5-1973

Recital Report

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RECITAL REPORT

by

Dan I. Stowell

Report of a recital performed in partial fulfillment
of the requirements for the degree

of

MASTER OF ARTS

in

Music

UTAH STATE UNIVERSITY
Logan, Utah

1973

ACKNOWLEDGMENTS

I should first like to thank my parents for their support and interest in my welfare throughout my entire education. My special appreciation to Dr. Max F. Dalby, for his patience and guidance not only as a private clarinet instructor, but in teaching me to be an individual in my teaching. My special thanks to Dr. Dean Madsen for his help in the final preparation of the recital, and completion of this paper, and his personal interest in me during my first two years of teaching. To Dr. Alvin Wardle and Dr. Kenneth Farrer for their guidance and for being on my committee; and to all members of the music faculty who are giving of their talents to instruct others. To Jay Mauchley, my accompanist, for the many hours of work he put into his part of the recital. And to my wife, Linda, for her interest and understanding during preparation for the recital and her persistence in the completion of this paper.

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INTRODUCTION

While preparing the master's recital the writer had three major objectives: a desire to perform music from the most important periods of clarinet literature; to demonstrate characteristic interpretations of music of each period including styles of phrasing and various types of articulation; to demonstrate the ability to control various technical, dynamic, and tone production problems on the clarinet.

The objectives of this paper are to trace briefly the historical development of the clarinet; to give a short history of each composer whose works were involved in the recital; to give an analytical review of each movement, including form and major themes; and to present some of the technical and interpretive problems of each movement, and solutions to them.

HISTORICAL BACKGROUND OF THE CLARINET

In the performances of operas and oratorios during the early part of the eighteenth-century one might hear very high pitched sounds coming from the woodwind section of the orchestra. These sounds came from instruments less than a foot long, which read notes in the treble clef. These small instruments were referred to as Chalumeaux.

In France during the seventeenth-century the word Chalumeaux meant bagpipe chanter, or simply pipe.[1] This French Chalumeaux was made of corn stalk, and had three finger-holes. Even though the name and structure indicate French origin, no link can be directly traced between France and the Chalumeaux used in the first quarter of the eighteenth-century. In its simplest form the Chalumeaux is a cane pipe eight to nine inches long with a bore fifteen millimeters in diameter, producing fundamentals g to g''. This primitive instrument consists of six tone holes equally spaced on one side of the cane. On the opposite side of the cane near the top another hole is found. A small slit in the top portion of the cane became the source of sound production for the instrument. This small slit became known as a reed.

J. C. Denner, an instrument maker living in Nuremburg, began to refine the Chalumeaux. Denner's Chalumeaux consisted of seven tone

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[1]Baines, Woodwind Instruments and Their History, p. 295.

holes and a replaceable cane reed tied at one end to a wooden mouthpiece. Later Denner increased the capacity of the instrument by adding two additional keys, one near the top in front of the instrument, and the other opposite it in the back, similar to present day register and A keys.

Musicians called this form of the Chalumeaux a Calandrone, meaning a lark.[2] The usual tessitura of this instrument is from f' to b'', or in some cases to c''. The range is made possible by the new register key found at the back of the instrument. By playing the fundamental note f' and then opening the key at the back of the instrument c'' a twelfth higher will sound. It is this unique characteristic that made the Chalumeaux such a popular instrument. It must also be noted that this fundamental register of f' to c'' on all subsequent clarinets became known as the Chalumeaux register.

Again Denner increased the size of the Chalumeaux to twice the size of the original. Denner also added an oboe like bell to the end of the Chalumeaux, and a barrel to the top. It is this type of Chalumeaux that historians call the two keyed clarinet.

Figure 3 shows the various two key clarinets being produced between the years 1720 and 1750. Note the similarities in the mouthpiece, barrel, and bell.

Shortly after 1750 several improvements were made in the clarinet, the first being the elongation of the bell. A b' key was added to the right side of the instrument to give the performer a more

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[2]Baines, Woodwind Instruments and Their History, p. 296.

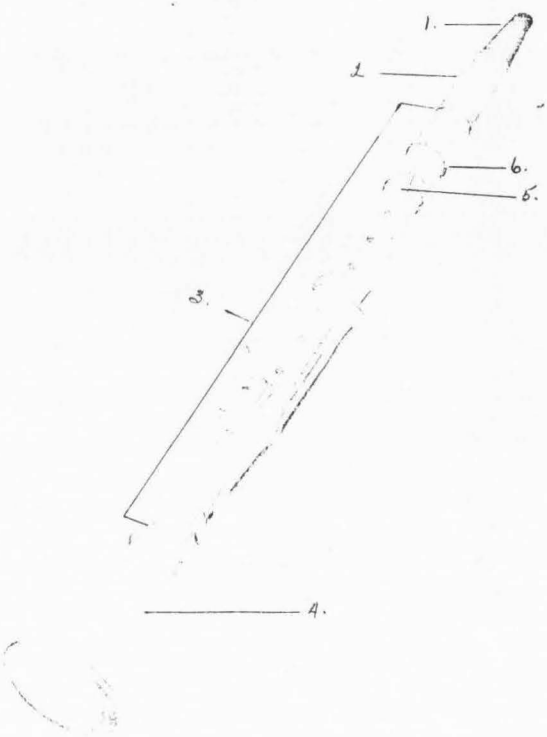

Figure 1. Parts of clarinet introduced by Denner

1. Mouthpiece: Where reed is fastened.
2. Barrel: Used to lengthen or shorten instrument slightly for pitch purposes.
3. Main joint or body: Section where tone holes are placed.
4. Bell: Used for projection of sound, and to lower the pitch of the instrument.
5. First key added to the clarinet by Denner.
6. Second key added to the clarinet by Denner. Key is not visible in this picture.

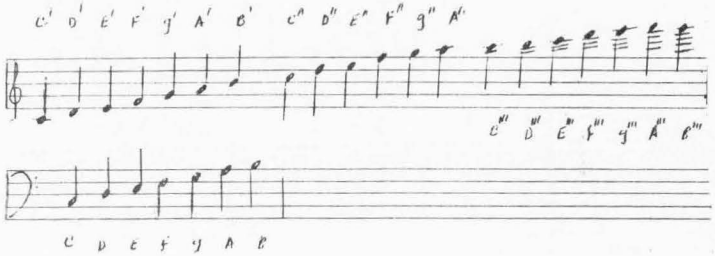

Figure 2. Designation of notes.

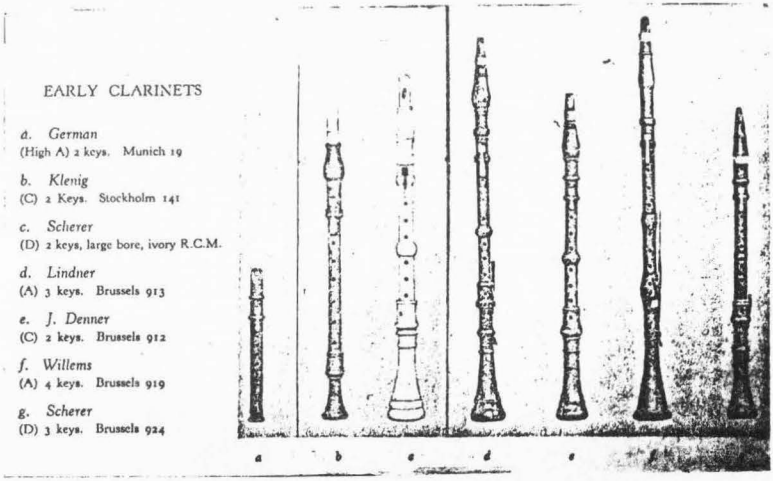

Figure 3. Examples of two key clarinets.

convenient way to play this note. An E-flat key to the right side and a c-sharp key to the left side of the instrument were added to increase the technical capacities of the instrument. This five key instrument became known as the Classical Clarinet.[3]

Between the years 1770 and 1800 the two most frequently used clarinets were built in the keys of B flat and C. The A clarinet was rarely built as a separate instrument. Instead, the body of the B flat instrument was made in two removable joints, middle and lower. Transposition could be done by merely removing the middle joint of the B flat clarinet, and replacing it with the A joint.

The bore of these B flat and c clarinets measured only from thirteen or fourteen millimeters, as compared to fifteen or more millimeters of today. Mouthpieces of these instruments were made of ebony or boxwood. The mouthpieces were small and pointed with a narrow tapered opening and a very long lay.[4] The reed was of the same nature, small and narrow, and tied to the mouthpiece with a string. The instrument was thought to have been playable in two different manners. The first by having the mouthpiece rest on the lower teeth, and the reed supported by the upper lip, and teeth. The second is just opposite, and is the manner used by most players today.

In 1806 Ivan Müller undertook the task of rebuilding the clarinet. Müller's intentions were to further increase the technical

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[3] Figure 4.

[4] Ibid.

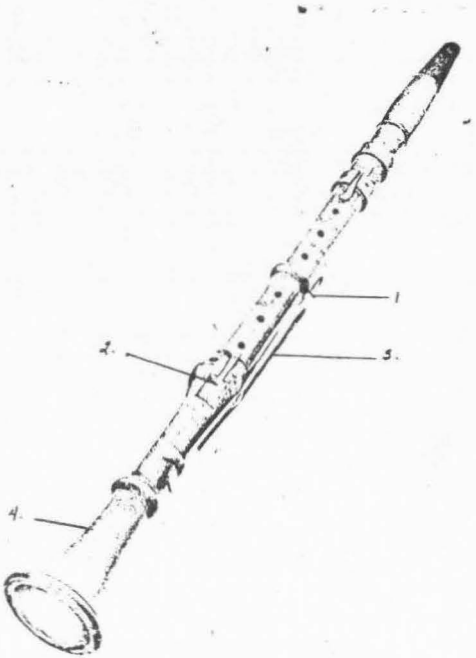


Figure 4. Classical clarinet.

1. B' key, left side.
2. E flat key, right side.
3. C sharp key, left side.
4. Elongation of bell; compare with Figure 3.

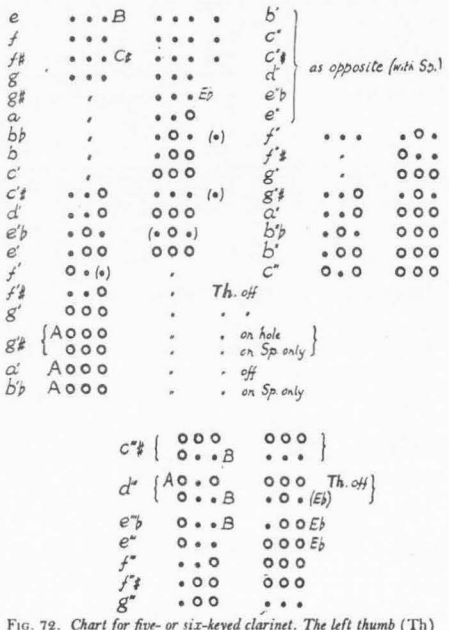


FIG. 72. *Chart for five- or six-keyed clarinet. The left thumb* (Th) *closes its hole except where indicated otherwise, and from b' upwards also opens the speaker key* (Sp.).

