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The Clarinet  
in Solo, Chamber and Concerto  
Repertoire

Charles Joseph Mario Dallaire

A Thesis  
for  
Special Individual  
Program

Presented in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Philosophy  
Faculty of Fine Arts  
Department of Music  
Concordia University  
Montréal, Québec, Canada

June 1990

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## ABSTRACT

Charles Joseph Mario Dallaire, Ph.D.  
Concordia University,

Having performed 30 pieces of music in 8 concerts and recitals, I would like to discuss some new additions to the clarinet repertoire. I have transcribed three Suites by J.S. Bach from Sechs Suiten für Violoncello Solo, BWV 1008-1009 and 1011. I will explain how I transformed idiomatic string writing to wind writing for clarinet. Topics range from formal analysis, tonality, articulation and transformation. The Sonata op.100 by J. Brahms, a violin work, has problems similar in nature to solve in the transcription. I propose a new version of Mozart's Klarinetten Konzert K.622 which eliminates awkward passage work and melodic lines resulting from careless editing in modern editions.

I would like to thank my family,  
friends, colleagues and students  
for their moral support.

Thank you to Concordia Music  
Department for fostering my musical  
curiosity and endeavours.

Thank you Sherman and Wolfgang.

I want to dedicate this work  
to my recently deceased father  
who communicated to me his love of music  
and pride in accomplishments.

# TABLE OF CONTENTS

v

## Chapter

1. INTRODUCTION . . . . .	1
2. THE SUITES OF J.S. BACH . . . . .	2
Introduction	
Form in the Suites of Bach	
Choosing a Tonality	
From String to Wind	
Articulation	
Comparative Excerpts	
Arrangement Comments	
The Suite BWV 1008 (score)	
The Suite BWV 1009 (score)	
The Suite BWV 1011 (score)	
3. MOZART'S CONCERTO K. 622 . . . . .	42
Historical and Editorial Comments	
Arrangement Comments	
Score	
4. RECENTLY PUBLISHED WORKS . . . . .	65
F.A. Hoffmeister: <u>Duo</u> in A major	
F. Ries: <u>Sonata</u> in g minor, op.29	
N. Burgmüller: <u>Duo</u> in Eb major, op.15	
G. Jenner: <u>Sonata</u> in G major, op.5	

5. J. BRAHMS <u>SONATA</u> IN A MAJOR, op.100 . . . . .	77
---	----

General Comments

Arrangement Comments

Comparative Excerpts

Score

SELECTED BIBLIOGRAPHY AND WORKS PERFORMED . . . . .	92
---	----

BACH'S INSTRUMENTAL SUITES, A SHORT TREATISE . . . . .	96
--	----

RECITAL AND CONCERT PROGRAMS . . . . .	98
--	----

Thursday, October 1, 1987

Saturday, November 7, 1987

Tuesday, March 22, 1988

Tuesday, November 29, 1988

Tuesday, February 28, 1989

Saturday, September 16, 1989

Saturday, November 25, 1989

Friday, May 4, 1990

REPERTOIRE LIST IN CHRONOLOGICAL ORDER . . . . .	.106
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## INTRODUCTION

As a performing musician, I am always seeking new material for the clarinet. In the present report, I will comment on some of the music I have performed in concert over the last three years. Some works are my own transcription of three of J.S. Bach Six Suites for Solo Violoncello, as well as the Sonata in A major op.100 for violin and piano by J. Brahms. Others are newly published works of lesser known composers that have rarely been performed and fill the gap in the clarinet repertoire. Finally, I offer a new version of Mozart's Concerto K.622 for clarinet and orchestra; I feel that the modern editions have been careless in their editing and have failed to respect the mature writing of Mozart.



## THE SUITES OF J.S. BACH

### Introduction

The clarinet was invented around the turn of the XVIII<sup>th</sup> century by Johann Christoph Denner (1655-1707), an instrument maker from Nuremberg, Germany. He improved the chalumeau by expanding its range and adding keys; the true clarinet repertoire did not emerge until the middle of the century. Consequently, the Baroque era does not provide any music written specifically for the clarinet. To compensate for this lacuna, I have transcribed three of J.S. Bach's Six Suites for Solo Violoncello.

In the course of history, numerous composers have borrowed from their own and other's works to copy, arrange, alter, transcribe, orchestrate or otherwise adapt musical pieces to another instrument. J.S. Bach transcribed many concertos for the keyboard from various Italian composers of his time. He used the same music for the Prelude to the third violin Partita BWV 1006 as for the Sinfonia to the 29<sup>th</sup> Cantata: Wir Dankendir, Gott: a brilliant work of chamber music became an Overture to a major Cantata. In the Cantata, the tonality is one tone lower and the organ soloist plays the continuous stream of sixteenth-notes accompanied by strings, two oboes, three trumpets and tympani. Ferruccio

Busoni, among others, arranged for the piano the Chaconne from the Partita for Solo Violin no.2, in d minor. Brahms arranged it for piano left hand alone, and Andres Segovia for the guitar.

The capacity of the music to survive such transformation and adaptation testifies to its universality. The transcriber must take care to respect the essence of the original version and understand the new medium in order to transfer effectively the text of the music. The Suites BWV 1008-1009 and 1011 were composed between 1718-1722 when Bach was Kapellmeister at the K8then Court Orchestra.

## Form in the Suites of Bach

Bach's use of the instrumental suite form whether for the keyboard, the violin or the cello is consistent and allows for easy explanation.

An instrumental suite is comprised of four basic dance movements which are always in the following order: Allemande, Courante, Sarabande and Gigue. A Prelude often opens the Suite and is in free style and generally sounds like an improvisation. Between the Sarabande and the Gigue, other movements are inserted and very often paired: Minuets, Bourrées, Gavottes and more. These paired dance movements are in contrasting musical style: major-minor, melodic-rhythmic, long-short. Each dance has its characteristic rhythmic and harmonic peculiarities which create variety throughout an entire Suite but holds together by a common or relative tonality. Except for the Prelude, all dance movements are in simple binary form with each half repeated.

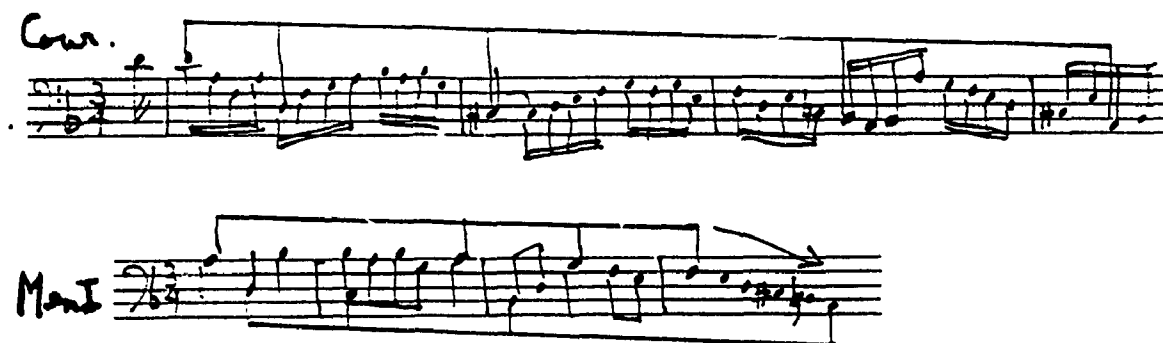
## Choosing a Tonality

The original tonalities chosen by Bach reflect a definite intention to exploit specific varied sonorities on the cello. I have tried to transcribe these demands on the clarinet.

The tonality of d minor, of the Suite BWV 1008, exploits the sombre character of the music. The C major of the Suite BWV 1009 displays brilliance and virtuosity from the opening bars of the Prelude (with a descending scale and arpeggio for two octaves right down to the lowest note of the cello which is a low "c" open string with much resonance) through the entire Suite. Finally, the tonality of Eb major cannot rely on the natural resonance of the open strings and will result in much darker and veiled sonorities.

d minor: This tonality on the cello and the range is reflective of Bach's desire to exploit the dark side of the instrument's sound. All the movements are in the original tonality except for a short interlude in D major in the second Minuet. The thematic material is mainly descending in nature.





I have chosen for the clarinet the tonality of a minor where the important notes are dark and sombre in colour. This tonality also allows the interchange between the dark chalumeau register and the clearer clarion register.

C major: This tonality on the cello is bright in colour and resonant because of the natural resonance of all the open strings. The general thematic material for the entire Suite is declamatory in nature and demands a strong sound with rich tone colour.

The tonality of G major, on the clarinet, answers to these sonoral demands.

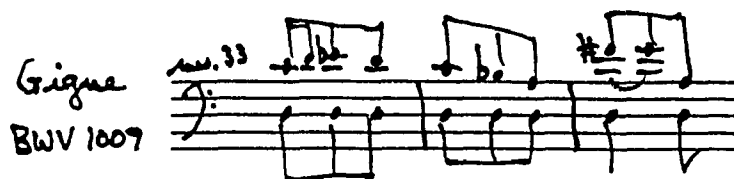
Eb major: This tonality is problematic on the cello because the tonic and dominant are not open strings and the constant use of alterations creates increased technical problems. The result is a more subdued and

darker sound because the flesh of the fingers<sup>7</sup>  
is pressing on the strings to determine  
all the pitches.

