin to overlap, first by two notes, three notes, four notes, and then back to one note. Carter employs his additive principle in measure 56, working within a previously overlapping set.

**Figure 1.7 Carter: *Gra*, Mm 56-60**

An extreme overlapping of sets occurs within a cadenza-like section from measures 80-84. Because of the intense, emphatic nature of this section, with the fastest rhythmic value, and *f* dynamic marking, it is rational that Carter would overlap the sets to help create this exaggerated gesture. Within five measures the set 6-35 appears thirteen times.

In measures 85 and 88 Carter writes a multiphonic F#-C# dyad. The dyad has a special harmonic function, completing the all-triad hexachord. Figure 1.8 demonstrates the extreme overlapping of 6-35, and the multiphonic and its role within 6-35.

**Figure 1.8 Carter: *Gra*, Mm 83-88**

The figure shows two staves of musical notation. The top staff begins at measure 83 and ends at measure 88. It features a series of notes with a dynamic marking of *ff* at the start, followed by *mf* and *f, espr.* Handwritten annotations above the staff include '6-35' written multiple times, with brackets indicating overlapping sets. A '9' is written below the first two measures. The bottom staff begins at measure 85 and ends at measure 88. It features a series of notes with dynamic markings of *mf*, *mp*, *p*, *pp*, *mf espr.*, *f*, and *p*. Handwritten annotations above the staff include '6-35' written multiple times, with brackets indicating overlapping sets. A '5' is written at the end of the staff.

## Stylistic and Technical Considerations

In preparation for an unaccompanied piece such as *Gra* the performer should conduct a PC set analysis (Forte's is sufficient, but greater understanding will come from Carter's views). Because Carter's goal is to manipulate a six-note figure in such a way that it does not resemble itself, the divisions are not always obvious. The articulations and dynamic markings should be strictly adhered to, because they are essential for interpreting the sets. Carter is precise with the placement of dynamics, accents, staccatos, crescendos, and decrescendos, therefore if these markings are observed its humorous nature is easily conveyed. Antony Bye writes:

*Gra* as one might expect, is concerned with exploring the relationships between fundamentally opposing types of musical material . . . Occasionally it may be possible to detect thematic correspondences, but their scarcity only serves to emphasize the overall sense of randomness rather than any structure-determining function . . .<sup>9</sup>

The opening crescendos are all marked *espressivo*. The first crescendo is from *p-mf*, with sharp *f* accented-staccato on the next two notes. These *espressivo* swells, followed by sharp staccato notes characterize a juxtaposition of smooth and rigid, or legato and staccato. The bottom of the first page contains a 12-note run, with a decrescendo for 6 notes, then a crescendo for the next six notes. Carter utilizes the decrescendo to the crescendo as a landmark, to divide the twelve notes in to two six-note sets, both equaling 6-Z17 or 6-35. The dynamic decay and swell help to dictate this particular set (See Figure 1.4).

The second page requires nimble articulations and an acrobatic air stream. Carter's constant fluctuation of dynamics and articulations presents a significant challenge for the performer. When given the opportunity to play notes longer than a sixteenth note the full eighth-note values should be observed and feel almost legato in contrast to the snappy, perky sixteenth notes. In measure 24, the long legato tones appear again, reminiscent of the opening. They are immediately followed by the pecky sixteenth-notes, which provide an immediate contrast.

Measure 30 marks the longest *crescendo* presented so far, from *p* to *f*. As the intensity builds, the note values increase providing a rhythmic *ritardando*, preparing for a metric modulation. In measure 32 Carter composes five notes to a beat, followed by four notes to a beat, then three notes to a beat. To displace the beat further he writes tied eighth-note triplets

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<sup>9</sup> Antony Bye, "Carter's 'Classic' Modernism," in *Tempo* 189 (June, 1994) 3.

throughout measures 32 and 33. Another rhythmic *ritardando* appears from measure 35-50, first beginning with longer tones held at two beats, three beats, four beats, six beats, eight beats, twelve beats, and finally twenty-four beats. In measures 40 and 44 the rhythm speeds up providing a brief contrast from the long tones. This brief section on the third page is a stark contrast from the finger acrobatics from the previous page, but provides a transition in to the extreme *altissimo* yet to come.

Measure 51-62 marks another section similar to the opening metrically challenging passages, legato phrases and more staccato towards the end. Measure 62-75 marks a more legato section similar to the top of page three. The tempo feels like it is slowing because the notes have been elongated. Measure 76-80 sets up the cadenza-like section, with slurs and staccatos moving metrically from eighth-notes, to sixteenth-notes, then nine notes per beat, creating a rhythmic propulsion through the cadenza.

Although tempo is typically more flexible in an unaccompanied piece, to create the rhythmic *ritardando* and *accelerando* the performer should adhere to a prescribed consistent tempo. The tempo seemingly fluctuates as the rhythmic motion speeds up and slows down. When the multiphonic appears a fingering suggestion is presented in the front cover. The suggested fingering will work differently on each clarinet. The performer should experiment to find the most desirable sound.

*Gra* requires an astute performer with agility and intelligence. Despite the intermittent element of rhythm, articulation, and dynamics the composition has a distinct unifying feature, the all-triad hexachord.

## CHAPTER 2 - Hiyoku

### *Program Note*

*Hiyoku* was written for the clarinetists Ayako and Charlie Neidich, whose performances were so outstanding that I chose to write this piece in the fall of 2001 for them. I asked Ayako to suggest a title and she explained it: ‘a very special poetic word originally used by the ancient Chinese poet, Bai Juyi, and adopted by old Japanese authors, meaning two birds flying together with the connotation of eternal love.

. . . In the heavens we shall be two wings  
Flying side by side.  
On earth two roots  
Intertwined into one stem! . . .<sup>10</sup>

*Hiyoku* was first performed December 9, 2001 at Kleine Zaal, Concertgebouw, Amsterdam by Charles Neidich and Ayako Oshima. It was published by Boosey and Hawkes in 2001.<sup>11</sup>

Charles Neidich has had a long working relationship with Elliott Carter. In 1993 he was given rough sketches for *Gra*, which was eventually refined and recorded with Bridge Records. Pierre Boulez then commissioned a Clarinet Concerto from Carter. Carter turned to Neidich for advice. Neidich encouraged Carter to “break the conventional barriers of clarinet writing: to extend the clarinet’s lyrical range upward, not to worry about writing passages requiring extreme virtuosity, not to be concerned with limits of articulation speed.”<sup>12</sup> Neidich later gave the New York premiere with the Orpheus Chamber Orchestra in 1998.

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<sup>10</sup> Elliott Carter, *Hiyoku* (New York: Boosey and Hawkes, 2001), p. ii.

<sup>11</sup> *Ibid.*, p. i.

<sup>12</sup> Charles Neidich, *Julliard journal online* [web site], “Composer-Clarinetist Friendship Reflected in New Quintet” (2008), Site address: [http://www.julliard.edu/journal/2007-2008/0804/articles/0804\\_JSQ.html](http://www.julliard.edu/journal/2007-2008/0804/articles/0804_JSQ.html)



In August of 2001, Neidich received a surprise package from Carter,

My wife, Ayako Oshima, a wonderful clarinetist herself, and I returned home late in August 2001 to find a package from Carter. When we opened it, we found a duet, written for us. Elliott mentioned to Ayako that he thought a Japanese title would make sense, and she suggested *Hiyoku*, meaning two wings forever flying together. With *Hiyoku*, Carter elevated the clarinet duet from a casual genre to a serious art form. Ayako and I gave the world premiere at the Concertgebouw in Amsterdam and the American premiere at Weill Hall in one of the first of Carnegie Hall's composer showcases.<sup>13</sup>

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<sup>13</sup> Ibid.

## Theoretical Analysis

*Hiyoku* is composed in Carter's mature style, utilizing his usual harmonic elements of the all-triad hexachord and the all-interval tetrachord. A pitch-class set analysis would be useful in identifying the main sets utilized in the composition and finding the harmonic relationships. Because the piece is composed for two clarinets, Carter splits melodic lines between the two instruments, making a complete pitch-class set analysis beyond the scope of this paper.

*Hiyoku* is a rhythmically driven composition, utilizing metric modulations, and complex polyrhythms. A rhythmic analysis will be presented to understand the metric ratios Carter utilizes to create this composition.

### *Rhythmic Analysis*

The first segment in *Hiyoku* is a metric *accelerando* beginning with half-note triplets, then in the second clarinet part quarter-note triplets, followed by eighth-note triplets of quarter-note triplets in the first clarinet part. It should be noted that the first six notes in *Hiyoku* are the all-triad hexachord, 6-35. (Figure 2.1).

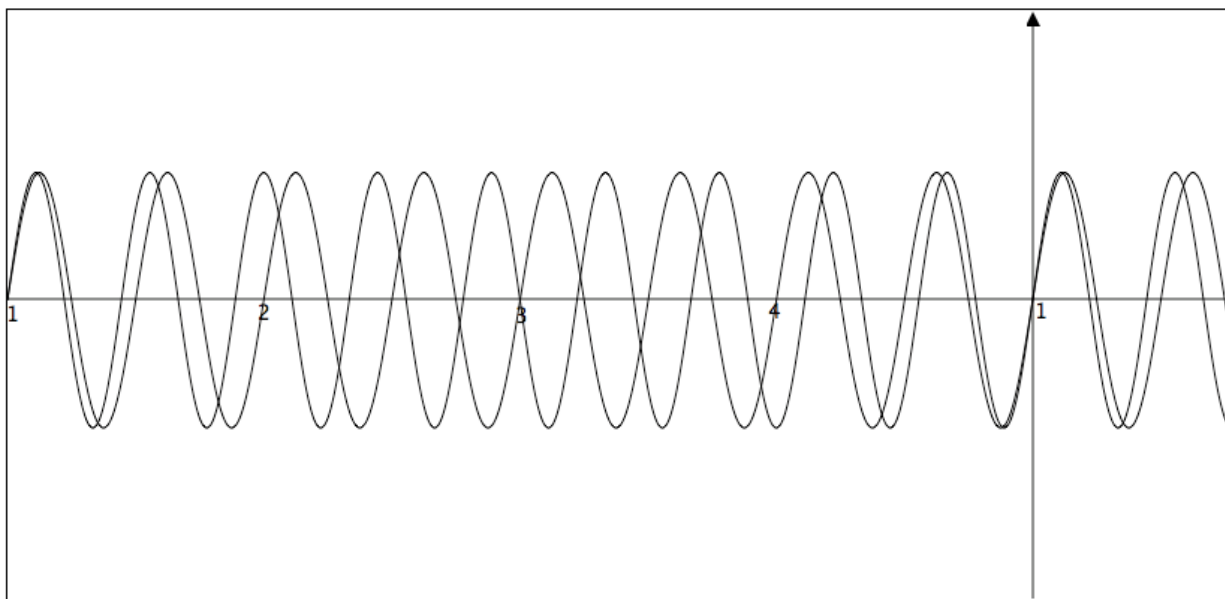
**Figure 2.1** Carter: *Hiyoku* Mm. 1-7-Metric *accelerando*

The image displays a musical score for two clarinets, numbered 1 and 2, covering measures 1 through 7. The music is in 4/4 time and features a metric *accelerando*. Measure 1 shows the first clarinet (1) playing half-note triplets with a dynamic of *mf dolce*, while the second clarinet (2) is silent. In measure 2, the first clarinet continues with half-note triplets, marked *poco*, and the second clarinet enters with quarter-note triplets, marked *pp*. Measure 3 shows the first clarinet with quarter-note triplets (*pp*) and the second clarinet with eighth-note triplets (*f marc.*). Measure 4 features the first clarinet with quarter-note triplets (*mf dolce*) and the second clarinet with eighth-note triplets (*poco*). Measure 5 shows the first clarinet with quarter-note triplets (*mf dolce*) and the second clarinet with eighth-note triplets (*fp*). Measure 6 features the first clarinet with quarter-note triplets (*mf*) and the second clarinet with eighth-note triplets (*mp*). Measure 7 concludes with the first clarinet playing quarter-note triplets (*f*) and the second clarinet playing eighth-note triplets (*f*). The score includes various dynamic markings such as *mf dolce*, *pp*, *f marc.*, *fp*, *mp*, *p*, *mf*, and *f*, as well as performance instructions like *poco* and *accelerando*.

