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# **EIGHTEENTH-CENTURY 'HISTORICALLY INSPIRED PERFORMANCE' ON THE MODERN CLARINET**

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A thesis submitted to the University of Huddersfield in partial  
fulfilment of the requirements for a degree of MA by Research

Awarded by the University of Huddersfield

March 2020

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## **DEDICATION**

I would like to dedicate this thesis to my late grandad, Richard Chapelhow (1931 - 2012). In the final days of his life, the last thing he told 18-year-old me was to “work hard”. In completing my master’s thesis, whilst also battling my health, I hope and know I have done him proud.

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## INTRODUCTION

My project focuses on playing ‘historically inspired performances’ of late eighteenth-century repertoire on the modern clarinet. I aim to demonstrate a sophisticated understanding of Classical performance ideologies and performance practice in a set of two recitals. In the process, I aim to get closer to the living experience of the music and reach beyond the notation in search for lost performance traditions<sup>1</sup>. Ralph Vaughan Williams compares a page of music to a railway timetable and argues that the page ‘tells us no more about the living experience of the music than the timetable tells us about the sights to be enjoyed during the journey’<sup>2</sup>. Thus, I seek to unveil the sights I reason ought to be searched throughout the course of this thesis.

The design of this project is divided into three main chapter segments containing different genres of repertoire as case studies. The repertoire that I case study are from works and composers that I believe will provide me with the most holistic understanding of late eighteenth-century style. Throughout discussion, I have included some basic analysis and discussion of themes and phrases, because Peter Le Huray argues that these considerations are necessary in achieving a degree of ‘authenticity’ in performance<sup>3</sup>. I also discourse my own interpretations of the musical parameters that I deem central in creating an inspired coherent musical whole.

The project’s design uses lessons learnt in the first recital as a learning process to develop a more informed and stylistic performance of the second recital. The repertoire in the first recital includes a performance of Jean-Xavier Lefèvre’s seventh sonata, included in his *Méthode de clarinette* (1802)<sup>4</sup>, alongside three Mozart arias that I transcribed for Bb clarinet: ‘Porgi, amor’ from *Le Nozze di Figaro*, ‘Zeffiretti lusinghieri’ from *Idomeneo, Re di Creta* and ‘Der Liebe himmlisches Gefühl, K.119’<sup>5</sup>.

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<sup>1</sup> Peter Le Huray, *Authenticity in Performance: 18th-Century Case Studies* (Cambridge: Cambridge University Press, 1900), 1.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*, 2.

<sup>4</sup> Jean-Xavier Lefèvre, *Méthode de Clarinette* (Offenbach: J. André, 1802).

<sup>5</sup> Using editions: Wolfgang A. Mozart, *Great Mozart Arias for Soprano, Voice and Piano* (Mineola and New York: Dover Publications, Inc, 2016). And Wolfgang A. Mozart, *Concert Arias for high Soprano* (Germany: Bärenreiter, 2013).

The methodology of combining application of instructions from Lefèvre's *Méthode* to his seventh sonata and adapting aspects of vocality to the clarinet in Mozart's arias acts as a 'Historical Informed Performance' [HIP] learning method. This is because questions are raised in the process that inform later performance choices, which I address in the performance reflections of the thesis. When performing Lefèvre's sonata, I question how exactly and to what extent I can adapt his work and indeed his instructions to the modern clarinet. Furthermore, when performing the arias, I question what exactly it means to perform vocal music on the clarinet. I also consider how and to what extent I should try and reflect the text itself in addition to the general character of the aria and reflect on when it is acceptable to be more instrumental than vocal. By addressing such ambiguities, I aim to produce a more stylish and informed performance of the Viennese concertos: Mozart's *adagio* from his *Clarinet Concerto in A Major* and Hoffmeister's *Clarinet Concerto in Bb Major*.

## 0.1 HISTORICALLY INSPIRED PERFORMANCE AND ITS RELEVANCE

The validity of my project and its methodology is supported by, and linked to, the notion of 'Historical Informed Performance' [HIP] theory. Scholars such as John Butt and Richard Taruskin cover these theories extensively and discuss both the limits of HIP and the notion and birth of the 'authenticity' concept, also known as the traditional approach used in recreating the composer's intentions. According to Butt, HIP is the act of seeking to re-create the context of the original performance and the audience's experience, by being as faithful to the composer's intentions as possible<sup>6</sup>. This is achievable by employing 'period' techniques on 'original' instruments and using 'original' sources with critical and urtext editions to inform performance<sup>7</sup>.

Furthermore, Peter Le Huray and Colin Lawson also draw upon HIP theory. They not only define performance conventions, but also helpfully relate discussion to the actual process of making music by addressing the thought processes that musicians can follow when preparing

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<sup>6</sup> John Butt, "Authenticity." Grove Music Online, 2001, accessed Jan 16, 2020, <https://www-oxfordmusiconline-com.libaccess.hud.ac.uk/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046587?rskey=PiehTR>

<sup>7</sup> Ibid.

an informed performance. They do so by conducting case studies from different genres of music in their books: *Authenticity in Performance*<sup>8</sup>, and *The Historical Performance of Music: An Introduction*<sup>9</sup>.

However, whilst my project shares similar notions to the latter, most of the literature in this field critiques only the traditional methods of HIP, and not the recently emerged more modern ideas that link closer to my 'inspired' approach. These trends also inherently relate to secondary sources, more specifically on ones that discuss the historical clarinet, such as Lawson's, *The Early Clarinet*<sup>10</sup> and Albert Rice's, *Clarinet in the Classical Period*<sup>11</sup>.

Instead, my work focuses on being 'inspired' by the evidence we do have. I do not seek to re-enact the exact original contexts of my chosen repertoire, assuming this could even be possible, because I agree with Taruskin when he argues that a need to 'gain the composers approval for what we do bespeaks a failure of nerve, not to say infantile dependency'<sup>12</sup>. Therefore, like Peter Walls, who considered naming his book, *Historically Inspired Performance*, before finalising its actual title, *History, imagination and the Performance of Music*, I wanted to stay clear of the 'misleading acronym, "HIP"'<sup>13</sup>.

'Historical inspired performance' [HiP] theory is minimal, but according to Geoffrey Lancaster, it draws on:

The conventions of performance that appear to have been prevalent among knowledgeable performers prior to our time, including those customs that were so commonly understood that they were not noted, as well as aspects of performance that were too subtle to notate<sup>14</sup>.

Thus, it seems that HiP is not dissimilar to traditional HIP methods, yet by choosing to be 'inspired' I remove the element of expectation and naivety associated with HIP, whilst also

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<sup>8</sup> Le Huray, *Authenticity in Performance: 18th-Century Case Studies*.

<sup>9</sup> Colin Lawson and Robin Stowell, *The Historical Performance of Music: An Introduction* (Cambridge and New York: Cambridge University Press, 1999).

<sup>10</sup> Colin Lawson, *The Early Clarinet: A Practical Guide* (Cambridge and New York: Cambridge University Press, 2000).

<sup>11</sup> Albert Rice, *The Clarinet in the Classical Period* (Oxford and New York: Oxford University Press, 2008).

<sup>12</sup> Richard Taruskin, *Text and Act: Essays on Music and Performance* (Cary: Oxford University Press, 1995), 98.

<sup>13</sup> Peter Walls, *History Imagination and the Performance of Music* (Woodridge: Boydell, 2003), 10.

<sup>14</sup> Geoffrey Lancaster, *The First Fleet Piano: Volume One and Two* (Australia: ANU Press, 2015), 1.

being able to explore my art more freely. Indeed, I wish to maintain a level of self-authenticity, and develop technicalities in my playing that closely follow what we know about eighteenth-century practices but without boundaries, because ‘performance, after all, is a recreative act in which the imagination of the performer plays a vital role’<sup>15</sup>.

Moreover, Butt argues that HIP rests in ‘how performance, as the medium of sounding music, conditions our idea of how music relates to the world in which it first sounded’<sup>16</sup>. Yet, whilst I aim to explore the Classical sound world, I will not be performing on period instruments. I hence adopt a selective approach, by playing on the modern clarinet and being accompanied by mostly modern instrumentation, with the expectation of a cello that has some gut strings and no tailpin. I take this approach because it is not practical to insist on exclusively performing music of the past on original, ‘period’ instruments with only ‘period’ techniques<sup>17</sup> and ‘no-one is suggesting, surely, that the time will ever come when Beethoven’s piano sonatas will be played only on early nineteenth-century Viennese instruments’<sup>18</sup>.

## 0.2 PROJECT INDIVIDUALITY AND LIMITATIONS

The projects uniqueness derives from its distinct methodological design and the combination of repertoire chosen to exhibit the research aims. The repertoire consists of three contrasting genres and includes personal reflections of my performances. The choice of combined repertoire that forms the methodology is entirely unique. To my knowledge, this repertoire has not been previously researched in combination, and to an extent, nor has it been extensively covered individually. The first five of Lefèvre’s twelve sonatas have been researched, written about and realised into modern editions<sup>19</sup>, but the latter half has not. Furthermore, literature does not form connections between these particular vocal works and their application on the clarinet, specifically on how exactly a clarinettist can manipulate tonal colour to render vocal

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<sup>15</sup> Le Huray, *Authenticity in Performance: 18th-Century Case Studies*, 2.

<sup>16</sup> John Butt, *Playing with History* (Cambridge and New York: Cambridge University Press, 2002), 95.

<sup>17</sup> Le Huray, *Authenticity in Performance: 18th-Century Case Studies*, 4.

<sup>18</sup> *Ibid.*, 2.

<sup>19</sup> See. Albert Rice, *Notes for Clarinettists: A Guide to the Repertoire* (New York: Oxford University Press, 2017), 94 – 100.

nuances. Finally, Hoffmeister is most commonly known for being Mozart's publisher and there is little literature that credits him as an established composer and musician.

The literature that strongly influences the majority of my performance choices, and hence centres discussion within chapters, is primary source literature in the form of eighteenth-century method books. Although Lawson states that these types of sources 'lag well behind actual practice'<sup>20</sup>, they actually offer 'the most direct access to fundamental technical instruction'<sup>21</sup>. The main treatises that inform many of my decisions are some of the most prolific treatises of their time: Lefèvre's *Méthode de Clarinette*<sup>22</sup>, Johanne Quantz's *On Playing the Flute*<sup>23</sup>, Leopold Mozart's *Treatise on the Fundamental Principles of Violin Playing*<sup>24</sup> and Daniel Türk's *School of Clavier Playing*<sup>25</sup>. The extent of detailed and primary literature on the clarinet is lacking, with the exception of Lefèvre, hence his inclusion in my project. Therefore, I have used treatises that offer instructions to other instruments because ideas on style are indeed applicable and relevant across all instrumental families. The above treatises also have their own published translated editions which I have used, but the translations from Lefèvre's *Méthode* are my own.

Moreover, secondary sources on general performance practice also influence what specific musical parameters I discuss in the chapters. Clive Brown<sup>26</sup> and Fritz Rothschild<sup>27</sup> cover the subject matter of performing practice extensively in their work. They discourse a vast array of primary data in their books and address individual musical parameters according to primary source evidence. These are important and imaginative sources because they arguably 'enable scores to be read, understand and interpreted in a richly contextualised way'<sup>28</sup>. They also

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<sup>20</sup> Lawson and Stowell, *The Historical Performance of Music: An Introduction*, 23.

<sup>21</sup> *Ibid.*, 22.

<sup>22</sup> Lefèvre, *Méthode de Clarinette*.

<sup>23</sup> Johann J. Quantz and Edward R. Reilly, *On Playing the Flute: A Complete Translation with an Introduction and Notes* (London: Faber, 1976).

<sup>24</sup> Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 2nd ed. (Oxford: Oxford University Press, 1951).

<sup>25</sup> Daniel G. Türk and Raymond Haggh, *School of Clavier Playing* (Lincoln and London: University of Nebraska Press, 1982).

<sup>26</sup> See. Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (New York and Oxford: Oxford University Press, 1999).

<sup>27</sup> See. Fritz Rothschild, *The Lost Tradition in Music: Musical Performance in the Times of Mozart and Beethoven* (New York and London: A. and C. Black, 1961), 64.

<sup>28</sup> Walls, *History Imagination and the Performance of Music*, 10 – 11.



provide the reader with a wider understanding of the conventions of the period because data includes correlations but also contradictions that span across all instruments.

When initially deciding what repertoire would formulate my project's design, secondary source literature specifically on the historical clarinet was most influential. Lawson and Rice<sup>29</sup> are influential scholars in this field, writing an array of literature relating specifically to the Classical clarinet, some being *The Early Clarinet*<sup>30</sup> and *The Cambridge Companion to The Clarinet*<sup>31</sup>. These cover organology, case-study canonical solo and orchestral repertoire, and discuss the clarinet's role in its context.

The above literature provides written and theoretical discussion on style but includes no tangible data or audio files, other than infrequently directing to 'period' performances or performers. Furthermore, scholars who are also performers, like Lawson, include no element of personal reflection of their own performances, despite having realised CD publications on 'period' instruments that clearly exhibit informed practices<sup>32</sup>.

To conclude, the scale of this project is limited because I have been necessarily selective in the literature that informs and influences performance decisions, in the aspects I focus on in this thesis, and as established, in the instrumentation I use. Likewise, I do not cover every performance decision made, but rather mostly on general sentiments, tempos, ornamentation, articulation and phrasing, because these are the most common aspects covered in the source literature. Furthermore, because the focus of this project is on achieving an 'historically inspired' performance, I do not look in depth at clarinet organology. Likewise, detailed study of the musical scores is not an objective of this project, so I use an assortment of historical and

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<sup>29</sup> See. Rice, *The Clarinet in the Classical Period*.

<sup>30</sup> Colin Lawson, *The Early Clarinet: A Practical Guide* (Cambridge and New York: Cambridge University Press, 2000).

<sup>31</sup> Colin Lawson, *The Cambridge Companion to the Clarinet* (Cambridge: Cambridge University Press, 1995).

<sup>32</sup> Jean-Xavier Lefèvre, *A Revolutionary Tutor, Vo.1 - Nos. 1, 3, 5, 7, 9, 11*, C. Lawson and Thirion (Clarinet Classics CC0055, 2007), CD.

modern editions of the music. I use an eighteenth-century edition of Lefèvre's seventh sonata from his own *Méthode*<sup>33</sup>, and modern urtext and editorial editions of the arias<sup>34</sup> and concertos<sup>35</sup>; yet, I consult an early handwritten nineteenth-century edition of Hoffmeister's concerto in parts<sup>36</sup>.

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<sup>33</sup> Lefèvre, *Méthode de Clarinette*, 58 – 61.

<sup>34</sup> Wolfgang A. Mozart. *Concert Arias for high Soprano* (Germany: Bärenreiter, 2013), 59 - 65. And Wolfgang A. Mozart. *Great Mozart Arias for Soprano, Voice and Piano* (Mineola and New York: Dover Publications, Inc, 2016), 31 – 15, 82 – 84.

<sup>35</sup> Franz A. Hoffmeister. *Concerto for Clarinet (Bb) and Orchestra*, edited by Alison A. Copland (Germany: Schott Music Ltd, 1782 – 1284). And Wolfgang A. Mozart. *Concerto in A Major for Clarinet and Orchestra K.622* (Germany: Bärenreiter, 1971), 8 – 9.

<sup>36</sup> Franz Hoffmeister, *Concerto in B flat major; for clarinet, with 2 oboes, 2 horns and strings: R.M.21.d.11* (London, British Library, n.d., ca. 1700 – 1800), 17 – 43.

## 1. LEFÈVRE, AN INFLUENTIAL PEDAGOGUE

Jean-Xavier Lefèvre (1763 - 1829) played a large role in the formation of the first French school of clarinet playing, and more indirectly, in standardising training and performance<sup>37</sup>. He dominated French pedagogy and was known mostly for the publication of his *Méthode de Clarinette* (1802)<sup>38</sup>, which was the first official clarinet instruction book published at the Paris conservatoire<sup>39</sup>. It was utilised across Europe<sup>40</sup> and well into the twentieth-century<sup>41</sup>, hence provided sufficient technical groundwork for most of the repertoire of the period<sup>42</sup>. Lefèvre was also a prolific composer and performer, who held many significant playing roles in France, a city that boasted many fine clarinet players<sup>43</sup>.