On the clarinet, the key of F major fulfills the  
required demands for colour and allows the piece to  
be in a relatively central tessitura.

String music has its idiomatic peculiarities which have to be dealt with when transcribing for a wind instrument:

1. For expressive purposes, string players can choose between different positions, or an open string to play certain notes and find a particular shading of a note or passage.
2. They have access to much more freedom than wind players when it comes to playing many notes simultaneously because the bow can slide on two strings at once and in Bach's time, even three or four strings were possible because of the outward curved shape of the bow and its looser hair tension than the modern bow.
3. The possibility to hold a pedal note while playing a melodic passage on an adjacent string, common practise in the baroque string music, is standard technique.ex:



4. The playing of fugal passages is easy to execute musically because when the changing of strings occurs in a thematic episode, the natural resonance of the instrument changes also.
5. Parallel thirds and sixths are also common practise in string technique but impossible on a wind instrument.
6. Finally, string players can play indefinitely while wind players have to breathe and depend on the limitation of their breath.



Articulation is the art of connecting or separating notes within a phrase to make them sound as part of a whole movement. Added to articulation are accents and dynamics, varied attacks and stresses which refine musical expression.

In playing long notes, string players are limited by the length of their bow while the wind players, by the length of their breath. Repeated attack of notes on a string instrument is easy and at a fast tempo become *spiccato* whereas the wind player depends on the limited speed of his single or double-tonguing .

The traditional school of articulation for clarinet evolved from the numerous method books written for military band musicians in the late XVIII<sup>th</sup> and early XIX<sup>th</sup> century (Baermann, Berr, LeFèvre). In their approach, the musical expression was often forgotten while the emphasis was on mechanical techniques such as two slurred followed by two tongued notes for long passages of repeated eighth or sixteenth-notes. This approach omits important musical shading of expression and must be refined for the cello suites.

In transcribing each Suite, I had to alter certain passages to make them technically and musically correct on the clarinet. The following pages illustrate

selected examples, from each Suite, in their original 11  
version followed by my clarinet version.

J.S. Bach: Suite BWV 1008  
Prelude



Allemande



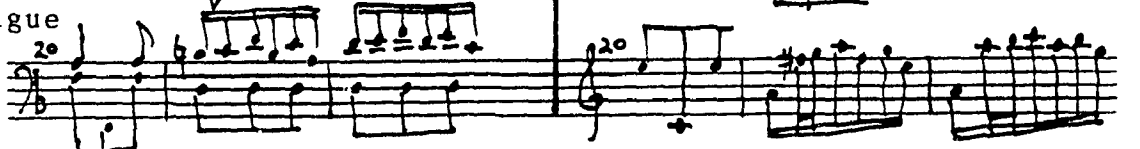
Sarabande



Menuet I



Gigue

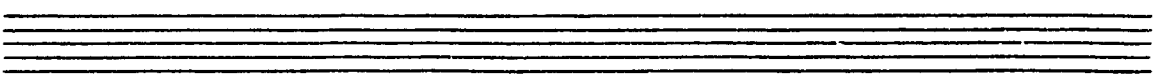
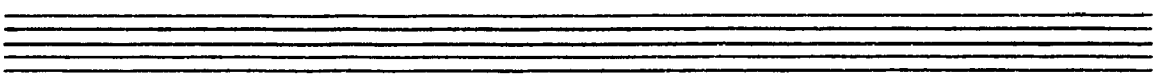
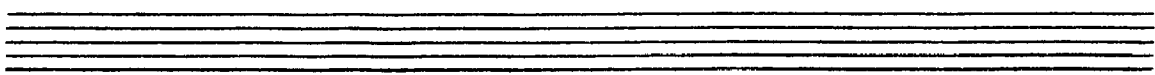
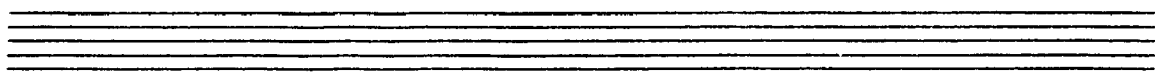
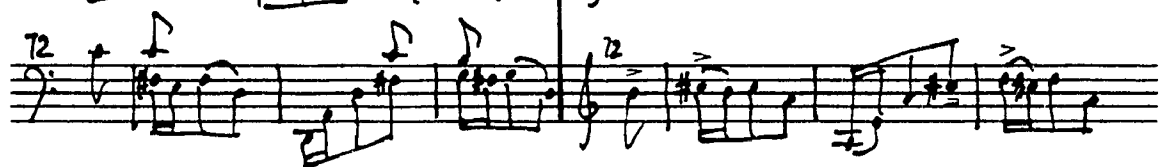
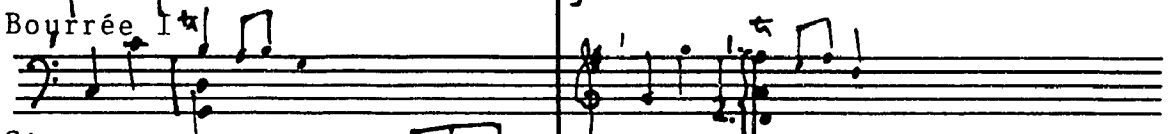
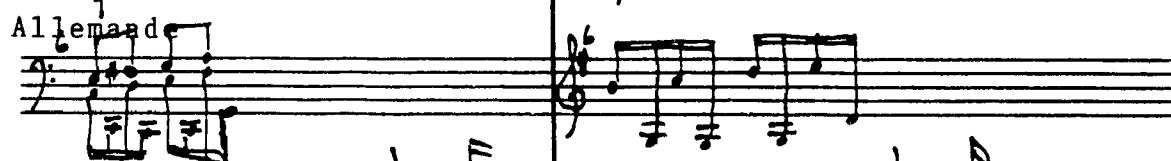


## J.S. Bach: Suite BWV 1009

## Prelude



## Allemande



J.S. Bach: Suite BWV 1011

Prel

Allemande

24

Courante

23

2.

Suite BWV 1008:

Prelude: mes.47: whenever I have kept two or more of the simultaneous notes from the original part, they should be arpeggiated from the lowest note up, unless otherwise stated.

In a performance, a musician should identify the grace notes which are melodic and need to be played slower or with specific voicing.

Allemande: mes.1: in the context of a multi-movement work, the tonality is established in the first movement. This upbeat to the first measure would lose its metric pulse impact if the clarinet tried to play the entire chord; no harm is done in keeping only the melodic note because soon afterwards, the melody will descend to the tonic.

mes.10: in this linear passage, the attempt to include a full chord on the third beat would interfere with the flow of sixteenth-notes. In bar 11, the interval of a diminished fifth is harmonically strong enough to suggest a full harmony.

Sarabande: mes.1-2: in a slow melodic movement, the interruption created by an attempt at playing the full harmony would ruin the lyrical effect.

In bar 2, one is able to partly arpeggiate the full chord; in performance, the second beat low "a" should be played softly to keep the effect of the dotted quarter-note followed by three eighth-notes.

mes.13-14: two melodic lines are important and should be clearly heard; the upper line should be played louder to keep the distinction between the voices.

mes.26: the parallel chromatic movement of two melodic lines can be executed with distinct dynamic characterization.

Menuet: mes.1-3: the lilting character of the dance can be preserved with the distribution on combined melodic and rhythmic elements.

Gigue: mes.20-22: at a rapid tempo, there is not enough time to try to keep both notes on the first and third beat of mes.20; the melodically important ones are the upper notes. The pedal effect is rendered by articulating the pedal tones on the first beat. The altered motivic pattern that results is idiomatic of Bach's instrumental writing and preserves the melodic direction.

Suite BWV 1009:

Prelude: mes.85: the parallel sixth figure is impossible to play on the clarinet. The upper note retained, if played with much resonance in the tone, can still be effective in preparing the final trill of the movement. The two beats of sixteenth-notes preceding are merely a preparation and if played in accelerando produce a needed increase in linear motion.

Allemande: mes.6: the parallel third motion is not possible on the clarinet and playing only the upper note is satisfactory.

mes.24: in performance, the player could play the upper note only, on the first time, and add the entire chord on the final repeat.

Sarabande: mes.1: reducing the four full-noted chords to two voices can be effective if one respects the convergence of the two moving lines.

mes.9: the upper note is not essential and non melodic; the middle "d" carries the line and the bottom "g" can be treated as a grace note.

Bourrée: mes.1: the performer can again vary and play the top note on the first time and play the full chord on the final repeat.

Gigue: mes.33: in a fast tempo there is no time to articulate both the pedal note and the moving

musical line; I have chosen the latter because  
of its melodic preeminence in the phrase.