N.B. (1) Low register: *many of the cross-fingered notes are weak and muffled, and to prevent them being too sharp, the German charts, meant for learners playing with the reed downwards, generally give more holes covered than the English, as indicated in brackets.* (2) High register: *the notes are hard to tune, and charts here differ widely.*

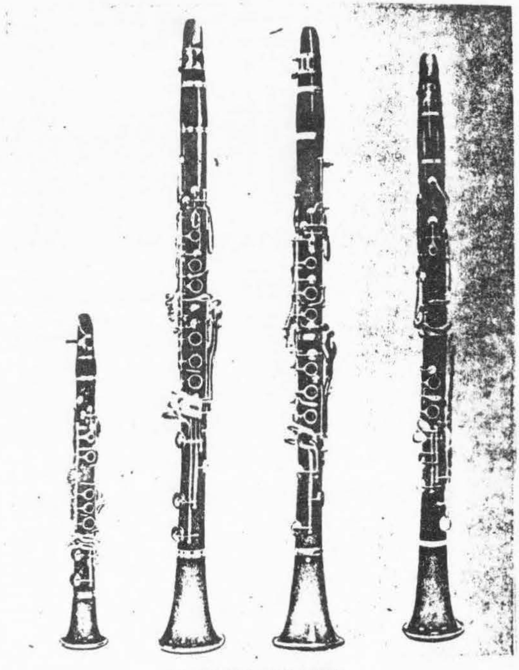
Figure 5. Fingering chart for five keyed clarinet.

capabilities of the instrument, to establish a uniform quality of tone, and a more stable pitch throughout the entire range. Again the instrument was lengthened, and numerous keys were added to the tubular body. Within two decades Müller's system had been accepted by most clarinetists.

About the time Müller's system was accepted, Theobold Boehm came out with his invention of the Boehm Flute. Many people were aware of the similarities of the flute and clarinet, and experimenting began to find ways to transfer ideas from the Boehm Flute to the clarinet. Acoustically and structurally the instruments are different. However, the use of key rings and the fingering system of the Boehm Flute were adaptable to the clarinet.

The standard model Boehm Clarinet has 24 tone holes, 17 keys, and 6 rings. The three lower keys are duplicated, there the notes e/b'-natural, f/c", and f-sharp/c"-sharp can conveniently be played on either side of the lower portion of the instrument. Trill keys for the notes f'-sharp, b'-flat, and c' were placed on the right hand side of the middle joint.

Today's clarinet belongs in the woodwind family with the flute, oboe, and bassoon, and acoustically is considered as a member of the single reed group in that family. There is, however, a marked difference between the clarinet and the other instruments in the woodwind family. While the other instruments over-blow at the octave, the clarinet over-blows at the twelfth. This acoustical phenomenon is found in stopped organ pipes. The clarinet responds in a similar manner, and produces fundamental notes one octave lower than conical tubes of the same length.



XII. CLARINET, OTHER MODELS

Left to right: 1, A♭ clarinet, *Rampone*, showing adaptation of semi-full Boehm system to the smallest clarinet; 2, full Boehm, *Orsi*; 3, Schmidt *Reform-Boehm* clarinet (A), *Schmidt, Mannheim* (the vent hole in the bell is brought out in the print by a white spot); 4, simple system (Albert model) with patent C♯, Boosey

Figure 6. Modern clarinets.

XIII. CLARINET, OTHER MODELS (CONTINUED)

1, Clinton model (A), *Boosey;* 2, Vienna *Akademie-model* (L. Wlach, Vienna Philharmonic Orchestra), *Koktan;* 3, Oehler system, *Heckel* (showing characteristic German method of tying on reed with string); 4, a metal Boehm

Figure 7. Modern clarinets.

KONCERT ES DUR

by

Frantisek Krommer, Op. 36

About the composer

Frantisek Krommer (also spelled Kromar) was born in Kamenice bei Trebic, Moravia, in 1759. In 1785 Krommer left his home land and obtained employment in different chapel choirs in Hungary. Later Krommer settled in Vienna, and in 1818 became court composer of the Austrian-Hungary court.

Krommer accompanied Kaiser Franz I on trips to Italy and France. During these trips Krommer received great recognition and honors. He was honorary member of the Milon and Paris Conservatories, and Viennese Society of Friends of Music.

Death came to the composer in 1831 in Vienna. Three hundred compositions are accredited to the composer, of which the last majority were instrumental works. Koncert Es Dur, printed in 1803, belongs to his best works.

KONCERT ES DUR

by

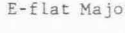
Frantisek Krommer, Op. 36

About the first movement

The first movement is of the Sonata Allegro form, using three major themes.

The development section briefly states theme A, and then proceeds to state and develop two new themes (developmental themes X and Y).

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
	Piano Exposition				
1-12	Theme A, Figure 8	Orchestra	E-flat Major	Ascending dominant rhythm	Alberti Bass
12-24	Closing section Theme A	Orchestra	E-flat Major	Fast moving passages, generally ascending	Repeated thirds
40-51	Theme B, Figure 9	Orchestra	E-flat Major	No noticeable ascent or descent	Alberti Bass
	Clarinet Exposition				
52-63	Theme A varied Figure 10	Clarinet	E-flat Major	Ascending	Full chords
64-71	Theme A varied	Clarinet	E-flat Major	Fast rhythmic passages ascending	Harmony same as measures 1-12, rhythm is changed
72-81	Transitional or closing section	Clarinet, and orchestra	g minor	Generally ascending dominant rhythm	Full chords moving in an eighth note pattern

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
82-88	Theme B varied	Clarinet	E-flat Major	Descending  rhythmic pattern	Scale wise pattern descending
89-96	Theme B varied, Figure 11	Clarinet	E-flat Major	Rhythm and melody change	Harmony same as measure 82-88
98-111	Theme C, first time used, Figure 12	Clarinet	b-flat minor	Descends then ascends	Syncopated rhythm by full chord
112-131	Transition	Ornamentation	E-flat Major	Descends to 122	Repeated thirds
	Development Section				
132-146	Theme A stated and extended by ornamentation	Orchestra	E-flat Major measure 132-136. b-flat minor measure 137-147	Ascending	Alberti Bass
147-161	Developmental theme X, Figure 13	Orchestra	1. 147-157 B-flat Major 2. 158-160 g minor 3. 161 cadence B-flat Major	Ascending	Eighth note pattern using full chords

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
162-169	Closing section to developmental Theme X	Orchestra	1. 162-165 B-flat Major 2. 166-168 g minor 3. 169 cadence B-flat Major	Descending	Half notes over sixteenth note Alberti Bass
170-177	Developmental Theme Y, part 1, Figure 14	Clarinet	B-flat Major	Ascending	Full chords using eighth note pattern
178-185	Developmental Theme Y, part 1, varied	Clarinet	B-flat Major	Ascending	Full chords using eighth note pattern
186-193	Developmental Theme Y, part 2, Figure 15	Clarinet	b-flat minor	Descending	Full chords using eighth note pattern
194-209	Closing section to Developmental Theme Y; and transitional material to development of Developmental Theme X	Clarinet	1. 194-199 b-flat minor 2. 200-209 c minor	Taken from Developmental Theme, part 2	
210-225	Developmental Theme X, Figure 16	Clarinet	f minor	Descending	Full chord using quarter note pattern

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
225-238	Developmental Theme X	Varied with segments passed around between clarinet and piano parts	b-flat minor	Ascending	Full chords using quarter note pattern
238-253	Closing section to Development section	Orchestra	E-flat Major	Descending	Alberti Bass
	Recapitulation				
254-265	Theme A	Clarinet	E-flat Major	Ascending	Full chords using eighth note pattern
266-273	Theme A varied	Clarinet	E-flat Major	Fast moving passages ascending	Full chords using eighth note pattern
274-282	Transitional material resembling portions of Theme B	Clarinet	c minor	Ascending	Full chords using eighth note pattern

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
283-290	Theme B	Clarinet	1. 283-286 E-flat Major 2. 287-290 b-flat minor	Descending	Eighth note pattern moving in thirds
291-298	Theme B varied	Clarinet	E-flat Major	Ascending	Full chords using eighth note pattern
299-312	Variation Theme C	Clarinet	b-flat minor	Similar in mood and structure to Theme C but melody different	Syncopated rhythm with full chords
313-328	Closing section to recapitulation	Clarinet	E-flat Major	Ascending with a lot of ornamentation	Full chords using eighth note pattern
	Coda				
329-340		Orchestra	E-flat Major	Descending	Alberti Bass

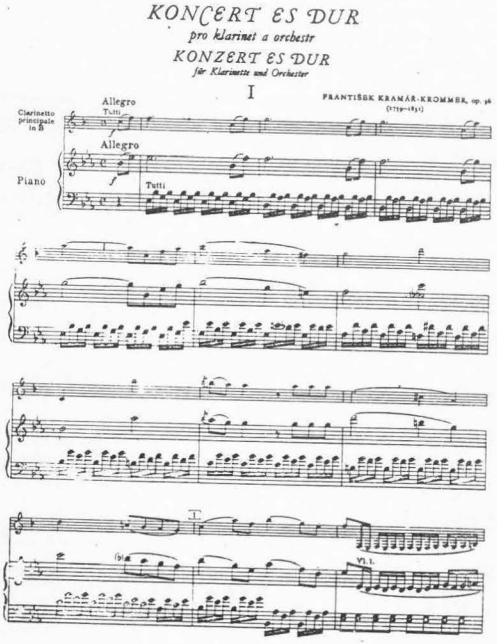


Figure 8. Theme A.

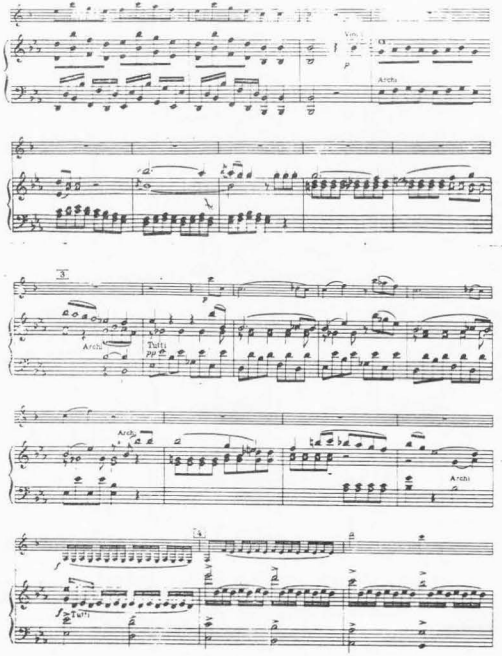


Figure 9. Theme B.

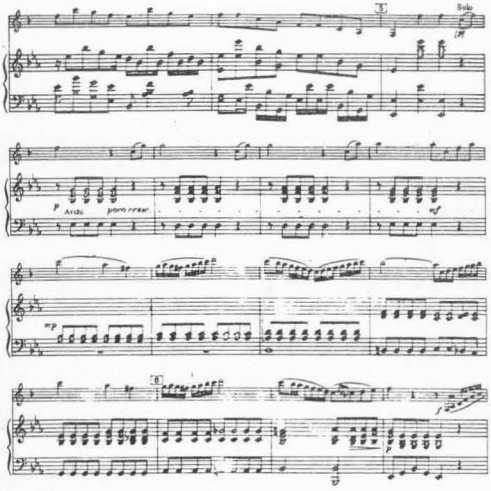


Figure 10. Theme A varied.