Lefèvre's *Méthode* will be used to inform my performance of his seventh clarinet sonata, which is part of a set of 12 progressive sonatas included in his *Méthode*. They were written with unfigured bass accompaniment, which perhaps meant that they were more suited for the purpose of study<sup>44</sup> to aid his student's artistic and technical progression, yet they were also likely to be played for public performance<sup>45</sup>. Performing and practising Lefèvre's work is an effective route to understanding the late eighteenth-century stylistic aesthetic, because Lawson argues that Lefèvre's sonatas contrast in mood, yet 'direct in utterance, matching the prevailing stylistic aesthetic'<sup>46</sup>. They make excellent use of the entire compass of the clarinet by including a variety of arpeggios, runs, trills and articulation that require sound technical grasp, practice, stamina and imagination<sup>47</sup>. I will henceforth commence discussion on the stylistic choices I made in the *allegro* and *adagio* movements from the sonata, and on the stylistic questions

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<sup>37</sup> Joan M. Blazich and Amand Vanderhagen, *Original Text, English Translation, and a Commentary on Amand Vanderhagens Méthode Nouvelle Et raisonnée Pour La Clarinette (1785) and Nouvelle méthode De Clarinette (1799): A Study in 18th-Century French Clarinet Music* (Lewiston: Edwin Mellen Press, 2009), ii.

<sup>38</sup> Lefèvre, *Méthode de Clarinette*.

<sup>39</sup> Blazich and Vanderhagen, *Original Text, English Translation, and a Commentary on Amand Vanderhagens Méthode[s]*, ii.

<sup>40</sup> Lowell V. Youngs, "Jean Xavier Lefèvre: His Contributions to the Clarinet and Clarinet Playing," (PhD diss., The Catholic University of America, 1970), 32.

<sup>41</sup> Blazich and Vanderhagen, *Original Text, English Translation, and a Commentary on Amand Vanderhagens Méthode[s]*, ii.

<sup>42</sup> Jean-Xavier Lefèvre, *A Revolutionary Tutor, Vo.1 - Nos. 1, 3, 5, 7, 9, 11*, C. Lawson and Thirion (Clarinet Classics CC0055, 2007), LN.

<sup>43</sup> Blazich and Vanderhagen, *Original Text, English Translation, and a Commentary on Amand Vanderhagens Méthode[s]*, ii.

<sup>44</sup> Youngs, *Jean Xavier Lefèvre: His Contributions to the Clarinet and Clarinet Playing*, 487.

<sup>45</sup> Lawson, *The Early Clarinet: A Practical Guide*, 39 – 40.

<sup>46</sup> Lefèvre, *A Revolutionary Tutor, Vo.1 - Nos. 1, 3, 5, 7, 9, 11*, LN.

<sup>47</sup> Rice, *Notes for Clarinetists: A Guide to the Repertoire*, 99.

raised. In this chapter, I do not discuss the performance choices made in the *rondo* movement, because Lefèvre advocates greater importance to the other movements in his *Méthode*, by dedicating chapters to the manner of playing *adagio* and *allegro*.

## 1.1 THE ALLEGRO

Lefèvre moderated this *allegro* with *ma non troppo*, and according to Leopold Mozart, moderated *allegros* should not exaggerate in speed<sup>48</sup>. In 1820, Louis Spohr disputed that Parisian *allegros* were ‘unreasonably quick’, hence one might conclude that Lefèvre’s consistency in moderating most of the *allegros* in his *Méthode*<sup>49</sup> instructed his students to avoid excessive rushing. Indeed, Lefèvre stated that an *allegro* ought to be played with agility and precision, evenness, exactness and with aplomb, according to the variation of the character<sup>50</sup>. Therefore, I endeavoured a steadier tempo in performance to better guarantee that these were implemented.

### 1.1.1 ON AVOIDING MONOTONY

Lefèvre furthermore stresses that one must avoid monotony [*d’éviter la monotonie*]<sup>51</sup> by playing with variety and varying characterisation, which would make performance more expressive, meaningful, and more brilliant [*plus brillante*]. For Lefèvre, this is achieved by appropriately shading tones with dynamics, articulation and adding graces and nuances. He states that ‘to shade a tone means to play it stronger or weaker at the beginning or end according to the need, [and] if the tune is repeated...he holds it necessary to vary it each time with nuances or grace notes.’<sup>52</sup>

I noted when Lefèvre repeats material and varies the music in the notation and I aimed to achieve variety and increase interest in the *allegro* by using his own advice above. I

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<sup>48</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 50.

<sup>49</sup> Lefèvre, *Méthode de Clarinette*, 38 – 97.

<sup>50</sup> *Ibid.*, 16.

<sup>51</sup> *Ibid.*

<sup>52</sup> Youngs, *Jean Xavier Lefèvre: His Contributions to the Clarinet and Clarinet Playing*, 104.

endeavoured to vary dynamics in bars 16 - 19 for example<sup>53</sup>. I strived to achieve character nuances when the theme repeats, particularly in different registers and tonalities. In bar 41 for example, I wished to achieve a rounder and heavier interpretation of the theme, by imaging a frumpy tenor character. I also endeavoured to include variety by including slight nuances of *tempo rubato*, in bars 28 and 72 for example, as they lead into melodies.

### 1.1.2 ON LEFÈVRE'S ARTICULATION MARKS

When Lefèvre repeats segments, he almost always varies the articulation. This creates contrasts in character, in bars 75 – 76 for example, as the slurs are placed over the bar lines and on the second beat rather than the first beat in bar 23. Hence, this creates a sighing contour and droopier characterisation. Indeed, Lefèvre provides an array of articulation in many areas and situations in this allegro which serves as an informative guide. He is sophisticated concerning the types of articulation he uses in his compositions and asserts great importance to articulation by maintaining that the tongue to a clarinet player is like the bow to a violinist<sup>54</sup>, as does Amand Vanderhagen<sup>55</sup>.

He distinguishes three types of articulation, 'the *coulé*, the *détaché* or *coupé*, and the *piqué*: there are other articulations, but they are derived from these'<sup>56</sup>.

**FIGURE 1. 1 'MÉTHODE DE CLARINETTE', SHOWING LEFÈVRE'S DEMONSTRATION OF COULÉ.**



*Coulé* should be slurred and executed with a tongue stroke on the first note of passages<sup>57</sup>.

<sup>53</sup> See. Appendix I when all other bar numbers and examples are not provided as figures.

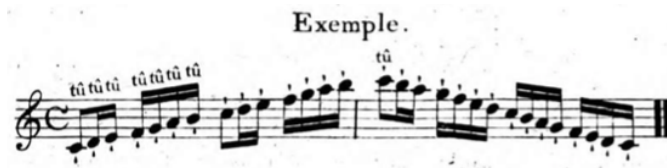
<sup>54</sup> Lefèvre, *Méthode de Clarinette*, 10.

<sup>55</sup> Blazich and Vanderhagen, *Original Text, English Translation, and a Commentary on Amand Vanderhagens Méthode[s]*, 37.

<sup>56</sup> Lefèvre, *Méthode de Clarinette*, 9 – 10.

<sup>57</sup> Ibid.

**FIGURE 1. 2** 'MÉTHODE DE CLARINETTE', SHOWING LÉFÈVRE'S DEMONSTRATION OF *DÉTACHÉ* AND *COUPÉ*.



*Coupé* and *détaché* should align the tongue and the fingers seamlessly, whilst pinching the lips to 'make the tongue stroke with force and vigor'<sup>58</sup>.

**FIGURE 1. 3** 'MÉTHODE DE CLARINETTE', SHOWING LÉFÈVRE'S DEMONSTRATION OF *PIQUÉ*.



*Piqué* must be performed with less force 'by striking the notes lightly as they come out'<sup>59</sup>.

The chest and throat were also often used to separate notes<sup>60</sup>, but Lefèvre favoured articulating with tongue strokes and recommended formulating the sound with TÛ<sup>61</sup>. Similarly, Vanderhagen advises expressing 'T' on marked dots, which should make a detached and articulated sound<sup>62</sup>.

Lefèvre includes all three markings abundantly in his seventh sonata. *Coupé* is introduced at the very beginning of the sonata, located on the dotted upbeats before the initial theme, suggesting I begin with a bold, lively and self-assured start; perhaps this approach could also be applied to unmarked reoccurring figures, because we might assume that Lefèvre expects

<sup>58</sup> Ibid.

<sup>59</sup> Ibid.

<sup>60</sup> Lawson, *The Early Clarinet: A Practical Guide*, 48.

<sup>61</sup> Lefèvre, *Méthode de Clarinette*, 9 – 10.

<sup>62</sup> Blazich and Vanderhagen, *Original Text, English Translation, and a Commentary on Amand Vanderhagens Méthode[s]*, 37.

performers to apply similar articulatory models throughout. *Coupé* also occurs avidly in bars with triplets, for example in bars 37 – 39, thus I endeavoured to vary these by altering the intensity of forcefulness, depending on where they are situated within the bar. In bar 38, *coupé* coincides with the down beats, so it seems appropriate to give them more vigour.

Furthermore, *piqué* is introduced in bar five, which I endeavoured to articulate lightly with a TÛ, whilst also varying them with a crescendo leading to the downbeat of the next bar. They also often occur when leading into themes, one example being in bar 28, and I sought to vary these by employing rubato before the themes return. In contrast, *coulè* markings appear frequently in the second half of the allegro but are marked throughout. My focus was to achieve audible differentiation between the articulation markings. Therefore, in *coulè*, I endeavoured to achieve a singing style which has more roundness, legato and a softer tone, to make sure that they were ‘rendered with grace’<sup>63</sup>.

However, Lefèvre often leaves notes unmarked with no articulatory instruction, which was more commonly known as ‘ordinary touch’ in the eighteenth-century. Vanderhagen instructs that these should be pronounced with a ‘D’ to form more of a connection between notes<sup>64</sup>. Yet, Lefèvre advises that if a composer does not indicate the articulation of a phrase, then it is ‘up to the skill of the artist to supply the deficit’<sup>65</sup>. However, Lefèvre provides detailed articulation in all 12 sonatas, thus I formulated assumptions based on patterns and note when he marks articulation in repeated material. If he does not, then perhaps he is expecting students to replicate models, as in the previous *coupé* discussion. But, if he does, then maybe he is instructing performers to follow exactly what is on the page. Indeed, he mostly marks articulation in repeated material, in bars 16 -19 for example, thus suggesting the latter. Hence, I tried to closely adhere to his markings, since a particular reason and expression is sought by them.

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<sup>63</sup> Lefèvre, *Méthode de Clarinette*, 16.

<sup>64</sup> Blazich and Vanderhagen, *Original Text, English Translation, and a Commentary on Amand Vanderhagens Méthode[s]*, 37.

<sup>65</sup> Lefèvre, *Méthode de Clarinette*, 16.

### 1.1.3 ON APPROPRIATE ORNAMENTATION

Like articulation, Lefèvre includes an abundance of varied written ornamentation, which would have informed his pupils well. In his *Méthode*, he provides rules concerning their placement, length and execution. In allegro movements, he maintains that trills or shakes should be played quickly to match the allegro's character and states that if a plain note is notated with a *tr* sign, both an appoggiatura and termination are implied, 'since without them the shake would be neither complete nor sufficiently brilliant'<sup>66</sup>. I adhered mostly to Lefèvre's advice on this matter, but I also exercised my own judgment when I felt a different ornamentation would suit. For example, in bar 46, I substituted the trill for a turn to avoid a rushed termination. Vanderhagen's advice also informed my performance of trills, as he instructs to begin trills by 'lingering for a bit of time on the upper auxiliary note'<sup>67</sup>. I applied this advice in bar 35 whilst also adding an upper auxiliary note, because the trill is preceded by a note of the same pitch.

Concerning appoggiaturas, Howard Landon states that they are 'written as a small note... played on the beat and slurred to the 'main' note it preceded... subtracting its value from that note'<sup>68</sup>. The first suggested appoggiatura appears as a small note before the off-beat quaver in the first theme, but in consequent repeated themes it is notated with a written out semi-quaver instead, see figure 1.4. I interpreted this ambiguity as though it ought to be an appoggiatura, to be played on the beat that takes half of the value from the following note. I decided against playing a short grace note before the beat, because it would feel disjointed to play the opening theme noticeably different to the rest.

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<sup>66</sup> Quantz and Reilly, *On Playing the Flute: A Complete Translation*, 103.

<sup>67</sup> Blazich and Vanderhagen, *Original Text, English Translation, and a Commentary on Amand Vanderhagens Méthode[s]*, 46.

<sup>68</sup> Howard R. C. Landon, *The Mozart Compendium: A Guide to Mozart's Life and Music* (London: Thames & Hudson, 1990), 378.



**FIGURE 1. 4** 'LEFÈVRE'S SEVENTH SONATA, ALLEGRO', SHOWING DIFFERENTIATION IN NOTATED APPOGGIATURAS.



Unlike appoggiaturas, grace notes do not serve the harmony. According to Vanderhagen, 'natural taste often adds this embellishment although there may be none indicated by the composer'<sup>69</sup>. In this sonata, I added grace notes sparingly and often in succession to add shimmer, for example twice in bar 7 in the repeat, and in bars 25 – 26.

## 1.2 THE ADAGIO

In direct contrast is the adagio, which Lefèvre contends is the most difficult type of music to play because trouble lies in mastering its emotional sentiment<sup>70</sup>. He stresses the importance of acquiring the ability to move the listener in adagios, and maintains that they require a roundness of tone, stamina, 'purity of sound and a noble elegance' [*la pureté du son et à la noble élégance*]<sup>71</sup>. He contends that one must penetrate deeply into the emotional sentiment of the music by expressing strict [*sévère*], melancholic [*mélancolique*] and painful [*douloureux*] characterisation<sup>72</sup>.

<sup>69</sup> Blazich and Vanderhagen, *Original Text, English Translation, and a Commentary on Amand Vanderhagens Méthode[s]*, 43.

<sup>70</sup> Lefèvre, *Méthode de Clarinette*, 15 – 16 .

<sup>71</sup> Ibid.

<sup>72</sup> Ibid.

### 1.2.1 ON TEMPO

This particular adagio's major key and abundance of ascending melodic lines could suggest a more *cantabile* and less melancholic approach is more appropriate. Hence, I sought to produce a moving melody and faster pace, because Quantz advises that one should regulate oneself 'in accordance with the prevailing sentiment that you do not play...cantabile Adagio too slowly'<sup>73</sup>. I furthermore included slight tempo rubato to capture character nuances in certain phrases<sup>74</sup>, for example in bars 8 and 32, because they anticipate and precede themes.

### 1.2.2 ON SUITABLE ARTICULATION

According to Lefèvre, articulation indeed varies according to the colour of the piece<sup>75</sup>, hence articulation in the adagio should be approached differently to the allegro. Lefèvre stresses the importance of emotional playing in the adagio and hence includes more legato lines and *coulè*. Thus, I endeavoured to adhere to almost all notated slurs to capture the adagio's sentiment. Indeed, *piqué* and *coupé* are notated less frequently, suggesting that a particular character is sought from them when they do occur; *piqué* are marked mostly on ascending scales leading to themes and *coupé* on descending semiquavers towards the end of phrases. I carefully considered how I could approach these markings to match the adagio's sentiment whilst also maintaining differentiation between them. I endeavoured to achieve a very light and detached *piqué*, and wished to give more emphasis to *coupés*, but with less force than in the allegro.

### 1.2.3 ON APPROPRIATE ORNAMENTATION

Quantz contends that the adagio can be viewed, played and embellished in either the 'French style', which includes only essential ornamentation, or in the 'Italian style', which includes

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<sup>73</sup> Quantz and Reilly, *On Playing the Flute: A Complete Translation*, 164.

<sup>74</sup> Landon, *The Mozart Compendium: A Guide to Mozart's Life and Music*, 372.

<sup>75</sup> Lefèvre, *Méthode de Clarinette*, 15 – 16.

extensive embellishment that significantly alters melodies<sup>76</sup>. I chose to follow the 'French style', which requires:

A clean and sustained execution of the air, and embellish[ed] with the essential graces, such as appoggiaturas, whole and half-shakes, mordents, turns, battemens, flattemens etc, &c., but no extensive passage-work or significant addition of extempore embellishments<sup>77</sup>.

Hence, I sparingly added grace notes and included only a few ornaments. For example, I added a throat G before the trill on the final beat in bar 39 to emphasise the dominant harmony. Throughout the adagio, I strived to mostly remain faithful to Lefèvre's ornamentation, to aid my own stylistic development.

### 1.3 PERFORMANCE REFLECTIONS AND CONCLUSIONS

The aim and purpose of this chapter was to study the compositions that Lefèvre doubtless used in his teaching, and in doing so, attempt to recognise where he tailors his composition to aid his student's musicianship and to understand what implication this had on my interpretation. Indeed, the study and performance of this sonata was interesting to explore because I had the advantage of using his own instructions to guide and inspire my own playing.