In measures 5-7 Carter presents a complex polyrhythm of 8/9. Figure 2.2 demonstrates this phasing of sound through usage of sign waves. Each time the wave crosses the line it is a

note in the rhythm. Within one beat, the second clarinet line, playing sixteenth-notes, will cross the line four times depicting the rhythm 1-e-&a. Both lines begin together, but one line is playing 4 notes per beat, and the other line is playing 4.5 notes per beat, the two phase out of synchronization, and gradually meet again on beat three, and once more on beat one of the next measure. A summation of the polyrhythm means that the audience will hear 26 notes within one measure (Figure 2.2).

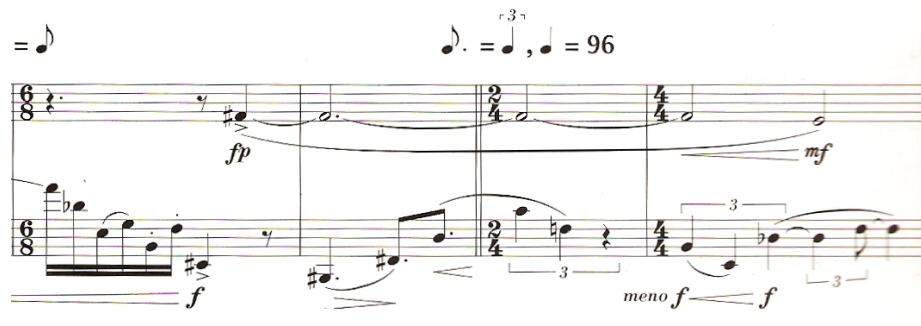
**Figure 2.2 Carter: *Hiyoku* Graph of polyrhythm in measure 6.**



After the cacophony of sound in measures 5-7, a beat of silence clears the air, and then the second clarinet plays a brief quintuplet to a sustained low G, while the first clarinet beings quarter-note triplets. Carter eases the harmonic and rhythmic tension by immediately thinning the texture and slowing the rhythmic frequency. This particular section is *legato* and lyric, providing stark contrast from the previous polyrhythm.

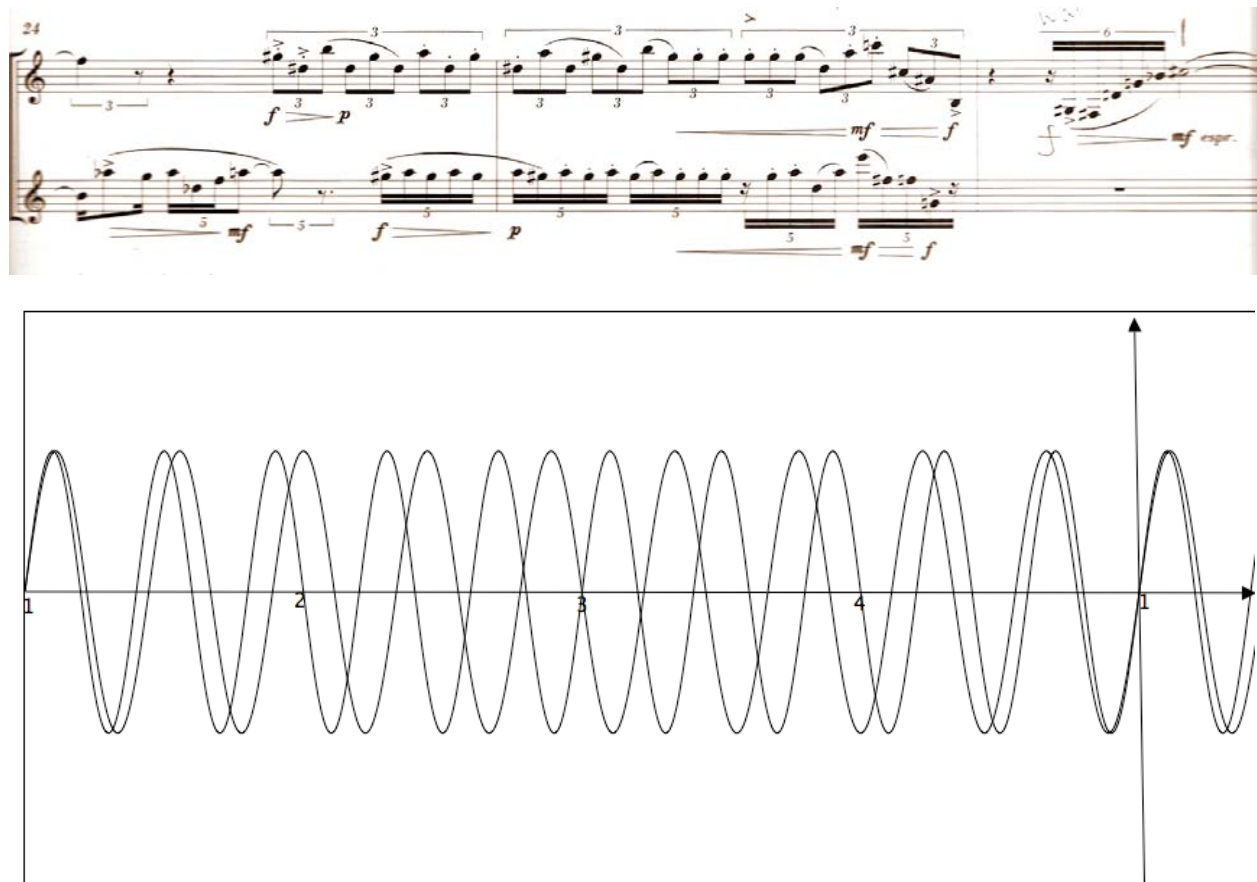
From measures 15-23 Carter begins to slow the rhythmic frequency incorporating the first metric modulations from measure 16-18. The dotted eighth-notes in 6/8 time begin a duple feel to transition to 2/4 time. The dotted eighth-note in 6/8 becomes a quarter-note triplet in 2/4, slowing the tempo (Figure 2.3).

**Figure 2.3 Carter: *Hiyoku* Mm. 16-19-Metric modulation**



The next polyrhythm occurs in measures 24 and 25. Carter intensifies the rhythmic complexity from the previous 8/9 to 9/10 (Figure 2.4).

**Figure 2.4 Carter: *Hiyoku* Mm. 24-26 and corresponding rhythmic graph (Mm. 25)**



The Graph in Figure 2.4 demonstrates the periodicity with the rhythmic ratio of 9/10. The first notes are played together, and converge again on beat three, and not again until beat one of

the next measure. Carter also breaks up this polyrhythm by placing strategic rests in each part, omitting one or two notes from the rhythm.

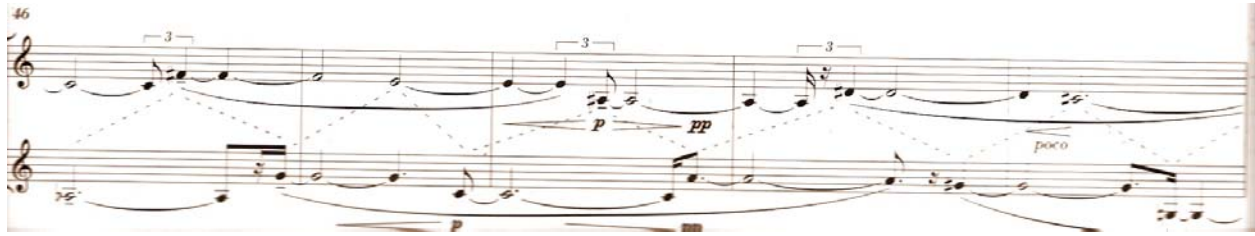
When the polyrhythm concludes in measure 25, another beat of rest is placed in measure 26 to once again clear the air. A similar section of one clarinet playing sustained tones and the other clarinet playing the moving line, occurs from measures 26-43. In measure 33 the clarinets begin alternating moving lines more frequently. The second clarinet has quintuplets while the first clarinet part has sextuplets. In this exchange the rhythm is always fluctuating creating a sense of speeding up and slowing down within each measure (Figure 2.5).

**Figure 2.5 Carter: *Hiyoku* Mm. 33-38**

The image displays a musical score for two staves, likely clarinets, covering measures 33 through 38. The notation is complex, featuring various rhythmic groupings: triplets (marked with a '3' and a bracket), quintuplets (marked with a '5' and a bracket), and sextuplets (marked with a '6' and a bracket). Dynamic markings are used throughout, including *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The score shows a high level of rhythmic activity with frequent note changes and slurs, indicating a fast and intricate piece. The key signature has one sharp (F#), and the time signature is 7/8.

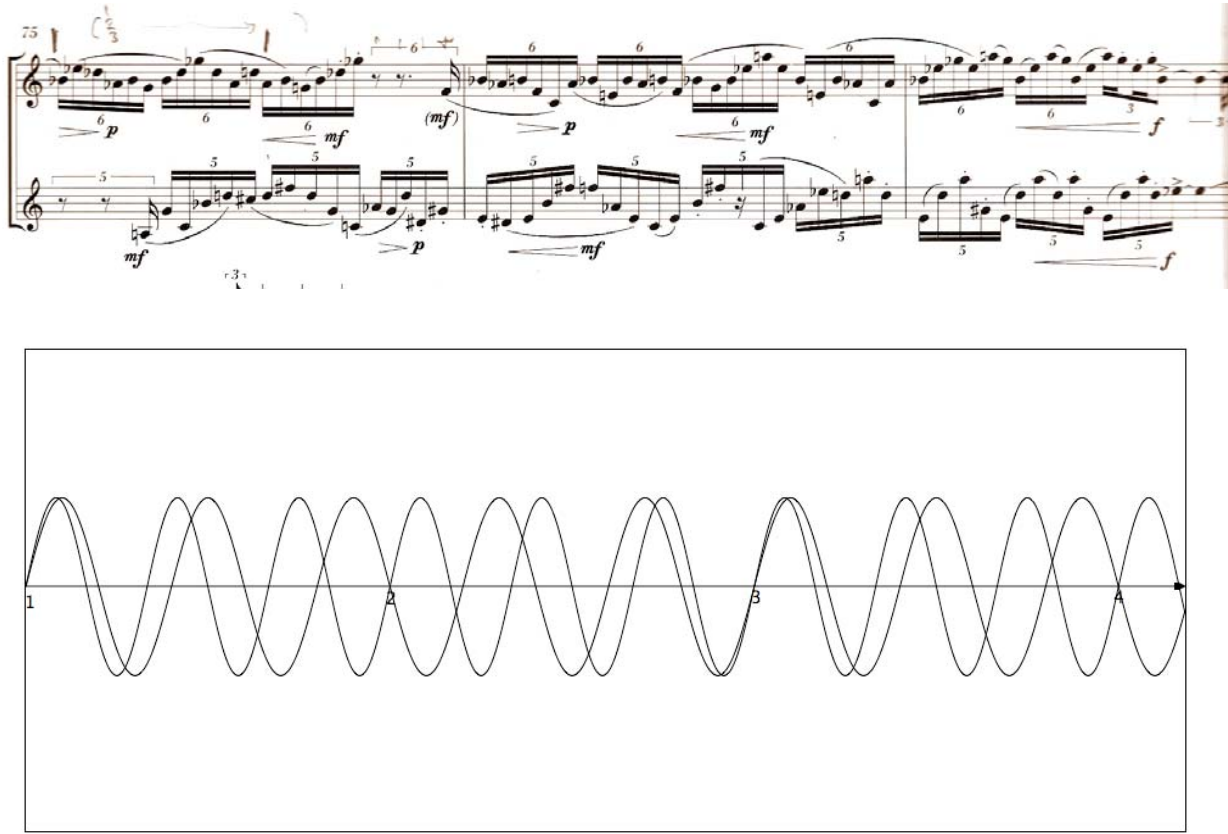
*Hiyoku* could be considered a ternary composition--although the A material does not return a contrasting B section is present. Measure 44 begins the B section, and is slower in tempo. Both clarinets are playing within a *p-pp* dynamic level. This section is slow, and is characterized by the dissonant intervals creating harmonic tension and release. Carter utilizes a dotted line to show the movement of the melodic material through this section (Figure 2.6).