17

mes.72: the bottom musical line is the important  
element; I have chosen to include the upper "c"  
and the "b". Their importance is of rhythmic  
nature and the performer can compensate for their  
absence by accenting the third and first beat of  
the bars.

### Suite BWV 1011

Prelude: this movement is unique among the cello suites  
because of the scope of its conception. It starts  
with a very dramatic introduction of 26 bars in  
improvisation style and uses abundant three and  
four-note chords. The stately nature of the music  
allows time for a clarinetist to articulate most  
of the chords. Following is 197 bars of a 2-voice  
fugue, very well developed according to fugal  
principles. Only the first movements of the Partitas  
of the Klavierübung are on the same grand scale.

mes.209-214: the low "c" pedal can be as  
effective if rearticulated only every other bar.

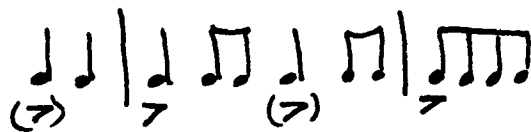
Allemande: to be able to sustain a melodic direction  
at a reasonably steady tempo, I have opted to omit  
most of the chords in order to concentrate on the



linear aspect of this dance. The harmony is implicit<sup>18</sup>  
to the point where no harm is done.

Courante: the fast nature of this dance also preempts  
the articulation of much chordal material without  
withholding melodic and metric motion.

Gavottes: the Gavotte I is harmonic and rhythmic in  
concept, contrasting with the Gavotte II which  
is more linear. I have again removed the chords  
that I think would cause interference with the  
melodic flow. The performer should direct his  
efforts to the formal aspect of the Gavotte with  
the alternation of accented and less accented  
1<sup>st</sup> and 3<sup>rd</sup> beats:



## Prelude

## Suite II

J.S. Bach,  
(arr. C. Dellais)



*Alleranda*



A handwritten musical score on ten staves. The first seven staves contain a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and accidentals. The eighth staff is empty, with the word "Coursa" written in cursive below the staff line. The final three staves (ninth, tenth, and eleventh) contain a second melodic line, also in treble clef, continuing the musical piece. The handwriting is fluid and characteristic of a composer's draft.



### Sarabande





## Minuetto I



## Minuetto II



## Gigue







Prelude  
Allegro moderato

Suite III (for violoncelle)

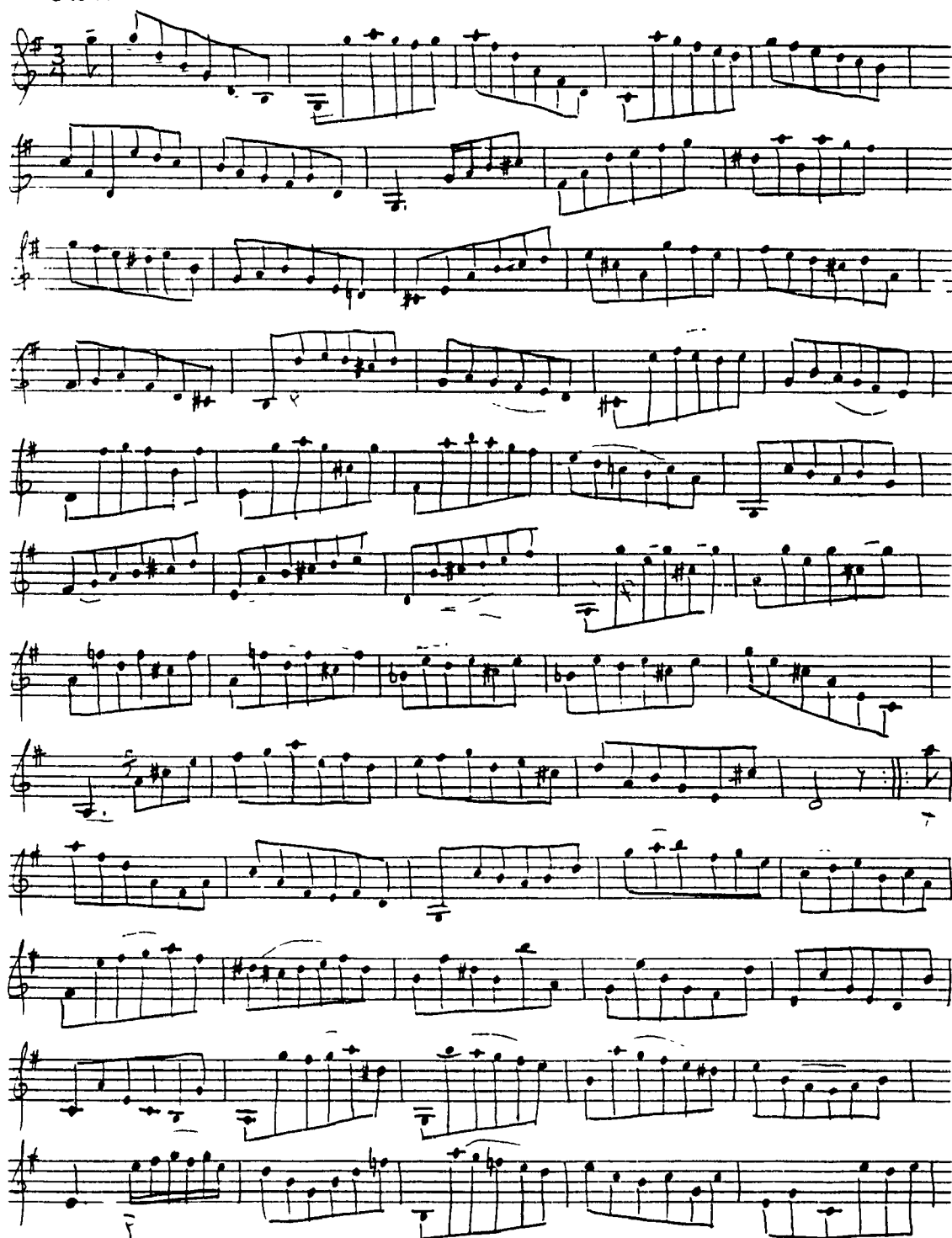
J. S. Bach  
arr. C. Dallaire

Handwritten musical score for Suite III (for violoncelle) by J.S. Bach, arranged by C. Dallaire. The score is a single-staff piece in G major, 3/4 time, marked 'Allegro moderato'. It consists of 12 staves of music. The notation includes various musical symbols such as treble clef, key signature (one sharp), time signature (3/4), and dynamic markings like 'Sub p' (subito piano) and 'L' (lento). The music features a mix of eighth and sixteenth notes, often beamed together in groups, and some rests. The arrangement is a transcription of the Prelude from Suite III for Cello by J.S. Bach.

This page contains a handwritten musical score for a piece in G major (one sharp) and 2/4 time. The score is written on 11 staves. The first nine staves contain a continuous melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The tenth staff features a more complex rhythmic pattern with a '5' marking above a note. The eleventh staff is a final line of music, ending with a double bar line. The notation includes many accidentals (sharps and naturals) and some slurs. The handwriting is clear and legible.

*Allamande*

## Corrente



Handwritten musical score for a piece titled "Sare bande". The score is written on ten staves, organized into two systems of five staves each. The first system (staves 1-5) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melody in the upper voice and a bass line in the lower voice, with various musical notations including eighth notes, quarter notes, and rests. The second system (staves 6-10) is in bass clef with the same key signature and time signature. It continues the melody and bass line, with the title "Sare bande" written in cursive above the sixth staff. The notation includes various musical symbols such as accidentals, ties, and dynamic markings.

## Bonnie I



## Bonnie II





*Trigue*

Handwritten musical notation for a piece titled "Trigue". The notation is written on ten staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The subsequent staves are in bass clef with a key signature of one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are various accidentals throughout the piece, including naturals, sharps, and flats. The piece ends with a double bar line.