However, the extent that Lefèvre's *Méthode* influenced the stylishness of my playing was not entirely what I had hoped. Overall, whilst aspects of performance were successful, others were not. The performance was not stylish enough and Classical phrasing and bar hierarchal idioms were not consistently accurate. Leopold Mozart advises that 'the accent of the expression or the stress of tone falls on the ruling or strong beat'<sup>78</sup> and this was a unanimous concept that was agreed throughout this period that I did not follow faithfully in this performance. Furthermore, although eighteenth-century theorists advise speed should be regulated, I needed to give the composition more space to allow for more cohesive phrasing. This is particularly relevant to the rondo movement, whose sentiment will be discussed further in Chapter 3.

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<sup>76</sup> Quantz and Reilly, *On Playing the Flute: A Complete Translation*, 163.

<sup>77</sup> *Ibid.*, 162.

<sup>78</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 219.

Likewise, it is evident that I somewhat lacked in stamina, which was consequently detrimental to my technique and phrasing, as I had to take emergency breaths before penultimate phrase clauses which Vanderhagen warns against<sup>79</sup>. However, perhaps this was a result of performing on the modern clarinet, which is more resistant and hence requires more stamina.

Therefore, it is important to note that the stylistic result of the performance was undoubtedly affected by my choice of instrument, because Lefèvre tailors instruction to sound and technique on the historical five [or six] key clarinet and not my modern Boehm system clarinet. I found achieving the sound I wanted in this sonata challenging because the resistance of the modern instrument is much greater than its historical counterpart. Lefèvre includes no rests within movements, hence making this particular sonata quite stamina heavy, and this was one factor in deciding to include only one repeat in each movement. This also likely had a consequence on articulating melodies, because I did not achieve clarity and differentiation between the types of articulation as I had hoped. This was also probably due to a lack of focused practice in producing these specific types of articulation on the modern clarinet, whilst also not adhering fully and consistently to Lefèvre's marked articulation. Nor did I achieve detached ordinary articulation that was so fundamental to this period, which was not aided by my modern set up and larger mouthpiece, as this doubtless changes the character and sound of articulation.

To rectify such problems, I tried lighter reeds to reduce the amount of resistance on the clarinet to closer emulate the strength of reeds that historical five [or six] key clarinets used. Whilst this helped, it was still tiresome to play, and I was unfamiliar with lighter reeds. The change in reed strength also altered the accuracy in intonation, mostly on clarion and altissimo registers. Indeed, it is clear that I need to adapt my technique on the modern clarinet by practicing further with lighter reeds, and in detached differentiated Classical articulation. Thus, I will continue to practice excerpts from Lefèvre's *Méthode* to achieve a more stylish result in the final recital.

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<sup>79</sup> Blazich and Vanderhagen, *Original Text, English Translation, and a Commentary on Amand Vanderhagens Méthode[s]*, 124.

## 2. VOCALITY ON THE CLARINET

It was commonly identified in the eighteenth-century that the model on which an instrumentalist should form their tone, and indeed expression, is the human voice<sup>80</sup>. Theorists, tutors, and players alike consistently reinforced the importance of imitating the human voice, as evidenced by Lefèvre, who states that purity in style ‘will arrive thereby hearing often the most skilful singers, by comparing the best results of the method of each one... [and then make appropriate] application on his instrument’<sup>81</sup>. Furthermore, when clarinet virtuoso, Anton Stadler, drew up plans that would serve as a basis for a new music school on the estate of Count George Festetics in Kesthely in Hungary, he ‘insisted that every music student should... learn basic principles through singing, whatever the quality of his voice’<sup>82</sup>.

Thereby, instrumentalists were often expected to know the basic principles of singing because ‘music consists of phrases and periodic sentences as does speech’<sup>83</sup> and it was a common pedagogical exercise to practise songs and arias from operas, evidenced by Vanderhagen, who includes an array of arias for clarinetists in the latter halves of his earliest treatise<sup>84</sup>. According to Backofen, playing such arias revealed more expression and emotion because:

The words themselves [will] guide to the best interpretation... since [music] is a language which must speak to feeling, thus it must be interpreted with feeling... notes [of music] alone, interpreted without feeling and expression, say nothing to us<sup>85</sup>.

Indeed, the clarinet was especially praised for its aptitude to sing<sup>86</sup>, which is supported by the extant accounts of clarinet tone-quality from past virtuosos like Stadler.

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<sup>80</sup> Johann G. Tromlitz and Ardal Powell, *The Virtuoso Flute-Player* (Cambridge: Cambridge University Press, 1991), 111.

<sup>81</sup> Lefèvre, *Méthode de Clarinette*, 16.

<sup>82</sup> Colin Lawson, *Mozart: Clarinet Concerto* (Cambridge: Cambridge University Press, 1996), 37 – 38.

<sup>83</sup> Johann G. H. Backofen, *Instructions for the Clarinet, with special attention to the keys added to this instrument in recent times along with a short treatise on the Bassett Horn* (Leipzig: Breitkopf and Härtel, 1824), 36.

<sup>84</sup> Blazich and Vanderhagen, *Original Text, English Translation, and a Commentary on Amand Vanderhagens Méthode[s]*, 58 – 90.

<sup>85</sup> Backofen, *Instructions for the Clarinet*, 36.

<sup>86</sup> Lefèvre, *Méthode de Clarinette*, 16.

Johann Friedrich Schink reviews Stadler's playing in Mozart's Serenade K.361, stating:

I have never heard the like of what you contrived with your instrument. Never should I have thought that a clarinet could be capable of imitating a human voice so deceptively as it was imitated by you<sup>87</sup>.

To explore this concept further, I transcribed vocal arias in keys that would suit the historical five key clarinet. I chose female soprano arias because according to Lawson, 'among all wind instruments, none approaches the tone of the full, female soprano voice' like the clarinet<sup>88</sup>. Indeed, Backofen advises that in order to cultivate tone and enhance expression one must practise 'songs from good operas'<sup>89</sup>, thus I chose arias from the 'celebrated Kappellmeister Mozart', as described in an advertisement in *The Wiener Zeitung* in 1786<sup>90</sup>. Additionally, their contrasting genres and reception history were considered upon selection.

'Porgi, amor, qualche ristoro' from the opera buffa, *Le Nozze di Figaro*, was first staged at the Burg Theatre in May 1786<sup>91</sup>. I selected this aria because of its popularity today and because at its premier, 'no other opera had ever caused such a sensation'<sup>92</sup>. A further nine performances were staged in the first year<sup>93</sup> and it was then performed extensively throughout Europe and Germany<sup>94</sup>. Furthermore, 'Zeffiretti lusinghieri' from the opera seria, *Idomeneo, Re di Creta*, was chosen because despite changing attitudes to its genre, it was well received at its premier in Munich in January 1781, and thereby after. It was revived once more in Vienna in 1786 and then played across Europe<sup>95</sup>. Finally, 'Der Liebe himmlisches Gefühl K.119' was included to unveil an opposing genre of Mozart's vocal composition; one that is separated from dramatic context and plots. Its poet, reception history, and circumstances surrounding composition are unknown, but its character arguably has echoes of Mozart's singspiel, *Die Entführung aus dem*

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<sup>87</sup> Lawson, *The Cambridge Companion to The Clarinet*, 141 – 143.

<sup>88</sup> Lawson, *The Early Clarinet: A Practical Guide*, 63.

<sup>89</sup> Backofen, *Instructions for the Clarinet*, 37.

<sup>90</sup> Charles Osborne, *The Complete Operas of Mozart: A Critical Guide* (London: Gollancz, 1978), 229.

<sup>91</sup> *Ibid.*, 225.

<sup>92</sup> *Ibid.*, 231.

<sup>93</sup> Julian Rushton, "Nozze di Figaro, Le." Grove Music Online, 2002, accessed Dec 24, 2019, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000003136>.

<sup>94</sup> *Ibid.*

<sup>95</sup> Julian Rushton, "Idomeneo, re di Creta." Grove Music Online, 2002, accessed Jan 3, 2020, <https://www-oxfordmusiconline-com.libaccess.hud.ac.uk/grovemusic/search?q=Idomeneo&searchBtn=Search&isQuickSearch=true>

*Serail*<sup>96</sup>. I included English translations into the music and placed these under the original text on the score and I also studied the original Italian and German text, pronunciation and phonetics. By doing so, I could reflect on both the sound and meaning of the text to inform my clarinet technique and performance choices.

## 2.1 'PORGI, AMOR, QUALCHE RISTORO' FROM *LE NOZZE DI FIGARO*

The slow and exposed solo aria 'Porgi, amor, qualche ristoro' opens Act 2 of *Le Nozze di Figaro*, and here the Countess implores the gods to revive her husband's love<sup>97</sup>. The Countess is arguably a seria-like character, because she is the highest socially ranked woman in the opera who is torn between her conflicting emotions; she displays dignity, a level of restraint and slight tenderness<sup>98</sup>. This aria contains a moving accompaniment, major mode, ascending lines and an absent *coloratura*, despite the lamenting and melancholic nature of the text. Yet, her inner agitation is said to be conveyed by the gentle throbbing and poignantly chromatic accompaniment<sup>99</sup>. This is reflected in a later aria in act III, 'Dove Sono i bei momenti', where she exhibits her inner torment and re-establishes herself as a strong and somewhat angry woman. However, I informed this performance based on the characterisation she displays in this aria at this point in the drama, so I strived to achieve a controlled interpretation by maintaining poise in performance.

'Porgi, amor' is designated as a *cavatina* in the score, which generally referred to a short aria with little embellishment<sup>100</sup>. In 1785, Franz Schubert defined the cavatina as a 'simple artless expression of a single sentiment... [whose motive] must be full of feeling, moving, easily understood, and light...[with] no coloratura'<sup>101</sup>. Hence, I endeavoured to maintain a simple artless delivery of this aria. One way I did this was by decorating the fermata with only a

<sup>96</sup> Carl Nielson and Wolfgang A. Mozart, *Nielsen Clarinet Concerto and Mozart Clarinet concerto*, J. Bliss, Royal Northern Sinfonia and Maria Venzago (Signum Classics, 2014), LN.

<sup>97</sup> Wolfgang A. Mozart, et al., *The Marriage of Figaro*, Vol. 15. (London: John Calder, 1983), 22.

<sup>98</sup> *Ibid.*, 37.

<sup>99</sup> *Ibid.*, 22.

<sup>100</sup> Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (London and New York: Prentice Hall International, 1980), 280.

<sup>101</sup> *Ibid.*

crescendo, as this aligns with the ascending contours of the vocal line, effectively adheres to the implied characterisation of the Countess and also emphasises the word *morir* [die]. My intention here is to imitate an outcry, because the melody ascends to its highest peak instead of descending and reinforcing depressive emotion. But I still aimed to maintain poise, dignity and restraint by not over-blowing the crescendo, as she attempts to push through her feelings of hurt.

### 2.1.1 ON SINGING CONVENTIONS

In order to perform the arias successfully on the clarinet, I familiarised myself with the conventions of eighteenth-century singers. Firstly, they often sang certain configurations in phrases that were not always written down, one example being the ‘so-called “prosodic”<sup>102</sup> appoggiatura. Here, the vocalist was expected to add an upper or lower appoggiatura on the first of two repeated notes of the same pitch at a phrase ending, and this ought to be a stressed syllable to provide a graceful resolution. There are times in this aria that warrant a prosodic appoggiatura, and the first is evidenced in bar 30<sup>103</sup>, when the Countess pleads to give her back her darling.

**FIGURE 2. 1** ‘PORGI, AMOR’, BARS 28 - 30, CLARINET TRANSCRIPTION, TO SHOW MY PROSODIC APPOGGIATURA INTERPRETATION.

Clarinet in Bb

O mi\_\_ ren di il mio te so ro.  
Either give me back\_\_ my da r ling.

Soprano Solo

O mi\_\_ ren di il mio te so ro.

Here, I added a lower appoggiatura to communicate a stronger dissonance that also matches

<sup>102</sup> Robert Donington, *The Interpretation of Early Music*, New. rev. ed. (New York: Norton, 1992), 181.

<sup>103</sup> See. Appendix II when all other bar numbers and examples are not provided as figures.



tension from the bar before. I wished to stress the down beat and slur onto the resolution to create more dissonance on the open vowel o on soro, which is where the stress lies in the Italian language. This highlights the importance of understanding language nuances, demonstrating that including English translations alone is insufficient information to best guide and produce emotional, singing style phrases.

### 2.1.2 ON APPROACHING THE FIRST EIGHT – BAR PHRASE: SKELETAL MELODY, BAR HIERARCHY, APPOGGIATURAS AND PHONETICS.

I initially analysed the ‘Porgi, amor’ melody by looking at the first two halves of the first eight – bar phrase. This enabled me to apply the same thought process and concepts learnt throughout the rest of the aria. In these phrases, I looked at how the phonetics of the language<sup>104</sup> coincided and correlated with the skeletal melody, bar hierarchy and appoggiaturas. The beginning of ‘Porgi, amor’ includes two rising two – bar phrases and to demonstrate how exactly I unpacked and analysed these; I have formulated figure 2.2.

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<sup>104</sup> Berton Coffin, *Phonetic Readings of Songs and Arias*, 2nd, with rev. ed. (London and Metuchen: Scarecrow, 1982), 41.

**FIGURE 2. 2** 'PORGI, AMOR', BARS 18 - 21, CLARINET TRANSCRIPTION, ANNOTATED TO SHOW ALIGNMENT AND COMPARISON OF THE EMPHASIS IN THE MUSIC ACCORDING TO SKELETAL MELODY, APPOGGIATURAS, BAR HIERARCHY AND PHONETIC READING.

The figure displays a musical score for the clarinet transcription of 'Porgi, amor' (bars 18-21). The score is annotated to show alignment and comparison of emphasis in the music according to four different criteria:

- Skeletal melody:** Shows the basic melodic structure with red dots on the notes.
- Appoggiaturas:** Shows the melodic structure with green dots on the notes, indicating the placement of appoggiaturas.
- Bar hierarchy:** Shows the melodic structure with blue dots on the notes, indicating the placement of bar lines and the hierarchy of the bars.
- Phonetic reading:** Shows the phonetic reading of the text: *Pɔr zi a mor, kwalke ri stɔ ro,* with underlines and accents indicating the pronunciation of vowels and consonants.

The lyrics are: Por gi,a mor, qualche ri sto ro,

To include phonetic readings in figure 2.2 is indeed helpful, because it demonstrates further the linear correlations between the melody and presence of open and closed vowels, and diphthongs in the text<sup>105</sup>.

The skeletal melody provides the framework that Mozart then continued to elaborate to form the 'Porgi, amor' melody. It begins with a rising third on the dominant, C – E, and then a rising fourth, C – F, implying a settling towards the home key. Hence, I aimed to demonstrate this build in tension and accentuation in the appoggiaturas by producing a dynamic increase in the second two-bar phrase.

<sup>105</sup> Coffin includes a key in pages 1 – 3 which gives the meaning of these symbols. To summarise, lines underneath vowels and consonants indicate prolongation, the slur-type figuration is a diphthong that must be sung out and is important to conjoin two vowels. The symbols that I exchange for letters closely follow the 'International Phonetic Alphabet' rules. These indicate how exactly one pronounces vowel and consonants and in what position in the mouth they sit.

Mozart marries these four features seamlessly, by closely aligning open vowels with melodic stresses, which also coincides with his set appoggiaturas and the bar hierarchy, as evidenced in figure 2.2. The accented passing notes on F and G are set to *o*'s [open vowel o], as opposed to the second *o* on *ristoro*, which is closed. Likewise, the diphthong that connects the final vowel on *Porgi* to the first on *amor* emphasises even more importance on the second syllable of *amor*.

Furthermore, Mozart cleverly phrases the second half of the first eight – bar phrase to also align closely with the phonetics, as in figure 2.3.

**FIGURE 2. 3** 'PORGI, AMOR', BARS 22 - 25, CLARINET TRANSCRIPTION, ANNOTATED TO SHOW ALIGNMENT AND COMPARISON OF THE EMPHASIS IN THE MUSIC, ACCORDING TO SKELETAL MELODY AND PHONETIC READING.

The figure displays two staves of musical notation for the clarinet part of 'Porgi, Amor' (bars 22-25). The top staff, labeled 'Skeletal melody', shows the melodic line with red dots marking specific notes. The bottom staff, labeled 'Phonetic reading', shows the same melodic line with phonetic symbols below the notes. The lyrics are written between the two staves.

Skeletal melody

al mio duo\_\_ lo, a' miei so\_ spir!  
for my sor\_\_ ows for\_\_ my\_ si ghs!

Phonetic reading

al mio dwɔ\_\_ lo, a' mjɛi so\_ spir!

This second four – bar phrase begins strongly on the tonic, but instead descends and such melodic contours correlate the meaning of the words, to mourn [*duolo*] and to sigh [*sospir*]. Thus, I aimed to paint these melodic shapes with dynamics, by finishing the words with softer dynamics and releasing the tension as the phrase falls and resolves.