**Figure 2.6 Carter: *Hiyoku* Mm. 46-50**



In measure 65 the rhythmic pace quickens evolving from quarter-note triplets to eighth-note triplets in the first clarinet. Continuing with this *accelerando*, the second clarinet begins sixteenth notes in measure 67, while the first clarinet has eighth-note triplets with sporadic rests. The second clarinet stops playing sixteenth-notes, and the first clarinet begins with 4.5 notes per beat in measure 73. The second clarinet takes over the *accelerando* in the next measure with quintuplets, and then the first clarinet begins sextuplets. This section begins another cacophony of sound utilizing the polyrhythm 5/6 (Figure 2.7).

**Figure 2.7 Carter: *Hiyoku* Mm. 75-77 polyrhythm 5/6 and graph (Mm. 76)**



Another occurrence of the 5/6 polyrhythm is in measure 87-88. Here the composition begins to slow utilizing quarter-note triplets, and sixteenth-notes. The final line ascends into the stratosphere of the clarinet's range for both players. Each part is rhythmically offset, almost like a round, which finally cadences on an A and C# that are two octaves and a major third apart (Figure 2.8).

**Figure 2.8 Carter: *Hiyoku* Mm. 93-97**



## Stylistic and Technical Considerations

Elliott Carter's *Hiyoku* requires two technically capable performers. The rhythmic complexities, range, and dynamic demands make this composition challenging, but performable. The first suggestion for this piece is to practice at the super-pulse, meaning if the quarter note pulse equals 100, then the half note would equal 50. The given metronome marking is slightly faster than allowable for a successful musical performance. A more suitable tempo would be half note equals 42-48. The polyrhythms of 9/10, and 8/9 require this super-pulse, and the performers will find that the rhythmic complexities become less complicated.

While using the super-pulse, measures 8-12 may feel like 6/8 time, rather than trying to play quarter-note triplets in 4/4. The quarter-note rest after each polyrhythm should be long enough to ease the harmonic tension. This rest occurs in measures 8, 26, and measure 88.

The second page requires a true dialogue between the Carterian birds. Each phrase has a sustained tone, while the other bird sings its melody over top. The players should match each other's dynamics respectively.

The B section of the piece, beginning in measure 44 requires accurate intonation and extreme soft dynamics. There are several points in this section where the two clarinets need to play a perfect unison. The dissonant intervals should be tuned well and as the *subito* dynamic changes begin to appear, the dynamic threshold needs to *crescendo* gradually between the two players.

The eighth-note triplet staccato notes should be short and crisp. When the performers have to engage rhythms faster than sixteenth-notes with staccato markings, the staccato should not be too short. At fast tempo the notes will naturally sound short, enabling the performers to play the notes as if they were tongued normally.

In measure 88 after the polyrhythm is completed, a brief *caesura* should be inserted to allow the players to re-center the pulse for the final section. In the final measure, the *chalumeau* A is a naturally sharp note on the clarinet, and the altissimo C# is even sharper. The players must find a tuning method that works well for this interval. Adding the right hand Eb key can help to raise the intonation on the *chalumeau* A and assists with tuning to the altissimo C#.



## CHAPTER 3 - Time Pieces

### Robert Muczynski

Robert Muczynski's biography cannot be found in the *The New Grove Dictionary of Music and Musicians, Second Edition* but does appear in *The New Grove Dictionary of American Music*, and in *Baker's Biographical Dictionary of Musicians*. Muczynski was born in Chicago in 1929. His parents were of Polish and Slovak descent. At the young age of 5 Muczynski began piano lessons. Muczynski disliked practicing to the extent that he would hide his music under the rug to delay the dreadful experience.<sup>14</sup> Muczynski's tolerance grew for practicing and he began his undergraduate degree at DePaul University.

At DePaul, Muczynski studied under Walter Knupfer, who had been a pupil of Franz Liszt.<sup>15</sup> Knupfer was a great influence on Muczynski's playing:

By stressing attention to detail; alerting me to my weak points/and or strengths; urging me to attend concerts and LISTEN; making me familiar with the literature, etc. He was my best coach—but I was already 17-18 years . . . He alerted me to the many deficiencies in my piano training (e.g. no BACH!??) and we proceeded to get down to business via filling the great void.<sup>16</sup>

In addition to piano, Muczynski studied composition under Alexander Tcherepnin, becoming his first American student. Time management became an issue with having two primary teachers. Knupfer thought Muczynski spent too much time composing and not enough time on his piano, while Tcherepnin thought the opposite.

After receiving a Bachelor of Music degree in 1950 Muczynski proceeded into a Master's degree, which he would complete in 1952 at DePaul. Both degrees were in piano performance; however, composition had become his primary interest. Dissatisfied of the compositional climate in New York, he decided to continue on at DePaul as part of the piano faculty. Muczynski felt that "if one's music was good enough, it would be heard no matter where one lived."<sup>17</sup>

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<sup>14</sup> Valerie Clare Cisler, "The piano sonatas of Robert Muczynski" (D.M.A. Dissertation, University of Oklahoma, 1993), .p. 17.

<sup>15</sup> Ibid., p. 18.

<sup>16</sup> Ibid., p. 19.

<sup>17</sup> Ibid., p. 22.

In 1953 he received his first commission composing his first symphony, which was never performed. Muczynski did have the opportunity to play a piano reduction for Fritz Reiner, who critiqued his work.<sup>18</sup> Later in 1955 Muczynski premiered his first piano concerto with the Louisville Orchestra, which was a commissioned project funded from the Rockefeller Foundation.

In 1960 his music began to be published under G. Schirmer, who saw talent in a young artist who would later produce challenging chamber music for wind instruments including flute, clarinet, and saxophone. His music is marked by angular aggressive themes, often with lyrical melodies and complex rhythms within a neo-classical style. In 1984, James Gillespie wrote about the premiere of *Time Pieces* presented by Mitchell Lurie on the clarinet with Robert Muczynski at the piano: “It is a substantial work with a rhythmic vitality and melodic appeal that mark it as a major addition to the repertoire.”<sup>19</sup>

Muczynski currently resides in Arizona where he had served as the composer-in-residence at University of Arizona, Tuscon. He later became chair of the composition department, and continued to actively promote his music and the music of his students. He retired from teaching in 1988 and holds the title Professor Emeritus.

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<sup>18</sup> Ibid.

<sup>19</sup> Anne Marie Thurmond, ““Selected woodwind compositions by Robert Muczynski: . . . Time Pieces Op. 43, for clarinet and piano . . .” (D.M.A. Dissertation, University of Georgia, 1998), p. 6.

### ***Program Note***

Muczynski described this work in notes which accompanied the recording *Lurie and Baker play Muczynski*. He wrote:

This composition is a Suite of four contrasting pieces, each highlighting some specific characteristic of the clarinet in terms of range, technical prowess, color, and expressiveness . . . The title of this work, *Time Pieces*, has nothing to do with mechanical clocks or watches. It is not a play on words but rather an awareness of the fact that everything exists in time: history, our lives and . . . in a special way . . . music.<sup>20</sup>

*Time Pieces* was commissioned by Mitchell Lurie and premiered at the Clarinet Congress of the International Clarinet Society in London on August 15, 1984. The performing artists were Mitchell Lurie on clarinet and Robert Muczynski at the piano. Theodore Presser Co. later published Muczynski's composition in 1985.<sup>21</sup>

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<sup>20</sup> Ibid., p. 80.

<sup>21</sup> Robert Muczynski, *Time Pieces* (King of Prussia: Theodore Presser Co. 1985), p. 1.

## Theoretical Analysis

### *Allegro risoluto*

*All musical examples are written in concert pitch unless otherwise noted*

The first movement of *Time Pieces* follows an A-B-A-Coda form or song form. Table 3.1 depicts different sections of the piece and tonal centers. Muczynski employs quartal and quintal harmony throughout much of the composition, thus no specific major or minor keys can be determined.

**Table 3.1 Formal Diagram of *Time Pieces* Allegro Risoluto**

Measure	Section	Material	Tonal Center
	<b>A</b>		
1-23		A-Allegro risoluto	C-F
	<b>B</b>		
24-51		B-l'istesso tempo	D-F-D
52-74		B'-Subito più mosso	F#-Eb
75-92		B''-Tempo I°	A-C#
93-112		B'''-Marcato	E-A
	<b>A</b>		
113-133		A-a tempo	C-F
	<b>Coda</b>		
134-138			C

#### ***A Mm. 1-23***

Tempo changes dictate the introduction of thematic material, thus sectionalizing this piece. In the B section, several small thematic ideas are presented. Overall the B section is not developmental, ruling out Sonata form.

The A theme is aggressive and emphatic in nature. The accompaniment displays elements of quartal and quintal harmony with perfect fifths and fourths in the bass. The theme in the

clarinet is comprised of six-notes. The A theme rises and then quickly descends back to its beginnings (Figure 3.1).

**Figure 3.1 Muczynski: *Time Pieces*, Allegro Risoluto, Mm. 1-8-A theme**

The image displays the musical score for the first eight measures of the A theme in Muczynski's *Time Pieces*, *Allegro Risoluto*. The score is written for Clarinet and Piano. The tempo is marked "Allegro risoluto" with a metronome marking of quarter note = 112. The key signature is one flat (B-flat major/F minor) and the time signature is 2/4. The Clarinet part (top staff) begins with a six-note melodic phrase that rises and then descends. The Piano part (bottom two staves) features a rhythmic accompaniment of eighth-note triplets in the right hand and chords in the left hand. Handwritten annotations in the piano part include "C." and "P5" in the first measure, and "P4" in the second measure, indicating specific fingerings or voicings. The score includes dynamic markings such as *f* and *v* (accents).

In measures 11-12 the piano solo facilitates the shift in tonality to F. The first three notes of the theme are sequenced raising with it the tonal center from C-F (Figure 3.2).

**Figure 3.2 Muczynski: *Time Pieces*, Allegro Risoluto, Mm. 11-12**

The image displays the musical score for measures 11 and 12 of the A theme. The score is written for Clarinet and Piano. The key signature has changed to two flats (B-flat major/F minor). The Clarinet part (top staff) shows the continuation of the six-note melodic phrase, with the first three notes being sequenced to facilitate the tonal shift. The Piano part (bottom two staves) continues with the rhythmic accompaniment, including eighth-note triplets and chords. The score includes dynamic markings such as *f* and *v* (accents).

**B Mm. 24-112**

Measure 24 begins the B section of the piece, presenting the B theme in the clarinet in the tonality of D. The rhythmic pace has slowed in the piano while the clarinet has not, creating a less dense texture than the opening (Figure 3.3).

**Figure 3.3 Muczynski: *Time Pieces*, Allegro Risoluto, Mm. 24-30-B theme**

The image shows a musical score for Muczynski's *Time Pieces*, Allegro Risoluto, measures 24-30. The score is in D major and 2/4 time. It features a clarinet part and a piano accompaniment. The clarinet part starts with a 'hort)' marking and 'Allegro Risoluto' tempo. The piano part has a 'mf' dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'mf'. The piano part has a '114-40410' number at the bottom left.

In measure 39 Muczynski changes tonality to F, utilizing the first three notes of theme A (Figure 3.2). There is another modulation back to D in measure 43, slightly less graceful but still efficient. The harmonic progression from measure 40-43 is as follows: F-Eb-Fb-D.

