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THE MOZART CLARINET CONCERTO: HOW SHOULD IT BE PERFORMED?

A LECTURE RECITAL TOGETHER WITH THREE RECITALS OF

SELECTED WORKS BY E. BOZZA, J. BRAHMS,

C. DEBUSSY, J. FRANÇAIX,

R. SCHUMANN, L. SPOHR,

AND C.M. WEBER

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

Doctor of Musical Arts

by

Melvin D. Cooksey, B.M.E., M.A.

Denton, Texas

December, 1982

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This paper discusses historically and musically significant insights into how the Mozart clarinet Concerto, K. 622, should be performed.

The clarinet Concerto was the last wind concerto composed by Mozart and was completed around November 15, 1791, less than a month before his death. Mozart's original manuscript was probably lost. The only extant autograph of the Concerto is a fragmentary one of an earlier sketch dating from 1789.

In performing the Concerto in the style of the late eighteenth century, a precise knowledge of the performance practices of the period is required. These have been divided into two categories. The first includes performance practices where interpretation, unrelated to embellishments, is involved. Specific notes, tempi, articulations, and dynamics will be discussed.

The second category includes written out or improvised embellishments, consisting of the appoggiaturas, trills, turns, mordents, and other free ornaments which include

eingänge and cadenzas.

The first category must include a consideration of the actual notes and corresponding octaves, since Mozart originally intended the Concerto for the basset clarinet, a clarinet with an extended low range. The tempo of the three movements of the Concerto can only be gleaned from the writings of Mozart and his father, Leopold. Another aspect of tempo is rubato. There are four different types.

The embellishments were an important part of the music of the period. They served three general purposes: to divide long notes, to put dissonance where it wasn't normally allowed, and to develop a performance character.

The performance of the Mozart clarinet Concerto can be an exciting experience for both the performer and audience when the stylistic features of the Classical Period are fully used.



Tape recordings of all performances submitted as dissertation are on deposit in the North Texas State University Library.

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NORTH TEXAS STATE UNIVERSITY
presents

MELVIN COOKSEY

in a

DMA Clarinet Recital

Assisted by

Olive Padgett, Piano
Pamela Dale, Soprano

Monday, February 12, 1973

8:15 p.m.

Recital Hall

Program

- Fantasy-Pieces, Op. 73 Robert Schumann
I. Zart und mit Ausdruck
II. Lebhaft, leicht
III. Rasch und mit Feuer
- Concerto No. I, Op. 26 Louis Spohr
I. Allegro
II. Adagio
III. Vivace

Intermission

- Der Hirt auf dem Felsen, Op. 129 Franz Schubert
for soprano, clarinet and piano
- Suite Priaux Rainier
I. Vivace
II. Andante come da lontano
III. Spiritoso
IV. Lento e tranquillo
V. Allegro con fuoco

*This recital is presented in partial fulfillment of
the requirements for the degree Doctor of Musical Arts.*

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

MELVIN COOKSEY

in a

DMA Clarinet Recital

assisted by

DONALD PATTERSON, Piano

Monday, November 25, 1974 5:00 p.m. Recital Hall

PROGRAM

Sonata in F minor, Op. 120, No. 1 Johannes Brahms
Allegro Appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Piece Edward Miller
for clarinet and tape

INTERMISSION

Concerto Jean Francaix
Allegro
Scherzando
Andantino
Allegrissimo

*This recital is presented in partial fulfillment of the requirements for the
degree Doctor of Musical Arts.*

NORTH TEXAS STATE UNIVERSITY
School of Music

presents

Melvin Cooksey, clarinet

in a

DMA Recital

assisted by:

Judy Fisher, piano

Monday, April 26, 1982

4:00 p.m.

Concert Hall

program

Henri Rabaud

Solo de Concours

Carl Maria von Weber

Grand Duo Concertante, opus 48
Allegro con fuoco
Andante con moto
Allegro

intermission

Eugène Bozza

Concerto
Allegro moderato
Andantino
Vif

Claude Debussy

Première Rhapsodie

*This recital is presented in partial fulfillment of the
Doctor of Musical Arts degree*

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Melvin Cooksey

in a

DMA CLARINET LECTURE RECITAL

assisted by

Jean Mainous, Piano

Monday, August 9, 1982

5:00 p.m.

Concert Hall

PROGRAM

“The Mozart Clarinet Concerto: How Should it be Performed?”

