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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
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ABSTRACT

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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.
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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 XVIIIth 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 29th 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. Ferrucio
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 Köthen 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 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:

Gigue
BWV 1007
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 *spiccatò* 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\(^\text{th}\) and early XIX\(^\text{th}\) 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 eight 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 version followed by my clarinet version.

J.S. Bach: Suite BWV 1008

Prelude

Allemande

Sarabande

Menuet I

Gigue
J.S. Bach: Suite BWV 1011

Prelud

Allemande

Courante
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.

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 Klavierübungen 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 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 1st and 3rd beats:

\[
\begin{align*}
\text{(}) & \quad \text{\#1} & \text{\#2} & \text{\#3} & \text{\#4} \\
\text{(}) & \quad \text{\#1} & \text{\#2} & \text{\#3} & \text{\#4}
\end{align*}
\]
Allemande
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 Bassetklarinette 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 Bassetklarinette 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.

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.
Arrangement Comments

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 XVIIIth 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 chalumau 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.
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 concettanti per il Forte Piano, 6 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 characteris-tics 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\textsuperscript{th} century instrumental sonata, this duet is in three movements. The first, a lively 6/8 \textit{ 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 \textit{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 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 preceded 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 consists 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

{Note: The image contains musical notation that is not rendered here as plain text.}
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 *Larghetto* 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 reknowned as a performer.
The frequent appearance of hemiolas and the transparent rhythmic textures reflect Brahms' preoccupation with clarity. The end of the movement imitates the coda from the first movement of Brahms Clarinet Sonata op.120 no.2 with the interchange between the piano and the clarinet of thematic motif and broken arpeggios.

The similarities between the second movement of Brahms Trio op.114 and of this one are noticeable. Both are Adagio with similar shaped first themes that also use the same syncopated rhythmic accompaniment.

The piano part also makes use in both works of an extensive thirty-second note accompaniment figuration and the chromatic development of the melodic lines follows the same progression. Jenner's work is more ambiguous and daring in the harmonies. His tonality relationship between the themes is noteworthy; he uses the enharmonic major of the submediant for the second theme which colours the movement with unique appeal and originality.
An Allegro grazioso follows in A B A form:

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>9/8</td>
</tr>
<tr>
<td>Allegro grazioso</td>
<td>Vivace</td>
</tr>
<tr>
<td>C+</td>
<td>E-, B+, E+</td>
</tr>
</tbody>
</table>

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 and 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.

<table>
<thead>
<tr>
<th>Key</th>
<th>Time Signature</th>
<th>Key</th>
<th>Time Signature</th>
<th>Key</th>
<th>Time Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>G+</td>
<td>3/4</td>
<td>G+</td>
<td>3/4</td>
<td>C+</td>
<td>9/8</td>
</tr>
<tr>
<td>C</td>
<td>3/4</td>
<td>e-</td>
<td>3/4</td>
<td>C+</td>
<td>3/4</td>
</tr>
<tr>
<td>G+</td>
<td>4/4</td>
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</tbody>
</table>
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
Allegretto grazioso (poco Andante)
SELECTED BIBLIOGRAPHY AND WORKS PERFORMED


Bassi, Luigi. Fantasia from "I Puritani" (Bellini), for Clarinet and Piano. New York: Carl Fischer, Superior Ed. 6258. 1908


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 eight 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:

\[
\begin{align*}
\text{Sarabande stress} & \quad \text{Sarabande stress} \\
\end{align*}
\]
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 lilting 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.

Gavotte: similar to the preceding dance but with a full half measure upbeat.
DEPARTMENT OF MUSIC
presents

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

\[ \text{ allegro at 54, allegro at 144 } \]

\[ \text{ allegro at 40-44 } \]

\[ \text{ allegro at 92, allegro at 132, allegro at 50-54 } \]

Canzona

(North American Premiere)

Graham Koehne

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

PROGRAM

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

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 Jarcyk

INTERMISSION

Eight Pieces opus 83 no. 1
I- Andante
II- Allegro con moto
III- Andante con moto
IV- Allegro agitato
V- Rümanische Melodie, Andante
VI- Nachtgesang, Andante con moto
VII- Allegro vivace, ma non troppo
VIII- Moderato

Max Bruch

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
Lau retta Milkman, piano

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

PROGRAMME

Suite III

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

Sonata in G minor Op.29

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

Drei Romanzen Op.94

Nicht Schnell
Einfach, innig
Nicht Schnell

INTERMISSION

Concerto for Clarinet

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

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
(1865-1923)

In partial fulfillment for the Ph.D. degree in music
Concordia University  
Department of Music  
presents  

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  
*Heather Murray*, French horn  
W.A. Mozart  

Concerto for Clarinet and Orchestra K.622  
*Charles Dallaire*, Clarinet  
W.A. Mozart  

**Intermission**  

Poem for Flute and Orchestra  
*Timothy Malloch*, Flute  
Charles T. Griffes  

Concerto #1 for Violin and Orchestra  
*Ronald François*, Violin  
Bela Bartok,  
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. Se amori compose                        F. Aresti
2. Non Mi Tradir                           A. Scarlatti
3. Quanti' Inganni Insegna Amore           G. Pergolesi
4. Un Ciglo che sà Piangere                
5. Piangero Tanto                          
6. Ingrata non Sarò                        A. Bononcini
7. Se per te Viva io Sone

INTERMISSION

Lyrisches Intermezzo                       Franz Lachner (1803-1890)
Text: Heinrich Heine

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

Solo sur Der Freyshutz 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, 1st 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 Lyrische Intermezzo first published 1831

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, 1st 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

Jarcyik, Jan b.1947
Four Jazz Pieces 1987

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

Penderecki, Krystof b.1933
Prelude 1988