Measure 52 begins the *Subito più mosso*, providing an elaboration of the B theme heard in measure 24, except now it is in F#. Within two measures, Muczynski transitions from F# to Eb with a descending scale (Figure 3.4).

Figure 3.4 Muczynski: *Time Pieces*, Allegro Risoluto, Mm. 57-62-B' theme



Once in Eb, the B' theme is presented in the clarinet, which is mimicked in the piano two measures later. The clarinet and piano have a dialogue playing the theme while the other plays the accompaniment (Figure 3.4).

The B'' theme presented in measure 75 is legato, providing contrast to all other material. The rhythmic and harmonic texture is the least dense at this point, devoid of accents and staccato. Most of the composition has been composed in the *mf* or greater dynamic level, with very little dynamic shaping, except abrupt contrasts. In this brief section Muczynski foreshadows the second movement with its *espressivo* style (Figure 3.5)

Figure 3.5 Muczynski: *Time Pieces*, Allegro Risoluto, Mm. 75-80-B'' theme

The musical score is presented in three systems. The first system, starting at measure 75, shows the violin part with a dynamic of *mf espr.* and the piano part with a dynamic of *mf*. The tempo is marked as **Tempo I° (♩ = 112)**. The second system, starting at measure 83, shows the piano part with a dynamic of *p*. The third system, starting at measure 87, shows the piano part with a dynamic of *p* and the violin part with a dynamic of *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

The B'' theme is repeated in measure 83 in the piano, which soon evolves rhythmically returning the composition to its aggressive nature in measure 87.



*A Mm. 113-133, Coda Mm. 134-138*

Measure 112 returns the A material nearly in its entirety until it is interrupted by a brief coda. The first movement culminates on a C-Db trill in the clarinet, while the opening six-note theme is played in the piano at *ff*.

### *Andante espressivo*

Table 3.2 of *Time Pieces* illustrates the overall A-B-A coda form, with a brief cadenza, which is centered around the themes of the movement. The quartal and quintal harmony is present throughout never implying a specific key as to major or minor. In this movement Muczynski utilizes tempo changes in presenting new themes.

**Table 3.2 Formal Diagram of Muczynski: *Time Pieces* Andante espressivo**

Measure	Section	Material	Tonal Center
	<b>A</b>		
1-15		A-Andante espressivo	Bb
16-18		Meno mosso	
19-23		A-Tempo I°	Bb
	<b>B</b>		
24-35		B-Poco più mosso	Bb-E
36-40		B'-Meno mosso	E
41-46		B''-Subito più mosso	
	<b>Cadenza</b>		
47-57		Andante	
	<b>A</b>		
58-66		A'-Tempo I°	Bb
	<b>Coda</b>		
67-73		Adagio	D-Bb
74-76		Lento	Ending Db+

**A Mm. 1-23**

The second movement of *Time Pieces* is characterized by a simple and melancholy theme played over repetitious chord changes in the piano creating suspension without release. The slow harmonic progression contributes to the improvisatory quality of the theme (Figure 3.6).

**Figure 3.6 Muczynski: *Time Pieces*, Andante espressivo, Mm. 1-9-A theme**

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A brief solo in the piano occurs from measures 16-18, although the tempo marking is *Meno mosso* the rhythmic pace has quickened from eighth-notes to sixteenth-notes. The A theme returns in measure 19 diverging from its previous statement with embellishments.

**B Mm. 24-46**

The *Poco più mosso* begins the B section of the piece. Within this section the theme is manipulated and elaborated providing variation. The piano plays eighth-notes while the theme gradually quickens to sixteenth-notes, speeding up the rhythmic pace, and increasing the ominous quality of the composition (Figure 3.7).

**Figure 3.7 Muczynski: *Time Pieces*, Andante espressivo, Mm. 24-33-B theme**

The musical score is presented in three systems, each consisting of a treble clef staff and a bass clef staff. The first system is marked *Poco più mosso* with a tempo of  $\text{♩} = 63$ . It begins with a piano (*p*) dynamic. A circled number '27' is located in the upper right of the first system. The second system features dynamics of mezzo-forte (*mf*) and forte (*f*), with the instruction *mf sempre legato*. The third system includes *p sub.* markings and sixteenth-note passages. The score includes various musical notations such as slurs, ties, and dynamic markings.

Muczynski exploits the clarinet's timbre in the middle to low register at the *p* dynamic level. The clarinet's full practical range is utilized in the movement, however the majority of the playing is in the *chalumeau* and lower clarion registers.

In measure 37 the B' theme enters and the melodic substance is the same, but the rhythm is obscured and elaborated. The dynamic threshold increases as the rhythms become more complex. Muczynski composes cross rhythms of six against four, and eventually the clarinet has a thirty-second note run that is immediately imitated in the piano on beat three in measure 40.

The *Subito più mosso* in measure 41 denotes the climax of the movement. The rhythmic complexity has increased, including cross rhythms of six against four, and eight against six (Figure 3.8).

**Figure 3.8 Muczynski: *Time Pieces*, Andante espressivo, Mm. 41-44-B''**

The image displays a musical score for Muczynski's *Time Pieces*, measures 41-44, featuring a clarinet and piano. The score is divided into two systems. The first system, measures 41-44, is marked "Subito più mosso" with a tempo of 4:6 and a metronome marking of 52. The clarinet part (top staff) features a melodic line with a complex rhythm. The piano part (bottom staves) features a bass line with triplets and a treble line with chords. The second system, measures 45-48, is marked "8:6" and continues the complex rhythmic patterns. The piano part features a prominent bass line with triplets and a treble line with chords. The score includes various musical notations such as dynamics (f), articulation (non legato), and complex rhythmic patterns.

### ***Cadenza Mm. 47-57***

The piano decays in measure 46, preparing the clarinet for a solo cadenza from measures 47-57. Muczynski revisits the main theme in the opening of the cadenza, displacing the theme into sixteenth-notes. The notes with two stems, going up and down, are the notes and rhythm from the A theme. In the cadenza these notes are accented while the other notes are background material, creating an accompaniment in between the melodic notes (Figure 3.9).

**Figure 3.9 Muczynski: *Time Pieces*, Andante espressivo, Mm. 48-50-Cadenza A theme**



### ***A Mm. 58-66, Coda Mm. 67-76***

Measure 58 the A theme returns in the piano and clarinet, the piano plays the theme an octave and a minor third of the clarinet. The coda is brief, slowing down the rhythmic motion with the Adagio marking. The piano culminates on a Db augmented chord in measure 74, while the clarinet plays the last melodic fragment and decrescendos to *niente*.

### *Allegro moderato*

The Allegro moderato movement is the simplest harmonically which provides contrast from the dense textures of the second movement. Table 3.3 demonstrates the overall form of the movement A-B-A-coda, in addition to thematic material and tonal center.

**Table 3.3 Formal Diagram of Muczynski: *Time Pieces* Allegro moderato**

Measure	Section	Material	Tonal Center
	<b>A</b>		
1-9		A	B
10-19		A'	B
	<b>B</b>		
20-26		Transition	F
27-35		B	F
36-53		B'	F
54-65		B''	F
66-68		Transition	F-F#
	<b>A</b>		
69-78		A'	B
	<b>Coda</b>		
79-83			Db

#### *A Mm. 1-19*

The A theme begins in the piano and is to be played *gracefully*. The clarinet becomes the vessel for the theme in measures 10-18. The theme is symmetrical consisting of two four-measure phrases (Figure 3.10).

**Figure 3.10 Muczynski: *Time Pieces*, Allegro Moderato Mm. 10-18-A' theme (transposed)**



**B Mm. 20-68**

The B section of the piece, in 6/8 time, contrasts the A section with a marcato theme and ostinato patterns in the accompaniment. The B theme is more articulate and encompasses a wider range in the clarinet, also employing the altissimo register. The phrases are symmetrical consisting of two, four measure phrases (Figure 3.11).

**Figure 3.11 Muczynski: *Time Pieces*, Allegro moderato Mm. 27-30-B theme (transposed)**



The B theme concludes in measure 34 with a motive that Muczynski manipulates and develops the B' and B'' themes. This motive heard at the end of the B theme is immediately repeated in the piano in measure 35, then played by the clarinet in measure 38, and again in measure 48 (Figure 3.12).



**Figure 3.12 Muczynski: *Time Pieces*, Allegro moderato Mm. 34 clarinet (transposed), 35 piano (concert pitch), 38 and 48 clarinet (transposed)-B, B', B'' variations on a motive**

The image shows a musical score for Figure 3.12. It consists of four measures of music. Measure 34 is marked with a handwritten '34' and a bracket. Measure 35 is marked with a handwritten '35' and 'marc.'. Measure 38 is marked with a circled '38' and 'p'. Measure 48 is marked with a circled '48' and 'ff'. The music is written in a single staff with a key signature of one flat and a time signature of 4/4.

Muczynski writes an abrupt transition out of the marcato style in to 4/4 time, with thirty-second note octatonic passages in the piano played in succession in measure 66. The motion is then suspended in the next measure with a whole note chord while the motive in the right hand modulates the tonal center back to B (Figure 3.13).

**Figure 3.13 Muczynski: *Time Pieces*, Allegro moderato Mm. 66-68-transition**

The image shows a musical score for Figure 3.13. It consists of three measures of music. Measure 66 is marked with 'con forza'. Measure 67 is marked with 'molto rit.'. Measure 68 is marked with 'rit.' and 'mf'. The music is written in a single staff with a key signature of one flat and a time signature of 4/4. There are handwritten annotations: 'Travis' in measure 66 and 'p' in measure 68.

**A Mm. 69-78, Coda Mm. 79-83**

The A' theme returns in measure 69 ending in an incomplete cadence in the piano in measure 78. The Presto subito provides an abrupt ending to the third movement. The clarinet plays an octatonic scale while the piano plays chords underneath at an irregular rate. The piano terminates on a Db minor-major 7 chord (Figure 3.14).

**Figure 3.14 Muczynski: *Time Pieces*, Allegro moderato Mm. 80-83-Coda**

The image shows a musical score for the Coda of Muczynski's *Time Pieces*, measures 80-83. The score is written for Clarinet and Piano. The Clarinet part (top staff) features an octatonic scale, with handwritten annotations "(octatonic scale)" and "h w h w etc" below the notes. The Piano part (bottom staves) consists of chords. The first two measures show chords with a dynamic marking of *f cresc.* The final measure shows a chord with a dynamic marking of *sf* and a handwritten annotation "F#aug" above it. Below the piano part, there is a handwritten annotation "Db minor major 7" with a circled 7, indicating the final chord.

***Andante molto-Allegro energico***

Table 3.4 is a diagram on the form of the Andante molto-Allegro energico movement. The form is A-B-A-coda with a short unaccompanied introduction and cadenza between the return of A section and the coda.

**Table 3.4 Formal diagram of Muczynski: *Time Pieces*, Andante molto-Allegro energico**

Measure	Section	Material	Tonal Center
	<b>Introduction</b>		
1-28		unaccompanied	Db-D-Db-Eb
	<b>A</b>		
29-40		Allegro energico	C
41-52		A	Bb
53-69		A'	C-E
	<b>B</b>		
:70-84:		B	G-D
85-92		B'	F-D
93-104		B''	G-D
	<b>Transition</b>		
105-113			C
	<b>A</b>		
114-133		A and A'	C Bb
134-150		A''	Bb
	<b>Cadenza</b>		
151-182			F-C-G-D-C-Bb
	<b>Coda</b>		
183-189			C

### Introduction Mm. 1-28

The introduction is to be played expressively and modulates from Db to D in measure 8, then back to Db in measure 15, and finally to Eb in measure 20. The introduction ends in measure 29 where the *Allegro energico* begins and the tonality shifts to C. The meter changes in measure 4, 5, 7, and 8 provide a sense of improvisation with the rhythm. The material in the introduction is independent of the themes that follow (Figure 3.15).