## Suite V J S Bach

Prelude



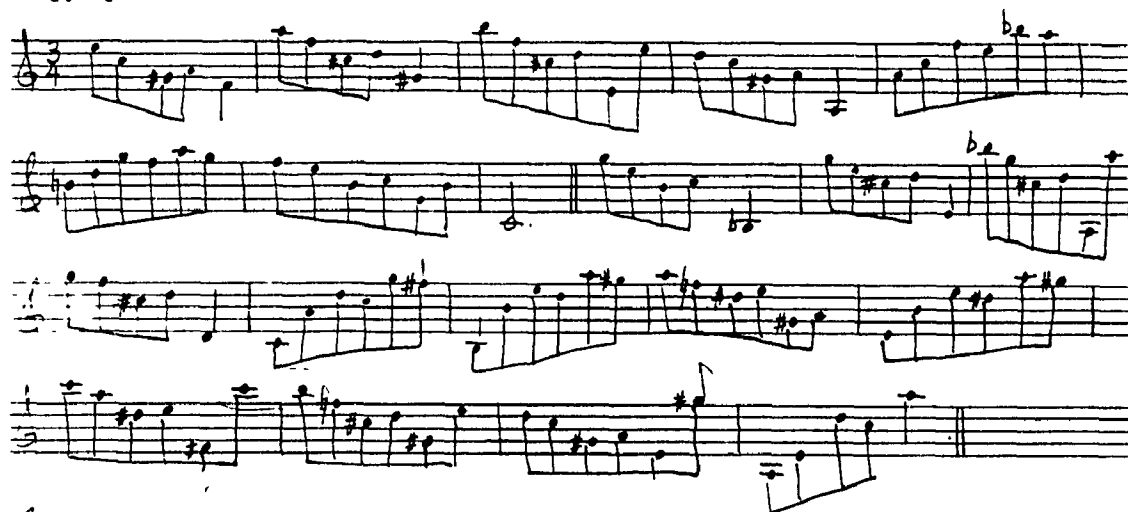


Handwritten musical score on page 37, featuring 12 staves of music. The notation includes various clefs (treble, alto, bass, and soprano), time signatures (3/4, 2/4, and 3/8), and key signatures (one sharp and one flat). The music is written in a fluid, handwritten style with many slurs and ties. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in alto clef with a key signature of one sharp. The third staff is in bass clef with a key signature of one sharp. The fourth staff is in soprano clef with a key signature of one sharp. The fifth staff is in treble clef with a key signature of one sharp. The sixth staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The seventh staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The eighth staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The ninth staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The tenth staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The eleventh staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The twelfth staff is in bass clef with a key signature of one flat (Bb) and a time signature of 3/4. The word "Cantata" is written in the sixth staff. The word "t" is written above the eighth staff. The word "t" is written above the ninth staff. The word "t" is written above the tenth staff. The word "t" is written above the eleventh staff. The word "t" is written above the twelfth staff.

## Allemande



## Sarabande

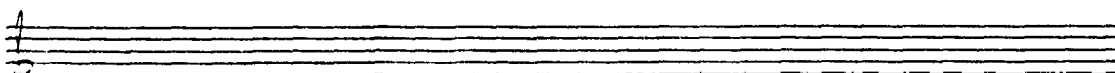
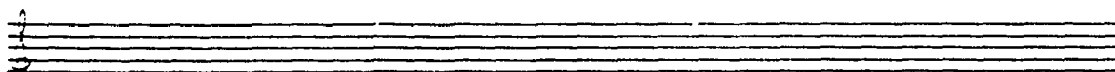


## Gavotte I





*Savotta II*



## Gigue

A handwritten musical score for a piece titled "Gigue". The score is written on ten staves. The first nine staves are in treble clef, and the tenth staff is in bass clef. The music is in 3/4 time, indicated by the signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). A dynamic marking "f" (forte) appears on the fourth staff. The score concludes with a double bar line on the tenth staff. Below the tenth staff, there are two empty staves, each with a "1" written above it, likely indicating first endings or repeat signs.



## MOZART'S CONCERTO K.622

### Historical and Editorial Comments

The concerto K.622 is mentioned, for the first time by Mozart, in a letter to his wife dated October 8 1791, and refers to finishing the orchestration of "Stadler's Rondo". This rondo is the last movement of the concerto. That composition was the end result of a Concerto for Bassetklarinete which he had started and then abandoned at the time of his composing the Clarinet Quintet K.581.

Mozart wrote his great clarinet works for his close friend Anton Stadler (1753-1812), a noted Viennese clarinetist who also played an instrument now called Bassetklarinete with a compass extending to written "c", a major third below the regular range of the clarinet. Unfortunately, this instrument soon became obsolete and the original autograph of the clarinet part was lost. Most modern editions are reworkings of adapted parts without an original text.

In 1974, the English clarinetist Alan Hacker, first attempted to reconstruct the clarinet part to the concerto K.622 as it would have originally been composed by Mozart himself. The German music publisher Bärenreiter also published in the Neue Mozart Ausgabe a reconstructed

version for the basset-clarinet in 1977.

43

From this latter reconstructed version, I have prepared my own version, for modern clarinet in A, that I think eliminates inelegant passage work and awkward melodic lines and which renders justice to Mozart's masterpiece and original mature style.

I will only comment on the passages which I felt needed to be changed and on problems left unresolved by the Bärenreiter edition. The sections in bass clef are to be played one octave higher than the actual written pitch.

Allegro

This movement is in concerto-sonata form; the orchestra's introduction states all of the movement's thematic material which is repeated by the clarinet as it enters. A development section follows with the expansion on the themes and finally a recapitulation closes the movement.

mes.91-2: the bass clef notes are played two octaves higher than written. The effect should be similar to passages in the piano concertos where the hands cross to present contrasting registers with the same melodic material. In this passage, the clarinetist has to make special efforts to be resonant in sound because the orchestra string accompaniment is almost in the same register and could interfere with the desired result.

mes.94-98: the three eight-note pick up cause a problem because moving the low "d" one octave higher is insufficient and a two octave move would ruin the clarity and prevent one from playing below the sparse string accompaniment. The usual modern edition is an alternative but the major seventh leap thus created is unlikely and sounds out of character with Mozart's writing. I suggest a more melodic

Mozart's writing. I suggest a more melodic and less awkward approach which respects the musical line.

mes.117-123: I totally agree with modern editions that only move this passage one octave higher.

mes.127: the fermata on this bar suggests that the performer could improvise a cadential passage as was practised in the late XVIII<sup>th</sup> century. This movement is already rich in melodic material and lengthy timewise; I suggest that it be as short as possible. Bärenreiter's annotation is ample and short enough.

mes.134-148: This passage needs to be moved only one octave and a simple substitution of "f#" for the low "d" keeps the melodic shape in bars 134-137. Mes.138-145 need very little adjustment; the orchestra's downbeat punctuation conceals the octave transposition.

mes.189-200: I prefer to keep descending motion and change the two notes in 191 rather than the current practise of a reprise with a jump of a seventh which spoils the descending nature of the passage.

mes.194-5: need only to be moved one octave higher than normal.

mes.196-7: one octave jump is not enough and two octaves would not keep the passage in the chalumeau register; an alternative is to change the note "d" for "f" which is also part of the harmony and played by the violin I. The conductor should leave out the contrabass part which would allow the clarinet to stay clear below the orchestral accompaniment as the piano dynamic suggest.

mes.198-200: these bars are solely a rising and then falling arpeggio. The current practise of moving mes. 198 first two beats one octave higher without respecting the upward direction and inserting a break is unacceptable. The melodic direction demands a simpler solution: the substitution of "e" for the low "c" would make more musical sense.

mes.206-209: the bass clef notes need to be moved two octaves higher. To compensate for the loss of the low register, the performer has to play those notes with a very resonant sound which will keep the intended contrast between the high lyrical motive and the contrasting low passage.

mes.223-4: the four notes can be moved two octaves higher and are nevertheless kept below the

violins.

mes.195-300: the repetition of a descending melodic motif is Mozart's definite intention. The interruption and reprise two octaves higher which is usually played by modern clarinetists is totally unsatisfactory. I suggest that the dominant-seventh arpeggio of mes.295 be continued upward and that the following two measures be moved two octaves up; the resulting passage is clarified and becomes as fluid as one would expect from Mozart. Mes.299 needs a simple alteration of the second-last sixteenth-note from "d" to "f".

mes.309-311: the passage needs only to be moved to the octave.

mes.315: a fermata tops the measure which precedes a fugato similar to bar 127 of the exposition. A short cadenza might be in order but should stay short because of the urgency of the recapitulation. Again, the editor's suggestion is appropriate.

mes.326: in every modern edition, the entire first beat is moved one octave higher and ruins the long arpeggio line moving up and down the entire clarinet register. I suggest that

only the first note "c" be changed and moved to the octave.

mes.333: this third repetition of a descending motif is better split up and transposed two and then one octave, and perpetuates the descent.

mes.337: only the first "c" should be moved to the octave and this last arpeggiated passage will keep its forward direction.

### Adagio

This simple A B A lyrical movement exploits the fluid qualities of the clarinet sound.

mes.45-48: Mozart's aim here is for one long phrase over two measures. The customary practise of raising the first beat of the arpeggios does not do justice to the long line. Only the first note of bar 55 needs to be raised; the string tutti, that punctuates the first beat of the bars, supports the articulation of the bar-line.

mes.59: this is the only true cadenza before a recapitulation in the entire concerto. A modern edition by Ulysse Delécluse has, inserted at this point, a cadenza in the

of Paganini with broken chromatic arpeggios; such a demonstration of disrespect for the mood and ambiance created in this movement is appalling. In the context of a beautiful legato cantilena, the performer should display his musical taste rather than his technical lack of it. The traditional usage is to include the cadenza from the recapitulation from the second movement of the Clarinet Quintet K.581. No expert could illuminate the situation at hand better than Mozart himself.

mes.89-90: the traditional change is the most satisfactory without interrupting the musical line.