However, sounding vowels and consonants intrinsically relates to the words that they are set to<sup>106</sup>. For example, the s's in the onomatopoeic *so spir* needs to be considered, thus, I aimed to produce a breathier exhale on the s's towards the close of the phrase to achieve the sighing notion.

<sup>106</sup> Coffin, *Phonetic Readings of Songs and Arias*, X.

In figure 2.3, the stresses in the Italian fall on the o in *duolo*. Henceforth, emphasising the beginning of the sixteenth notes in bar 23 will successfully communicate the skeletal melody and the open vowel, o. To sound the Italian o in *duolo* as an ‘open mid-back vowel’<sup>107</sup> through my tone on the clarinet, I initially practiced a yawn with the mouth fully closed. This is because an o significantly drops and opens up the oral cavity and yawning with ‘closed lips arches and consequently enlarges the ceiling or the soft palate area of the oral cavity’<sup>108</sup>. I made sure that the centre of the opening was high, rather than low, to maintain fast air speed in order to achieve a rounder and open sound.

Additionally, the smallest notes in this phrase are semiquavers, as opposed to an adagio with demi-semi quavers, suggesting that perhaps a moving and faster paced tempo is suitable, whilst maintaining effective communication of melody and harmonic rhythm. Indeed, ‘Mozart’s “Larghetto” [actually] signified a tempo somewhere between those indicated by “adagio” and “andante”<sup>109</sup>. Furthermore, its 2/4 time signature indicates one stress per bar, and Quantz argues that slow movements in 2/4 are to be played more quickly<sup>110</sup>.

### 2.1.3 ON ARTICULATING VOCAL NUANCES

I additionally considered how to use articulation on the clarinet to best complement nuances in the words. For example, in bar 19, after the fermata, the Countess’ agitation is communicated with moving quavers. I decided to articulate these quavers to match vocal syllables and conclude by emphasising the B natural because of its longer duration, bar hierarchy, stresses in the Italian, and because it is a shocking moment for the listener that abruptly interrupts musical flow.

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<sup>107</sup> Satsuki Nakai, et al., “Viewing speech in action: speech articulation videos in the public domain that demonstrate the sounds of the International Phonetic Alphabet (IPA),” *Innovation in Language Learning and Teaching* 12, no.3 (2018): 212 – 220.

<sup>108</sup> Keith Stein, *The Art of Clarinet Playing* (Evanston: Summy-Birchard, 1985), 21.

<sup>109</sup> Brown, *Classical and Romantic Performing Practice 1750-1900*, 439.

<sup>110</sup> Quantz and Reilly, *On Playing the Flute: A Complete Translation*, 165.

**FIGURE 2. 4** ‘PORGI, AMOR’, BARS 36 – 38, CLARINET TRANSCRIPTION, TO SHOW MY INTERPRETATION OF ARTICULATION.

Clarinet in B $\flat$

Soprano Solo

die! Por gi, amor, qual che ri sto ro al mio duo lo,a' miei so spir,  
Oh\_ love give me some remedy for my sorr ow for my sighs,

rir! Por gi, amor, qual che ri sto ro al mio duo lo,a' miei so spir,

### 2.1.4 PERFORMANCE REFLECTION

In reflection, I was happy with how I communicated the general sentiment of the aria, and the restrained character that I achieved by maintaining in my mind the Countess' guarded persona. Furthermore, the simplicity worked well but more nuances would have improved delivery, such as more sensitive dynamics and an even larger crescendo at the fermata. Whilst the general character was communicated effectively, challenges existed in audibly communicating the pronunciation in the Italian by manipulating tonal colour, and these were not fully communicated as I would have hoped.

### 2.2 'ZEFFIRETTI LUSINGHIERI' FROM *IDOMENEO, RE DI CRETA*

'Zeffiretti lusinghieri' belongs to the opera seria, *Idomeneo, Re di Creta*. Although it embodied mythical and unnatural subjects, it appealed to both the public and the court. This aria was successful because Mozart included music within it that suited many different cohorts of people and classes<sup>111</sup>. Mozart received letters from his father warning to 'not neglect the so-called popular style'<sup>112</sup>, and indeed he did not. This is evidenced in this aria because it strays from the typical *da capo aria* form and instead takes a sonata form. It acquires a developmental middle section and exhibits reform by abolishing the arguably 'inherently undramatic' ternary format<sup>113</sup>.

<sup>111</sup> Osborne, *The Complete Operas of Mozart: A Critical Guide*, 145.

<sup>112</sup> Ibid.

<sup>113</sup> Mozart, et al., *The Marriage of Figaro*, 26.

'Zeffiretti lusinghieri' opens act III of *Idomeneo*, sung by soprano Ilia and set in the royal palace gardens. She elegantly bids to the winds to send messages of love and faithfulness to her love, Idamante, hence she conforms to the gentle feminine stereotype. Ilia's other arias are richly expressive binary designs, which reflects Ilia's elegant character because binary forms are associated with artless and idyllic simplicity<sup>114</sup>. The aria is marked *grazioso*, thus I sought to be graceful and wished to portray Ilia elegantly by being expansive in the phrasing and tempo.

### 2.2.1 ON APPROACHING THE FIRST FOUR – BAR PHRASE

I commenced analyses by looking at the beginning phrase in the aria to inform the remaining interpretation. 'Zeffiretti lusinghieri' begins with a call to awaken the zephyrs, and stresses in the Italian language lie on the open vowels in first word *Zεffi:εtti*. Singers would perhaps approach this by giving slight emphasis to the first open vowel ε, on Zε, as it is understood in singing diction as the 'tonic accent', which requires a 'lengthening of the syllable'<sup>115</sup>. Therefore, I endeavoured to begin this aria by slightly emphasising the first syllable with an open, round and expansive sound. Mozart also sets the second and third vowel, i and ε, to appoggiaturas on the B flat resolving to the A, and on the A resolving to the G, thus, I aimed to formulate more open and emphasised sounds to communicate hurt in the appoggiaturas<sup>116</sup>.

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<sup>114</sup> Julian Rushton and Wolfgang A. Mozart, *Idomeneo* (Cambridge: Cambridge University Press, 1993), 104.

<sup>115</sup> Coffin, *Phonetic Readings of Songs and Arias*, 2.

<sup>116</sup> I applied the same method in producing open tones as described on pg. 23.

**FIGURE 2. 5** 'ZEFFIRETTI LUSINGHIERI', BARS 18 - 21, CLARINET TRANSCRIPTION, TO SUPPORT GENERAL DISCUSSION.

**Grazioso**

Zef fi retti lu sin ghieri,  
Gently blowing breezes ,

Furthermore, the second appoggiatura located on  $\underline{\epsilon}$  precedes a double unvoiced consonant *t:ti*. A singer would usually prolong the preceding vowel before an unvoiced consonant,<sup>117</sup> thus, I endeavoured to do the same. Additionally, in singing, double consonants are 'stressed in articulation'<sup>118</sup> and require a short silence in sound and a dropping of the final vowel after the final consonant<sup>119</sup>. This is produced by the tongue initially pressing on the lower hard pallet/higher teeth area and then releasing away, and on a clarinet reed the notion is similar, thus it is not so troublesome to replicate.

By contrast, *lusinghieri* consists of voiced consonants. This word requires a crescendo traveling towards the emphasis of the word, which is the third open vowel  $\underline{\epsilon}$ ; because of bar hierarchy, note length and harmony, but also because in the Italian language, words 'with three or more syllables generally have the stress on the next to the last vowel'<sup>120</sup>. Thus, I strived to achieve this notion, whilst also making sure I delivered a contrasting smoother execution of the final two bars of this phrase.

## 2.2.2 ON CHARACTERISING THE ARIA WITH APPOGGIATURAS

The next section introduces florid *melismas* that paint the text *Oh fly [deh volate]*, provoking the imagination of flying zephyrs. To pre-empt the notion of flight, I set long appoggiaturas that take

<sup>117</sup> Ibid., 3.

<sup>118</sup> Ibid.

<sup>119</sup> Ibid., 1.

<sup>120</sup> "Italian Easy Learning" Collins Dictionary, 2019, accessed Dec 2, 2019, <https://grammar.collinsdictionary.com/italian-easy-learning/stress>

two thirds of the following note. In the eighteenth-century, it was generally understood that an appoggiatura always took half the value of the following note. However, Leopold Mozart clarifies that an appoggiatura should actually take at least half of the preceding note, depending on tastefulness and circumstance. He justifies longer appoggiaturas by clarifying that they should be lengthier if they occur 'before minims... at the beginning of a bar in 3/4 time'<sup>121</sup>.

**FIGURE 2. 6** 'ZEFFIRETTI LUSINGHIERI', BARS 22 - 27, CLARINET TRANSCRIPTION, TO DEMONSTRATE LONG APPOGGIATURAS AND FLORIDITY IN THE MELISMAS.

Clarinet in B $\flat$

deh vo la  
oh fly

Soprano Solo

deh vo la

### 2.2.3 ON THE *EINGANG* AND EMBELLISHMENT

Despite Mozart abolishing the usual ternary form, this aria provides ample opportunity to ornament because of its reoccurring themes, element of fantasy and continuous and immediate establishment of floridity. Indeed, these elements shaped my ideas when composing the *Eingang* that precedes the recapitulation, as shown in figure 2.7.

**FIGURE 2. 7** 'ZEFFIRETTI LUSINGHIERI', BAR 80, MY OWN PREPARED *EINGANG* BEFORE THE RETURN OF THE THEME.

*tr*

Zef fi retti  
Gently blowing

<sup>121</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 166.



During composition, I wanted contours and length to emulate the shape of flower petals rising and falling in the wind. I delivered performance with this vivid imagery in mind, whilst also wishing to play it expansively to reflect Ilia's graceful characterisation. Additionally, I wished to closely align with eighteenth-century conventions, by adhering to Joseph Swain's description of *Eingänge*; he argued that they should contain 'no references to thematic material, and are usually constructed of passagework based on dominant harmony which the onset of the next section resolves'<sup>122</sup>.

Johann Hiller, an influential eighteenth-century opera composer and singing pedagogue, articulates that 'singers have an expressive advantage which instrumentalists must satisfy by using more embellishment'<sup>123</sup>. Thus, I included an array of ornamentation into the aria, such as subtle and decorative turns in the recapitulation, some occasional grace notes on double syllables and chromatically ornamented echoes to communicate hurt and demonstrate differentiation. I also explored the clarinet's full range by playing into the chalumeau register in bars 108 – 109<sup>124</sup>. Furthermore, I added trills in bars 56 – 57 and 122 – 124 for example, to provide variety and extra fantasy. Leopold Mozart advises that when an ascending appoggiatura precedes a trill 'one may never bind oneself to strict time'<sup>125</sup> and the trills execution must avoid a 'bleating notion'<sup>126</sup>. Hence, I began these trills by leaning on an upper appoggiatura and oscillating slowly and gradually quickening.

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<sup>122</sup> Joseph P. Swain, "Form and Function of the Classical Cadenza." *The Journal of Musicology* 6, no. 1 (1988): 30.

<sup>123</sup> Johann A. Hiller and Suzanne J. Beicken, *Treatise on Vocal Performance and Ornamentation* (Cambridge; New York: Cambridge University Press, 2001), 100.

<sup>124</sup> See. Appendix III when all other bar numbers and examples are not provided as figures.

<sup>125</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 188.

<sup>126</sup> *Ibid.*, 189

**FIGURE 2. 8** 'ZEFFIRETTI LUSINGHERI', BARS 56 - 60, CLARINET TRANSCRIPTION, SHOWING ADDITIONAL ORNAMENTATION ON LONG NOTES.

The image shows a musical score for two parts: Clarinet in Bb and Soprano Solo. The Clarinet part is in 3/4 time and features a trill on a long note. The Soprano Solo part is in 3/4 time and features a long note with a grace note. The lyrics are: 'fe del il cor fe del. heart his faithful heart.'

An eighteenth-century singer would generally be expected to ornament these long notes with *messe di voce*. According to Italian soprano castrato and singing tutor, Giambattista Mancini, this enriches singing, and a true singer uses it 'on any sustained or crowned tone which he finds interspersed in any composition'<sup>127</sup>. Likewise, for Mozart, it was an indispensable notion of expression, as he commended Aloysia Weber on her *cantabile* singing and in particular on her *mesa di voce*<sup>128</sup>.

#### 2.2.4 PERFORMANCE REFLECTION

In reflection, my performance of this aria did not match Ilia's character as I had hoped, because it was not tasteful enough, it was too metronomic, and it lacked space and composure. Overall, a freer and more expansive approach would have led to a more elegant and graceful delivery. My additional ornamentation worked well, particularly the trills on the longer notes because they suited the clarinet and also complemented the element of floridity established in this aria. Yet, the execution of the grace notes in the performance were not delicate enough, which probably occurred due to a hurried tempo.

<sup>127</sup> Giambattista Mancini and Pietro Buzzi, *Practical reflections on the Figurative Art of Singing, Singing Master at the Imperial Court of Vienna* (Boston: The Goram Press, 1777), 118.

<sup>128</sup> Joanne D. Dorenfeld, "Ornamentation in Mozart's Concert Arias for Aloysia Weber: The Tradition of Singing and Embellishment," (PhD diss., The University of British Columbia, 1976), 61.

Regarding the first phrases, the appoggiaturas needed more emphasis and the choice to omit a pause at the unvoiced consonant was perhaps the wrong one. I decided here that a clarinetist would instead focus on achieving the resolution, yet, if I followed vocal idioms closer, by including a break in the word, I would have communicated more separation, to contrast the following legato *lusinghieri*, and in turn executed better phrasing. This demonstrated where a choice that would be more idiomatic to instrumental practices would not necessarily suit vocal arias that are set to text.

I will carry these reflections forward to my performance of the slow movements in the Viennese concertos, with emphasis on giving them more space and composure, particularly in the adagios, where melodies are also florid.

## 2.3 DER LIEBE HIMMLISCHES GEFÜHL K.119

'Der Liebe himmlisches Gefühl K.119' was first printed in Vienna in 1814, but was said to be written around 1782-84, but the autograph is lost<sup>129</sup>. This concert aria contrasts in genre because it does not belong to a larger operatic work. Indeed, Baker contends that concert arias are 'the closest [Mozart] ever came to vocal concerti'<sup>130</sup>, and are hence ideal for instrumental transcription because they remove many variables involved in an opera aria and so provide an 'ideal performance practice laboratory'<sup>131</sup>.

### 2.3.1 ON MY APPROACH IN RELATION TO ITS SENTIMENT AND SUITABILITY FOR INSTRUMENTAL TRANSCRIPTION.

This aria suits instrumental performance because it has an orchestral introduction, is fast paced, and displays virtuosity in the extensive melismatic passagework like an allegro in a

<sup>129</sup> "NMA II/7/3: Arias, Scenes, Vocal Ensembles, and Choirs with Orchestra vol. 3, Score (Kunze, 1971)," Digitale Mozart-Edition, 2003, accessed April 10, 2019, [https://dme.mozarteum.at/DME/nma/nmapub\\_srch.php?l=2](https://dme.mozarteum.at/DME/nma/nmapub_srch.php?l=2). See pg. 68 on the critical report "Wolfgang Amadeus Mozart: Kritische Berichte, Serie II, Werkgruppe 7, Arien, Szenen, Ensembles und Chöre mit orchester Band 3 und 4, aus dem Nachlass Stefan Kunze Vorgelect von Konrad Küster".

<sup>130</sup> Nicole Baker, "Concerning the Performance of Mozart's Concert Arias K. 294 and K. 528." *Performance Practice Review* Vol. 2: No. 2, Article 4, 1989, 133.

<sup>131</sup> *Ibid.*

concerto. Its suitability for clarinet transcription is supported by Sabina Meyer<sup>132</sup> and Julian Bliss<sup>133</sup> doing their own heavily ornamented clarinet renditions. Yet, I did not seek for my interpretation to resemble a clarinet concertino, as these performers somewhat have done. Instead, I decided to take an instrumental approach in parts, whilst also still considering vocal nuances where appropriate, and I will continue to discuss how I did so.

The sentiment of the aria is about a woman who is eagerly awaiting the feeling of true love, and her self-assured, extravagant and enthusiastic character is evident in the virtuosic passagework set to the words *I wait with confidence* [*ich wart mit Zuversicht*]. Therefore, I strived to achieve this sentiment by ornamenting the aria in areas that would be idiomatic to instrumental practices, which also portrays confidence in the notation, but also in my own performance choices and self-authenticity.

Singers would have likely ornamented this aria extensively because indeed Hiller explains how singers ornament mostly 'in tender, gay, and sententious arias'<sup>134</sup>. I therefore ornamented bars 65 – 67<sup>135</sup> because ornamentation often thickens towards cadences in instrumental concerti, evidenced in many of Mozart's instrumental concerti.