Figure 3.15 Muczynski: *Time Pieces*, Andante molto, Mm. 1-7-Introduction

Introduction: Andante molto (♩ = c. 52)  
expressively  
Db p  
broadly  
f  
mf  
114-40410

### A Mm. 29-69

The A theme is presented in measure 41 and consists of two six-measure phrases (Figure 3.16). The meter shifts from two measures of 3/8, then one measure of 4/8. This pattern repeats until measure 65 where the piano provides a transition elaborating on the A theme, into the B section of the piece.

Figure 3.16 Muczynski: *Time Pieces*, Allegro energico, Mm. 41-52-A theme (transposed)

41  
f  
f  
53

The B theme consists of a legato six-measure phrase distinguishing it from the accented and aggressive A theme (Figure 3.17).

**Figure 3.17 Muczynski: *Time Pieces*, Allegro energico, Mm. 70-75-B theme (transposed)**



**B Mm. 70-113**

After the B theme is stated, measures 76-78 provide a transition into the second portion of the B theme (measures 79-82) where the phrasing shifts to four-measure phrases. Measure 85 begins B' and is an elaboration of the second half of the B theme and continues with four measure phrases. The piano begins the theme with the clarinet punctuating the thematic material with its *subito f* (Figure 3.18).

**Figure 3.18 Muczynski: *Time Pieces*, Allegro energico, Mm. 89-90-B'**



**A Mm. 114-150**

Muczynski brings back the rhythmic underpinning of the A theme in measure 107-113 as a transition into the A section. The clarinet provides a fast moving countermelody. The material returns in measure 114 returning to six-measure phrases. The piano divides the A theme in the clarinet with its accompanimental pattern (Figure 3.19).

**Figure 3.19 Muczynski: *Time Pieces*, Allegro energico, Mm. 114-126-A theme**

The image displays a musical score for measures 114-126 of the A theme from Muczynski's *Time Pieces*. The score is presented in two systems, each with a clarinet part on top and a piano accompaniment on the bottom. The clarinet part begins at measure 114 with a circled measure number and a dynamic marking of *f*. It features a fast-moving, melodic line with various intervals and rests. The piano accompaniment consists of a rhythmic pattern of chords and single notes, primarily in the bass clef, with a dynamic marking of *f*. The score is written in a key signature of two flats and a 3/8 time signature. The piano part includes several measures of chords and single notes, with a dynamic marking of *f*. The clarinet part includes several measures of melodic lines, with a dynamic marking of *f*. The piano part includes several measures of chords and single notes, with a dynamic marking of *f*.

Muczynski condenses the A thematic material in measures 114-130. The composition modulates to 6/8 time in measure 131, providing a new extension of the A theme.

**Figure 3.20 Muczynski: *Time Pieces*, Allegro energico, Mm. 134-137-A'' theme**

**Cadenza Mm. 151-182**

The cadenza from measures 151-182 is based on themes throughout the *Allegro energico* movement. The first section of the cadenza utilizes the second portion of the A theme with a constant flux in time signatures between 3/8 and 4/8 (Figure 3.21).

**Figure 3.21 Muczynski: *Time Pieces*, Allegro energico, Mm. 151-154-cadenza (transposed)**

The second portion of the cadenza settles into a 6/8 time with a scalar figure reminiscent of measure 75 in the B section (Figure 3.22).

**Figure 3.22 Muczynski: *Time Pieces*, Allegro energico, Mm. 160-161 (transposed)**



Measure 165 starts the final section of the cadenza, which is based on the first section (Figure 3.21) but is rhythmically simplified and extended in content (Figure 3.23).

**Figure 3.23 Muczynski: *Time Pieces*, Allegro energico, Mm. 165-169 (transposed)**



### ***Coda Mm. 183-189***

The cadenza closes, and the piano initiates the coda section with an octatonic pattern in measure 183. The clarinet joins the piano in the next measure until a final octatonic scale is played, culminating on a high Eb (concert pitch) while the piano cadences in C.



## Stylistic and Technical Considerations

Muczynski's *Time Pieces* is a staple in the advanced clarinet repertoire. An analysis reveals that a typical Sonata form is not used in this composition. The thematic material evolves within the B section of each movement, but it only elaborates the B material. The A section returns at the end of each movement, cadenzas are employed in movements II and IV.

The *Allegro risoluto* movement begins loud, intense, and resolute. Charles West, a recording artist who worked with Muczynski before the composition was published states that, "the tempo (though clearly marked at 112), must feel stable and slow enough to allow for the faster center section. In all honesty, the outside sections work very well under the marked tempi, as long as they are extraordinarily intense and energetic."<sup>22</sup> He also states, "Muczynski wanted more—accents, power, and passion."<sup>23</sup> Practical tempos for the A section would be approximately 96 bpm. The *Subito più mosso* is marked at 126, but is often performed slower with the quarter note equaling 104. When the A section returns the tempo reduces back to 96 allowing for a greater ease of facility.

The *Andante espressivo* movement works well at the marked tempo. Pitch becomes a concern, as the clarinet will be warm from the first movement and may likely sharp while playing at the softer dynamic. Pulling out at the barrel and between the hands will fight sharpness from the very outset.<sup>24</sup> This movement must sound connected and lyrical in contrast to the aggressive nature of the first movement. In the cadenza section, the notes with the stems up must be brought out of the texture so the association with the A theme will be made by the audience.

The third movement, *Allegro moderato*, "was written earlier with the flute in mind, but the composer never used it as a flute piece. After he completed the first, second and final movements of *Time Pieces*, he felt that it needed a movement between the abyss of the second movement and the intense last movement."<sup>25</sup> The A section melody should be played *gracefully*

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<sup>22</sup> Charles West, "Master class: *Time Pieces for Clarinet and Piano, Op. 43* by Robert Muczynski," *The Clarinet* (September 1999) 6.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> Ibid., p. 7

like a flautist, while the B section is performed with more emphatic intent. The B section is marked with the quarter-note equaling the dotted quarter-note, keeping the same takt from the 4/4 to 6/8. This section is typically performed *meno mosso*, slowing the pulse down to 104. The middle section should be more articulate; the slower tempo will allow the staccato to be crisp. The octatonic scale at the end of the movement should be practiced diligently because of its unique characteristic.

The final movement begins as an unaccompanied solo. The introduction should not be rushed, nor linger too long. Muczynski clearly dictates breath marks as to divide up thematic material. In measure 29 the tempo should not be too fast (88 bpm), and in measure 70, a *poco meno mosso* (82 bpm) should be employed to exaggerate the difference between sections. The piano and clarinet have a dialogue throughout the composition, exchanging roles as thematic vessel, and accompaniment. Before the cadenza, in measure 142, the six-note figure should be grouped as two sets of three to bring out a hemiola pattern. The same principle applies to measure 144, but when the six note runs are played in measures 145-147 the takt should revert to six notes per beat exaggerating the dynamic swells. The cadenza should be practiced with a metronome to allow greater rhythmic freedom in performance. The composition culminates with an octatonic scale beginning in measure 187.

## CHAPTER 4 - Tema Con Variazioni

### Jean Françaix

Jean Françaix (1912-1997) has been described as a neo-Classical composer, whose style is characteristically marked by lightness and wit. Françaix grew up in a musical family, who encouraged his abilities from an early age. Maurice Ravel wrote that “among the child’s gifts I observe above all the most fruitful an artist can possess, that of curiosity: you must not stifle these precious gifts now or ever, or risk letting this young sensibility wither.”<sup>26</sup>

In 1922 his parents sent his first composition, a piano suite titled *Pour Jacqueline*, to a music publisher, who then connected the ten-year-old Françaix with Nadia Boulanger. Françaix later studied piano with Isidore Philipp at the Paris Conservatoire, and won the *premier prix de piano* at the age of 18.

In 1932, Françaix was becoming an established composer and concert pianist. His Bagatelles for string quartet and piano premiered at a festival of the International Society for Contemporary Music in Vienna. The Orchestre Symphonique first performed Françaix’s first symphony, and he premiered his Cocertino for Piano and Orchestra with the Lemoreux Orchestra under the direction of Morel.<sup>27</sup>

Françaix was noted as a prolific composer, creating over 200 compositions in his lifetime, and contributing to nearly every genre of music. Margret Donaghue’s dissertation states that “despite the fact that he [Françaix] has made a prolific contribution to instrumental chamber music, his music is not well known in this country.”<sup>28</sup> His wind literature is virtuosic, demanding musicians with extreme technical facility.

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<sup>26</sup> Muriel Bellier. “Françaix, Jean,” *The New Grove Dictionary of Music and Musicians* (New York: Macmillan Publishers Limited, 2001), Vol. 9, p. 138.

<sup>27</sup> Margret Donaghue, “The Chamber Music of Jean Françaix: a Clarinetist’s Perspective,” (D.M.A. Dissertation. University of Illinois at Urbana-Champaign, 1996), p. 1.

<sup>28</sup> *Ibid.*, p. iii.

Françaix's works for clarinet include a quartet for woodwinds, two woodwind quintets, a quintet for clarinet and strings, and a sextet for woodwind quintet plus bass clarinet. Other important compositions for solo clarinet include a concerto and the *Tema con Variazioni*.

## Theoretical Analysis

### *All musical examples are transposed for A clarinet*

Composed in 1974, Françaix's *Tema con Variazioni* is a straightforward theme and variations. A brief dedication reads *Pour mon petit-fils OLIVIER*. The phrase can be translated to *for my little boy Olivier*. Although each variation is brief, the piece does not lack in technical or musical demands. Table 4.1 is a brief outline of the form, supplying a full compositional overview.

**Table 4.1 Françaix: *Tema con Variazioni* Thematic Diagram**

Measures	Section	Material	Key Area
	<b>Theme</b>		
21		7/8 Moderato	D Major
	<b>Variation 1</b>		
15		3/4 Larghetto	Bb Major
	<b>Variation 2</b>		
29		5/4 Presto	G Major
	<b>Variation 3</b>		
14		4/4 Moderato	C Major
	<b>Variation 4</b>		
17		4/4 Adagio	C Minor
	<b>Variation 5</b>		
70		3/4 Tempo di Valzer	F Major
	<b>Cadence</b>		
14		12/8 Moderato, esitando	F Major
	<b>Variation 6</b>		
31		4/4-3/4-4/4-3/4-3/2-4/4	D Major
		Prestissimo	

### *Theme Largo-Moderato*

The theme begins with a brief *Largo* introduction by the piano, suggesting a V chord in D major. Although the time signature is 4/4, the meter is skewed by the irregular rhythm in the piano. The word *O-livier* appears above the piano line, perhaps suggesting a child-like improvisation inspired by Françaix's son. Figure 4.1 displays the simplistic piano line, supplying much of the thematic material for this substantial piece of repertoire.

**Figure 4.1** Françaix: *Tema con Variazioni*, Mm. 1

TEMA  
Largo (♩ = 52) cédez M

Clarinette en la

(O.livier)

Piano

*p* *pl*

Immediately the tempo quickens to a *Moderato* where the clarinet emerges in measure 3. The theme is characterized by the five-note motive (*O-livier*), comprised of two rising perfect fourths followed by a descending major second. The harmonic structure is unstable, measure 3 is a D major chord (tonic) but in second inversion. This chord is present for three eighth-notes, then a D and A are played in the bass giving a false sense of tonal stability because there is no third present, but only a hollow perfect fifth. The next eighth-note (beat five) played in the right hand of the piano is a chromatic passing tone, which allows for the modulation to the next chord. The hollow perfect fifth appears again for the next two eighth-notes, which contributes to the growing instability of the theme (Figure 4.2).

Figure 4.2 Francaix: *Tema con Variazioni*, Tema Mm. 3-10 O-livier theme

The theme follows a small form A, A', Coda. The A section happens from measure 3-10. The theme is then repeated and elaborated upon from measures 11-15 A', and finally a brief coda is presented from measures 16-21 to finish out the theme, ending on a root position D major chord.