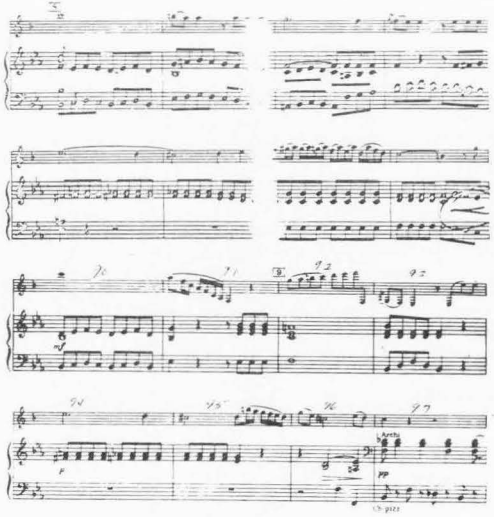


Figure 11. Theme B varied.

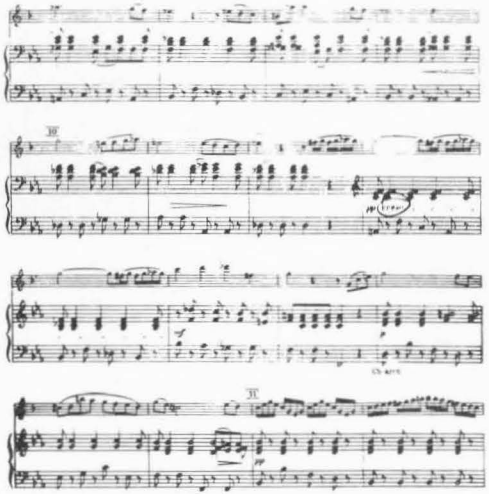


Figure 12. Theme C.

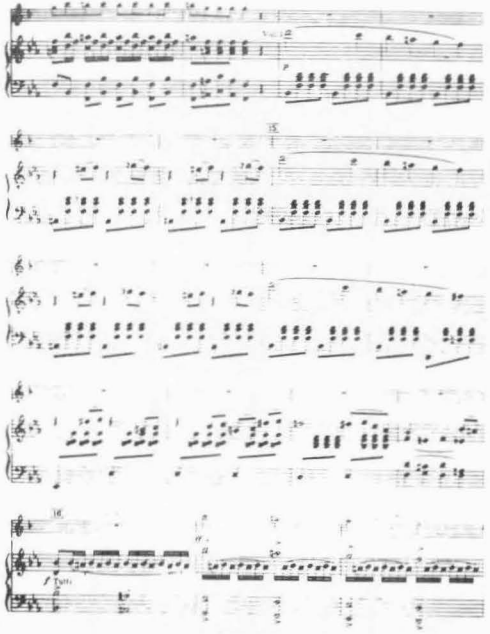


Figure 13. Developmental theme X.

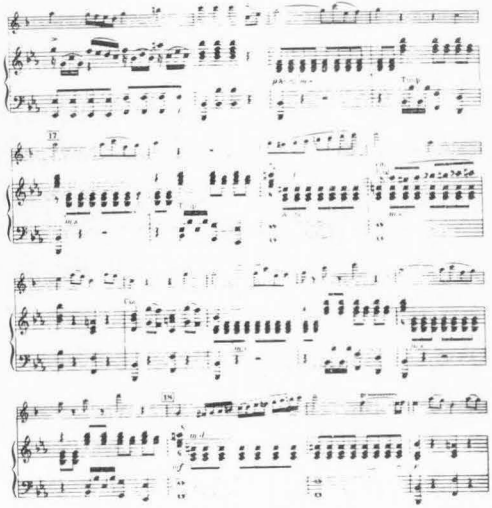


Figure 14. Developmental theme Y.

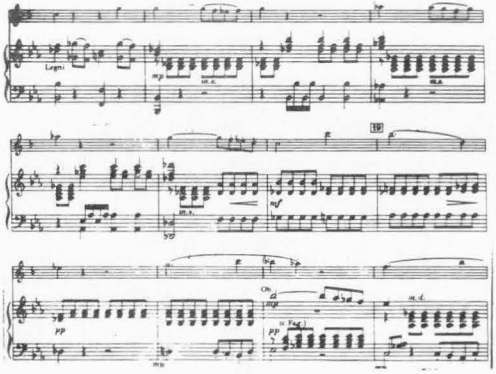


Figure 15. Developmental theme Y, part 2.

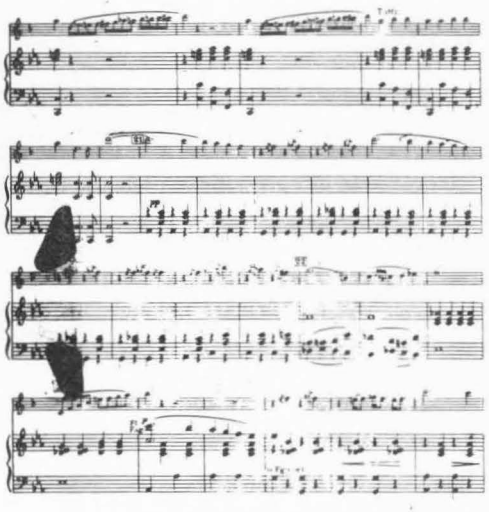


Figure 16. Developmental theme X.

KONCERT ES DUR

by

Frantisek Krommer, op. 36

About the second movement

The second movement is basically a three part form, with no extensive development of themes. Theme A is the dominant theme. The opening two measures of theme B are very similar to theme A, but after those two measures theme B proceeds in a different direction. Two primary elements for both themes A and B are found in the piano (orchestra) introduction to the movement. The rhythmic motif () is used as an accompaniment pattern, and the trill figure[5] is used to give a feeling of leading to a cadence, but only twice does it actually lead to a definite cadence.

[5]Figure 17.

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
	Introduction				
1-2	Introductory element A, Figure 17	Orchestra	c minor	Ascending by leap 	Eighth note pattern, moving in thirds
2-8	Introductory element B, Figure 17	Orchestra	c minor		Eighth note pattern, moving in thirds
9-12	Introductory element A, Figure 17	Orchestra	c minor	Descending	Full chords using variation of introductory element A
	Section I				
13-20	Theme A Figure 18	Clarinet	c minor	Descending	Full chords using eighth note pattern
21-24	Theme A, extended Figure 18	Clarinet	c minor	Ascending-descending, finally ascending	Quarter note and eighth note pattern
24-36	Closing portion to Section I	Clarinet	1. 25-30 c-minor 2. 30-36 E-flat Major	Fast ascending	Full chords using eighth note pattern

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
	Section II				
37-44	Theme B, Figure 19	Clarinet	E-flat Major	Ascending	Full chords using eighth note pattern
45-52	Closing portion to Section II	Clarinet plays broken portions of theme B	c minor	Ascending	Full chords using sixteenth note pattern
	Section III				
53-60	Theme A	Clarinet	c minor	Descending	Full chords using eighth note pattern
61-66	Coda	1. Clarinet plays fragments of theme A 2. Orchestra ends Coda by playing an augmentation of theme B	c minor	Descending	Eighth note pattern

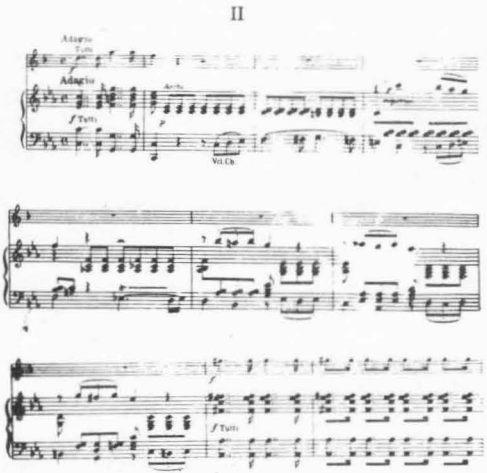


Figure 17. Introductory elements A and B.

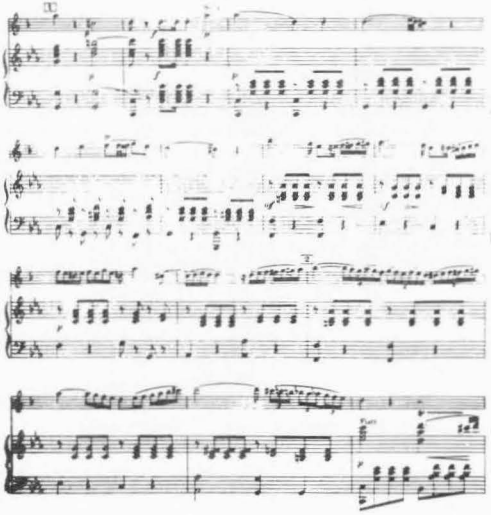


Figure 18. Theme A.

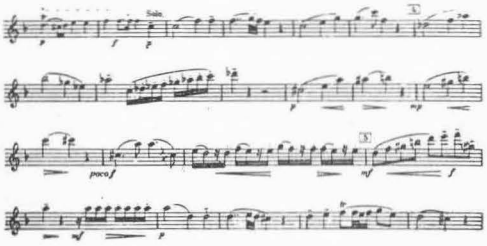


Figure 19. Theme B.

Recital preparation for first and second movements

Krommer's works are typical of the Classical period. By performing this Concerto the writer worked for careful control of dynamic levels in all registers. The writer also worked to acquire the required technical control of all fast moving passages at any dynamic level. By realizing the technical and dynamic limitations of the clarinet, the writer has a deeper respect for both composer and performer of the 1800's.

The writer has also gained an insight into the Classical style. This Concerto exemplifies the classical principles of constructing a movement on the basis of sections in related keys and organizing themes in a regular pattern of two or four measure lengths. These ideas result in highly symmetrical melodic periods. The writer also learned the basic principle of using themes of contrasting nature within a movement.

SONATA IN F MINOR

by

Johannes Brahms, Op. 120, No. 1

About the composer

Brahms' (1833-1897) music inspired reactions both for and against it, and in many respects is not easy for the listener to grasp. His melodies, though beautiful and well-constructed, are not easy to sing and are often rhythmically complex. What Brahms does offer is a strong sense of organization and development of his material, which the writer feels develops into a deep emotional involvement for both performer and listener.

Brahms' works include lieder, piano works, symphonies, concertos, and chamber works. The Clarinet Trio, Op. 114, Clarinet Quintet Op. 115, and the two Clarinet Sonatas, one in F minor (No. 1) and the other in E-flat Major (No. 2), Op. 120, are included in the grouping of chamber music, and were written for Richard Mühlfeld of Meiningen.

Death came to the composer at the age of 64. Leaving his music to be studied and admired by those who perform or listen to it.