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<sup>132</sup> "Der Liebe himmlisches Gefühl, K.199, Sabine Meyer, Wolfgang Amadeus Mozart," Youtube, 2015, accessed Jan 17, 2020, <https://www.youtube.com/watch?v=4HC8IM99wvE>

<sup>133</sup> Carl Nielson and Wolfgang A. Mozart, *Nielsen Clarinet Concerto and Mozart Clarinet concerto*, Julian Bliss, Royal Northern Sinfonia and Maria Venzago (Signum Classics, 2014), CD.

<sup>134</sup> Hiller and Beicken, *Treatise on Vocal Performance and Ornamentation*, 107.

<sup>135</sup> See. Appendix VI when all other bar numbers and examples are not provided as figures.

**FIGURE 2. 9** 'DER LIEBE HIMMLISCHES GEFÜHL', BARS 65 - 67, CLARINET TRANSCRIPTION, SHOWING A COMPARISON BETWEEN THE ORIGINAL BARS FOR SOLO SOPRANO AND MY ORNAMENTED VERSION FOR CLARINET.

Original version for soprano

mit Zu ver sicht.

Ornamented Clarinet in Bb

mit Zu ver sicht.  
with con fidence.

Furthermore, in melismatic passages, see figure 2.10, I also explored varied tonguing patterns based on Vanderhagen's examples in his earlier treatise<sup>136</sup>, which allows the clarinet to exhibit its strengths. However, I was careful to reflect German pronunciation elsewhere. In the first phrase, Mozart sets an appoggiatura to the mixed vowel *ü* [indicated *y*: in the IPA, because it is followed by a consonant] on the word Gefühl. Thus, I aimed to emphasise the appoggiatura, and communicate the *ü* sound by producing colder and faster air, with a high tongue and smile.

<sup>136</sup> Blazich and Vanderhagen, *Original Text, English Translation, and a Commentary on Amand Vanderhagens Méthode[s]*, 37 – 38.

**FIGURE 2. 10** 'DER LIEBE HIMMLISCHES GEFÜHL', BARS 132 - 144, CLARINET TRANSCRIPTION, SHOWING VARIED CLARINET ARTICULATION IN THE *MELISMAS*.

ich wart'  
I wait

ich wart'  
I wait

ich wart' mit Zu ver sicht,  
I wait with con fid dence,

Furthermore, I also interpreted meanings of words to dictate stronger or weaker phrase endings. In bar 100 for example, the phrase ends with *nicht* [not], which I endeavoured to communicate strongly. Therefore, I did not ornament the penultimate *das* because it would distract from the drama, meaning and strength behind the phrase ending.

In the closing cadenza, I composed a simple rendition that includes thematic references. I avoided including too many ideas, as Quantz warns against<sup>137</sup>, as I wanted it to closer emulate Quantz's one breath idea<sup>138</sup>, by including only one breath mark. I also remained faithful to Hiller's ideas on cadenzas for singers, that they must 'not be too long'<sup>139</sup>

<sup>137</sup> Quantz and Reilly, *On Playing the Flute: A Complete Translation*, 184.

<sup>138</sup> *Ibid.*

<sup>139</sup> Hiller and Beicken, *Treatise on Vocal Performance and Ornamentation*, 123.

**FIGURE 2. 11** 'DER LIEBE HIMMLISCHES GEFÜHL', BAR 151, SHOWING MY OWN CADENZA RENDITION.

The image shows a musical score for a vocal piece. The top staff is a vocal line in 4/4 time, starting with a half note 'wart' (wait) followed by a cadenza. The cadenza consists of a series of eighth and sixteenth notes, with some notes marked with a 'tr' (trill) and a fermata. The bottom staff continues the vocal line with the lyrics 'mit Zu ver' (with con fid) and 'sicht.' (ence). The score ends with a double bar line and a '7' above it, indicating a seven-measure cadenza.

### 2.3.2 PERFORMANCE REFLECTION

Overall, my interpretation worked well because by performing a concert aria, I was more experimental with the ornamentation and articulation. Yet, similar to 'Zeffiretti lusinghieri', the challenges arose when deciding when to be more instrumental, rather than vocal. Including variety in the articulation during *melismas* proved successful, because I did not need to consider German language nuances. However, by focusing more on an instrumental interpretation, I did not think as carefully about the language nuances as I did in the other arias, and hence it sounded more like a concertino than an aria, which was not intended.

However, overall, I think it was successful because I struck the right balance between vocal and instrumental practices in the ornamentation, which is particularly relevant to the cadenza because I adhered to both instrumental and vocal eighteenth-century advice. Yet, perhaps here, more extensive ornamentation and a longer cadenza would have been interesting to explore. Therefore, I will experiment further with ornamentation and particularly with cadenzas that are more modest in length.

## 2.4 Conclusion

Exploring the idea that ‘the performer should imitate a good singer when playing instrumental composition’<sup>140</sup> has been interesting and insightful to explore, because I have considered new and different factors in my practice and performance. Overall, the preparation was carefully thought out because I had to consider pronunciation, phonetics, and text, which are new concepts and the depths of my emotional playing has grown as a consequence. Performing vocal arias has also made me consider how I can use tone and articulation to inflect melodic lines more effectively, and in more detail, and these ideas and methodologies will be applied to sections relevant in the concertos. Furthermore, I will also focus on performing with more space and composure to communicate singing lines and phrases more successfully.

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<sup>140</sup> Rothschild, *The Lost Tradition in Music: Musical Performance in the Times of Mozart and Beethoven*, 64.



### 3. VIRTUOSITY IN VIENNESE CLARINET CONCERTOS

Formal descriptions of Classical era concertos expected 'to feature a soloist or soloists interacting with the orchestra, [whilst] providing a vehicle for the solo performer(s) to demonstrate their technical and musical proficiency'<sup>141</sup>. They represent a genre of music that survived the renovation of musical style in the middle decades of the eighteenth-century, because of the timeless 'love of solo display'<sup>142</sup>.

The concerto's evolution was a confluence of three understood aesthetic qualities or phenomena: 'the grand (with a related idea of nobleness), the virtuoso (including, but not limited to, brilliance) and the intimate, accounts for the unique position of the Classical concerto among late eighteenth-century instrumental genres.'<sup>143</sup>. Likewise, it was generally agreed that concertos 'provide[d] a vehicle for virtuosity'<sup>144</sup> that were merely showpieces intending to dazzle audiences, but actually, they required a balance of elements.

#### 3.0.1 DEFINING VIRTUOSITY

Owen Jander defines a virtuoso as a 'person of notable accomplishment; a musician of extraordinary technical skill'<sup>145</sup>. However, it is suggested that 'virtuosity' in the late eighteenth-century often referred to the whole of someone's musicianship, not just their technical prowess. Indeed, Simon Keefe argues that virtuosity is not limited to skill and excellence, and too much of this often attracted the wrong kind of attention. He said that critics and theorists of the time often castigated the notion of brilliance in concertos, as they believed it could detract 'unequivocally from a listeners aesthetic'<sup>146</sup>. Heinrich Koch (1787) complained that composers

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<sup>141</sup> Simon Keefe, *The Cambridge Companion to the Concerto* (Cambridge; New York;: Cambridge University Press, 2005; 2012), 7.

<sup>142</sup> *Ibid.*, 82.

<sup>143</sup> *Ibid.*, 72.

<sup>144</sup> *Ibid.*

<sup>145</sup> Owen Jander, "Virtuoso." Oxford Music Online, 2001, accessed Sept 12, 2019, <https://www.oxfordmusiconline-com.libaccess.hud.ac.uk/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029502?rskey=ugiB23>

<sup>146</sup> Keefe, *The Cambridge Companion to the Concerto*, 8.

and performances overstuffed 'concertos with nothing but difficulties and passages in fashion, instead of coaxing the hearts of their listeners with beautiful melodies'<sup>147</sup>.

According to Keefe, the idea of expression as a well understood part of the virtuoso concept became more established in the early nineteenth-century<sup>148</sup>. Yet, Türk reinforces the importance of expression and sensitivity before the turn of the nineteenth-century in his method published in 1789<sup>149</sup>. He contends that expression was just as essential in order to move the listener and 'a true musician should be able to identify with every affect'<sup>150</sup>. He views this as a fundamental part of good execution in which a true master 'full of genuine feeling for his art, distinguishes himself noticeably from the average musician'<sup>151</sup>.

### 3.0.2 THE REPERTOIRE

The repertoire is hence selected to specifically provide ample opportunity to explore the concept of expression in concertos. I begin with a performance of the adagio movement from Mozart's Clarinet Concerto in A Major K.622 and conclude with Franz Anton Hoffmeister's Clarinet Concerto in Bb Major. The additional adagio enables me to further explore maintaining sensitivity and expression in performance, whilst also providing opportunity to 'bring out... [the concertos] lyrical tonal qualities in the themes'<sup>152</sup>. I will proceed to discuss how I endeavoured be expressive whilst also portraying brilliance in the outer movements of Hoffmeister's concerto. I furthermore discourse how I characterise movements that encompass extensive passage-work and playful characters.

I decided to include later eighteenth-century concertos because they are said to better integrate a variety of the characters that are linked to Keefe's concept of virtuosity: 'lively orchestral participation and judicious virtuosity and the... assimilation of grand, brilliant and intimate

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<sup>147</sup> Ibid.

<sup>148</sup> Ibid., 74.

<sup>149</sup> Türk and Haggh, *School of Clavier Playing*.

<sup>150</sup> Ibid., 359.

<sup>151</sup> Ibid., 337.

<sup>152</sup> Rice, *The Clarinet in the Classical Period*, 163.

qualities<sup>153</sup>. Hence, I began with Mozart's mature work, as he had a profound reputation as one of 'the pre-eminent concerto practitioners of the period'<sup>154</sup>. This is further supported by glowing opinions from Kollmann, a lead music theorist who published treatises on eighteenth-century composition and theory; he maintained that the 'best *specimens* of good modern Concertos...., are those by *Mozart*'<sup>155</sup>.

However, Mozart's concertos represent only a small portion of concerti that were composed throughout the Classical period<sup>156</sup>. Hence, Hoffmeister's concerto comprised the majority of the repertoire in the recital. Hoffmeister was an established composer but was mostly remembered today because he was one of the first publishers of Mozart's work<sup>157</sup>. Hoffmeister and Mozart were closely affiliated and both concertos were dedicated to clarinet and basset-horn virtuoso, Anton Stadler<sup>158 159</sup>; to include two works dedicated to the same virtuoso is an intentional choice.

Stadler was not only applauded for his playing, but he was also a composer, tutor and was noted for collaborating with instrument maker, Theodor Lotz, who invented the basset-clarinet in 1787<sup>160</sup>. Stadler was known for his sensitivity in performance and his soft tone which was described as 'glorious... sublime... [that] no one with a heart can resist'<sup>161</sup>. Indeed, Stadler conforms to Keefe's idea of a virtuoso, as he provided audiences with a wholly aesthetically edifying experience<sup>162</sup> and was not limited to brilliance. He hence also conforms to what Türk, and Quantz deem a 'true musician' that 'distinguishes himself by the manner in which he plays the Adagio'<sup>163</sup>.

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<sup>153</sup> Keefe, *The Cambridge Companion to the Concerto*, 74.

<sup>154</sup> *Ibid.*, 70.

<sup>155</sup> *Ibid.*, 79.

<sup>156</sup> *Ibid.*, 71.

<sup>157</sup> See. Preface, Alison A. Copland, *Hoffmeister Concerto for Clarinet and Orchestra Bb Major* (Germany: Schott Music Ltd, 2003), 3.

<sup>158</sup> Rice, *The Clarinet in the Classical Period*, 160.

<sup>159</sup> Copland, *Hoffmeister Concerto*, 3.

<sup>160</sup> Poulin L. Pamela, "Stadler, Anton." *Grove Music Online*, 2001, accessed Jan 22, 2020. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026509>.

<sup>161</sup> Lawson, *Mozart: Clarinet Concerto*, 18.

<sup>162</sup> Quantz and Reilly, *On Playing the Flute: A Complete Translation*, 163.

<sup>163</sup> *Ibid.*

### 3.1 THE ADAGIOS

Leopold Mozart argues that those who play adagios poorly ‘play without method and without expression’<sup>164</sup>. Hence, my focus was to firstly familiarise myself with what musicians deemed most important in the adagio, and what was said to enhance expression in the eighteenth-century. Quantz advises that adagios ‘must resemble a flattering petition’ and that ‘you must enter ... [into the] same state of mind as that in which the composer wrote it’<sup>165</sup>. Likewise, Türk contends that to play with expression one must acquire a ‘sensitivity of soul’<sup>166</sup>, which should be developed by listening to expressive singers and players in order to understand the vast array of sentiments and how to apply them to one’s instrument. Outside of this, he includes that one should consider correct tempos, and appropriate dynamics<sup>167</sup> to create expressive performances<sup>168</sup>, and I will commence discussion on how I approached these musical parameters, including additional segments on ornamentation.

#### 3.1.1 ON ‘CORRECT’ TEMPOS

Quantz indicates that slow pieces can be diverse, hence I judged each adagio based on their individual context and observed prevalent keys and meters<sup>169</sup>. Evidence suggests that it was common practice to play adagios at a faster pace in the eighteenth-century, as Lawson contends adagios and andantes became ‘a great deal slower during the nineteenth century’<sup>170</sup>. Hence, I aimed to maintain a moving pace to avoid dragging. However, I also wanted to avoid rushing because excessive speed in slow movements ‘causes loss of clarity and spoils the intended effect’<sup>171</sup>. Furthermore, the keys in both of the adagios do not appear in the list of keys that Quantz supplies, which instructs the performer to play slower with more melancholy<sup>172</sup>.

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<sup>164</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 215 – 216.

<sup>165</sup> Quantz and Reilly, *On Playing the Flute: A Compete Translation*, 163.

<sup>166</sup> Türk and Haggh, *School of Clavier Playing*, 338.

<sup>167</sup> *Ibid.*

<sup>168</sup> Türk also included how suitability of articulation was important in expression, yet, I omit discussion on articulation in the adagio and instead discuss contrasting notions of articulation in the outer movements.

<sup>169</sup> Quantz and Reilly, *On Playing the Flute: A Compete Translation*, 165.

<sup>170</sup> Lawson, *The Early Clarinet: A Practical Guide*, 66.

<sup>171</sup> *Ibid.*, 67.

<sup>172</sup> Quantz and Reilly, *On Playing the Flute: A Compete Translation*, 165.

Yet, Hoffmeister's adagio passes through its relative minor, C minor, which is included in Quantz's list, hence one might assume that it requires a slightly slower and mournful approach.

Türk further advises that 'playing without keeping steady time...[,] quickening and hesitating... [and] the so-called tempo rubato...[,] are] resources *when used sparingly and at the right time* can be of great effect'<sup>173</sup>. Indeed, I considered and exercised all of these factors in performance to enhance the adagio's delivery. Indeed, I manipulated tempo throughout, but also demonstrated keeping steady time when the piece required it, for example in bar 42<sup>174</sup> in Mozart's adagio. Here, I aligned closely with the harmonic rhythm that is communicated strongly by the accompaniment. Furthermore, the quickening and slowing of tempo is evident in this same phrase because after the down beat in bar 43, I gradually lengthened the final three quavers, and hence slowed down time before arriving on bar 44 where I took time on the dissonance to carefully land on the resolution. Adversely, I quickened tempo slightly in bar 22 in Hoffmeister's adagio to match the harmonic rhythm leading towards the perfect cadence before entering the harmonic shift. Finally, tempo rubato, or stolen time, is clearly demonstrated towards the close of Mozart's adagio, as I lengthened the trill termination in bar 92 to establish the beginnings of a tempo rubato at the subsequent bar.

### 3.1.2 ON TONE, ARTICULATION AND SUITABLE DYNAMICS

German clarinet tone was described as mellow and sweet, which is said to be the case because they employed a method by which the reed was situated below the mouthpiece sooner than the French, who played the clarinet with the reed-above, evidenced in Lefèvre's *Méthode*<sup>175</sup>. Indeed, Türk deems that a 'suitable desire of loudness and softness of tone'<sup>176</sup> is fundamental in expression, which was perhaps why the Germans, and Stadler, were commended for their

<sup>173</sup> Türk and Haggh, *School of Clavier Playing*, 359.

<sup>174</sup> See. Appendix V and/or VI when all other bar numbers and examples are not provided as figures.

<sup>175</sup> Lefèvre, *Méthode de Clarinette* 'Planche 2.e', [n.p.].

<sup>176</sup> Türk and Haggh, *School of Clavier Playing*, 338.

expressive playing, because they arguably had the tools to manipulate the degree of dynamics further and produce softer more expressive tones<sup>177</sup>.