**Variation 1: Larghetto misterioso**

Variation 1 is 15 measures in length, in 3/4 time, and in the key of Bb major. Françaix has varied the theme by register, tempo, and texture (Figure 4.3). This particular variation displays the soft tonal quality of the A clarinet in the *chalumeau* register.

**Figure 4.3 Françaix: *Tema con Variazioni*, Variation 1 Mm. 1-4**

The image shows the first four measures of Variation 1 from Françaix's 'Tema con Variazioni'. The score is written for A clarinet and piano. The key signature is Bb major (two flats) and the time signature is 3/4. The tempo and mood are 'Larghetto misterioso' with a metronome marking of quarter note = 52. The clarinet part (top staff) begins with a *ppp* dynamic and features a triplet of eighth notes in the first measure, followed by a melodic line with a slur over measures 2 and 3. The piano accompaniment (bottom staves) is marked *ppp* and *legatissimo, con Ped.*, consisting of sustained chords and single notes. Fingerings are indicated with numbers 1-5. A handwritten 'Bb' is written above the first measure of the clarinet staff.



### Variation 2: Presto

In the key of G major, this variation is 29 measures in length. The theme is varied by tempo, register, and texture. Variation 2 is marked *Presto* and is designed to demonstrate technical facility and virtuoso musicianship. A small form is contained within this variation of A-B-A-coda. The A material begins in measure 5 (Figure 4.4).

Figure 4.4 Francaix: *Tema con Variazioni*, Variation 2 Mm. 5-8

The image displays a musical score for Variation 2, measures 5-8. It consists of three systems of staves. The first system shows the violin part with a box containing the number '4' above the first measure. The violin line features a melodic theme with triplets and slurs, marked with dynamics *f* and *p*. The second system shows the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. Dynamics *(mf)* and *pp* are indicated. The third system continues the piano accompaniment, with dynamics *mf* and *mp* shown. The score includes various musical notations such as slurs, triplets, and dynamic markings.

The piano provides staccato chords like a metronomic pulse accompanying the theme.

The B portion of Variation 2 reflects the introduction to the movement, elaborating the overall theme and sequencing it until the climax of the variation in measure 17 (Figure 4.5).

Figure 4.5 Francaix: *Tema con Variazioni*, Variation 2 Mm. 13-18

The image shows a musical score for Variation 2, measures 13-18. The score is written on three staves in a single system. The key signature is one flat (B-flat major or D minor). The first staff begins with a box containing the number 5, followed by a bracketed measure 13. The music consists of eighth-note triplets. The first staff has a dynamic marking of *f subito* and a *p* marking. The second staff has a *Vch* marking. The third staff begins with a bracketed measure 17. The score includes various performance markings such as accents, slurs, and dynamic changes.

The A portion returns in measure 21 followed by a coda in measure 27 concluding with a chromatic scale, crescendoing to *ff*.

### Variation 3: Moderato

Variation 3, in C major, has a *moderato* tempo, and consists of three four-measure phrases in the clarinet. The theme is varied by rhythm, texture, and tempo. The tempo is flexible through this variation, allowing the clarinetist to demonstrate his charming timbre throughout the theme. The piano provides eighth-note accompaniment, which is equally flexible in tempo (Figure 4.6).

Figure 4.6 Françaix: *Tema con Variazioni*, Variation 3 Mm. 1-6

The image shows a musical score for Variation 3, Moderato, from the work 'Tema con Variazioni' by Françaix. The score is in C major and 4/4 time, with a tempo marking of quarter note = 88. It consists of two systems of music. The first system (measures 1-4) features a clarinet part in the upper staff and a piano accompaniment in the lower staff. The piano part consists of eighth-note chords. The second system (measures 5-6) continues the clarinet and piano parts. The piano part concludes with a C major chord in second inversion. The score includes dynamic markings of *mp* and *pp*, and a rehearsal mark [7] at the end of the second system.

The variation concludes on a C major chord in second inversion.

### Variation 4: Adagio

Variation 4 is the only minor variation in the set. The piano begins playing triplets, while the clarinet plays eighth-notes. The duple versus triple meter permeates the entirety of variation four. The movement is *Adagio*, with two eight-measure phrases ending with a Picardy third in the piano, which changes the tonality from C minor to C major (Figure 4.7).

Figure 4.7 Francaix: *Tema con Variazioni*, Variation 4 Mm.

The image displays a musical score for Variation 4 of Francaix's *Tema con Variazioni*. The score is written for piano and clarinet. The piano part features a rhythmic pattern of eighth-note triplets, while the clarinet part consists of eighth-note lines. The score is divided into two systems, each containing two staves (piano and clarinet). The first system begins with a piano dynamic (*pp*) for the clarinet and a piano dynamic (*p*) for the piano. The second system concludes with a *ppp* dynamic marking and a change in the piano part's key signature to C major, indicated by the removal of the two flats from the key signature. The piano part ends with a Picardy third, a common technique for ending a piece in a major key despite starting in a minor key.

### Variation 5: Tempo di Valzer

Variation 5 is the longest variation in the set. It is a waltz in 3/4 time with the main motive derived from the perfect fourth interval utilized in the main theme (Figure 4.2). The perfect fourth is sequenced, and descends instead of ascends. The overall form is an A-B-A-coda. The harmonic melodic texture is sparse, and the rhythmic composition distorts the theme so it is nearly unrecognizable (Figure 4.8).

Figure 4.8 Françaix: *Tema con Variazioni*, Variation 5 Mm. 1-20

VAR. 5. Tempo di Valza (♩ = 58)

*mf con spirito* *Esitando* *p* *mf*

Handwritten annotations: *Pw aT? giusto*, *P4*

The B section spans measures 21-44. The perfect fourth motive is sequenced, and the interval is manipulated into a diminished fourth, minor third, and back to a perfect fourth. In measure 27 and 28 an ascending arpeggio is played up to altissimo G, and back down, similar to measures 17-20.

An ascending chromatic scale prepares the return of the A section, and in measures 51-52 the same arpeggiated motive appears. Descending first this time providing variance from measure 17 and measure 27 (Figure 4.9).

**Figure 4.9** Françaix: *Tema con Variazioni*, Variation 5 Mm. 51-53



The fifth variation ends with the perfect fourth motive ascending, then the intervals increase in succession to a major sixth, minor seventh, major eleventh, and ends with a perfect octave.

### *Cadence*

The cadenza section begins with the *O-livier* motive for one measure, then a *Vivo* chromatic scale spanning from clarion register C up to altissimo Ab. The *O-livier* theme returns with a different sequence, immediately followed by the chromatic scale starting on D ascending to Ab. In the fifth measure the *O-livier* theme appears again and is altered rhythmically, then Françaix composes a descending chromatic scale in tri-tones culminating on an augmented fifth (Figure 4.10).

**Figure 4.10** Françaix: *Tema con Variazioni*, Cadence Mm. 6



The theme returns again in the seventh measure, followed by descending chromatic runs. The theme is then inverted in measure 9 following a descending pattern. The cadenza lingers on a trill on A-Bb and terminates at a *p* dynamic.

### Variation 6: Prestissimo

The ending of the cadenza segues to the beginning of the sixth variation. The overall form of the sixth variation is A-B-A-coda. The tonality has shifted from F major to D major, and the clarinet begins the new rhythmic variation on the theme (Figure 4.11).

Figure 4.11 Françaix: *Tema con Variazioni*, Variation 6 Mm. 1-3



This theme is sequenced going up in measures 2-3, then down in measures 4-5, up in measures 6-7 and then up in measures 10-11. Françaix combines the motive of the two sixteenth-notes followed by an eighth-note, with the trill at the end of the motive to create transition material to the B section of the variation (Figure 4.12).

Figure 4.12 Françaix: *Tema con Variazioni*, Variation 5 Mm. 12-13



In the B section, which begins in measure 14, the piano becomes the thematic subject while the clarinet provides the accompaniment (Figure 4.13).

Figure 4.13 Françaix: *Tema con Variazioni*, Variation 6 Mm. 16-20

The musical score for Variation 6 consists of two systems of staves. The first system (measures 16-20) features a melodic line in the upper staff with a trill (tr) and a 'Stup' marking. The piano accompaniment in the lower staff includes a sextuplet (7) and an augmented arpeggio (8<sup>a</sup>b<sup>a</sup>). The second system (measures 21-24) continues the piano accompaniment with a chromatic scale and a sextuplet (7). The dynamic markings are (p) and mp.

The A section returns in measure 24, where it is varied rhythmically, followed by a sequenced chromatic scale two measures later. Measure 28 begins the coda, which crescendos from *pp* to *ff*, ending with a sextuplet descending augmented arpeggio finishing on a concert D.



## Stylistic and Technical Considerations

Françaix's *Tema con Variazioni* is a brief composition with extreme technical difficulty. Each variation displays a different tonal characteristic of the clarinet, from a rich tone, to a crisp accented staccato, and the composition demands a performer capable of transferring the theme through its variations.

The theme should be practiced slowly to connect the wide intervals through the different registers of the clarinet. The marked tempi should be adhered to in performance. The dynamic swells and *subito* dynamic changes are an important structural feature, and aid in representing the playful nature of the theme. The sound should never be forced, but should float on top of the accompaniment.

The first variation displays the tonal quality of the clarinet at a soft dynamic in the *chalumeau* and clarion register. Each phrase should be played as legato as possible.

The second variation should be strict and metronomic. The tempo marking is 160, while 148 would still be an appropriate *Presto* tempo. The subtle dynamic swells in the fourth and fifth beats in the first two measures should be exaggerated. The accompaniment aids in keeping accurate time.

Variation three allows for a flexible tempo in contrast to the previous variation. The grace notes, staccatos, and accents are easily exaggerated at the *Moderato* tempo. The crescendo can aid in portraying the accelerando, while minimally increasing the tempo in the last two measures.

The fourth variation needs to maintain a strict sense of time, while alluding to a sense of flexibility. The duple verses triple meter is an important effect in this variation. The intervals are not too difficult, but the player should select the best possible fingerings for the altissimo notes to be in-tune.

The fifth variation is playful, and the pulse should be felt in one. The grace notes need to be quick, and precede the beat. The short staccato notes should be contrasted by the legato arpeggio motive. The first two beats in measure 44 should *cédez*, and the third beat should return to tempo, aiding the pianist in accompanying the performer.

In the cadenza, the breath marks dictate the phrases and should be carefully observed. The theme should be played slowly and *legato*, while the chromatic scales should be in strict

time and fast. The clarinetist sets the tempo for the final variation in the last measure of the cadenza, and should take into consideration the finger acrobatics to come. Special care should be taken here to select an appropriate tempo.

The final variation should be nimble and quick. The clarinet carries the theme until measure 14, when the piano proceeds to the foreground, and the clarinet to the background. If the performer cannot flutter tongue, a “resonance trill” can be used instead. For the G in measure 15, trill the sliver key, and for the E in measure 17 trill the right hand Eb key, creating a quarter-tone waver. The last crescendo should start extremely soft, but the clarinetist should take care to maintain air support through the final arpeggio.

## CHAPTER 5 - Trio for Clarinet, Cello, and Piano Op. 114

### Johannes Brahms

Johannes Brahms was born in Hamburg on May 7, 1833 and died in Vienna on April 3, 1897. He was heralded as the next great German composer, taking his place beside the other great B's (Bach, and Beethoven) to create the "3 B's" of German music. This term was in reference to Brahms's first symphony, which Hans von Bülow decided to call "the 10<sup>th</sup>," referencing the continuation of Beethoven's symphonic output.<sup>29</sup> Brahms would produce many great compositions including a clarinet quintet, trio, and two sonatas. His contribution to the clarinet repertoire is generally considered to represent the finest chamber music ever composed.