SONATA IN F MINOR

by

Johannes Brahms

About the first movement

The first movement is in Sonata Allegro form: exposition, development, and recapitulation. The development section develops themes B and C more extensively than theme A, and the harmonic and rhythmic patterns of the accompaniment in the recapitulation are variations of those in the exposition.

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
	Introduction				
1-4	Figure 20	Piano	f minor	Descending by oct	
5-24	Exposition: Theme A, Figure 20	Clarinet	f minor	Generally ascending	5-11, full chords. 6-24, dotted eighth and sixteenth note rhythm
25-37	Theme A extended and developed	Clarinet	b-flat minor	Descending. Triplet figure used to develop theme	Half and quarter notes alternating with triplets
38-52	Theme B, Figure 21	38-39, piano clarinet has from 40-52	b-flat minor	Generally descend	Full chords using half and quarter notes
53-76	Theme C, Figure 22	Clarinet	c minor	Ascending to 67 Descending to 76	Alberti Bass
77-89	Closing section	1. Piano 2. Ornament in clarinet part	Many two measures key changes end in A-flat Major	Descending	Full chords moving descending by quarter notes

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
	Development				
90-115	Theme A and B B is the dominant theme	1. Piano has theme A fragments 2. Clarinet has theme B	90-100 f minor	Descending,  Rhythm alternating between piano and clarinet	Half and quarter notes above, fragment of theme A
116-119	Theme B varied	Clarinet	C-sharp minor	Rhythm changes to create intensity and excitement	Syncopation and triplet rhythm
120-129	Theme C	Fragments alternating between clarinet and piano	f-sharp minor	Descending	
130-137	Introductory mat	Piano	c-sharp minor	Descending	Melody on top part of piano part, and full chords below
	Recapitulation				
138-145	Theme A	Clarinet	f minor	Ascending	Triplet figure

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
146-152	Transition	Clarinet	f minor	Descending	Alberti Bass
153-155	Theme B (Introduction to theme B)	Piano	f minor	Ascending	Full chords below melodic line
155-167	Theme B	Clarinet	f minor	Ascending	Half and quarter notes. Full chords
168-191	Theme C	168-171, piano 172-182, clarinet 182-184, piano 185-191, clarinet	f minor	Ascending to 184 Descending to 191	Alberti Bass
192-205	Closing section	Clarinet	f minor	Descending	Full chords moving in quarter notes
	Coda				
206-213	Theme A, material	Clarinet	b-flat minor	Ascending	Full chords using half notes

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
214-226	Free section	Clarinet	f minor	Ascending, triplet pattern at a slower tempo	Full chords below a triplet figure
227-236	Introductory material	227-230, piano 231-233, clarinet	f minor	Descending	Full chords using dotted half notes

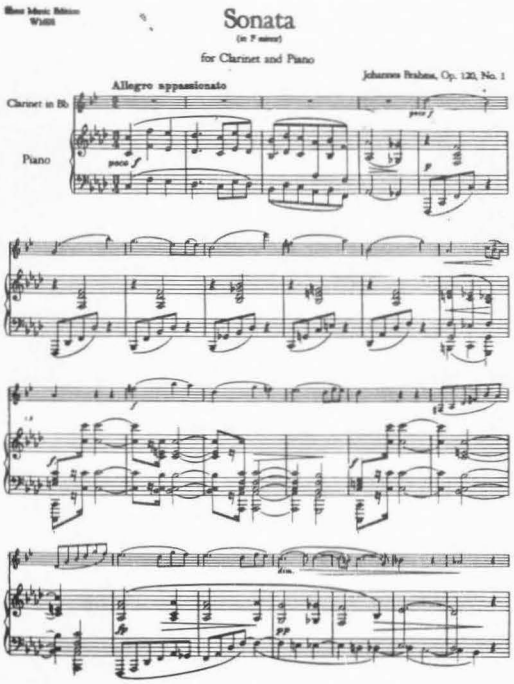


Figure 20. Introduction and Theme A.

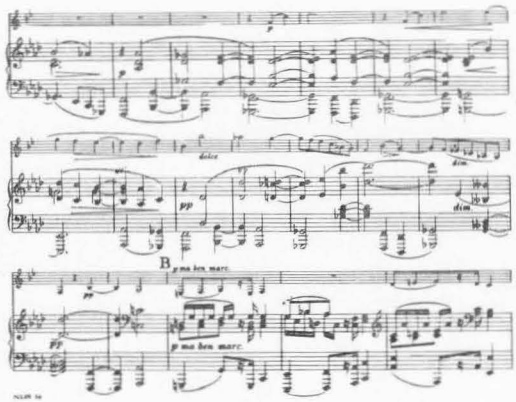


Figure 21. Theme B.

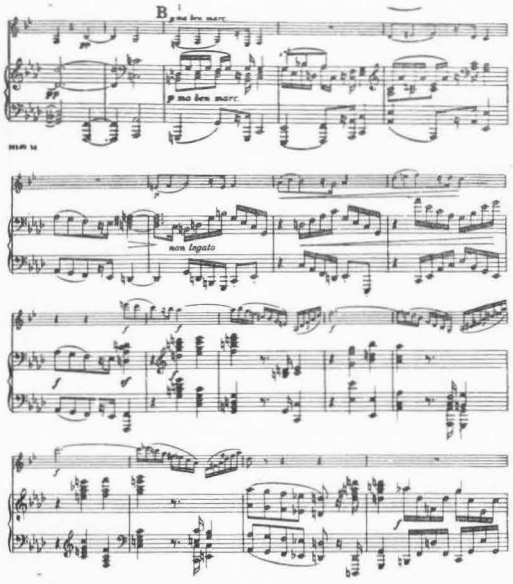


Figure 22. Theme C.

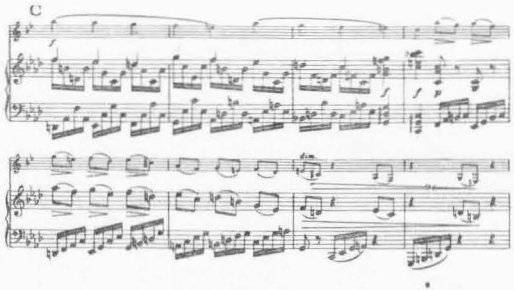


Figure 22. Continued

SONATA IN F MINOR

by

Johannes Brahms

About the second movement

The second movement is in ternary form: A ||: B A :|| . Theme A is repeated four times during the progression of the total movement. More complexity is added to the form by changing tonalities many times throughout each section of the movement.

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
	Part I				
1-22	Theme A, Figure 23	Clarinet	A-flat Major	Descending	Half notes moving in thirds
	Part II				
23-40	Theme B, Figure 24	Clarinet	23-24, D-flat Major 25-26, C-flat Major 27-30, A-flat to D-flat Major 31-32, D-flat Major 33-34, C-flat Major 35-40, A-flat to E-flat Major	Ascending	Alberti Bass
	Transition				
41-48	Theme A, varied Figure 25	Piano	41-44, E-flat Major 45-48, C-Major	Descending	Found in the clarinet part

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
	Part III				
49-71	Theme A	Clarinet	A-flat Major	49-58, theme oct. lower than at the beginning 59-68, theme like that found at the beginning	Alberti Bass
71-74	Theme B, varied	Piano	A-flat Major	Descending	Found in the clarinet part
75-81	Theme A, varied	Clarinet	A-flat Major	Descending	Full chords

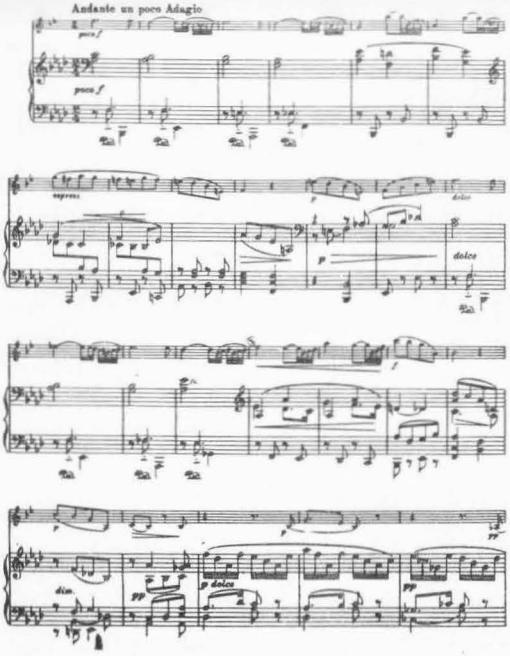


Figure 23. Theme A.

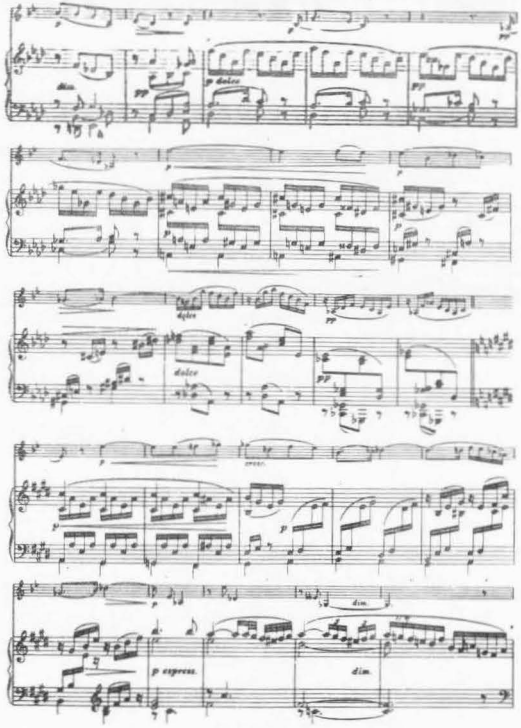


Figure 24. Theme B.

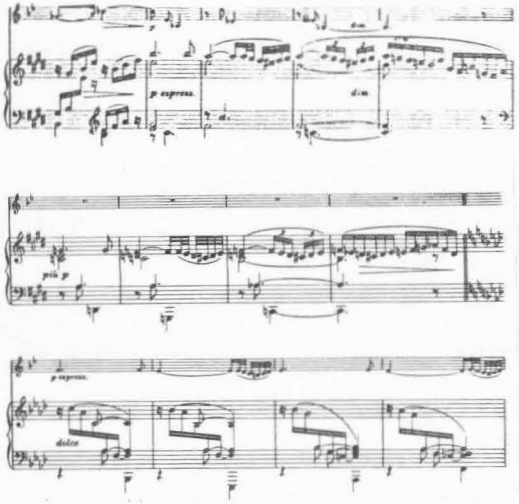


Figure 25. Theme A varied.

SONATA IN F MINOR

by

Johannes Brahms

About the third movement

The third movement is divided into three parts, with each part containing two themes. Part I contains themes A and B; part II, themes C and D; and part III contains theme A and B. The overall form of the movement is ternary using four themes instead of two.