The ability to produce varying degrees of loudness and softness is particularly relevant in slower and more exposed adagio movements. In my performance, I based dynamic choices on suitability and context. For example, I endeavoured to communicate a strong dynamic shift to C minor in bar 26 of Hoffmeister's adagio to portray more drama. On the contrary, I also sought to produce soft, lovely and intimate pianissimo tones, like Stadler, at the close of Mozart's adagio to demonstrate the clarinet's capabilities and indeed my own virtuosity and expression. Furthermore, appropriate crescendos and diminuendos usually occur in conjunction with musical contours, and I included crescendos in Hoffmeister's adagio in bars 8 – 11 and bar 32, and in Mozart's adagio in bars 17 – 21 and bar 52, to complement their rising sequences or passages. Furthermore, because Mozart's concerto was written for basset-clarinet, which was two tones lower than the Bb Clarinet, I endeavoured to complement the lowest notes by pushing through them with stronger dynamics to sound more similar in timbre to the 'original' instrument. Likewise, I wished to avoid rushing through them and produce crescendos through the phrases that are transposed up to accommodate the A clarinet.

Furthermore, Leopold Mozart contends that distasteful musicians do not differentiate between piano and forte in adagios<sup>178</sup> and Türk states that 'when a musical thought is repeated, then it is customary to play it softly the second time'<sup>179</sup>. Additionally, Lawson quotes the following opinion, stating that this has particular reference to Mozart's music, and indirectly to this adagio:

There are certain compositions or individual sections which are so communicative and speak so directly to the heart of the listener, without any false glitter, that in such cases a beautiful tone corresponding to the character of the music, played softly or more strongly, are the only means by which the expression should be more intense<sup>180</sup>.

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<sup>177</sup> David Charlton, "Classical Clarinet Technique: Documentary Approaches". *Early Music* 16, No. 3 (Oxford: Oxford University Press, 1988), 396 – 406.

<sup>178</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 215 – 216.

<sup>179</sup> Türk and Haggh, *School of Clavier Playing*, 338.

<sup>180</sup> Lawson, *The Early Clarinet: A Practical Guide*, 69.

Such advice is indeed useful, as I focused efforts upon entering the return of the theme in bar 59 of Mozart's adagio with a sublime and magical pianissimo tone.

### 3.1.3 ON THE ORNAMENTATION AND GENERAL EXECUTION OF THEMES

Such advice against 'false glitter'<sup>181</sup>, which also replicates Koch's words 'idle glitter'<sup>182</sup>, shaped my interpretation regarding ornamentation in the adagios, particularly within reoccurring themes. Singers and instrumentalists alike agreed that ornamentation is warranted when 'composition is repeated... particularly in adagio'<sup>183</sup>. Therefore, in Mozart's adagio, I included only two turns upon the theme's return and focused my attention instead on creating softer dynamic nuances. However, my approach is different in Hoffmeister's adagio, because Quantz maintains that 'you must play the principle subject at the very beginning just as it is written and if it returns frequently notes may be added the first time'<sup>184</sup>. Therefore, I added some extra grace notes at the beginning and gradually thicken ornaments in the themes as the movement progresses.

Furthermore, to complement the theme and singing phrases in these adagios, I phrased and ornamented melodies using previously acquired experimentation of the so-called singing style. Mozart's adagio begins like 'Porgi, amor' with two rising sequences and a slow decent. Thus, my approach was to similarly identify the harmony, and then apply similar models of producing open vowels on the clarinet to the downbeats of the phrase, to appoggiaturas within the melody, and by imagining Italian words such as *amor* or *doulo* on the important and dissonant notes within the melody. Indeed, early nineteenth-century theorist, Jérôme-Joseph Momigny, believes instrumental compositions should be seen as wordless arias, and phrases are metaphors for conservation<sup>185</sup>. Hence, he set words to Mozart's instrumental work, because he argues that this is the best way to make readers aware of the music's true quality<sup>186</sup>. Thus, by

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<sup>181</sup> Ibid.

<sup>182</sup> Lawson, *Mozart: Clarinet Concerto*, 75.

<sup>183</sup> Ibid.

<sup>184</sup> Quantz and Reilly, *On Playing the Flute: A Complete Translation*, 166.

<sup>185</sup> Le Huray, *Authenticity in Performance: 18th-Century Case Studies*, 116.

<sup>186</sup> Ibid.

exploring and applying such concepts, I can practically practise making the clarinet truly sing with expression, as eighteenth-century theorists reinforced.

### 3.1.4 ON ORNAMENTATION ELSEWHERE

In both adagios, I prepared articulation in accordance with the ‘French style’<sup>187</sup> in order to maintain the original melodies, because both composers already extensively elaborate the skeletal lines in these adagios. I instead sought to communicate charm, vitality, lyricism, and variation as Türk advises<sup>188</sup>, by adding extra graces and ornaments sparingly to guarantee ‘noble simplicity’<sup>189</sup>. Indeed, Leopold Mozart contends that in badly executed adagios, musicians without taste include embellishments ‘in the wrong place, [and] too overloaded’<sup>190</sup>. Thus, I ornamented in places using previously acquired knowledge and the lessons learnt from performing Lefèvre’s work, which was tailored to help students develop this exact understanding. In the adagio of Lefèvre’s seventh sonata, Lefèvre mostly wrote out extra ornamentation in the gaps on ascending or descending scales in areas towards the ends of phrases, and at penultimate bars. Henceforth, I applied these same models in both concerto adagios.

### 3.1.5 ON ORNAMENTS FERMATA SIGNS

At the close of Hoffmeister’s adagio, the fermata falls on a tonic 6 – 4 chord, indicating that a cadenza should be formulated. Unlike *Eingänge*, one can build a cadenza from the ‘most attractive motifs’<sup>191</sup>. Quantz advises that cadenzas in melancholic movements should ‘consist almost entirely of small intervals mingled with dissonances’<sup>192</sup>. Thus, I formulated my cadenza with these ideas in mind, see figure 3.1. Concerning its length, Mancini recognises ‘that the

<sup>187</sup> Quantz and Reilly, *On Playing the Flute: A Complete Translation*, 163.

<sup>188</sup> Lawson, *The Early Clarinet: A Practical Guide*, 68.

<sup>189</sup> *Ibid.*

<sup>190</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 215 – 216.

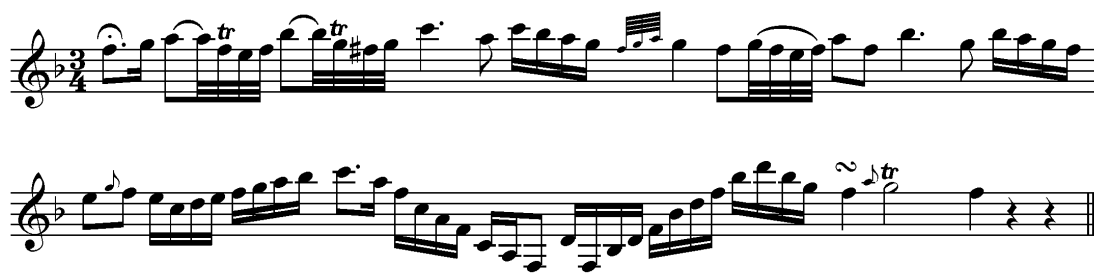
<sup>191</sup> Eva Badura-Skoda, Andrew V. Jones and William Drabkin, "Cadenza." *Grove Music Online*, 2001, accessed Feb 18 Feb, 2020, <https://www.oxfordmusiconline-com.libaccess.hud.ac.uk/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043023>

<sup>192</sup> Quantz and Reilly, *On Playing the Flute: A Complete Translation*, 184.



one-breath rule [is] often broken' and insists that performances have the 'correct judgment... [to] escape the embarrassment occasioned by shortness of breath... for he might find himself... unable to perfect the cadenza with a trill'<sup>193</sup>. Hence, I endeavoured to take time and pauses when needed, to aid the overall execution of this cadenza and avoid any breath deficit that could detract from the sentiment.

**FIGURE 3. 1** 'HOFFMEISTER'S CONCERTO IN B FLAT MAJOR, ADAGIO', BAR 76, TO SHOW MY OWN CADENZA RENDITION.



By contrast, the fermata in Mozart's adagio occurs before the return of the A section, placed on V7 harmony. This indicates an *Eingang* should be formulated here, because they 'appear at any part of the movement, most often just before the beginning of a new section'<sup>194</sup>. Evidence suggests that *Eingänge* indeed evolved throughout the nineteenth-century, as extended versions of them have been documented. Scholars have noted that some clarinetists 'reflect musical taste of their own time, rather than Mozart's'<sup>195</sup>, as evidenced by virtuoso Carl Baermann. His 1870 edition of Mozart's clarinet concerto includes an *Eingang* that is 'relatively modest in length... [referencing] bar 108 of the first movement before anticipating the principle theme of the Adagio'<sup>196</sup>. In the experimentation process, I prepared my own rendition that closely reflects descriptions of Baermann's *Eingang*, entering into the lower register to suit the basset-clarinet. Yet, I decided against my version in figure 3.2, because Lawson argues that this approach reflects a later musical aesthetic. I decided to remain more faithful what Mozart perhaps expected and instead adhered to a more traditional version, see figure 3.3, that

<sup>193</sup> Badura-Skoda, Jones and Drabkin, "Cadenza."

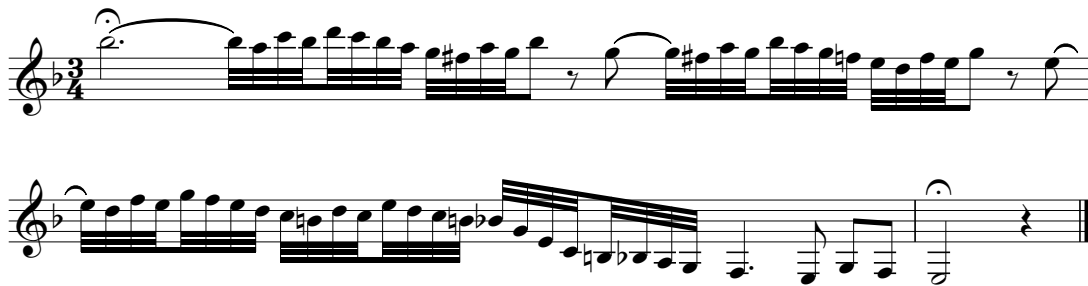
<sup>194</sup> Swain, *Form and Function of the Classical Cadenza*, 30.

<sup>195</sup> Lawson, *Mozart: Clarinet Concerto*, 76.

<sup>196</sup> *Ibid.*

clarinetist Willman performed in 1838, which borrowed ‘the equivalent passages of bar 2/45-50 of the Clarinet Quintet’<sup>197</sup>.

**FIGURE 3. 2** ‘MOZART’S CONCERTO IN A MAJOR, ADAGIO’, BAR 58, TO SHOW MY OWN *EINGANG* RENDITION.



**FIGURE 3. 3** ‘MOZART’S CONCERTO IN A MAJOR, ADAGIO’, BAR 58, TO SHOW THE *EINGANG* IN PERFORMANCE, BARS 45 – 50 OF MOZART’S CLARINET QUINTET.



### 3.2 THE ALLEGRO

The allegro is a movement that can successfully display one’s virtuosity and brilliance, since performances can exhibit technical excellence more readily in the passagework. Extant accounts claim that virtuosos concern themselves only with the ‘execution of difficulties and so-called magic tricks’<sup>198</sup> and Davidson claims that some performer’s ‘repose is nauseous – unless it be the repose indispensable to a winded acrobat’<sup>199</sup>. Thus, whilst I endeavoured to be virtuosic in my playing, I also wished to play with sensitivity when appropriate, because Quantz contends that in an allegro, ‘your principle goal must always be the expression of sentiment,

<sup>197</sup> Ibid.

<sup>198</sup> Keefe, *The Cambridge Companion to the Concerto*, 8.

<sup>199</sup> Ibid.

not quick playing'<sup>200</sup>. Indeed, I aimed to be stylish, convey the character of the movement and be technically secure in the passage work in order to exhibit brilliance, which is doubtless an indispensable part of the allegro and in defining a virtuoso, despite such negative reviews. I will therefore follow by discussing how I approached achieving these aims in performance.

### 3.2.1 ON GENERAL EXECUTION

The principal character of the allegro is one of 'gaiety and liveliness'<sup>201</sup>, which is achievable by playing at an appropriate pace and being varied in the articulation. In allegro movements, 'the quick passage-work must be played above all roundly, correctly, and distinctly'<sup>202</sup>. Whilst an allegro requires liveliness, I still strived to give the performance more space for the phrasing than I did in Lefèvre's seventh sonata. To achieve poise, and communicate my own technical excellence, I endeavoured to avoid hurrying by stressing and holding slightly 'the first note of quick figures... especially since the principle notes should always be heard a little longer than the passing ones'<sup>203</sup>. I experimented with this in bars 179 – 189 and 222 – 223.

Additionally, one can maintain a steady tempo and control by concentrating on the principal melody notes within passages and bars, because 'principal notes which form the fundamental melody may also be stressed from time to time through chest action'<sup>204</sup>. This also provides stress and articulation to the underlying melody if it is hidden within quick notes. Hence, I practised stressing the principal notes located within the alberti bass semiquaver sections in bars 121 – 131 and 245 – 255. Quantz also contends that 'the defect of hurrying also frequently results [in] inattentiveness to the tongue stroke'<sup>205</sup>. Therefore, by concentrating and emphasising the principal notes, tongue strokes are less likely to become out of sync with the fingers, as they did in the rondo of Lefèvre's seventh sonata.

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<sup>200</sup> Quantz and Reilly, *On Playing the Flute: A Complete Translation*, 131.

<sup>201</sup> *Ibid.*, 129.

<sup>202</sup> *Ibid.*

<sup>203</sup> *Ibid.*, 130.

<sup>204</sup> *Ibid.*

<sup>205</sup> *Ibid.*

### 3.2.2 ON ARTICULATION

Türk also contends that appropriate articulation is fundamental in forming expression<sup>206</sup>, and Koch maintains that ‘performance of *allegro* requires...clear articulation’<sup>207</sup>. Hence, in the melody and in scalar passages, I strived to be lively and avoid monotony by including a variety of articulation, for example in bars 222 – 233. I furthermore concentrated on including more degree of separation between notes throughout the *allegro* and focused on making the upbeats bouncier and more separated with expressive but detached staccato quavers in the opening theme.

Quantz argues that ornamenting the *allegro* provides great variety, ‘liveliness and shimmer to the passage-work’<sup>208</sup>. He maintains that trills and graces should be performed with a ‘jocular execution’<sup>209</sup>, because ‘in gay musical ideas the shakes must be played happily and quickly’<sup>210</sup>. Similarly, Türk contends that applying such ideas means that trills and execution will be ‘more spirited’<sup>211</sup>. I endeavoured to achieve liveliness in the trills throughout the *allegro*, which is particularly relevant in the performance of my composed cadenzas. I strived to perform the final trill with energy and liveliness, which guaranteed that the *tutti* entrance was introduced back in the correct tempo of the movement, because I previously avoided maintaining strict time within the cadenza to make it more ‘engaging and appropriate’<sup>212</sup>.

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<sup>206</sup> Türk and Haggh, *School of Clavier Playing*, 338.

<sup>207</sup> David Fallows "Allegro." Grove Music Online, 2001, accessed Sep 15, 2019, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000606>

<sup>208</sup> Quantz and Reilly, *On Playing the Flute: A Complete Translation*, 132.

<sup>209</sup> *Ibid.*, 134.

<sup>210</sup> *Ibid.*, 132.

<sup>211</sup> Türk and Haggh, *School of Clavier Playing*, 251.

<sup>212</sup> *Ibid.*, 301.

### 3.2.3 ON CADENZAS

Türk advises that variety is essential in the performance and in the composition of cadenzas, and I prepared the cadenzas with such advice in mind, as shown in figure 3.4. He maintains that it is appropriate to include,

Sometimes a songful melodic idea, sometimes a long sustained tone on which one can ponder what it going to come next, then a passage corresponding to the general character of the composition<sup>213</sup>.

**FIGURE 3. 4** 'HOFFMEISTER'S CONCERTO IN B FLAT MAJOR, ALLEGRO', BAR 269, TO SHOW MY OWN CADENZA RENDITION.



My cadenza is fairly moderate in length because I did not want to restrict my own musical flair and ideas due to the contention that it should be performed in one breath; indeed, this was arguably an 'excessively narrow restriction [that] was usually ignored'<sup>214</sup>, evidenced by the fact many musicians often extended their final cadenzas far beyond one breath.

<sup>213</sup> Ibid.

<sup>214</sup> Badura-Skoda, Jones and Drabkin, "Cadenza."