### Allegro

This movement is a traditional Rondo-Allegro form with the development in the C section; the thematic scheme is:

A	B	A	C	A	Coda
			(dev)		

mes.61-2: this passage is comprised of a descending and then ascending arpeggio; the current practise of breaking that line is not entirely justified. I would rather alter the middle three notes and not the overall shape of the phrase.



mes.65-69: bars 85-68 can be moved to the octave without altering the balance of the passage. If only the first note of bar 69 is moved one more octave, the long arpeggio keeps its direction.

mes.77-81: the necessity of moving these four bars to the octave without any alternative, results in a situation where the violin accompaniment needs to play very softly in order not to cover the clarinet solo and create an unclear texture.

mes.103-105: only the first measure needs to be moved to the octave.

mes.145-159: this entire passage of very low notes can be transposed to the octave without harming the balance. Again the performer should be reminded that this passage was intended to be played under the string register; consequently, they must adjust the volume to a softer level than what is written.

mes.165-6: the two low "c" can be moved to the octave without disturbing the balance.

mes.169-174: the triple occurrence of a two-bar phrase split in different registers has to be kept similar in character. The low groups of six eight-notes can all be moved only

one octave higher.

mes.192-3: same as measures 61-2.

mes.222-224: this entire passage needs to be moved up one octave and the violins need to play softer for clarity and let the flute carry the melody.

mes.236-238: same as measures 103-105.

mes.301-306: the triple occurrence of a rising two-bar phrase, each in a different register, has to be respected; in the first two bars, only the bottom "c" needs to be transposed to the octave.

mes.311-314: this Alberti bass figure has to be kept under the string part and can be altered minimally without changing the balance of the entire passage.

## CONCERTO

FOR CLARINET AND ORCHESTRA

W. A. MOZART (K622)

CLARINET in A

ALLEGRO  $\text{♩} = 112-116$ 

Handwritten musical score for Clarinet in A, Concerto for Clarinet and Orchestra, W. A. Mozart (K622). The score is written on ten staves, numbered 1 through 10. The tempo is marked ALLEGRO with a metronome marking of 112-116. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, f, cresc., dim.). The staves are numbered 1 through 10, with some measures numbered 5, 20, 19, 57, 64, 69, 74, 81, 86, 92, 97, and 102. The score is written in a handwritten style.

ARCHANIBALILT

Handwritten musical score for a piece by Archaumbault, page 53. The score consists of ten staves of music, each with a measure number at the beginning. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The music is written in a style that suggests a 19th-century manuscript.

Measure numbers: 106, 110, 114, 119, 124, 132, 136, 139, 142, 145, 148.

Dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte).

Handwritten musical score for a single melodic line, measures 167-218. The notation is on a single staff with a treble clef. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, often grouped with slurs and ties. Measure numbers 167, 170, 175, 179, 183, 187, 193, 197, 203, 208, 212, and 218 are marked at the beginning of their respective lines. Dynamic markings include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also markings for *mf* and *f* at the end of some measures. The notation is dense and expressive, with many slurs and ties indicating phrasing and articulation.

ARCHAMBAULT

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, each beginning with a measure number. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes several measures of music, with some measures containing multiple notes and rests. The handwriting is in ink on aged paper.

223  
f

246  
f  
dim  
p

252

257

261

266  
cresc.  
f  
tr

272  
p

278  
f

283

287  
p

292

296  
mf

Handwritten musical score for a single melodic line, measures 299-341. The notation is on a single staff with a treble clef. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, often grouped with slurs. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *rit.* (ritardando). There are also markings for *tr* (trill) and *trm* (trill mark). The score ends with a double bar line and a repeat sign.

Measures: 299, 304, 309, 314, 318, 322, 326, 329, 332, 335, 338, 341.

Dynamic markings: *p*, *mf*, *f*, *rit.*

Other markings: *tr*, *trm*.

2

Adagio  $\text{♩} = 45$

7

19

25

36

42

47

51

55

59

63

69

*p*

*cresc*

*f*

*tr. marc*



Handwritten musical score for 'The Rose Tree' in G major, 3/4 time. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second staff continues the melody, featuring a triplet of eighth notes. The third staff includes a bass clef and a key signature change to one flat (Bb), indicating a modulation. The fourth staff continues the melody, featuring a triplet of eighth notes. The fifth staff concludes the piece with a final chord and a double bar line.

This image shows a single page of white music manuscript paper. It contains ten horizontal staves, each consisting of five parallel black lines. The staves are evenly spaced and run across the width of the page. There is no musical notation or other markings on the paper.

3  
RONDOAllegro  $\text{♩} = 76$ 

Handwritten musical score for a Rondo in 3/8 time, marked Allegro. The score consists of 12 staves of music. The key signature has one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 76 beats per minute. The piece is in 3/8 time. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are dynamic markings including 'p' (piano) and 'Cresc' (crescendo). There are also markings for '3' (triplets) and '5' (quintuplets). The piece ends with a double bar line and a repeat sign.

Handwritten musical score on ten staves, numbered 64 to 117. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations like 'trun' and 'cresc.'.

Handwritten musical score for a piano piece, measures 121 to 194. The score is written on ten staves. Measure numbers are indicated at the beginning of each staff: 121, 140, 146, 152, 158, 163, 169, 174, 178, 184, 190, and 194. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A large '14' is written above the first staff. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc* (crescendo). The score is written in a single system, with measures 121 to 194. The notation is in a single system, with measures 121 to 194. The notation is in a single system, with measures 121 to 194.

Handwritten musical score for a single melodic line, measures 200-253. The notation is on a single staff with a treble clef. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers are written at the beginning of each line: 200, 206, 210, 214, 220, 226, 228, 233, 237, 244, and 253. Dynamic markings include *f*, *mf*, *p*, and *cresc.*. There are also some handwritten annotations like "dim" and "7".

7

ARCHANBAULT

Handwritten musical score for a piece by Archambault, page 63. The score consists of ten staves of music, numbered 263 through 317. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p*, *cresc.*, and *f*. There are also performance instructions like *3* and *P*.

322

326

332

337

341

346

*p*

*cresc.*

*f*

7

### RECENTLY PUBLISHED WORKS

F.A. Hoffmeister (1754-1812) was a Viennese composer and publisher whose business ventures were not totally successful; he nevertheless managed to publish some first editions of works by Clementi, Haydn, Mozart, Beethoven and Albrechtsberger. Many of his own chamber works, on the other hand, were first published in Paris, London and Amsterdam.

The Duo in A major for clarinet and clavier is an arrangement of a violin duet. The editor of the Schott Mainz's edition, Doris Stofer, clearly explains in the preface the origin of this work:

The duet presented here is the last of the "*Six Duos pour le Piano Forte et Clarinette par F.A. Hoffmeister*" which appeared in Vienna in 1812 in the Chemische Druckerey. (Ex. in the archives of the Gesellschaft des Musikfreunde, Vienna). It is based on Number Five of the "*Sei Duetti concertanti per il Forte Piano, o Clavicembalo et Violino*" which the composer published in 1786 in his own publishing house.

The clarinet part is, however, in no way identical with the original violin setting; on the contrary, the editor obviously attempted to do justice to the completely different characteristics of the wind instrument by providing it with an individual new arrangement. The piano part remained unaltered.

A few deviations from the violin part appear to be determined solely by the then technical possibilities of the clarinet; wherever this is the case, I have appended the original setting, marking it with "ossia".

This preface by a modern editor is a rarity and is very useful in reconstructing the origins of the musical work. As mentioned earlier, many composers adapted music from their own works.



A very representative work of the emerging late XVIII<sup>th</sup> century instrumental sonata, this duet is in three movements. The first, a lively 6/8 *Allegro*, is a standard first movement sonata-form, moving from the tonic to its dominant at the end of the exposition, it returns to the tonic by the end of the movement. It is also bithematically developed. The second movement, an *Adagio non troppo* in C, is of the same structure but in the relative tonalities of a minor and C major. The last movement is a simplified last-movement Rondo form in A B A extended plan.

The overall impression of this duet is of a well crafted work in the style of Mozart's violin sonatas. It uses an alternation of lyrical and harmonic thematic material and follows the accepted formal tonal scheme. The second movement is less successful because of some harmonic inadequacies; in performance, I have therefore chosen not to repeat the exposition. The other movements, on the other hand, exploit the lyrical and technical capabilities of the clarinet in all the registers and present a worthwhile addition to the repertoire.

F.A. Hoffmeister Duo in A major

## Movement I: Allegro

## Theme I



## Theme II



## Closing Theme

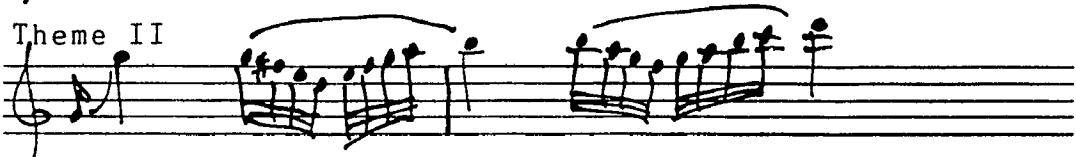


## Movement II: Adagio ma non troppo

## Theme I



## Theme II



## Closing Theme



## Movement III

## Theme I



## Theme II



Ferdinand Ries (1784-1838) was a famous German 68 concert pianist and composer in his time. He was born in Bonn and studied piano and composition for four years with Beethoven whose taste and advice influenced him very much. From 1813 to 1824 he lived and performed extensively in London exploiting the forceful and expressive approach to the piano he had learned from his teacher. He then returned to Germany to spend more time composing and conducting. His daring harmonies were unfortunately too similar to his teacher's to allow the emergence of an individual style; this criticism followed him all his life.