W.A. Mozart

Concerto in A Major, K. 622

Allegro

Adagio

Allegro

*Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts*

LIST OF MUSICAL EXAMPLES

<u>Example</u>	<u>Köchel Number</u>	<u>Measures</u>	<u>Movement</u>	<u>Editor</u>	<u>Page</u>
1	K. 622	331-333	I	Breitkopf & Härtel	5
2	K. 622	331-333	I	Schott	6
3	K. 622	301-307	III	Breitkopf & Härtel	6
4	K. 622	301-307	III	Schott	7
5	K. 622	61-62	III	Breitkopf & Härtel	7
6	K. 622	61-62	III	Schott	8
7	K. 622	211-214	I	Breitkopf & Härtel	11
8	K. 622	91-94	II	Breitkopf & Härtel	11
9	K. 622	70-72	I	Breitkopf & Härtel	12
10	K. 622	197-200	I	Breitkopf & Härtel	13
11	K. 622	134-136	I	Breitkopf & Härtel	15
12	K. 622	134-136	I	Cooksey	15
13	K. 622	84-85	II	Breitkopf & Härtel	16
14	K. 622	84-85	II	Cooksey	16
15	K. 622	71-75	I	Breitkopf & Härtel	18
16	K. 622	123-127	I	Schott	19
17	K. 622	184-188	I	Schott	19
18	K. 622	209-214	I	Breitkopf & Härtel	19
19	K. 622	17-18	II	Breitkopf & Härtel	22
20	K. 622	23-24	II	Breitkopf & Härtel	22
21	K. 622	17-18 23-24	II	Cooksey	23
22	K. 622	17-18 23-24	II	Cooksey	23
23	K. 622	66-67	II	Breitkopf & Härtel	24
24	K. 622	66-67	II	Cooksey	25
25	K. 622	74-75	II	Breitkopf & Härtel	25

<u>Example</u>	<u>Kochel Number</u>	<u>Measures</u>	<u>Movement</u>	<u>Editor</u>	<u>Page</u>
26	K. 622	74-75	II	Cooksey	25
27	K. 622	39-40	II	Breitkopf & Härtel	26
28	K. 622	39-40	II	Cooksey	26
29	K. 622	39-40	II	Cooksey	26
30	K. 622	39-40	II	Cooksey	27
31	K. 622	257-258	I	Breitkopf & Härtel	27
32	K. 622	257-258	I	Cooskey	27
33	K. 622	301-303	I	Breitkopf & Härtel	28
34	K. 622	301-303	I	Cooksey	28
35	K. 622	1-4	II	Breitkopf & Härtel	29
36	K. 622	1-4	II	Cooksey	29
37	K. 622	68-75	II	Breitkopf & Härtel	30
38	K. 622	68-75	II	Cooksey	30
39	K. 332	3-6 20-29	II	Neue Mozart Ausgabe	31
40	K. 622	126-127	I	Breitkopf & Härtel	33
41	K. 622	314-315	I	Breitkopf & Härtel	33
42	K. 622	57-59	II	Breitkopf & Härtel	34
43	K. 271	Eingang from Menuetto		Neue Mozart Ausgabe	35
44	K. 622	Eingänge	II	Cooksey	36

PREFACE

This paper will discuss historically and musically significant details of how the Mozart Clarinet Concerto, K. 622, should be performed.

CHAPTER I

HISTORICAL PERSPECTIVE

The clarinet Concerto, K. 622, was the last wind concerto composed by Mozart and was completed around November 15, 1791, less than a month before his death. Mozart's original manuscript was probably lost before the work was published, which accounts for the differences in the first three editions which were published in 1801.¹

Mozart's wife, Constanza, wrote to Johann André, one of three publishers, in 1800 concerning the Concerto:

For information about the works of this kind you should apply to the elder Stadler, the clarinettist, who used to possess the original manuscript. . . . Stadler declares that while he was in Germany his portmanteau, with these pieces in it, was stolen.²

The only extant autograph of the Concerto is a fragmentary one of an earlier sketch dating from 1789. This sketch, K. 621b, owned by the Rycenberg-Stiftung in Winterthur, Switzerland, is known as the Winterthur manuscript. It consists of 199 measures of the clarinet

¹David Etheridge, The Concerto for Clarinet in A Major, K. 622, by W.A. Mozart (Ann Arbor, University Microfilms International, 1971), p. 4.

²Pamela Weston, Clarinet Virtuosi of the Past (London: Robert Hale & Co., 1971), p. 54.

part and a brief outline of the orchestral accompaniment to these measures. The manuscript is scored for Corno di Bassetto in G.

The basset horn of this time was usually pitched in the key of G or F. Additionally, it had an extended range to C (an octave below middle C). This lower tessitura was preferred by Mozart, as evidenced by its use in his many operas and chamber music compositions.

The first published editions of the Concerto appeared in 1801 and were published by Johann André of Offenbach, Breitkopf & Härtel, and Seibert. They were all for the standard clarinet, pitched in A, and with a range only to low E (below middle C).

CHAPTER II

PERFORMANCE PRACTICE INTERPRETATION

Non-embellished Interpretations

In performing the Concerto in the style of the late eighteenth century, a precise knowledge of the performance practices of the period is required. These have been divided into two categories. The first includes performance practices where interpretation, unrelated to embellishments is involved. Specific notes, tempi, articulations, and dynamics will be discussed.