I included thematic references because it is advised to 'always confirm the prevailing passion of the piece'<sup>215</sup> and I aimed to adopt the usual tripartite design. This design includes three elements: first, the principal theme of the movement or an energetic flourish; second, a reflection that fluctuates tonally and is invariably sequential; and third, a descent to a sustained low note that serves as a departure point for more technical display in the form of scales, arpeggios and runs that lead to the final cadential trill<sup>216</sup>.

### 3.3 THE RONDO

The final movement that closes Hoffmeister's concerto is the rondo, which incorporates typical elements of 'surprise and variety' in episodes that infuse diverse: 'rhythms, thematic character and phrase regularity of [a] dance (for example the minuet and especially the contredanse)'<sup>217</sup>. In both vocal and instrumental rondo compositions, the theme was often 'imbued with lightness and grace... [establishing]...the stereotype of a "pleasing", "charming", "cheerful" [and] "clear"'<sup>218</sup> rondo theme. Therefore, I will proceed discussion on how exactly I endeavoured to identify with these characters in my interpretation.

#### 3.3.1 ON INTERPRETATION BASED ON ITS DANCE ORIGINS

To portray the rondos dance origins, my principal aim was to achieve a jocular dance spirit by emphasising the down-beats within the bars. The beginning of the rondo establishes its theme, so to provide a greater degree of separation and to emphasise a dance notion further, I stressed quaver beats one and four, and cut short quaver beats two and five. Türk extensively discusses good notes in bars and larger phrases, and in 6/8 time signatures he contends that in 'each group of three notes, the first note is the most important'<sup>219</sup>. Hence, by stealing time from the

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<sup>215</sup> Swain, *Form and Function of the Classical Cadenza*, 31.

<sup>216</sup> Landon, *The Mozart Compendium*, 379.

<sup>217</sup> Malcom S. Cole, "Rondo." Grove Music Online, 2001, accessed Feb 18, 2020, <https://www-oxfordmusiconline-com.libaccess.hud.ac.uk/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000023787>

<sup>218</sup> Ibid.

<sup>219</sup> Türk and Haggh, *School of Clavier Playing*, 90.

less important notes, I could emphasise the most important notes to communicate the rondo's sentiment further.

I similarly applied down beat emphasis to repeating motives, but also used articulatory nuances to better guarantee this notion further, and to add more clarity to the character. I hence referred to a handwritten early nineteenth-century edition held in the British Library<sup>220</sup>. This source provides differences in articulation to the Schott edition that I use in performance. Instead of maintaining a slur, the edition adds a staccato on the motive that appears in the third quaver in bar 25 for example. By adhering to the earlier edition on this occasion, I added more bounce, lightness, and further detachment which compliments the rondo's jocularity.

**FIGURE 3. 5** 'HOFFMEISTER'S CLARINET CONCERTO IN B FLAT MAJOR, RONDO', BAR 25, ANNOTATED TO SHOW DIFFERENCES IN THE ARTICULATION BETWEEN THE SCHOTT EDITION AND THE EARLY NINETEENTH-CENTURY EDITION.



### 3.3.3 ON PERFORMING WITH JOCULARITY

Craig Wright identifies that the Classical rondo had a light-hearted and playful quality<sup>221</sup>. Hence, I strived to achieve playfulness in the rondo by manipulating time at the pauses and between episodes to keep the listener engaged and to maintain aspects of surprise. In the pauses, I included short but effective figuration to leave the listener wondering where the music leads. Moreover, I did not always ornament the pauses, which again added an element of surprise and variation. I also included playful grace notes in bars 93 and 99, and mordents in bars 109

<sup>220</sup> Hoffmeister, *Concerto in B flat major; for clarinet, with 2 oboes, 2 horns and strings*: R.M.21.d.11, 17 – 43.

<sup>221</sup> Craig Wright, *Listening to Western Music* (Boston: Cengage Learning, 2015), 196.

and 140, and attempted to include terrace dynamics to add more gesture and emulate vocal conversation closer, in bars 49 – 60. Communication and effective interaction with the pianist are also essential, which as established, was one of the understood aesthetical qualities in the concerto. Hence, I endeavoured to be clear by using body language to conduct entrances.

### 3.3.4 ON SOLOISTS PLAYING IN *TUTTIS*

Lawson argues that ‘solo participation in the Adagio *tuttis* would clearly detract from the dialogue, which lies at its very heart’<sup>222</sup>. Hence, to play in *tuttis* would be more fitting in the outer movements because evidence suggests that Stadler would have probably played along to the very opening and close of Mozart’s Clarinet Concerto<sup>223</sup>. Therefore, I decided to provide a satisfying close to the concerto and play along with the *tutti*, by performing the theme once again alongside the piano and then concluding the final four bars with scalic figures on the tonic.

## 3.4 PERFORMANCE REFLECTIONS AND CONCLUSIONS

Indeed, this performance was most successful because aspects that did not go as intended in the first recital were mostly rectified in this second recital. I achieved a more efficacious performance because I was more prepared in my approach, in the articulation, in the embellishments and in the general execution. This was because I was aware of exactly which aspects of style that I needed to change in order to produce an improved stylistic result.

### 3.4.1 REFLECTING ON ADAGIO MOVEMENTS

In reflection, the adagios in the performance were well communicated, because unlike the first recital, the pace I took allowed me to keep the melodic phrases moving, whilst leaving enough

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<sup>222</sup> Lawson, *Mozart: Clarinet Concerto*, 78.

<sup>223</sup> Robin Stowell, *Performance practice in the eighteenth-century concerto*. In Simon P. Keefe (Ed.), *The Cambridge Companion to the Concerto* (Cambridge and New York: Cambridge University Press, 2005), 225.



space for expressive detail. In 'Zeffiretti lusinghieri', I bumped the grace notes because tempo was too rushed, however, in both of these adagios I maintained Quantz's advice who contends that 'when playing...graces, you must not hurry the tempo'<sup>224</sup>. Moreover, the tempo flexibility I used in the adagios was effective in enhancing expression, particularity at internal imperfect cadences. I particularly thought that tempo rubato worked well at the close of Mozart, as I indeed followed advice from Türk, Quantz and Lefèvre, who contend to communicate expression by truly embodying the adagio's emotional sentiment. Furthermore, the array of dynamic nuances that I included, particularly during tempo rubato, were audibly effective in providing light and shade to the melodies.

Additionally, the *Eingang* and cadenza worked well in their contexts because they were previously prepared according to eighteenth-century conventions and instructions. I was confident that the *Eingang* I chose to play in Mozart's adagio would work well because of its documented success. The content in the cadenza I formulated for Hoffmeister's adagio was also a success, because instructions to include melodic material with narrow intervals and dissonances guaranteed that it matched the sentiment of the aria well.

Conversely, my intonation throughout was not as secure as I had hoped, which is most evident in these slow and exposed movements. However, I felt I could not achieve the sound and style I desired using harder reeds, so continued to use softer ones.

The aspects of performance I would change are formally in the execution of Hoffmeister's cadenza in the adagio, as I could have included more rhythmic flexibility to make it more engaging; perhaps it was too melodious, as it did not sound as though it was 'invented in the spur of the moment'<sup>225</sup>. Furthermore, to progress style further, I must also pay more attention to the speed of trills in slow movements, because they were too fast, metronomic, and did not

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<sup>224</sup> Türk and Haggh, *School of Clavier Playing*, 167.

<sup>225</sup> *Ibid.*, 301.

strike slowly and quicken as Vanderhagen<sup>226</sup> and many other eighteenth-century theorists instructed.

### 3.4.2 REFLECTING ON OUTER MOVEMENTS

Overall, I was satisfied with the execution of the faster movements because I exhibited a clear development in my playing. In contrast to Lefèvre's seventh sonata, I displayed clearer and more varied articulation throughout and hence achieved a degree of separation between 'ordinary' notes. This is also because I prioritised my practice on the reed strength that I knew would best convey the style I wanted. Furthermore, I maintained poise and control, which not only showcased more virtuosity and securer technique, but also meant further attention to detail in the phrasing.

The embellishments in the outer movements were successful because ornaments were not too overloaded and so they were effective but subtle. However, the cadenza in Hoffmeister's allegro was quite elaborate and perhaps a little too moderate in length, but it worked well in its context because I prepared it according to eighteenth-century instructions. This provided me with the essential framework which enabled me to be sure that I would communicate the cadenza effectively and build tension towards the final cadence.

Furthermore, the embellishment in the rondo was effective in surprising the listener because ornaments on pauses were not too lengthy, and sometimes not embellished at all, meaning a more playful and jocular character was achieved by being inconsistent and leaving the listener to question the musical direction. But most satisfying was the pleasing close achieved by playing the *tutti* at the concluding bars of the concerto. Not only was this an effective visual way to end my performance, but since both accompanist and soloist finished in unity, the interchanging dialogue was successfully communicated between us.

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<sup>226</sup> Blazich and Vanderhagen, *Original Text, English Translation, and a Commentary on Amand Vanderhagens Méthode[s]*, 46.

However, the aspects of performance that I would improve upon is by including more contrasting terrace dynamics in the rondo, because this would have helped achieve its character further. Furthermore, I must also acquire more conscious awareness of the detached 'ordinary' notes when playing outer movements, particularly by making sure that the shortness of upbeats are consistent, because sometimes these were unconsciously lengthened.

## 4. CONCLUSION

To conclude, my project to perform, research and embody 'historically inspired performance' was evidenced in the growth of style exhibited and achieved because of the ample preparation I took. Throughout performances, I was meticulously prepared in the array of features that I included in the music, which were informed by my research. For example, I prepared all the ornamentation, cadenzas and *Eingänge* because it helped me formulate ideas and performance more clearly, and 'contrary to the tradition, Mozart wrote down many cadenzas and lead-ins'<sup>227</sup>.

Furthermore, the methodology and reflection process proved beneficial for me as a performer and researcher wishing to embody eighteenth-century concepts and make them audible in performance. I reflected the research aims and developed a further degree of historical awareness, which is evidenced in the stylistic progression of my performances.

Throughout the project, I have endeavoured to consider and answer the questions raised in the introduction, but these answers are always provisional and so are the results. I have also attempted to be inspired by the past, and when I started my research I always accepted that search for a degree of authenticity in performance 'is not a search for a single hard and fast answer, but for a range of possibilities from which to make performing decisions'<sup>228</sup>. Taruskin argues that 'historical reconstructions... are quintessentially... modernist performances, the product of an aesthetic wholly of our own era'<sup>229</sup>, and I always expected that my modern influences would not wholly disappear in these performances, despite being informed by the past. Indeed, the improvements I would like to make after the second recital are ones that occurred naturally in performance because they reflect performance practice of my own era.

Music after all is about 'inevitable subjectivity of interpretation', because 'the art of music is much more difficult to quantify than the craft'<sup>230</sup>. Moreover, 'what if the composer did give

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<sup>227</sup> Landon, *The Mozart Compendium*, 379.

<sup>228</sup> Le Huray, *Authenticity in Performance: 18th-Century Case Studies*, 121.

<sup>229</sup> Taruskin, *Text and Act: Essays on Music and Performance*, 60.

<sup>230</sup> Lawson and Stowell, *The Historical Performance of Music: An Introduction*, 10.

precise instructions as to speed, dynamics, articulation and instrumentation? Surely the performer must be the ultimate judge?<sup>231</sup>, and this concept that the performer acquires free will was indeed agreed amongst eighteenth-century theorists. My approach to be 'inspired' has been a success and profoundly enhanced my own musicianship, because by conducting such research it has exposed me to an entirely new way of interpreting music that I would not otherwise have done. Indeed, I have been influenced by the past, remained faithful to conventions but still allowed for a degree of creative freedom and self-authenticity, and along the way transformed Vaughan Williams's "timetable" into a truly musical journey'<sup>232</sup>.

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<sup>231</sup> Le Huray, *Authenticity in Performance: 18th-Century Case Studies*, 2.

<sup>232</sup> *Ibid.*, 4.

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## APPENDIX I LEFÈVRE'S SEVENTH SONATA

VII<sup>ème</sup>  
SONATE.

Allegro ma non troppo.

The musical score is presented in eight systems, each with a treble and bass staff. The tempo is marked 'Allegro ma non troppo.' The notation includes various rhythmic values and articulations, such as trills and accents. The piece ends with a double bar line and repeat signs.

This page of musical notation consists of ten systems, each with a treble and bass staff. The music is written in a single key signature with a common time signature. The notation includes various note values, rests, and dynamic markings such as *tr* (trills) and *br* (breath marks). The piece concludes with a double bar line at the end of the tenth system.

Adagio.

Rondeau.

Allegretto.

The image displays a page of musical notation for piano accompaniment. It is divided into two main sections: 'Adagio.' and 'Rondeau.' with 'Allegretto.' marking the beginning of the Rondeau section. The 'Adagio.' section consists of six systems of music, each with a treble and bass staff. The first system is marked with a 3/4 time signature. The 'Rondeau.' section consists of two systems, with the first system marked with a 6/8 time signature. The notation includes various musical symbols such as notes, rests, slurs, and ornaments. The page number '66' is located in the top right corner.

This page of musical notation, numbered 67, contains ten systems of music. Each system consists of a treble staff and a bass staff. The music is highly technical, featuring complex rhythmic patterns with frequent sixteenth and thirty-second notes. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The piece concludes with a double bar line at the end of the tenth system.

APPENDIX II 'PORGI, AMOR, QUALCHE RISTORO' FROM *LE NOZZE DI FIGARO*

Porgi, amor, qualche ristoro

*Le Nozze di Figaro*

W. A. Mozart (1756 - 1791)  
Transcribed by Claudia Chapelhow

**Larghetto**

Clarinet in B $\flat$

Soprano Solo

Piano

5

Cl.

S. Solo

Pno.

9

Cl.

S. Solo

Pno.

2

13

Cl.

S. Solo

Pno.

*f*

*tr.*

*p*

16

Cl.

S. Solo

Pno.

Por gi,a mor, -  
O love -

Por gi,a mor, -

*p*

20

Cl.

S. Solo

Pno.

qualche ri sto ro, al mio duo lo, a' miei so -  
give me some remedy, for my sor ows for my -

qualche ri sto ro al mio duo lo, a' miei so -

25

Cl. *spir!* *si ghs!* O mi ren di il mio te  
Either give me back my da

S. Solo *spir!* O mi ren di il mio te

Pno.

30

Cl. so ro. o mi la scial men mo  
r ling. or at least let me die

S. Solo so ro. o mi la scial men mo

Pno.

34

Cl. *ff*  
rir. o mi la sciaal men mo rir! Por gi, amor, qual che ri  
or at least let me die! Oh love give me some

S. Solo *f p*  
rir. o mi la sciaal men mo rir! Por gi, amor, qual che ri

Pno.

The image shows a musical score for three parts: Clarinet (Cl.), Soloist (S. Solo), and Piano (Pno.). The score is divided into three systems, each starting with a measure number (25, 30, 34). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are in Italian and English. The piano part features complex textures with arpeggiated chords and rhythmic patterns. Dynamics include *ff* (fortissimo) and *f p* (fz piano).



4

37

Cl. 

sto ro al mio duo lo, a' miei so spir, o mirendi il mio te so ro, o mi  
remedy for my sorr ow for my sighs, either giveme back my dar l ing orat

S. Solo 

sto ro al mio duo lo, a' miei so spir, o mirendi il mio te so ro, o mi

Pno. 

41

Cl. 

la \_\_\_\_\_ sci a al men mo rir, al men mo rir, o mi  
least \_\_\_\_\_ let me die, let me di e either give

S. Solo 

la \_\_\_\_\_ sci a al men mo rir. al men mo rir, o mi

Pno. 

46

Cl. 

ren\_ di il mio te so ro, o mi la\_ scia almen mo di  
me back my dar l ing, or let\_ me di

S. Solo 

ren\_ di il mio te so ro, o mi la\_ scia almen mo

Pno. 

49 5

Cl. 

S. Solo 

Pno. 

rir.  
e.  
rir.

APPENDIX III 'ZEFFIRETTI LUSINGHIERI' FROM *IDOMENEO, RE DI CRETA*

## Zeffiretti lusinghieri

*Idomeneo, Re di Creta*

W. A. Mozart (1756-1791)

Transcribed by Claudia Chapelhow

**Grazioso**

Clarinet in B $\flat$

Soprano Solo

Piano

5

Cl.

S. Solo

Pno.

8

Cl.

S. Solo

Pno.

*mf*

*p*

*mf*

2

12

Cl.

S. Solo

Pno.

16

Cl.

S. Solo

Pno.

21

Cl.

S. Solo

Pno.

Zef fi retti lu sin  
Gently blowing breezes

ghieri, deh vo la  
, Oh, fly

ghieri, deh vo la

3

25

Cl. 

S. Solo 

Pno. 

tealmio te  
to my be

tealmio te

29

Cl. 