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
	Part I				
1-8	Theme A, Figure 26	Clarinet	f minor	Descending	Full chords
9-16	Theme A, Figure 27	Piano	f minor	Descending	Clarinet inverts part of the theme
17-28	Theme B, derived from inversion of Theme A, Figure 28	Clarinet	A-flat Major	Ascending	Full chords using quarter note pattern
29-47	Theme A varied and extended	29-35 piano 35-47 clarinet	A-flat Major	Ascending	Quarter note pattern, generally moving in octaves
	Part II				
48-55	Theme C, Figure 29	Piano	f minor	Descending	Augmentation of theme C
56-63	Theme C, Figure 30	Piano	f minor	Descending	Similar to measures 48-55

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
64-79	Theme D, Figure 31	Clarinet	f minor	Ascending	Fragments theme C
80-91	Theme C, varied	Both clarinet and piano	f minor	Descending	Moving in thirds
	Part III				
92-99	Theme A	Clarinet	f minor	Descending	Full chords using half and quarter notes
100-107	Theme A	Piano	f minor	Descending	Eighth note pattern moving in contrary motion to the melody
108-119	Theme B	Clarinet	108-113, f minor 114-119, b-flat minor	Ascending	♩. ♪♪♩ moving in contrary motion to melody
120-137	Theme A, varied and extended	120-124, piano 125-136, clarinet	119-124, f minor 125-137, A-flat Major	Ascending	♩. ♪♪♩ rhythm pattern used

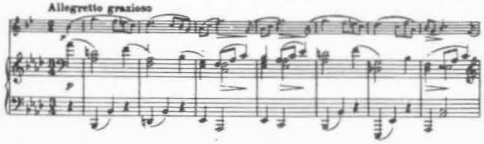


Figure 26. Theme A.

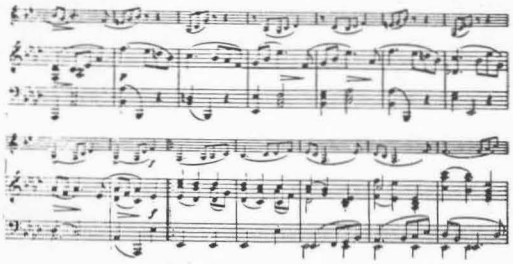


Figure 27. Theme A.

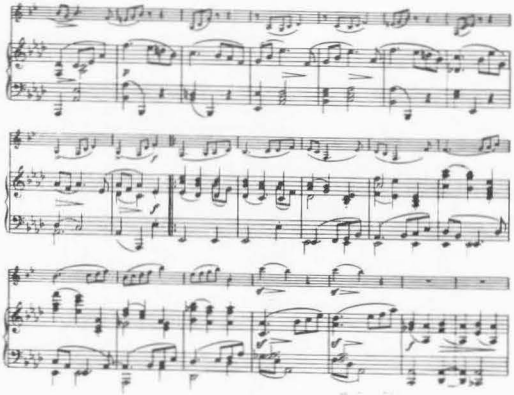


Figure 28. Theme B.

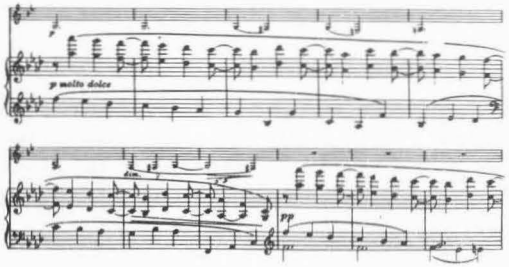


Figure 29. Theme C.

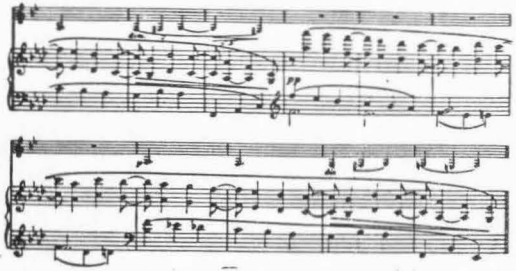


Figure 30. Theme C.

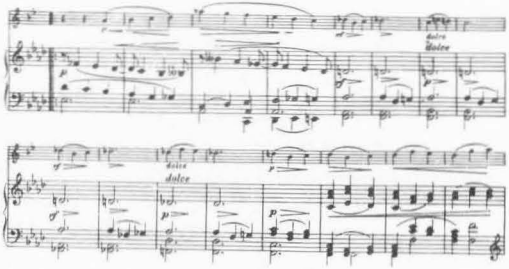


Figure 31. Theme D.

SONATA IN F MINOR

by

Johannes Brahms

About the fourth movement

The Rondo form in the fourth movement is used in Sonatas as a joyful or playful conclusion to the Sonata. There are two schemes used by composers. One is the A B A B A form, and the second is A B A C A. It is this A B A C A form that Brahms uses for the fourth movement of Sonata in f minor.

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
1-8	Theme A, part I, Figure 32	Piano	F Major	Descending	Alberti Bass
9-16	Theme A, part II, Figure 32	Piano	a minor	Descending	Alberti Bass
17-24	Theme A, part III, Figure 32	13-20, piano 21-24, clarinet	A Major	Descending	Alberti Bass
25-31	Theme A, part II	Clarinet	25-27, F Major 28-31, A Major	Ascending	Alberti Bass
32-37	Theme A, part I	Clarinet	F Major	Descending	Full chords added to Alberti Bass
38-41	Transitional material	Piano	F Major	Descending	Similar to measures 32-37
42-46	Theme B, Figure 33	Piano	d minor	Descending	Triplet figure in clarinet part

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
47-53	Theme B, Figure 33	Clarinet	d minor	Descending	Triplet pattern moving in thirds and sixths
54-61	Transition Figure 34	Theme A motif alternating clarinet and piano	d minor	Descending	Full chords
62-76	Theme A, part I	Clarinet	F Major	Descending	Repeated sixths
77-84	Theme A, part II	Clarinet	a minor	Descending	Broken chords mixed with full chords
85-92	Theme A, part III	Piano moving octaves	A Major	Descending	
93-100	Theme A	Clarinet	A Major	Ascending	93-95, fragments of theme A, part I
101-104	Interlude	Piano	A Major	Descending	Eighth notes moving in sixths

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
105-112	Theme A, part II varied and extended	Alternating between clarinet and piano	A Major	Ascending	Moving in thirds and sixths
113-118	Transition	Alternating clarinet and piano	d minor	Descending	Octaves and thirds
119-141	Theme C, Figure 35	Alternating piano and clarinet	119-122, d minor (piano) 123-137, A Major (clarinet) 138-140, F Major (piano)	Ascending	Full chords
142-149	Themes A and B combined	Theme A, clarinet Theme B, piano	b-flat minor	Ascending	
150-153	Theme B varied	Clarinet		Ascending	Syncopation
154-162	Transition	Piano	b-flat minor	Ascending	Half and whole notes in the clarinet part

Measures	Form	Melodies played by	Key	Contour and structure	Accompaniment
163-191	Theme A, part I	Piano	B-flat minor A Major F Major	Descending	163, half and quarter notes 174, eighth notes 179, half notes 184, off beats 186, syncopation
192-199	Theme A, part III, varied	Clarinet	A Major	Descending	Syncopation
200-206	Theme A, part II	Clarinet	A Major	Descending	Repeated fourths and thirds
207-219	Coda: Theme A	Clarinet	F Major	Ascending	Eighth notes using repeated sixths

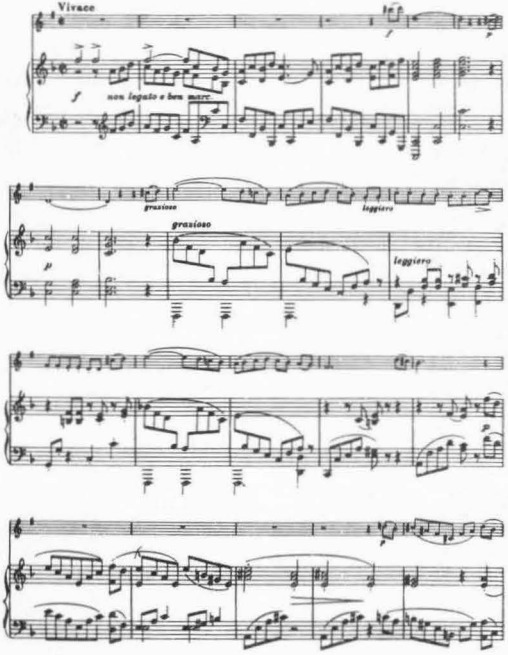


Figure 32. Theme A.

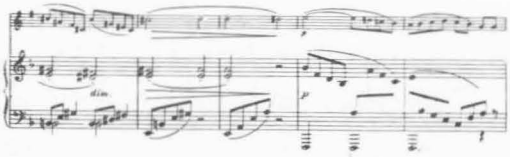


Figure 32. Continued

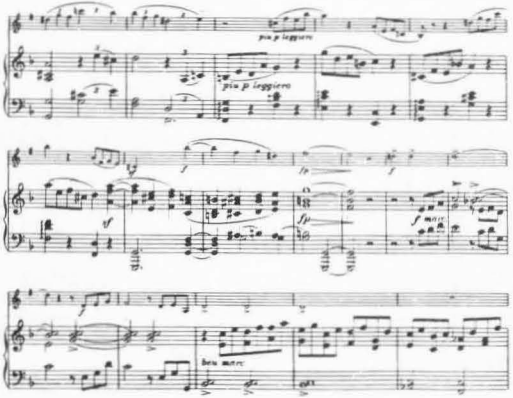


Figure 33. Theme B.

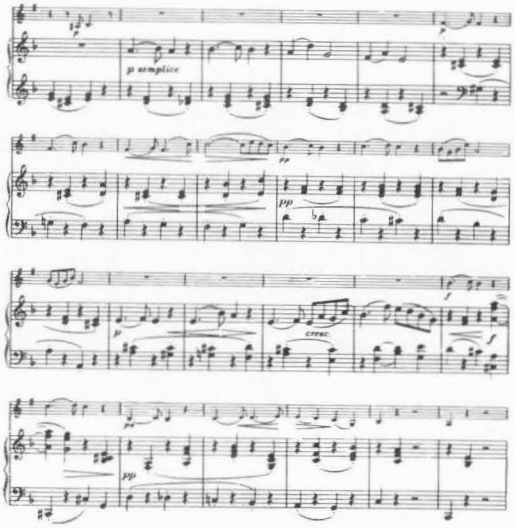


Figure 34. Transition material.

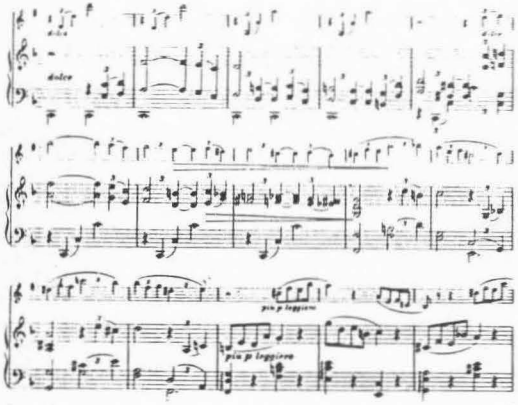


Figure 35. Theme C.

Recital preparation for all movements

In the first movement the distance between intervals in the melody created the major concern. It was a problem of making both the top note and bottom note speak equally and smoothly. It was found that by maintaining a basically constant air stream, by making slight adjustments in embouchure, and by slightly forcing the air at the moment of the upward or downward leap the passage could be played with convincing smoothness.