The Sonata in g minor op.29 is a good example, from his output, that bears Beethoven's influence but without as much control of the forms. It starts with an *Allegro* first-movement sonata-form preceeded by an *Adagio* introduction as was common in his master's large scale instrumental and symphonic works. It is bithematic and exploits the tonalities of g minor and Bb major; it uses a Neapolitan pedal ( another Beethoven trademark) near the end of the exposition and recapitulation. The thematic material is well developed and supported by excursions in d minor, Eb major and G major in which the movement ends.

The second movement consist of two appearances of a beautiful *Adagio con moto* single theme enclosing a

well developed harmonically central section.

The last movement is unfortunately less successful in its attempt at Rondo form. The thematic material is not good enough to permit a proper and interesting development; Ries seems to have run out of ideas in the accompaniment which does not always hold up to the rest of the composition. (see example of the accompaniment of the second Theme)

The sonata, as a whole, is nevertheless well worth performing because it bridges a gap in the limited early romantic era repertoire.

F. RIES Sonata in g minor op. 29

## Movement I: Allegro

## Theme I



## Theme II



## Movement II: Adagio con moto

## Theme



## Movement III: Allegro non troppo

## Theme I



## Theme II



Another German pianist and composer, Norbert Burgmüller (1810-1836) studied with Ludwig Spohr and was much admired by Mendelssohn and Schumann. His early works reflect his teacher's preoccupation with chromaticism; he eventually developed a more lyrical style.

The Duo in Eb major op. 15, one of his last works, is a one movement piece in three distinct sections. The first and last utilize the same melodic material in *Allegro* C meter, while the middle section is in a lyrical *Langhetto* cantilena.

The entire work exploits both the lyrical and virtuoso possibilities of the clarinet. The melodic themes are short but well written out; they exude the qualities of the romantic lied and are well designed in each individual register. The more technical passages bring to light the ease with which the clarinet can execute bravura passages within a melodic context.

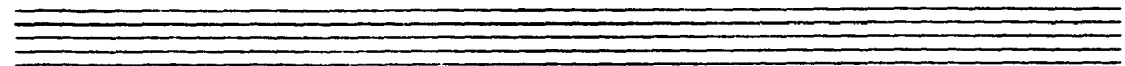
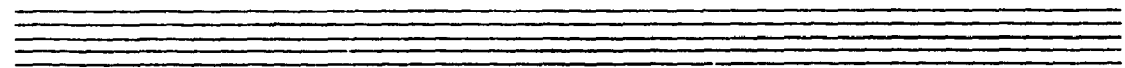
The interweaving between the piano and the clarinet make it a true duet where both performers share the responsibilities of melody and accompaniment in turn and support each other in the overall scheme of performance.

N. Burgmüller: Duo in Eb major op. 15

Allegro



Larghetto



A lesser known composer who added to the clarinet repertoire is Gustav Jenner (1865-1920), student and admirer of Johannes Brahms. In 1888, at the recommendation of Brahms himself, he moved to Vienna, where for several years, he benefited from the master's teachings and close musical acquaintances. In 1894-95, Jenner witnessed the completion and the first performance of Brahms' two Clarinet Sonatas op. 120 by Richard Mühlfeld, a chamber music virtuoso and musical director of the Meiningen Hofkapelle. Jenner very likely knew Mühlfeld when he met Brahms, who then wrote and dedicated the Trio for Clarinet Cello and Piano op. 114 to the latter as well as the Clarinet Quintet op. 115, some of the greatest chamber music ever written.

Jenner's connection with Brahms shows a decisive influence with respect to his impeccable compositional technique as well as the corresponding musical quality of his work.

The Sonata in G major op. 5 is a large scale work in four movements. It is dedicated thus: *Seinem lieben Freunde Richard Mühlfeld.*

The first movement, an *Allegro moderato e grazioso*, is in 3/4, a signature usually reserved for the third movements of romantic instrumental sonatas. The first theme sets the mood for the entire work with its silky lyricism for which Mühlfeld was renowned as a performer.





An *Allegro grazioso* follows in A B A form:

A	B
3/4	9/8
<i>Allegro grazioso</i>	<i>Vivace</i>
C+	E-, B+, E+

The movement has a wide variety of moods, themes, tonal development and the B section could be considered a traditional *Scherzo* within the entire movement.

The last movement, an *Allegro energico*, is the weakest of all because the thematic material is not well related and developed. An entire section, bars 43-66 in whole-note chords, and later repeated in the dominant in bars 128-154, is problematic in performance because the relative harmonic rate of change is in the ratio of 1:8. This sounds as if the record had been slowed to half its normal speed. Even when taking into account the contrast in thematic and harmonic variety within the movement, such a difference does not explain the extent of the fluctuation in harmonic pulse. I have solved the problem in my performance by doubling the tempo of the above mentioned passages; this resulted in a balanced movement and the perception of the listener was that of a normal bithematic movement with its varied developmental section.

On the whole, the entire sonata is a welcome addition of well crafted music (on a large scale) to the repertoire. The tonal plan for the four movements and varied metric signatures bears witness to the creative mind of Jenner's harmonic originality.

G+	G+	C+	e-	C+	G+
3/4	C	3/4	9/8	3/4	4/4

J. BRAHMS SONATA IN A MAJOR, op.100

Johannes Brahms spent the summer of 1886 in Thun, Switzerland, where he composed the Cello Sonata op.99, the Violin Sonata op. 100 and the Trio op. 101. The violin sonata is in A major and has often been called "Prize Song" because its opening theme recalls the song of the same name from Wagner's Die Meistersinger von Nürnberg.

The tonality of A major is especially suited to a work for clarinet; the A clarinet part, when transposed, is read in C major for the instrumentalist and is a good tonality to execute the long melodic lines of this composition. The tessitura of the original violin part is also well suited for the clarinet.

The first movement is a lyrical *Allegro amabile* in 3/4. The first theme is comprised of a sequential repetition, with altered harmony of a four bar motif. This harbingers what will be a whole sonata of rich harmonic textures. The recapitulation will again alter the harmony and push further the colourful harmonic effects, which the sound of the clarinet can only enrich.

The second movement consists of an alternation of an *Andante tranquillo* in 2/4 and a *Vivace* in 3/4 in the relative minor tonality. The use of both of these different tempi makes this movement function as a combined second and third movement of the four movement traditional

late romantic instrumental sonata where the second movement is slow followed by an energetic *Scherzo* or rapid simple ternary metric movement. This clever device attests to Brahms' formal genius.

The last movement, an *Allegretto grazioso (quasi Andante)*, is lyrical and horizontal in conception and reflects Brahms' approach to chamber instrumental music.

In the transcribed clarinet version, the main changes are the lower octave transposition and the reduction of two and three-note chords to a single line.

*Allegro amabile*

mes.31-44: the weaker sound of the violin needs occasional octaves to help project its sound and cut through a thick piano accompaniment. The sound of the clarinet does not need to rely on the altissimo to display intense expressive qualities. Mes.31-36 are a preparation of descending octaves; mes.41-50 are the terminal bridge section preparing the next theme entrance. A one octave lower transposition combined with careful tonal balance with the pianist provides a proper alternative.

mes.79-86: in the double-note chords, I have chosen the upper melodic notes for bars 79-80 and lowered the rest of the passage one octave.

mes.132-137: in this bridge section, I have taken the lower notes of the octaves which sit in a darker sounding register.

mes.152-157: this winding down section, a repeat of the previous six bars, can effectively be moved down an octave.

mes.172-186: in this passage, measures 181-2 are too high for the altissimo sound of the clarinet; because I could not lower those bars without upsetting the overall intensity, I chose to lower the entire passage and suggest to performers to be attentive to tonal balance.

mes.202-214: one octave transposition combined with careful control of the dynamics and increasing melodic intensity is enough.

mes.215-217: the upper note is the melodic element and in measure 217, the octave is for dynamic support for the violin. The clarinet sound can pierce through the busy piano accompaniment on the lower note of the octave.

mes.232-242: the high "a" flat of bars 238-239 cannot be transposed without harm to the linear balance; I have chosen to lower all of the eleven bars an octave and keep the long line intact.

mes.268-280: the octave reducing is similar to bars 31-36 of the Exposition. Mes. 275-277 would

be much too high and are effective one octave lower with a resonant sound. The chord in the second last bar is simplified to the highest note.