S. Solo 

Pno. 

so ro, e gli di te, ch'io l'a  
lov ed, and tell him, that I

so ro, e gli di te, ch'io l'a

33

Cl. 

S. Solo 

Pno. 

do ro, che mi ser bi il cor fe del.  
adore him, that he should preserve for me his faithful heart.

do ro, che mi ser bi il cor fe del.

4 37

Cl. *Zef fi ret ti lu sin gh ie ri, deh vo la te al mio te*  
Gently blowing breezes, Oh, fly to my beloved

S. Solo *Zef fi ret ti lu sin gh ie ri, deh vo la te al mio te*

Pno. *mf* *mf*

41

Cl. *so ro, e gli di te, ch'io l'a do ro, che mi*  
*, and tell him, that I adore him, that he*

S. Solo *so ro, e gli di te, ch'io l'a do ro, che mi*

Pno.

46

Cl. *se r bi il cor fe del, che mi*  
should preserve for me his faithful heart, that he

S. Solo *se r bi il cor fe del, che mi*

Pno.

5

50

Cl. *ser bi il cor fe del,*  
should preserve for me his faithful heart,

S. Solo *ser bi il cor fe del,*

Pno.

54

Cl. *il cor fe del*  
*his faithful heart*

S. Solo *il cor fe del*

Pno.

58

Cl. *il cor fe del.*  
*his faithful heart.*

S. Solo *il cor fe del.*

Pno. *mf*

Detailed description of the musical score: The score is arranged in three systems, each with three staves. The top staff is for Clarinet (Cl.), the middle for Soprano Solo (S. Solo), and the bottom for Piano (Pno.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. Measure 50: Cl. and S. Solo have identical vocal lines. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line. Measure 54: The vocal lines continue. The piano accompaniment includes a trill in the Cl. part and continues with triplets. Measure 58: The vocal lines conclude. The piano accompaniment features a trill in the Cl. part and continues with triplets. The piano part ends with a dynamic marking of *mf* (mezzo-forte).

6

62

Cl. 

S. Solo 

Pno. 

E voi  
and your  
E voi

66


Cl. 


S. Solo 


Pno. 

pian te, e fior sin ce ri, cheo rain  
plan ts, and sincere flo wers, which my  
pian te, e fior sin ce ri, cheo rain

70

Cl. 

S. Solo 

Pno. 

af fiail pian to ama ro, di le a lui, che  
bitter tears now drench, tell him that a love  
af fiail pian to ama ro, di le a lui, che



75

Cl. *amor piu ra ro mai ve des te sot toal*  
*more rare you have never seen under*

S. Solo *amor piu ra ro mai ve des te sot toal*

Pno. *sf p*

80

Cl. *ciel sotto al ciel. Ze fi*  
*the skys. Gently*

S. Solo *ciel sotto al ciel. Ze fi*

Pno. *f p P*

85

Cl. *retti lu sin ghier i, deh vo la*  
*Blowing breezes oh, fly*

S. Solo *retti lu sin ghier i, deh vo la*

Pno.

8 90

Cl.

S. Solo

Pno.

94

Cl.

S. Solo

Pno.

te al mio te so ro, e gli di te, ch'io l'a  
to my beloved, and tell him that I

te al mio te so ro, e gli di te, ch'io l'a

99

Cl.

S. Solo

Pno.

do ro che mi ser bi il cor fe del.  
adore him that he should preseve for me his faithful heart.

do ro che mi ser bi il cor fe del.

103

Cl. *Zef fi ret ti lu sin ghie ri, deh vo*  
Gently blowing breezes Oh, fly

S. Solo *Zef fi ret ti lu sin ghie ri, deh vo*

Pno. *mfp*

106

Cl. *la tea mio te so ro, e gli dite, ch'io l'a do ro,*  
to my beloved and tell him tell I adore him,

S. Solo *la teal mio te so ro, e gli dite, ch'io l'a do ro,*

Pno. *mfp*

110

Cl. *che mi ser bi il cor fe del,*  
That heshould preserve for me his faithful heart,

S. Solo *che mi ser bi il cor fe del,*

Pno. *fp*

10 115

Cl. *che mi ser\_ bi il cor\_ fe del,*  
that he should preserve for me his faithful heart,

S. Solo *che mi ser\_ bi il cor\_ fe del,*

Pno.

119

Cl. *il cōr\_ fe del*  
his faithful heart

S. Solo *il cor\_ fe del*

Pno.

123

Cl. *il cōr\_ fe del.*  
his faithful heart.

S. Solo *il cor\_ fe del.*

Pno. *mfp p*

127 11

Cl. 

S. Solo 

Pno. 

130

Cl. 

S. Solo 

Pno. 

## APPENDIX IV 'DER LIEBE HIMMLISCHES GEFÜHL K.119'

### Der Liebe himmlisches Gefühl K.119

W. A. Mozart (1756 - 1791)  
Transcribed by Claudia Chapelhow

**Allegro**

Clarinet in Bb

Soprano Solo

Piano

6

Cl.

S. Solo

Pno.

9

Cl.

S. Solo

Pno.

2

13

Cl.

S. Solo

Pno.

17

Cl.

S. Solo

Pno.

20

Cl.

S. Solo

Pno.

Der Lie  
The love  
Der Lie

24

Cl. 


S. Solo 

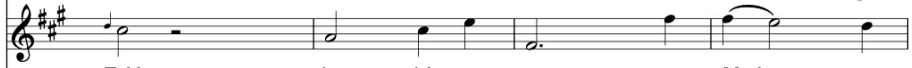
Pno. 


be himm li sches Ge  
of heavenly feeling

be himm li sches Ge

28

Cl. 

S. Solo 

Pno. 

Fuhl ist nicht an uns re Macht ge  
is is not bound to our po

Fuhl ist nicht an uns re Macht ge

32

Cl. 

S. Solo 

Pno. 

bun den ist nicht an uns re Macht  
we r is not bound to our

bun den ist nicht an uns re Mach

*fp*



4

36

Cl. 

S. Solo 

Pno. 

ge bun den Ein\_  
pow er\_ a single

ge bun den Ein\_

40

Cl. 

S. Solo 

Pno. 

ein\_ z'ger Blick ent\_ schei\_ det viel\_ noch hat mein  
look\_ decides\_ a\_ lot\_ My heart has

ein\_ z'ger Blick ent\_ schei\_ det viel\_ noch hat mein

44

Cl. 

S. Solo 

Pno. 

Herz\_ ,mein Herz ihn nicht ge fun\_ den\_ ,ihn nicht ge fun\_ den;  
not\_ my heart\_ has not found him yet\_ has not found him yet

Herz\_ ,mein Herz ihn nicht ge fun\_ den\_ ,ihn nicht ge fun\_ den;

49 5

Cl. 

S. Solo 

Pno. 

53

Cl. 

S. Solo 

Pno. 

57

Cl. 

S. Solo 

Pno. 

6

61

Cl.

S. Solo

Pno.

mit Zu ver sicht ; ich wart'  
with con fid ence ; I wait

mit Zu ver sicht ; ich wart'

*fp fp*

65

Cl.

S. Solo

Pno.

mit Zu ver sicht.  
with con fid ence.

mit Zu ver sicht.

*f p f*

68

Cl.

S. Solo

Pno.

*p f*

71 7

Cl.

S. Solo

Pno.

75

Cl.   
 Wenn die Na tur mich lie ben heiSt, wird die ses Herz schon  
 If nature means to love me will this heart feel

S. Solo   
 Wenn die Na tur mich lie ben heist, wird die ses Herz schon

Pno.

78

Cl.   
 selbst emp fin den, schon selbst emp fin den.  
 its self feel its self den.

S. Solo   
 selbst emp fin den, schon selbst emp fin den.

Pno.

8

82

Cl. 

Um sonst um sonst be\_schaf\_tigt\_sich mein\_Giest, be\_   
 In vain my mind is ocupied my mind is

S. Solo 

Um sonst um sonst be\_schaf\_tigt\_sich mein\_Giest, be\_

Pno. 

86

Cl. 

schaf\_tigt\_sich mein\_Giest, nur sie kann Her zen wohl ver   
 occ u pied only she can connect her

S. Solo 

schaf\_tigt\_sich mein\_Giest, nur sie kann Her zen wohl ver

Pno. 

90

Cl. 

bin den, nur sie, nur sie, die Klug hiet kann das   
 heart, only she only she the wisdom das

S. Solo 

bin den, nur sie, nur sie, die Klug hiet kann das

Pno. 

94

Cl.   
 nicht , die Klug heit kann das nicht, die Klug heit  
 not , the wisdom can not, the wisdom

S. Solo   
 nicht , die Klug heit kann das nicht, die Klug heit

Pno.   
*fp* *fp*

98

Cl.   
 kann das nicht.  
 can not.

S. Solo   
 kann das nicht.

Pno.   
*tr*

102

Cl.   
 Der lie be  
 The Love of

S. Solo   
 Der Lie be

Pno.   
*tr*

10

106

Cl. *himm li\_sches Ge\_fuhl ist nicht an uns re*  
*heavenly\_f feeling\_ is not bound to our\_*

S. Solo *himm li\_sches Ge\_fuhl ist nicht an uns re*

Pno. *f p*

110

Cl. *Macht\_ ge bun den, ist nicht ist nicht*  
*power, is not is not*

S. Solo *Macht\_ ge bun den, ist nicht an uns re*

Pno.

114

Cl. *Macht to\_ ge bun den.*  
*bound our power*

S. Solo *Macht ge bun den.*

Pno. *fp f*

118

Cl.  Ein ein z'ger Blick ent schei det  
A single look decides alot,

S. Solo  Ein ein z'ger Blick ent schei det

Pno. 

122

Cl.  viel , noch hat mein Herz, mein Herz ihn nicht ge fun den, mein  
My heart has not, my heart has not ge found my

S. Solo  viel , noch hat mein Herz, mein Herz ihn nicht ge fun den, mein

Pno. 

126

Cl.  Herz ihn nicht ge fun den; ich wart', ich  
heart has not found him; I wait, I

S. Solo  Herz ihn nicht ge fun den; ich wart', ich

Pno. 



12

131

Cl. *wart' mit Zu ver sichts, ich wart'*  
*wait with con fide ence, I wait*

S. Solo *wart' mit Zu ver sichts, ich wart'*

Pno. *tr*

135

Cl.

S. Solo

Pno. *f*

139

Cl. *ich wart' mit Zu ver*  
*I wait with confidence*

S. Solo *ich wart' mit Zu ver*

Pno. *p f*

144 13

Cl. 

sicht, ich wart' mit  
— I wait with

S. Solo 

sicht, ich wart' mit

Pno. 

147

Cl. 

Zu ver sicht, ich  
confidence, — I

S. Solo 

Zu ver sicht, ich

Pno. 

151

Cl. 

wart' —  
wait

S. Solo 

wart' mit — Zu ver sicht.

Pno. 

14

155

Cl. 

Zu ver sichts.  
confidence.

S. Solo 

Pno. 

159

Cl. 

S. Solo 

Pno. 

162

Cl. 

S. Solo 

Pno. 

APPENDIX V MOZART'S CLARINET CONCERTO IN A MAJOR, ADAGIO,  
K.622

Adagio

Solo

9 Tutti

f

17 Solo

25 Tutti

f

33 Solo

39

44

49

53 tr

57  $b_2^*$ )

66

76 Tutti

f

84

88

92 tr

\*) Vorschläge zur Auszierung der Fermate: / Suggested embellishment of the fermata:

oder / or

## APPENDIX VI HOFFMEISTER'S CLARINET CONCERTO IN Bb MAJOR

Allegro F. A. Hoffmeister

65

68 *(mf)*

74

78 *(f)*

83 *(mf)*

88

91

95

98 *(dim)* *(p)*

102 *tr*

crwm. . . . .

Detailed description: This page of a musical score for the Clarinet Concerto in Bb Major by F. A. Hoffmeister, marked 'Allegro'. It contains ten staves of music, numbered 65 through 102. The music is written in treble clef with a key signature of two flats (Bb major). The score includes various dynamics such as *(mf)*, *(f)*, *(dim)*, and *(p)*. There are also trill markings (*tr*) and a 'crwm.' marking at the end of the final staff. The notation features a mix of eighth and sixteenth notes, often beamed together, and some rests.



107 *(f)*

110 *tr* *(p) dolce*

115

120

123

126 *tr*

130

133 *(cresc. - - - f)* *tr* 20 *(mf)*

158

163 *tr* *(f)*

168

Detailed description: This page of a musical score contains ten staves of music, numbered 107 to 168. The music is written in a single melodic line on a treble clef staff. It features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and quarter-note passages. Dynamic markings include *(f)* (forte), *(p)* (piano), *dolce* (softly), *(cresc. - - - f)* (crescendo to forte), and *(mf)* (mezzo-forte). Trills are indicated by *tr*. A fermata with the number 20 is placed over a measure in the eighth staff. The score concludes with a final measure in the tenth staff.

174  
(mf)

179  
(f)

183

187

190  
(mf)

193  
(f)

198

203  
(dim.) (mf) (cresc.) (f)

213

218  
(mf)

223

Detailed description: This page of a musical score contains ten staves of music, numbered 174 to 223. The music is written in a single melodic line on a treble clef staff. The key signature has one sharp (F#). The dynamics range from mezzo-forte (mf) to fortissimo (f), with a decrescendo (dim.) and a crescendo (cresc.) section. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is marked above a note in measure 218. A fermata (6) is placed over a note in measure 203. The score concludes with a double bar line in measure 223.

226

230

233

238

242

246

249

253

256

267

*(p) dolce*

*(cresc.)* - - - - - *(f)*

Cadenza

*(f)*

6

7

The image shows a page of musical notation for a piano piece, spanning measures 226 to 267. The notation is in a single system with a treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *(p) dolce* at measure 233, *(cresc.)* leading to *(f)* at measure 256, and *(f)* at measure 267. A section labeled "Cadenza" begins at measure 267. The score includes various musical symbols such as trills (*tr*), accents (*acc*), and articulation marks. The page number 102 is located in the top right corner.



Adagio

(mp)

6

11

14

18

(cresc.)

23

(f) (mf)

28

32

35

f ff ff

39 *(mf)*

43

47 *(f)* *(mf)*

53

57

61

65

69 *(cresc.)* *(f)*

74 Suggested cadenza *(f)*

79 6

Detailed description: This page of a musical score contains ten staves of music. The first staff (measure 39) features a complex rhythmic pattern with many sixteenth notes and is marked *(mf)*. The second staff (measure 43) continues with similar rhythmic complexity. The third staff (measures 47-48) shows a change in dynamics, starting with *(f)* and moving to *(mf)*. The fourth staff (measures 53-54) has a more melodic feel with some slurs. The fifth staff (measures 57-58) continues the melodic line. The sixth staff (measures 61-62) has a similar melodic character. The seventh staff (measures 65-66) features a prominent slur over a series of sixteenth notes. The eighth staff (measures 69-70) includes a *(cresc.)* marking and ends with *(f)*. The ninth staff (measures 74-75) is labeled 'Suggested cadenza' and begins with a *(f)* marking. The tenth staff (measures 79-80) concludes the piece with a final chord marked with a '6'.

Rondo

III

Musical score for Rondo III, measures 1-61. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with a dynamic marking of *(mf)*. Measure 6 is marked with a '6' above the staff. Measure 17 is marked with a '17' above the staff and includes a trill (*tr*) on the final note. Measure 21 is marked with a '21' above the staff and includes dynamic markings of *(mf)*, *(p)*, and *(mf)*. Measure 25 is marked with a '25' above the staff and includes a dynamic marking of *(f)*. Measure 30 is marked with a '30' above the staff and includes dynamic markings of *(dim.)* and *(mf)*. Measure 37 is marked with a '37' above the staff and includes a dynamic marking of *(p)*. Measure 49 is marked with a '49' above the staff. Measure 55 is marked with a '55' above the staff. Measure 61 is marked with a '61' above the staff and includes a dynamic marking of *(f)*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.



65

69

73

78

84

90

96

102

107

112

118

*tr*

*mf*

*(f)*

*(mp)*

*(p)*

*(cresc.) - -*

7

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute, spanning measures 65 to 118. The music is written in a single staff with a treble clef. The key signature has one flat (B-flat). The tempo and meter are not explicitly stated but appear to be a moderate, steady pace. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout to indicate volume changes: *mf* (mezzo-forte) at measures 84 and 112; *f* (forte) at measure 102; *mp* (mezzo-piano) at measure 107; and *p* (piano) at measure 107. A trill (*tr*) is marked above the first measure of the 73-74 measure bar. A crescendo (*cresc.*) is indicated at the end of measure 96. The piece concludes with a fermata over a whole note chord in measure 118, with a '7' written below the staff, possibly indicating a fingering or a specific performance instruction.