Setting a mood of total peace and tranquility became important in the second movement. In addition to dynamic contrast, and mellowness of tone, a more relaxed, less interrupted mood had to be set by sustaining long phrases to their completion. Due to the extreme length of the phrases and the slow tempo of the piece it was found impossible to sustain some phrases their full length. The challenge was to learn to breathe so as to release and attack notes without any noticeable break in the intensity of the phrase, and without any tempo change.

The mood of the third movement is a little more light, refreshing and agile than the second movement. Two considerations were important in the phrasing. First, themes A and B had to be sustained to keep them from sounding fragmented, and second, the latter part of theme D and the return of theme C makes a very lengthy segment and it requires a short sharp climb to the climax (measures 76-80), and a long descent to the end of the theme (measures 81-89). The problem of the phrase is being able to control the ascent and the

descent to and from the climax so that the listener can hear a gradual change in dynamic levels rather than an abrupt one.

The challenge of the fourth movement came in getting the piano and clarinet to play exactly together rhythmically. It was found that the greatest difficulty came in sections that contain triplet figures in the clarinet part and a syncopation figure in the piano, or combination of triplets in both clarinet and piano parts.

SONATE

by

Paul Hindemith

About the composer

Shortly after the Nazis gained control of Germany, the government began dictating musical standards. Only music conforming to that standard was encouraged. It was during this period that Paul Hindemith was considered by the Nazi government to be an undesirable influence on German music. For years the name Paul Hindemith had dominated modern German music. His banishment from Germany came as a great surprise to the world. Hindemith's works had been performed internationally, and very few musicians would disagree that he was one of the most powerful forces in modern music.

During the years of his banishment (1935-1945) Hindemith undertook, among other things, the task of writing for many of the woodwind instruments of the orchestra. Sonatas were written for flute, oboe, clarinet, french horn, english horn, trombone, harp and string bass with piano accompaniment. The work discussed here comes from this group. Harmonies during this period and during the last portion of his life were based on the free use of the twelve chromatic tones of the octave around a definite tonal center. Quartal and tertial harmonies and an interest in contrapuntal writing dominate his works.

Hindemith was born in 1895, and died in 1963. His works are written with frequently dissonant harmonies and in a frequently contrapuntal idiom. The formal structures and tonal principals of the Baroque and Classical periods greatly influenced his music.

SONATE

by

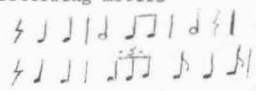
Paul Hindemith

About the first movement

Extreme repetition of motifs and constant reference to previous material supply the necessary elements to keep unity and give variety to the first movement.

Measures	Form	Melodies played by	Contour and structure	Accompaniment
	Exposition			
1-7	Theme A, Figure 36	Clarinet	Generally outlines the interval of a fourth	Chords built on the interval of a fifth and its inversion
7-10	Fragment of Theme A, Figure 37	Piano and clarinet	Ascending	Rhythm of theme A used
11-14	Theme A, Figure 38	Cannon between piano and clarinet	Ascending	
15-21	Theme A, Figure 39	Clarinet	Ascending. Meter changes between 2/4 and 3/4	Tertial harmony
22-31	Theme B, part I, Figure 40	Clarinet	Ascending. Melody built on fourths	Moving eighth notes in the piano part
31-36	Theme B, part II, Figure 40	Clarinet	Descending to measure 34, then ascending to measure 36	Meter changes from 2/4 to 3/4
37-46	Theme A	Clarinet	Descending using rhythmic motif found in part I of theme A	Ascending by quarter notes

Measures	Form	Melodies played by	Contour and structure	Accompaniment
47-53	Transitional	Clarinet	Descending using triplets and dotted sixteenth notes	Triplets and dotted eighth notes
	Development Section			
53-75	Theme B	55, clarinet 60, clarinet 65, cannon clarinet and piano	Ascending by using the interval of a fourth	Meter is 9/8. Use of triplets
76-92	Theme B	Clarinet	Ascending by fourths	Meter changes between 6/8, 9/8 and 3/4
93-99	Theme B	Clarinet	Rhythmic dimunation, meter 3/4. Melodic line ascending	95-99 cannon between clarinet and piano
	Recapitulation			
100-109	Theme A, varied	Clarinet	Ascending by fourths	Meter 2/4. Tremelo effect used for accompaniment
110-119	Theme B	Clarinet part II piano, partial	Part II descending, part I ascending	Meter shifts from 2/4 to 3/4

Measures	Form	Melodies played by	Contour and structure	Accompaniment
125-134	Theme B	Clarinet	Descending by using the following motifs 	Piano uses fragments of theme B, part III
135-139	Transition	Piano	Triplet figure ascending by octaves	Clarinet part uses fragments of theme A
	Coda			
140-150	Theme A	Clarinet	Slower more relaxed, descending measures 140-145, ascending 146-150	Dotted halfs and quarter notes descending
151-155	Theme A	Cannon within piano part	Ascending, dotted eighths and sixteenths	
155-162	Theme A	Clarinet	Extended by repetition of a motif	Rhythmic fragments of theme A
162-173	Theme A	Piano	162, descending 167, ascending	Octave leaps in clarinet part

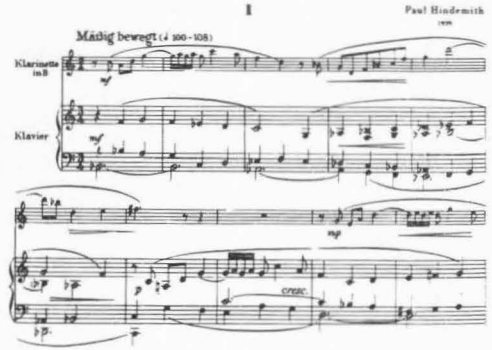


Figure 36. Theme A.

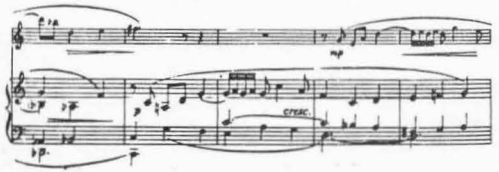


Figure 37. Fragment Theme A.

Figure 38. Theme A.

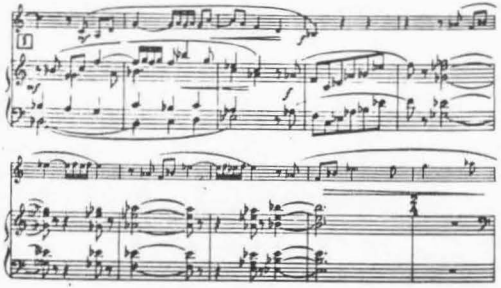


Figure 39. Theme A.

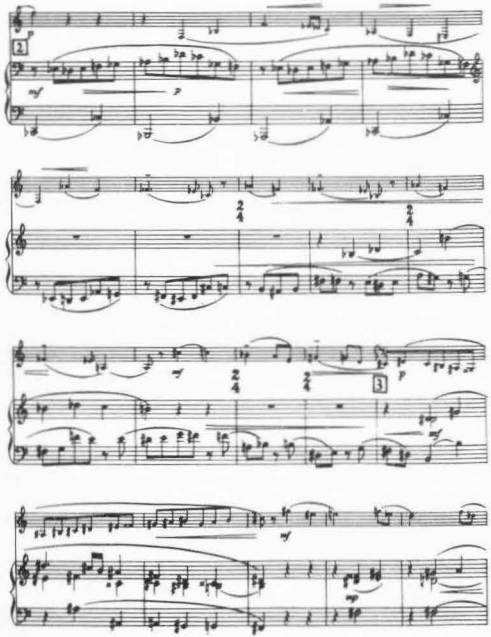


Figure 40. Theme B.

SONATE

by

Paul Hindemith

About the second movement

The second movement reflects many of the ideas found in the first. The form is ternary with theme A of the first section divided into four parts and theme B, second section, divided into two parts.

Measures	Form	Melodies played by	Contour and structure	Accompaniment
	Part I			
1-5	Theme A, part 1, Figure 41	Clarinet	Descending	Repeated thirds, mixed with full chords
6-11	Theme A, part 1, extended Figure 42	Clarinet	Descending to measure 8	Opening motif to theme A found in the piano part
12-15	Theme A, part 2, Figure 43	Clarinet	Ascending by an eighth note pattern	Full chords using half and quarter notes
16-21	Theme A, part 3, Figure 44	Clarinet	Ascending by large interval skips	Full chords using a syncopated rhythm
22-25	Theme A, part 4, Figure 45	Clarinet	Descending. Used to close theme A, and also the first section	Full chords using quarter note pattern
	Part II			
26-30	Variation theme A, part 1	Piano: melody in octaves	Descending to measure 28, then ascending to measure 30	Half notes in clarinet, alternating with the opening motif to theme A, part 1

Measures	Form	Melodies played by	Contour and structure	Accompaniment
31-36	Theme A, extended	Piano: melody in octaves	Descending	Half notes in clarinet, alternating with the open motif to theme A, part 1
37-40	Theme A, part 2, varied	Piano	Rhythm uses a triplet figure, in the melodic line	Clarinet extends theme A
40-45	Theme A	Piano	Piano part ascends by leap, clarinet part ascends by fourths	Clarinet extends theme A
46-49	Theme A	Clarinet and piano	Descends in the clarinet part, ascends in the piano part	Full chords
	Part III			
50-66	Theme B, Figure 46	Clarinet	Smoother and more relaxed than theme A	Ostinato pattern
67-75	Themes B, and theme A Figure 47	Piano-B Clarinet-A	Ascending	

Measures	Form	Melodies played by	Contour and structure	Accompaniment
76-84	Transition: fragments of theme A	Clarinet	Ascending at the end of each fragment	Half and quarter note moving contrary motion to the melodic line
84-88	Theme A	Piano	Ascending	Fragments of theme A, part 1 in the clarinet part
89-95	Theme A	Clarinet	Ascending, using following motif 	Fragments of theme A, part 1
96-104	Theme A, part 1 and part 2	Part 1, piano part 2, clarinet	Part 1 descends by step wise motion. Part 2 ascends by leap. Contrapuntal development between the clarinet part and the piano part	
104-112	Theme A	Clarinet	Descending	Full chords on each count

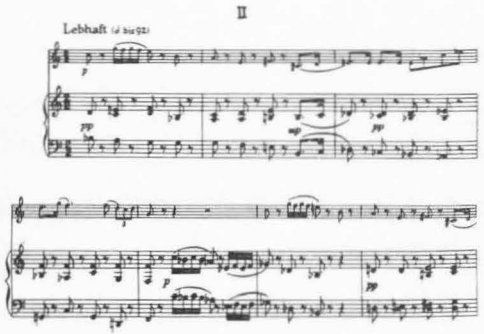


Figure 41. Theme A, part 1.