Andante tranquillo-Vivace-Andante-Vivace più-Andante-Vivace

mes.19-23: I have chosen the upper and lower melodic material

mes.80: the lower note moves according to voice leading.

mes.85-90: this passage can be lowered to avoid overly high and strong bars 89-90.

mes.94-101: the upper notes of these pizzicati chords remain of melodic interest.

mes.134-156: on the violin, sustaining a soft passage at this altitude is idiomatic, but definitely not on the clarinet. The clarinet can play one octave lower and use sound colouring as an alternative to render this expressive last appearance of the theme.

mes.160-168: again, the upper notes are of melodic interest.

Allegretto grazioso (quasi Andante)

mes.87: the top note sustains the building melodic intensity over the last two bars.

mes.122: the bottom melodic line is more important.

mes.123-136: mes.132 would be much too high on  
the clarinet and the fragmentation resulting  
by lowering only that bar would be unmusical;  
I have chosen to lower the entire passage  
which, in the end, links better with the  
following reentrance of the theme.

mes.145: linking the "b" and "d" as eight-notes  
respects the voice leading.

mes.147-end: I have taken the more melodically  
important line, including mes.150-1 harmonic  
voice leading.



## Comparative Examples

## Sonata op. 100

mus. 31

mot. I

fl.

41

49

clar.

mus 31

41

49

79

85

71

Handwritten musical score for Violin (vl.) and Clarinet (clar.).

**First System (Measures 172-185):**

- Violin (vl.):** Measures 172-185. The staff shows a melodic line with various intervals and a final cadence.
- Clarinet (clar.):** Measures 172-185. The staff shows a corresponding melodic line with similar intervals and a final cadence.

**Second System (Measures 215-215):**

- Violin (vl.):** Measures 215-215. The staff shows a melodic line with various intervals and a final cadence.
- Clarinet (clar.):** Measures 215-215. The staff shows a corresponding melodic line with similar intervals and a final cadence.

**Third System (Measures 268-268):**

- Violin (vl.):** Measures 268-268. The staff shows a melodic line with various intervals and a final cadence.
- Clarinet (clar.):** Measures 268-268. The staff shows a corresponding melodic line with similar intervals and a final cadence.

268

clan.

Mvt II

19

vl.

clan.

17

vl.

clan.

Mvt III

122

vl.

145

vl.

145

clan.

147

vl.

147

clan.

# SONATA

CLAR IN A

JOHANNES BRAHMS  
op. 100

*Allegro mod. k.*

1 4 4 5

*p*

*cresc.*

*f*

*f*

*dim.*

*f*

*p. del.*

*espress*

*cresc*

*f*

*dim.*

*p*

*dim.*

*f*

*p*

*f*

*e sempre piu f*

ARCHAMBAULT

Handwritten musical score for a single melodic line, measures 177 to 209. The notation includes various dynamics, articulations, and fingerings.

Measures and markings:

- 177: *f marc* (3), *f*
- 183: *f marc.* (3), *dim*
- 189: *p*, *dim*, *1*
- 197: *p*, *dim*, *1*
- 192: *p*, *2*
- 199: *dol.*, *più p*, *3*
- 159: *dim.*, *4*, *p*
- 165: *f*
- 178: *f*, *dim*
- 184: *1*, *dim*
- 191: *p*, *1*, *7*, *p dol*
- 204: *p*, *espress.*, *cresc.*

Handwritten musical score for 'L'Espresso' by Liszt, measures 211-274. The score is written on ten staves. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *f* (forte), *fp* (fortissimo piano), *p* (piano), *pp* (pianissimo), *dim.* (diminuendo), and *poco rit.* (poco ritardando). The score also features slurs, ties, and repeat signs. The piece concludes with a double bar line at measure 274.

[illegible]

## Andante tranquillo

Handwritten musical score for a piece titled "Andante tranquillo". The score is written on ten staves, with measures numbered 7, 13, 23, 30, 37, 43, 50, 56, 64, and 72. The music features various dynamics (p, pp, f, cresc., decresc., dol., espress., p legg., dolce) and articulations (accents, slurs). The tempo changes from "Andante tranquillo" to "Vivace" at measure 30 and back to "Andante" at measure 72. The key signature changes from two flats to one flat and back to two flats.

Handwritten musical score for three staves, measures 83 to 160. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include:

- 83: *pp*
- 89: *p espressivo*, *cresc*, *Vivace di più*
- 96: *f*, *dim.*, *p*, *p ma marc*
- 105: *poco f*
- 112: *p*, *pf*, *cresc*
- 118: *p*
- 125: *p*
- 133: *cresc.*, *f*, *p*
- 142: *Andante*, *dim*
- 150: *Andante*, *dim*
- 155: *Andante*, *dim*
- 160: *dim*, *Vivace*, *p marc*, *cresc*, *f*



## Allegretto grazioso (quasi Andante)

Handwritten musical score for a piece titled "Allegretto grazioso (quasi Andante)". The score consists of ten staves of music, each with various musical notations including notes, rests, and dynamic markings. The dynamics include "pespress", "p", "pp", "f", "dim", "mf", and "f". There are also markings for "P ma espress" and "pespr.". The score is written in a cursive, handwritten style.

Handwritten musical score for a single melodic line, likely for a violin or flute. The score consists of 11 staves of music, numbered 90 to 193. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 127. The tempo or mood markings include "espress.", "poco cresc.", "dol.", "cresc.", "dim.", and "dolce". The dynamics range from piano (p) to fortissimo (f).

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BACH'S INSTRUMENTAL SUITES, A SHORT TREATISE

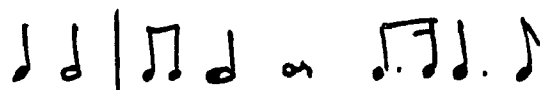
To complement the earlier information, I have added here, a detailed description of each dance movement.

Allemande: flowing movement in simple duple time (4/4), that starts with an upbeat of one or three sixteenth-notes. It is of medium tempo and polyphonic in conception.

Courante: in French style: movement in simple triple time (3/2) which uses the hemiola (6/4) at cadences or a mixture of 3/2 and 6/4 between the hands. It is usually a continuous flow of eight or sixteenth-notes and starts with a single-note anacrusis.

in Italian style: lively running movement in simple triple time (3/4) or (3/8) and starts with an anacrusis of one eighth or sixteenth-note.

Sarabande: slow stately dance in simple triple time, usually 3/4 or 3/2, which starts on the downbeat. It is more ornamented than the other movements and may be followed by a double using the same melodic material with still more ornamentation. A peculiar feature is the stress on the second beat:



Gigue: very lively last movement of the Suite in triple or compound time (3/8), (6/8) or (12/8); it is fugal in concept with frequent imitative passages. The subject is treated in inversion throughout the second half of the dance.

Minuet: a lilty simple triple time dance (3/4) that starts on the downbeat and is always paired with a second Minuet treated as a trio. The second Minuet is in a relative major or minor tonality and followed by a *Da capo*.

Bourrée: movement in simple duple time (2/2) or (4/4) which has a one quarter-note pick up and is usually followed by a second Bourrée with a *Da capo*. The second dance is in a contrasting relative tonality and/or more harmonically developed.

Gavote: similar to the preceding dance but with a full half measure upbeat.



DEPARTMENT OF MUSIC  
presents

98

CHARLES DALLAIRE

(Student of Sherman Friedland)

assisted by

Robert Jones, piano  
Neil Schwartzman, sound technician

Thursday, October 1, 1987

Loyola Chapel 8:00 PM

Program

Suite V

J. S. Bach

Prelude  
Allemande  
Corrente  
Sarabande  
Gavotte I  
Gavotte II  
Gigue

Duo, E flat Major

N. Burgmüller

Allegro  
Larghetto  
Allegro

Planos II

Arsenio Giron

♩ = 54, ♩ = 144  
♩ = 40-44  
♩ = 92, ♩ = 132, ♩ = 50-54

Canzona

Graham Koehne

(North American Premiere)

Lento molto, a piacere,  
agitato, a tempo

INTERMISSION

Sonata Op.100, in A Major

J. Brahms

Allegro amabile  
Andante tranquille, Vivace,  
Andante, Vivace di più,  
Andante, Vivace  
Allegretto grazioso (quasi Andante)

*The Faculty of Fine Arts  
Concordia/Music presents*

THE CONCORDIA ORCHESTRA  
*Sherman Friedland, Conductor*

*CHARLES DALLAIRE, soloist  
THOMAS KENNY, guest conductor*

*SATURDAY NOVEMBER 7, 1987  
8:00 PM*

*THE LOYOLA CHAPEL  
of Concordia University*

*P R O G R A M*

*Symphony #88 in G Major*

*Joseph Haydn*

*Adagio/Allegro  
Largo  
Menuetto/Allegretto  
Allegro con Spirito*

*Zweites Konzert für Klarinette  
und Orchester, opus 74*

*Carl Maria von Weber*

*Allegro  
Andante  
Alla Polacca*

*Charles Dallaire, Soloist*

*Die Meistersinger von Nürnberg -  
Vorspiel*

*Richard Wagner*

FACULTY OF FINE ARTS  
DEPARTMENT OF MUSIC  
presents

100

CHARLES DALLAIRE

(Student of Sherman Friedland)

assisted by  
Laurie Milkman, piano  
Ann McLaughlin, english horn  
Jean-Marc Martel, viola