Brahms, whose father played double bass for the Hamburg Symphony, grew up in a musical family. In 1840 the young Brahms began piano lessons with Otto Cossel, and made his first public performance when he was 10 years old. Cossel eventually sent Brahms to his former teacher Eduard Marxsen, who encouraged Brahms's studies of the literature of Bach and Beethoven.

Brahms gave his first solo concert in 1848 under a pseudonym, and finally in 1849 under his own name. By 1853 Brahms had formed a friendship with a Hungarian violinist, Joseph Joachim. This friendship led Brahms to a meeting with Liszt, and a meeting with Schumann, who became a lifelong friend.

In 1869 Brahms decided to make Vienna his home, having previously worked as a conductor at the *Singakademie* in Vienna. His symphonic writing did not occur until later in his life. From 1855-1876 Brahms composed his first symphony. His second symphony was completed in 1877, the third symphony in 1883, and the fourth in 1885. The orchestral excerpts from these symphonies are standards in the clarinet repertoire; it was only a matter of time until Brahms would contribute to the instrument in a chamber setting.

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<sup>29</sup> Nicolas Slonimsky, "Brahms, Johannes," *Baker's Biographical Dictionary of Musicians*, (New York: Schirmer Books, 2001), Vol. 1, p. 428.

In March of 1891 Brahms heard the clarinetist Richard Mühlfeld play a chamber recital with the Meiningen Orchestra. Brahms was so moved by Mühlfeld's artistry that he decided to compose four works for him. In 1891 Brahms completed his Trio Op. 114, and Quintet Op. 115. Three years later in 1894 he completed Sonata for Clarinet and Piano Op. 120 No. 1 and No. 2.

In the subsequent years the two formed a partnership, touring and performing the latest additions to the clarinet repertoire. An article in *The Clarinet* makes note of Mühlfeld's playing.

We are fortunate in having the account of a present-day eye (and ear) witness of Mühlfeld's playing. In a letter to the editor of *The Clarinet*, the writer had the following remarks concerning the playing of Richard Mühlfeld: "I remember clearly that I thought his tone in the lower register was superb, but I was not nearly so taken with his middle and top registers. He displayed an unusual dynamic range at times, the fortissimos being very powerful, but not often employed, and being only a boy I naturally did not so readily excuse the really very frequent squeaks he made at times, not realizing then (as I did later!!) how often a reed will let one down!! I recall that he did not endeavor to get all the "limelight" in the "Quintet", but obviously considered himself as no greater (or lesser) than the string players. In retrospect, I feel that although he was a musician of first order, his gifts as a player would not strike the present generation as being particularly outstanding.<sup>30</sup>

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<sup>30</sup> George Toenes, *The Clarinet* [web site], "Richard Mühlfeld." (Summer, 1956), Site address: <http://www.clarinet.org/journal/anthology/1956-07-Toenes.asp>

## Theoretical Analysis

### *All musical examples are transposed for A clarinet*

Composed in 1891, the trio received its premiere at Meiningen Manor House, and was repeated later that same year during one of the evening concerts staged by the Joachim Quartet in Berlin.<sup>31</sup> Brahms follows the traditional forms of the Romantic Era: the first, second, and fourth movements are composed in sonata form, while the third movement is ternary.

Table 5.1 demonstrates the formal diagram of the first movement of the trio, Allegro. The Primary theme can be divided into two sections. A somewhat unusual structural element in the form is the secondary theme, which returns in the recapitulation in F major. Also unique is the fact that the recapitulation begins with the transitional material from measure 34, but then continues on with the second half of the primary theme, finally returning to the first portion of the primary theme. The tonal shift in the closing theme and coda provides an unusual twist to one's normal expectations.

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<sup>31</sup> Johannes Brahms, *Trio für Klavier, Klarinette, und Violoncello, Op. 114*, (München: G. Henle Verlag, 1979), Preface.

**Table 5.1 Formal Diagram of Brahms: Clarinet Trio, Allegro**

<b>Measure</b>	<b>Section</b>	<b>Material</b>	<b>Key Area</b>
	<b>Exposition</b>		
1-12		Primary theme	a
		part 1	
13-33		Primary theme	a-e
		part 2	
34-43		Transition	a-C
44-66		Secondary theme	C-e
67-82		Closing theme	e
	<b>Development</b>		
83-118		Primary theme	e-f#-A
119-124		Retransition	a
	<b>Recapitulation</b>		
125-137		Primary theme	a
		part 2	
138-145		Primary theme	a
		part 1	
146-149		Transition	a
150-172		Secondary theme	F-a
173-200		Closing theme	a-A
	<b>Coda</b>		
201-224		Primary theme	a-A
		part 2'	

## *Allegro*

### *Exposition Mm. 1-82*

The exposition is 82 measures in length. The primary theme is stated in A minor, while the secondary theme is stated in E minor, the dominant key. An ascending minor arpeggio characterizes the primary theme. The cello states the primary theme in the first four measures, immediately followed by the clarinet. The piano enters on beat two; the piano entrance displaces the emphasis on beat one to beat two creating an ambiguous sense of meter (Figure 5.1).

**Figure 5.1 Brahms: Clarinet Trio Op. 114, Allegro Mm. 1-8-Primary theme**

The image shows the first eight measures of the primary theme from Brahms' Clarinet Trio Op. 114. It is written for three staves: Klarinette in A (top), Violoncello (middle), and Klavier (bottom). The tempo is marked 'Allegro'. The key signature is one flat (F major/D minor). The score shows the primary theme starting in measure 1. The clarinet and cello play the theme, with the piano entering on beat two. Dynamics include 'poco f' and 'dim.'.

The piano solos under a sustained clarinet in measure 13 playing the second portion of the primary theme. This portion of the theme defines the placement of the recapitulation in measure 125 (Figure 5.2).

**Figure 5.2 Brahms: Clarinet Trio Op. 114, Allegro Mm. 13-17-Primary theme part 2**

The image shows measures 13-17 of the primary theme. It is written for three staves: Klarinette in A (top), Violoncello (middle), and Klavier (bottom). The tempo is marked 'Allegro'. The key signature is one flat (F major/D minor). The score shows the second portion of the primary theme. The piano plays a solo under a sustained clarinet. The score includes dynamics like 'p' and '3'.

In measure 22 the primary theme is rhythmically elongated in the piano, which builds tension until the clarinet and cello enter in succession with a rhythmically compressed version of the theme (Figure 5.3).

**Figure 5.3 Brahms: Clarinet Trio Op. 114, Allegro Mm. 22-26-Primary theme**

The piano motive in measure 24 (see Figure 5.3) is sequenced in the clarinet and cello from measures 28-31. In measure 32 the clarinet begins a scalar passage, which is joined by the cello in the next measure terminating on a D minor chord in the piano in measure 33.

The cello begins a transition based on the second portion of the primary theme (see Figure 5.2); the clarinet joins in measure 35. Brahms has again displaced the downbeat of each measure emphasizing the upbeat (Figure 5.4).

**Figure 5.4 Brahms: Clarinet Trio Op. 114, Allegro Mm. 34-38-Transition**



The transition cadences on a C major chord in measure 44; the secondary theme is stated in the cello, which extends beyond the cadence creating a continual motion. The secondary theme is stated in the clarinet in measure 51 in C major (Figure 5.5), the theme modulates to E minor in measure 57, utilizing a  $vii^{\circ}/e$  chord.

**Figure 5.5 Brahms: Clarinet Trio Op. 114, Allegro Mm. 51-61-Secondary theme**



In measure 67 the piano begins the closing theme with the clarinet and cello playing a counter-melody. The clarinet takes over the closing theme in measure 71 and has a cadential extension from measures 74-82, ultimately prolonging the cadence in to the development section (Figure 5.6).

Figure 5.6 Brahms: Clarinet Trio Op. 114, Allegro Mm. 66-82-Closing theme

The image displays a musical score for Brahms' Clarinet Trio Op. 114, specifically measures 66-82, which is the closing theme. The score is written for Clarinet, Piano, and Cello. It is in the key of F# minor and 3/4 time. The score is divided into three systems. The first system (measures 66-70) features a clarinet melody with a piano accompaniment. Handwritten annotations include "Closing theme" and "Cl. Theme". The second system (measures 71-75) continues the clarinet melody and piano accompaniment, with a "dim." marking. The third system (measures 76-82) includes a "cadential extension" annotation and a "p" marking. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

### Development Mm. 83-124

The development begins with the primary theme and is sequenced in the key of F# minor. Measure 96-204 develops the transition theme (Figure 5.4), and from measure 105-113 Brahms employs ascending and descending scales alternating between the cello and clarinet, reminiscent of measures 32-33 (Figure 5.7).

**Figure 5.7 Brahms: Clarinet Trio Op. 114, Allegro Mm. 105-109**



**Recapitulation Mm. 125-224**

The retransition in measure 118 continues with descending scales, now in the key of A minor, and continues to the recapitulation in measure 125 where the piano plays the second portion of the primary theme (see Figure 5.2) and the cello plays the transition theme based on the second portion of the primary theme (see Figure 5.4). The clarinet begins the first portion of the primary theme in measure 138, but the rhythm has been altered (Figure 5.8).

**Figure 5.8 Brahms: Clarinet Trio Op. 114, Allegro Mm. 138-146 Primary theme**



The secondary theme appears in measure 150 and modulates from F major to A minor. The closing theme is played in the clarinet, as before, and modulates from the tonic key to A major in measure 185. The coda continues in A major, with the piano playing the transition theme. The clarinet and cello begin the transition theme in the next measure displacing the downbeat as before (Figure 5.9).

Figure 5.9 Brahms: Clarinet Trio Op. 114, Allegro Mm. 200-207

The image displays a musical score for Brahms' Clarinet Trio Op. 114, measures 200-207. The score is presented in two systems. The top system shows the first two staves (likely Clarinet and Cello) with the instruction 'espress. f' and the bottom staff (Piano) with 'f espress.'. The bottom system shows the full four-staff ensemble. The music features a melodic line in the upper staves and a more rhythmic, arpeggiated line in the lower staves. The key signature has two sharps (F# and C#) and the time signature is 4/2. The bottom staff includes fingering numbers 1 and 2.

The first movement culminates with the piano playing a D melodic minor scale, followed by the cello, then the clarinet. In measure 222 the clarinet and cello play major arpeggios in opposite directions terminating on an A major chord (Figure 5.10).

Figure 5.10 Brahms: Clarinet Trio Op. 114, Allegro Mm. 216-224

The musical score for Brahms' Clarinet Trio Op. 114, measures 216-224, is presented in three systems. The first system (measures 216-218) features the clarinets playing a melodic line with a *pp sempre* dynamic marking. The second system (measures 219-221) shows a complex rhythmic pattern with a *pp sempre* dynamic marking and a *D* marking. The third system (measures 222-224) features the bassoon playing a melodic line with a *pp sempre* dynamic marking. The score ends with a double bar line and a repeat sign.

## *Adagio*

The second movement of Brahms's *Trio Op. 114*, is the shortest in length, and is in Sonata form. The lyrical nature of the Adagio contrasts the heavily accented aggressive first movement. Table 5.2 demonstrates the technical outline of this movement.

**Table 5.2 Formal Diagram of Brahms: Clarinet Trio, Adagio**

Measure	Section	Material	Key Area
	<b>Exposition</b>		
1-9		Primary Theme	D
9-14		Transition	A-f#
15-21		Secondary Theme	A-D
	<b>Development</b>		
22-30		Primary Theme	D-g-G
31-32		Retransition	G
	<b>Recapitulation</b>		
33-37		Primary Theme	G-D
38-44		Secondary Theme	D
	<b>Coda</b>		
45-48			D
49-54		Primary Theme	D

### *Exposition Mm. 1-21*

The exposition begins in D major, the subdominant of the first movement. The clarinet begins the theme on a concert A, the exact pitch on which the first movement ended. The piano and cello provide the accompaniment (Figure 5.11).