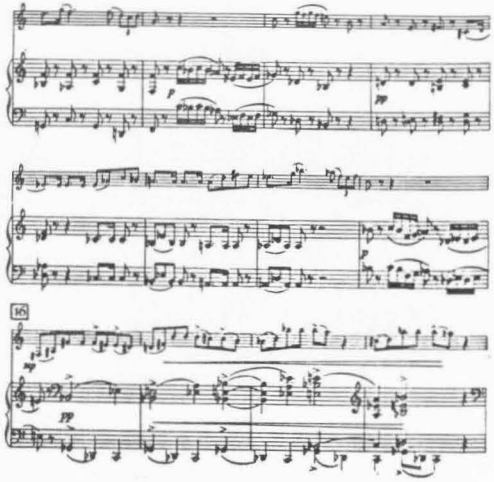


Figure 42. Theme A, part 1, extended.

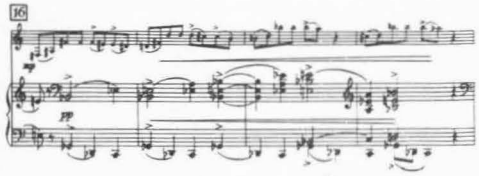


Figure 43. Theme A, part 2.

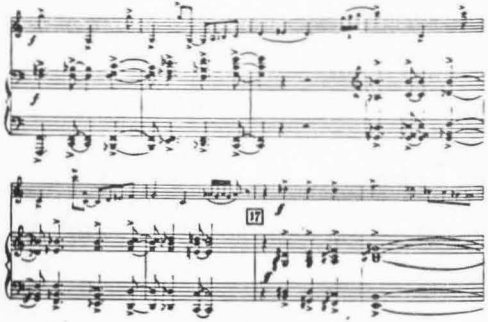


Figure 44. Theme A, part 3.

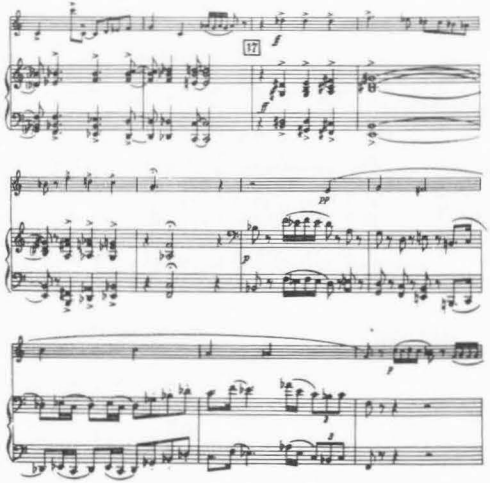


Figure 45. Theme A, part 4.

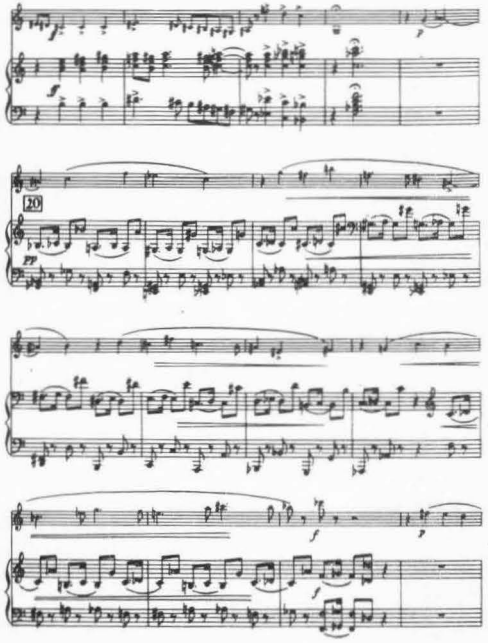


Figure 46. Theme B.

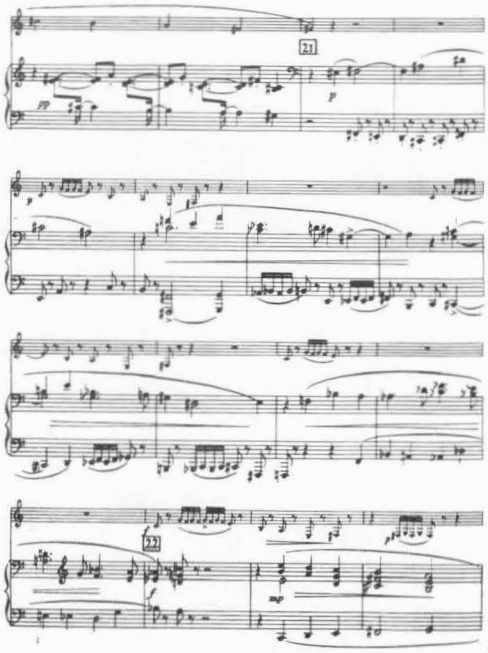


Figure 47. Themes A and B.

SONATE

by

Paul Hindemith

About the third movement

The third movement is very slow, featuring an ornately woven solo line over an intricately made polyphonic background. The entire movement demands a constant use of chromatics in order to modulate from one tonality to another.

Measure	Form	Theme played by	Contour and structure	Accompaniment
	Part I			
1-7	Theme A, part I, Figure 48	Clarinet	Rhythmic figure ascending	Chord built on two notes plus their inversion
7-8	Theme A part I	Piano		Eighths and quarter notes found in the bass clef of piano part
	Part II			
8-12	Theme A Figure 49	Clarinet	Ascending	Chords built on inversion of intervals. Chords moving in an eighth note pattern
13-14	Interlude Figure 50	Piano	Slight descent to lead to theme A	Rhythmic sequence a half count later than piano
15-20	Theme A, part I Figure 51	Cannon between clarinet and piano	Octave in piano. Clarinet part a half count behind piano. Contour is ascending	Harmony using fourths and fifths

Measures	Form	Theme played by	Contour and structure	Accompaniment
	Part III			
21-26	Theme A Figure 52	Clarinet		Full chords using major and minor thirds
27-30	Closing section theme A part I material varied Figure 53	Piano	Ascending using opening motif of theme A, part I	Eighth note pattern
31-38	Theme B, part I, Figure 54	31-33 clarinet 33-34 piano	Descending idea taken from theme A part I	Descending quarter and eighth notes moving in fourths
39-41	Theme B, part II, Figure 55	Piano	Ascending by seconds and fourths	Chromatically ascending in quarter notes
41-46	Interlude	Clarinet	Ascending	Cannon in piano part
46-52	Theme B part I	46-48 piano 48-50 clarinet 50-52 clarinet and piano	Descending in clarinet ascending in piano	

Measures	Form	Melodies played by	Contour and structure	Accompaniment
53-55	Theme B part II	Clarinet	Ascending by rhythmic sequence	Polytonality; two different chords played at the same time. Chords built on fourth and fifth
55-59	Transition	Piano	Ascending by rhythmic sequence	Ostinato figure
60-77	Theme A, part I, extended	Clarinet	Ascending by using the full theme three times 60 phrase starting on g 66 phrase starting on c# 68 reaching its full height by extending theme A part I 72 extension then descends	Rhythmic change in accompaniment used to add intensity to the melody
78-84	Theme A	Alternating clarinet, piano, clarinet	Descending by using the full phrase	Ostinato pattern
85-92	Theme A part II	Clarinet	Ascending in 90 and descending in 92	Repetitive type

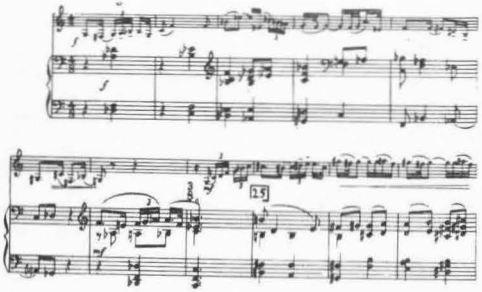


Figure 48. Theme A, part 1.

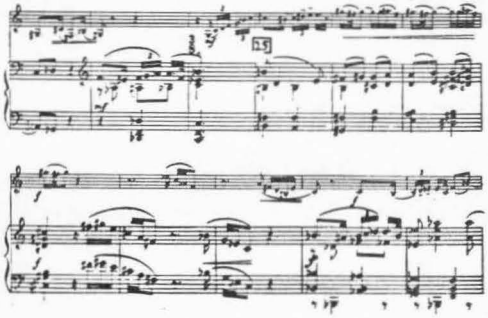


Figure 49. Theme A.

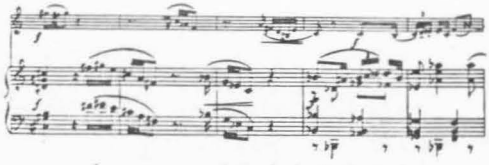


Figure 50. Interlude.

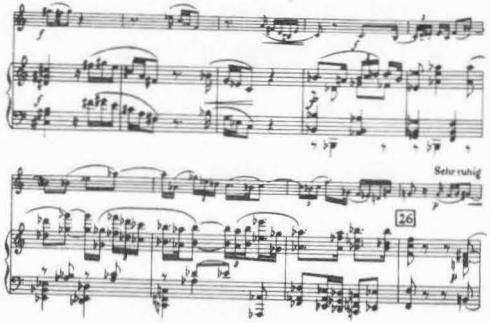


Figure 51. Theme A, part 1.

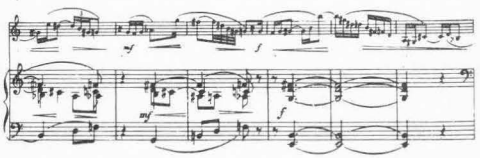


Figure 52. Theme A.

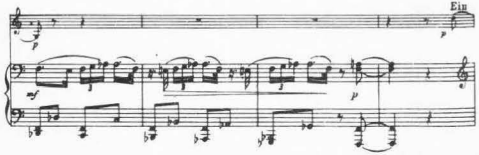


Figure 53. Closing section.

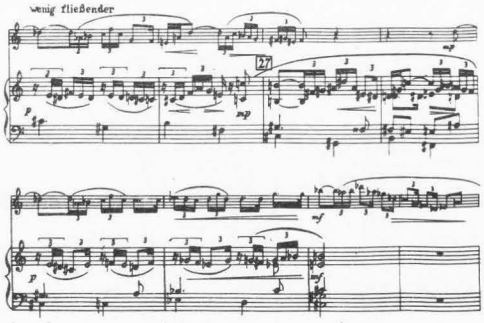


Figure 54. Theme B, part 1.

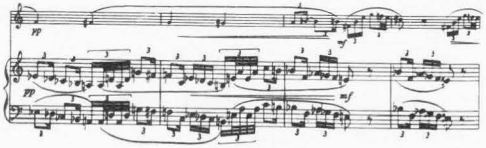


Figure 55. Theme B, part 2.

SONATE

by

Paul Hindemith

About the fourth movement

Movement four is perky, light, and a rather simple piece using three major themes. Hindemith uses a series of cannons between clarinet and piano, and also between the piano part itself.