TUESDAY, MARCH 22, 1988

LOYOLA CHAPEL 20:00

Program

Sonatina opus 27 Andante semplice, variations Vivo e giocoso	Miklos Rosza
Première Rhapsodie	Claude Debussy
Miniature Suite #3 (World Premiere) I- Prelude II- Dance I III- Nocturne IV- Dance II (March) V- Dialogues	Michel Edward
Four Jazz Pieces Presto vivace; volante Rubato, largamento Facilmente, rubato, legato Allegro vivace, energico	Jan Jarczyk

I N T E R M I S S I O N

Eight Pieces opus 83 no. 1 I- Andante II- Allegro con moto III- Andante con moto IV- Allegro agitato V- Rumanische Melodie, Andante VI- Nachtgesang, Andante con moto VII- Allegro vivace, ma non troppo VIII- Moderato	Max Bruch
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In Partial Fulfillment of Ph.D. Degree Requirements

# CONCORDIA UNIVERSITY

## FACULTY OF FINE ARTS Department of Music

Tuesday, November 29th, 1988, 8:00 P.M.  
Loyola Chapel

### DOCTORAL RECITAL

Charles Dallaire, clarinet  
Lauretta Milkman, piano

### PROGRAMME

*Prelude for solo clarinet (1987)*

*Krzysztof Penderecki*

*Lyric Sonatina (1976)*

*Jean Coulthard*

- I Arabesque - Moderato
- II Lento (in the style of Sarabande)
- III Humouresque - Allegro Scherzando

*Vier Stücke Op. 5*

*Alban Berg*

- I Mässig
- II Sehr Langsam
- III Sehr rasch
- IV Langsam

### INTERMISSION

*Canzona (1985) for solo clarinet*

*Dennis Riley*

*Sonata Op. 128*

*Mario Castelnuovo-Tedesco*

- I Andante con moto
- II Scherzo - Mosso leggero
- III Lullaby - Calmo e semplice
- IV Rondò alla Napolitana

In partial fulfillment of the Ph.D. (Music) degree

# CONCORDIA UNIVERSITY

## FACULTY OF FINE ARTS

### Department of Music

presents

#### DOCTORAL RECITAL

Charles Dallaire, clarinet

Lauretta Milkman, piano

Tuesday, February 28th, 1989, 8:00 P.M.

Loyola Chapel

#### PROGRAMME

##### *Suite III*

J.S. Bach  
(1685-1750)

Prélude - Allegro moderato  
Allemande  
Courante  
Sarabande  
Bourrée I  
Bourrée II  
Gigue

##### *Sonata in G minor Op.29*

Ferdinand Ries  
(1784-1838)

Adagio - Allegro  
Adagio - con moto  
Adagio - Allegro non troppo-  
Adagio - Prestissimo

##### *Drei Romanzen Op.94*

Robert Schumann  
(1810-1856)

Nicht Schnell  
Einfach, innig  
Nicht Schnell

#### INTERMISSION

##### *Concerto for Clarinet*

Aaron Copland  
(b. 1900)

In partial fulfillment for the Ph.D. degree in Music

# CONCORDIA UNIVERSITY

103

## FACULTY OF FINE ARTS

Department of Music

presents

### DOCTORAL RECITAL

Charles Dallaire, clarinet

assisted by

Laurie Milkman and Pamela Korman, pianists

Saturday, September 16th, 1989, 8:00 P.M.

Loyola Chapel

### PROGRAMME

***Suite II*** BWV 1008

Prelude  
Allemande  
Courante  
Sarabande  
Menuetto I  
Menuetto II  
Gigue

J.S. Bach  
(1685-1750)

***Duo*** in A major

Allegro  
Adagio ma non troppo  
Allegretto

F.A. Hoffmeister  
(1754-1812)

***3 Movements*** for Clarinet and Piano

Lento  
Largo  
Energico

F. Ka Nin Chan  
(1949- )

### INTERMISSION

***Sonata*** in G Major

Allegro moderato e grazioso  
Adagio espressivo  
Allegretto grazioso  
Allegro energico

G. Jenner  
(1865-1920)

In partial fulfillment for the Ph.D. degree in music

# Concordia University

Department of Music  
presents

104

## The Concordia Orchestra

Sherman Friedland, Conductor

Saturday, November 25, 1989  
8:00 PM

Loyola Chapel

### Program

Overture to *The Marriage of Figaro*

W.A.Mozart

Concerto for Horn and Orchestra K.447

W.A.Mozart

**Heather Murray**, French horn

Allegro  
Romanze  
Allegro

Concerto for Clarinet and Orchestra K.622

W.A.Mozart

**Charles Dallaire**, Clarinet

Allegro  
Adagio  
Rondo

### Intermission

Poem for Flute and Orchestra

Charles T. Griffes

**Timothy Malloch**, Flute

Concerto #1 for Violin and Orchestra

Bela Bartok.

**Ronald François**, Violin

Opus posthumous

Andante sostenuto  
Allegro giocoso

# CONCORDIA UNIVERSITY

FACULTY OF FINE ARTS  
DEPARTMENT OF MUSIC

presents

## Charles Dallaire - Clarinet Doctoral Recital

assisted by

Lauretta Milkman - piano  
Sophie Bjerke - soprano  
Ruth Barrie - contralto

Friday, May 4, 1990 - 20h.00

### PROGRAMME

#### 7 Italian Arts Songs

- |                                       |              |
|---------------------------------------|--------------|
| 1. <i>Se amarti compose</i>           | F. Aresti    |
| 2. <i>Non Mi Tradir</i>               | A. Scarlatti |
| 3. <i>Quant'Inganni Insegna Amore</i> | G. Pergolesi |
| 4. <i>Un Ciglo che sà Piangere</i>    |              |
| 5. <i>Piangèro Tanto</i>              |              |
| 6. <i>Ingrata non Sarò</i>            |              |
| 7. <i>Se per te Viva io Sone</i>      | A. Bononcini |

### INTERMISSION

#### Lyrisches Intermezzo

Text: Heinrich Heine

Franz Lachner (1803-1890)

#### Frauen Liebe und Leben, op. 82

Text: A.v. Chamisso

#### Fantasia from I Puritani by Bellini

Luigi Bassi (1833-1871)

#### Pleurez! Pleurez mes yeux!

from *Le Cid*

Jules Massenet (1842-1912)

arr. Charles Dallaire

#### Solo sur Der Freyschutz de Weber

Cyrille Rose (1857-1905)

In partial fulfillment of degree requirements for a Doctoral degree in Music.

Concordia University wishes to acknowledge Ultramar Canada for their generous donation of the  
FALCONE concert grand piano.

Concordia Concert Hall, 7141 Sherbrooke St. W.,  
Information (514) 848-7928



REPERTOIRE LIST IN CHRONOLOGICAL ORDER

- Bach, Johannes Sebastian 1685-1750  
Suite II BWV 1008  
 III BWV 1009 Between 1718-1722  
 V BWV 1011
- Hoffmeister, Franz Anton 1754-1812  
Duo in A major, 1<sup>st</sup> published by author 1786
- Mozart, Wolfgang Amadeus 1756-1791  
Concerto in A major K. 622, 1791
- Ries, Ferdinand 1784-1838  
Sonata in g minor op.29 1809
- Weber, Carl Maria von 1786-1826  
Concerto no.2 in Eb major 1811
- Lachner, Franz 1803 1890  
Frauenliebe und Leben op.82 first published 1831  
Lyrische Intermezzo
- Burgmüller, Norbert 1810-1836  
Duo in Eb major op.15 1836?
- Schumann, Robert 1810-1856  
Drei Romanzen op.94 1849
- Massenet, Jules 1842-1912  
Pleurez! Pleurez, mes yeux from "Le Cid" 1885
- Brahms, Johannes 1833-1897  
Sonata in A major op.100 1886
- Bassi, Luigi 1833-1871  
Fantasia from "I Puritani" (Bellini) 1908
- Bruch, Max 1838-1920  
Acht Stücke op.83 1910
- Jenner, Gustav 1865-1920  
Sonata in G major op.5, 1<sup>st</sup> published 1899
- Debussy, Claude 1862-1918  
Première Rhapsodie 1910
- Berg, Alban 1885-1935  
Vier Stücke op.5 1919

Castenuovo-Tedesco, Mario 1895-1968  
Sonata op.128 1945

Rozsa, Miklos b.1907  
Sonatina op.27 1957

Copland, Aaron b.1900  
Concerto 1949

Coulthard, Jean b.1908  
Lyric Sonatina 1976

Giron, Arsenio b.1932  
Planos II 1976

Ka Nin Chan, Francis b.1950  
Three Movements 1978

Koehne, Graeme b.1953  
Canzona 1982

Riley, Dennis b.1943  
Canzona published 1985

Jarczyk, Jan b.1947  
Four Jazz Pieces 1987

Edward, Michel R. b.1962  
Miniature Suite #3 1988

Penderecki, Krystof b.1933  
Prelude 1988