Figure 5.11 Brahms: Clarinet Trio Op. 114, Adagio Mm. 1-4 Primary theme

The cello states the theme from measures 5-8, leading to the transition in measure 9. The cello's statement of the primary theme shifts tonality from D major to the dominant A major, while the transition briefly modulates to F# minor.

The secondary theme is played in the piano, while the clarinet and cello accompany in measure 15 (Figure 5.12). The cello continues the secondary theme, which ends in a half-cadence in A major.

Figure 5.12 Brahms: Clarinet Trio Op. 114, Adagio Mm. 15-Secondary theme

**Development Mm. 22-32**

The development begins with the primary theme, which has been simplified (removing the sixteenth-notes), focusing on the minor third interval. In measures 24-25 Brahms divides up the thematic material from measure 3 (see Figure 5.11) between the clarinet and cello (Figure 5.13).

**Figure 5.13 Brahms: Clarinet Trio Op. 114, Adagio Mm. 24-25**

The image displays musical notation for measures 24 and 25 of Brahms' Clarinet Trio Op. 114, Adagio. The score is presented in two systems. The first system covers measures 24 and 25, with the clarinet part on the upper staff and the cello part on the lower staff, marked 'arco'. The second system covers measures 25 and 26, with the clarinet part on the upper staff and the cello part on the lower staff. A dynamic marking 'p' is visible at the end of measure 25. The notation includes various musical symbols such as notes, rests, and slurs.



## Recapitulation

The recapitulation in this movement is unusual because it begins in G major; the primary theme is stated in the cello, but modulates to D major by the third measure (Figure 5.14).

Figure 5.14 Brahms: Clarinet Trio Op. 114, Adagio Mm. 33-36

Measures 37-44 elaborate upon the secondary theme, and is played by the clarinet and cello in the tonic key. Measure 45 begins the coda, which includes a return to the primary theme in measure 49, cadencing on a D major chord in measure 54.

*Andantino grazioso*

The third movement of the Brahms is in ternary form. The A section can be divided into a smaller ternary form within itself. Table 5.3 exemplifies the ternary form, key changes, and breadth of each thematic group.

**Table 5.3 Formal Diagram of Brahms: Clarinet Trio, Andantino grazioso**

Measure	Section	Material	Key Area
	<b>A</b>		
1-24		A	A
25-48		A'	A-c#
49-72		B	f#
73-97		B	f#-A
98-113		A	A
	<b>B</b>		
114-129		C	D
130-139		D	D
140-157		C	D
158-169		C	D
	<b>A</b>		
170-193		A	A
	<b>Coda</b>		
194-206			A

***A Mm. 1-113***

The A theme immediately begins in the anacrusis to the first measure. The clarinet begins the theme, and cadences in measure 25 (Figure 5.15).

**Figure 5.15 Brahms: Clarinet Trio Op. 114, Andantino grazioso Mm. 1-25-A theme**



The A theme is immediately restated by the piano. A cadential extension occurs to modulate to the key of C# minor. The B theme is a fragmentation of the A theme. The first three notes are played in the clarinet followed by three beats of rest. In measure 57, the rests are filled with the cello playing the theme after the clarinet (Figure 5.16).

**Figure 5.16 Brahms: Clarinet Trio Op. 114, Andantino grazioso Mm. 56-64-B theme**



The B theme is repeated in measure 72 after a cadential extension, with the same trade between the clarinet and cello. The A material returns at measure 102 and is stated in the piano.

***B Mm. 114-169***

The C theme is in the style of a *Ländler*, a folk dance in 3/4 time in Austria, Germany, and Switzerland. The theme is played in the clarinet, while the cello and piano accompany (Figure 5.17).

**Figure 5.17 Brahms: Clarinet Trio Op. 114, Andantino grazioso Mm. 114-121 C theme**



The piano takes the C theme in measure 122 and in measure 125 the clarinet finishes the phrase, descending from an altissimo D, similar to measure 117.

In measure 130, a brief contrasting section appears before the C theme is stated again (Figure 5.18).

**Figure 5.18 Brahms: Clarinet Trio Op. 114, Andantino grazioso Mm. 130-138 D theme**



Following the brief D theme, the C theme emerges playing the first portion of the theme, while the clarinet finishes the statement, comparable to measure 125. A cadential extension occurs from measures 165-169, beginning with a D major arpeggio in the cello, then clarinet, and finally piano.

### ***A and Coda Mm. 170-206***

The A theme begins anew in measure 170 with the cello playing the melodic material. The cello passes the melody to the clarinet in measure 177. The coda is marked by the *Un poco sostenuto* in measure 194. The clarinet and cello have long sustained notes while the rhythmic motion is slows, bringing the third movement to its final cadence in A major.

## *Allegro*

A distinct duple, or triple meter characterizes the fourth movement of the Brahms. He typically composes triplets against eighth-notes creating a cross-rhythm, but in this movement the time shifts between duple, or triple meter, until the end, when the two finally coexist. Sonata form outlines this movement.

**Table 5.4 Formal Diagram of Brahms: Clarinet Trio, Allegro**

Measure	Section	Material	Key Area
	<b>Exposition</b>		
1-16		Primary theme	a-e
17-37		Transition	E-a
38-57		Secondary theme	e
58-73		Closing theme	e-a
	<b>Development</b>		
74-104		Primary theme'	a-F-Db-A
	<b>Recapitulation</b>		
105-124		Transition	A-G-E
125-135		Primary theme"	E-a
136-155		Secondary theme	a
156-172		Closing theme	a
	<b>Coda</b>		
173-193		Primary theme"	a

### ***Exposition Mm.1-73***

The cello begins the exposition with the primary theme, and is accompanied by piano. A triplet rhythm pervades the texture until measure 5 when the meter switches to duple, with the piano playing sixteenth-notes, and the cello sustaining long tones (Figure 5.19).

Figure 5.19 Brahms: Clarinet Trio Op. 114, Allegro Mm. 1-8 Primary theme

The clarinet restates the primary theme from measures 9-17, cadencing on an E major chord.

The transition is entirely in duple meter. The melodic material begins in the piano, and is played by the clarinet in measure 21. In measure 29 the clarinet and cello have sixteenth-notes that are doubled in octaves. The piano finishes the transition in to the secondary theme.

The secondary theme is in a triple meter until measure 53 when the duple returns. The cello states the theme in an *espressivo* style. The rhythmic motion has slowed, providing contrast to the primary theme. After the cello cadences, the clarinet plays the secondary theme in measure 46 extending into measure 57 (Figure 5.20).

**Figure 5.20 Brahms: Clarinet Trio Op. 114, Allegro Mm. 46-57 Secondary theme**



The piano begins the closing theme for the exposition, the clarinet and cello then state this theme four measures later (Figure 5.21).

**Figure 5.21 Brahms: Clarinet Trio Op. 114, Allegro Mm. 62-65 Closing theme**



The closing theme finishes with the second portion of the primary theme, measures 5-8 (See Figure 5.19), with the piano now playing the sustained tones, and the clarinet and cello playing the sixteenth-notes. The closing theme cadence into the development section in A minor.

### ***Development Mm. 74-104***

The development section is centered on the primary theme and changes keys frequently. The triplet theme begins in measure 74 in the cello, and by measure 76 the clarinet has taken over the descending motion (Figure 5.22).

**Figure 5.22 Brahms: Clarinet Trio Op. 114, Allegro Mm. 69-77**

The musical score for Figure 5.22 consists of two systems. The first system (measures 69-71) is in 3/4 time and features two clarinets and a piano. The piano part has a dynamic marking of *p*. The second system (measures 72-77) is also in 3/4 time and features two clarinets and a piano. The piano part has a dynamic marking of *p* and the instruction *più p sempre*.

The descending motive is sequenced and modulates to F major in measure 84. Measure 93 modulates to Db major, and the final modulation occurs to A major in measure 104.

***Recapitulation and Coda Mm. 105-193***

The recapitulation begins with a statement of the transition material, in A major. It modulates four measures later to G major. The transitionary theme settles into E major in measure 116 (Figure 5.23).

**Figure 5.23 Brahms: Clarinet Trio Op. 114, Allegro Mm. 116-124**

The musical score for Figure 5.23 consists of two systems. The first system (measures 116-119) is in 3/4 time and features two clarinets and a piano. The piano part has a dynamic marking of *p* and the instruction *dolce*. The second system (measures 120-124) is also in 3/4 time and features two clarinets and a piano. The piano part has a dynamic marking of *p*.



After the transition, the second portion of the primary theme is stated in the cello in measure 124, similar to measure 5, but the accompaniment has been varied.

The secondary theme returns in A minor in measure 136. It begins in the cello as before, and is now in the tonic key. The closing theme begins in measure 156, with a rhythmic variation in measure 164.

The coda begins in measure 173. The sixteenth-note motive is sequenced, unifying the material within the coda. The composition terminates with punctuated chords in A minor.

## **Stylistic and Technical Considerations**

The Brahms Trio for Piano, Clarinet, and Cello, Op. 114 is a significant chamber work in the clarinet repertoire. A complete formal analysis should be completed to identify thematic material. Throughout the composition the clarinet, cello, and piano present thematic material, and each instrument is used for accompaniment.

In the first movement, *Allegro*, the clarinetist should identify the most important note in each phrase and play as smooth a line without any sudden swells in the overall phrase. At other times the clarinet has short phrases, which do require sudden dynamic swells. Overall the main emphasis should be the thematic material and communicating the Romantic ideas of Brahms. Articulation between cello and clarinet should complement each other. When a staccato is present, the clarinet will need to play slightly longer, to match the cello's articulation. The final phrase between the piano, cello, and clarinet should be as *legato* as possible; adding the right hand on throat-tone G will assist in an even sound crossing into the clarion register.

The second movement, *Adagio*, presents many musical challenges. The clarinet should use a breath attack on the high C to enter as soft as possible, without a harsh sound. When playing softly intonation can be troublesome, as the pitch typically will rise. Pulling out on the clarinet at the barrel, and between the hands should remedy this issue. Dynamics should be adhered to because they identify the foreground and background material.

In the *Andantino grazioso*, the clarinet can begin at a softer dynamic than written because the harmonic texture is sparse. The A portion of the movement is lyrical and flowing, therefore every entrance should be at the dynamic the previous performer left to aid in the transitions. The B material should be light, like a dance. The clarinetist should take into consideration the best fingerings for creating a lyrical line, with the best intonation. In this movement the clarinet, cello, and piano all present thematic material, and often accompany. Knowing the purpose of each phrase is important to present the themes accurately.

The final movement requires constant subdivision of beats to prepare for the transitions from a duple to triple meter. The staccatos should match between the clarinet and cello throughout the movement. The secondary theme should be slightly slower, with a flexible tempo to exaggerate the difference from the rhythmically driven primary theme. Tuning, tempo, and transitions are vital for this chamber work.

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## Appendix A - Program and Concert Information

STUDENT RECITAL SERIES

Justin Harbaugh

*Clarinet*

Assisted by:

Tod Kerstetter Clarinet

William Wingfield Piano

Sarah Bartel Cello

Gra, for solo clarinet (1993) ..... Elliott Carter  
(b. 1908)

Hiyoku, for two clarinets (2001) ..... Elliott Carter

Time Pieces (1984) ..... Robert Muczynski  
Allegro risoluto (b. 1929)

Andante espressivo

Allegro moderato

Andante molto — Allegro energico

*Intermission*

Tema con Variazioni (1974) ..... Jean Françaix

Tema (1912-1997)

Larghetto misterioso

Presto

Moderato

Adagio

Tempo di Valza

Cadence

Prestissimo

Trio for Clarinet, Cello, and Piano, Op. 114 ..... Johannes Brahms

Allegro (1833-1897)

Adagio

Andantino grazioso

Allegro

This recital is presented in partial fulfillment of the requirements  
for the degree Master of Music in Clarinet Performance.

Mr. Harbaugh is a student of Dr. Tod Kerstetter.

**Tuesday, December 2, 2008**

**7:30 PM**

**All-Faiths Chapel Auditorium**