Measures	Form	Melodies played by	Contour and structure	Accompaniment
	A Section			
1-6	Theme A, Figure 56	Clarinet	Melody starts and ends on third space C. Descends by step or thirds	Ostinato pattern
6-11	Theme A, Figure 57	Piano	Ascending by leap. Trills used to increase variety in the melody	Whole and half notes in clarinet part
11-15	Interlude	Piano	Descending	
16-21	Theme A	Clarinet	Ascends by leap, melody starts on low g	Ostinato pattern
21-23	Transitional	Piano and clarinet	Descends in piano, clarinet remains on one note	
	B Section			
24-30	Theme B, part 1, Figure 58	Clarinet	Beginning note is f-sharp ending note is f. Descends by seconds and thirds	Poly harmony
31-34	Theme B, part 1, Figure 59	Clarinet	Ascending by thirds and sixths	Rhythm change in accompaniment

Measures	Form	Melodies played by	Contour and structure	Accompaniment
34-40	Interlude using a cannon effect in the piano	Piano	Ascending Cannon is one measure apart	Rhythmic sequence in the clarinet part
41-45	Theme B part 1	Clarinet	Ascending by fourths Descending by major seconds and thirds Beginning on f# and ending on b-flat	Harmony using octaves and fifths
	A Section			
45-48	Transition using theme A	Piano	Ascending by leaps Descending in step-wise motion	Extension of theme B part 1 in the clarinet
49-54	Theme A extended	Clarinet	Ascending by leaps Descending in step-wise motion	Quarter note pattern moving the interval of a tenth
	C Section			
55-61	Three voice cannon using theme C Figure 60	Piano piano clarinet	Ascending (generally)	Cannon uses octaves in each entrance of the piano part

Measures	Form	Melodies played by	Contour and structure	Accompaniment
61-64	Theme C Figure 60	Clarinet	Generally ascending	Ostinato pattern using B flat seventh chords
65-70	Theme C cannon two counts apart	Piano	Generally ascending by octaves	Free clarinet line above the theme
70-72	Transition	Clarinet	Rhythmic sequence using the notes f and c	None
	A Section			
73-77	Theme A	Piano	Ascending by leaps Descending in step-wise motion	Rhythmic sequence in the clarinet
78-88	Theme A extended	Clarinet	Ascending rhythmic sequence used to extend theme	Chords built on 4th and 5ths moving in half and quarter notes
	B Section			
89-93	Theme B	Piano	Ascending by thirds and sixths Descending in step-wise motion	Moving quarter notes in contrary motion

Measures	Form	Melodies played by	Contour and structure	Accompaniment
94-99	Theme B fragments	Clarinet	Theme B fragment used three times, third time fragment is extended	Harmony using octaves and fifths
100-102	Cannon using theme B	Piano and clarinet	Piano starts the cannon. Clarinet enters on count three Theme ascends by thirds and sixths Descends in step-wise motion	Quarter note pattern found in bass staff of piano part
103-105	Transition	Piano	Variation of theme B	Theme extended in the clarinet part
	A Section			
105-110	Theme A	Clarinet	Ascending by leaps Generally descending by step-wise motion or a leap of a third or fourth	Same as at the beginning
	Coda			
111-115	New material	Clarinet	Ascending	Full chords

Measures	Form	Melodies played by	Contour and structure	Accompaniment
115-119	Theme A	115-clarinet part	Descending. Tonal center of B-flat	Altering fragments of theme A with clarinet and piano

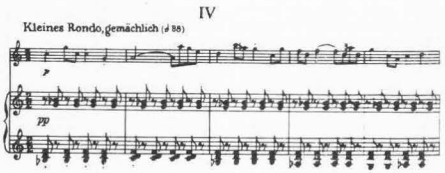


Figure 56. Theme A.

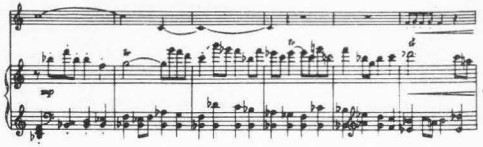


Figure 57. Theme A.

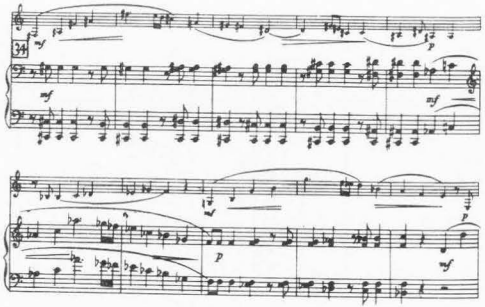


Figure 58. Theme B, part 1.

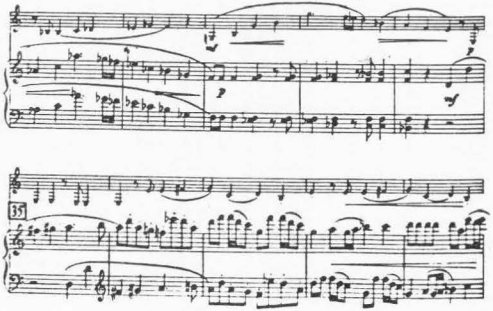


Figure 59. Theme B, part 1.

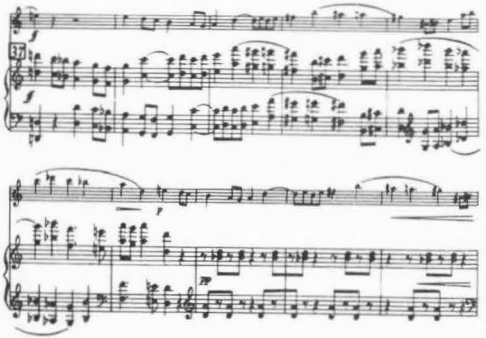


Figure 60. Theme C.

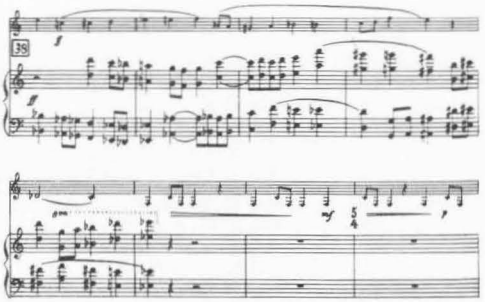


Figure 60. Continued

SONATE

by

Paul Hindemith

Recital preparation for all four movements

The writer and accompanist found the major obstacle in preparing the first movement was the difficulty in maintaining precise rhythmic agreement between the clarinet and piano parts. Because of the rhythmic complexity, use of triplets against quarter notes, cannon sequences between the clarinet and piano, and constant meter changes the Development section became the hardest portion of the movement. To solve this problem the writer found it necessary to make doubly sure that every entrance was made precisely at the right time.

The opening statement of the second movement was difficult to play crisply at the soft dynamic level called for. By slightly increasing the dynamic level the articulation became easier and more characteristic of the sprightly nature of the piece. Theme A, part 3, did not seem to present a problem when practicing alone, but with the addition of the syncopated piano part, rhythmic accuracy between the two parts was lost. Neither part was particularly complex alone, but in combination they proved to be a serious problem. The problem was overcome by practicing with a metronome to get counts one and two in the correct place, and the last four eighth notes even and not rushed. It was also found that by putting a rest

in place of the tied eighth note, the last three eighths seemed to fall at the right time.

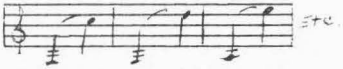
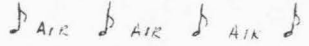
Movement three: The major problem was being able to sustain the long phrases. This was particularly serious with theme A and the ostinato patterns in the clarinet part. Even though there were frequent short rests, no breaths could be taken without making the melodic line sound broken. Careful planning of the placement and size of breaths was necessary in order to keep continuity in the movement. In general the phrases were eight measures long, with a few short rests through each phrase. Because of the tempo and distances between breaths, each breath had to be quick and deep in order to carry to the next phrase.

Dynamic problems were present throughout the entire fourth movement. Musically the problem was getting the necessary contrast between one statement of themeatic material and the next. It was decided that the over-all dynamic level of the movement would be soft, building to a loud middle section, and then returning to the soft level near to the end. Alternation of dynamic levels is one item that adds variety and excitement to each theme, and considerable suspense to the movement as a whole.

CONCLUSION

The recital was performed and the report was written in fulfillment of the requirements for a master's degree in music education. By doing both, the writer has acquired a greater insight into the importance of good music education and educators in the public schools. Too often students are taught neither the importance of musical notation nor the basic ideas of interpretation. Before these things can even begin to be taught to the student, the instructor must have a thorough understanding of these ideas and a knowledge of many ways of showing the students these fundamental things.

By doing both a paper and a recital two major concepts have been added to the writer's teaching outline. One is the importance of expression, and the second relates to form and analysis. In the chart below certain elements of each are discussed, along with their importance, and possible teaching techniques useful in developing these understandings in students.

Element of expression	Important factors	Ways of teaching
Dynamics	1. Constant breath support, and support of the embouchure	1. Woodwinds should practice slurring octaves and register skips. Brass should practice the same concept only using the harmonics that are playable with each valve
		
		2. Various dynamic levels, crescendos and dimensions can be put into this exercise, making sure that there is not a break in the sound at point of skip
	2. Understand limitations of each instrument	1. Demonstrate the ability of each instrument to play at extreme dynamic levels. This shows that some of the instruments can play softer or louder than others
Staccato articulation	1. Constant intensity of air pressure	1. Pitches will not have a break in sound if intensity is even
		2. If intensity is not constant the staccato note will sound like the following example looks
		

Element of expression	Important factors	Ways of teaching
	2. Use of the tongue to start and stop each staccato note	1. With pressure and intensity remaining the same, and the tongue stopping the pitch, the sound should be as short as the example looks 
		2. Exercise to acquire concept of staccato notes  Breath and tongue normal — Breath constant - tongue stopping the note
Staccato articulation		3. Exercise does two things: a. Helps develop the idea of keeping the air pressure at the reed or mouthpiece at all times b. Helps stop students from taking a breath between each duration of pitch
		4. If pressure leaves one can definitely tell that the note is stopped with the tongue, opposite occurs if pressure is there at all times

Element of expression	Important factors	Ways of teaching
Legato articulation	1. Tongue does not stop the air stream, but remains as far away from it as possible	1. Same idea that was used with the staccato, except when done correctly one duration should almost connect to the other
Slurs	1. Connection between finger movement and breath intensity	
		1. Work in both registers of clarinet or other woodwind instruments. Brass players should pick a tonality and work one full octave 2. Skips of the same interval may also be used. Example fourths, fifths, octaves, etc. 3. Notes will not speak unless air intensity is constant 4. Extra notes will sound if fingers are not moving evenly

Elements	Importance of each element
Themes: Contour, fragmentation, contrapuntal lines	1. To know the major ideas so that the important ideas are first recognized by the performer, and then the major ideas carried from the performer to the audience. 2. If themes are fragmented it is important to be able to recognize them so that they may be heard above the less important parts. 3. Before any expression can be used in a piece, one must understand the relationship of each theme to the over-all effect of the piece.
Keys	1. Various keys set different moods for the themes. As the key changes, one must become aware of a possible expression change in the theme. 2. It is also very necessary to recognize key changes in order to help students get the right pitches of the changing harmonies.
Accompaniment figures	1. Set up all harmonic ideas and carries the primary rhythmic unity of all pieces.
Closing sections, and transitional material	1. These are important because they set up key changes for each theme, and introduce new material for the listener.

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