The second category includes written out or improvised embellishments, consisting of appoggiaturas, trills, turns, mordents, and other free ornaments such as eingänge and cadenzas.

The first category must include a consideration of the actual notes and corresponding octaves, since Mozart originally intended the Concerto for the basset horn. In a lecture given in Salzburg in 1967, Ernst Hess spoke of a review of an 1801 edition he had found in the Leipzig Allgemeine Musikalische Zeitung of March, 1802. The review contained the following:

Finally the critic feels obliged to say that Mozart wrote this Concerto for a clarinet encompassing low 'C'. . . thanks are due to the editors for these transpositions and alterations although they have not improved the Concerto. Perhaps it would have been just as well to have published it in the original version and to have inserted those transpositions and alterations in smaller notes.³

This certainly would have been helpful. George Dazeley, one of the twentieth century authorities to presume that the Concerto was intended for a basset clarinet, wrote: "The adaptation for the normal instrument was presumably made when the work was prepared for publication. . ." and, that this was done ". . . not by Mozart, judging from the rough-and-ready nature of the changes."⁴

Alan Hacker published an edition for basset clarinet in 1974, which included smaller alternate notes for the standard clarinet. He based many of his conclusions on the earlier work of George Dazeley. Wherever possible, it is essential to use as much of the standard clarinet's low range to fulfill Mozart's original intent.

The following six examples show differences in the 1883 edition for the standard clarinet published by Breitkopf & Härtel, number 2300, edited by Henri Kling, and

³Alan Hacker, "Mozart and the Basset Clarinet," The Musical Times (April, 1969), p. 360.

⁴George Dazeley, "The Original Text of Mozart's Clarinet Concerto," The Music Review (August, 1948), p. 169.

Alan Hacker's basset clarinet edition published by Schott, number 11149. Hacker's edition is referred to instead of the Winterthur manuscript since it does indicated Mozart's original basset notes. [In Hacker's edition, those basset notes which are not in the range of the standard clarinet have been removed.]

Example 1 shows, in measure 333, a repetition (in the same octave) of the previous measure.



Example 1, measures 331-333, 1st movement, Breitkopf & Härtel

Since Mozart originally composed the Concerto for the basset horn, he wanted the lower tessitura to be used.

Example 2 uses the low range of the standard clarinet more fully, producing a more correctly intended three-octave sequence.



Example 2, measures 331-333, 1st movement Schott

Another similar instance occurs in Example 3. Measures 301-302 and 303-304 are essentially identical.



Example 3, measures 301-307, 3rd movement, Breitkopf & Härtel

Example 4 shows the preferred use of the lower tessitura.



Example 4, measures 301-307, 3rd movement, Schott

Example 5 shows, in addition to the lack of low register notes, two large intervals, between the 6th and 7th notes in each measure.



Example 5, measures 61-62, 3rd movement, Breitkopf & Härtel

Example 6 extends the low range and moves the large interval to between the 1st and 2nd notes of the 2nd measure. In addition to the greater use of the lower tessitura, the placement of the large interval between the end of the scalewise passage and the beginning of the arpeggiated passage is more appropriate to Mozart's style.



Example 6, measures 61-62, 3rd movement, Schott

There are other similar examples, but these point to the problems created when the lower range of the clarinet is not used.

The Concerto has three movements, marked Allegro, Adagio, and Allegro. Mozart used neither the "pulse-calculated" tempo markings of Quantz nor the yet to be invented metronome. But in 1756, Mozart's father, Leopold, stated in his Treatise on the Fundamental Principles of Violin Playing:

Not only must one beat time correctly and evenly, but one must also be able to divine from the piece itself whether it requires a slow or a somewhat quicker speed. It is true that at the beginning of every piece special words are written which are designed to characterize it, such as 'Allegro' (merry), 'Adagio' (slow), and so on. But both slow and quick have their degrees, and even if the composer endeavors to explain more clearly the speed required by using more adjectives and other words, it still remains impossible for him to describe in an exact manner the speed he desires in the performing of the piece.⁵

In a letter dated January 17, 1778, Wolfgang Mozart wrote to his father that playing a piece in correct time means playing it . . . "as it should go, with appropriate expression and taste in every note, phrase, etc., so that one would suppose the performer had composed it himself."⁶

From these writings and the relatively slow harmonic rhythm present in music of the Classical Period, and in this Concerto specifically, certain tempo parameters can be established. Allegro is an indication of quickness and carries a connotation of gaiety and cheerfulness. A metronomic marking between 112-120 to the quarter note is desirable for the 1st movement, and 76-80 to the dotted-quarter note for the 3rd movement.

⁵Leopold Mozart, A Treatise on the Fundamental Principles of Violin Playing, translated by Editha Knocker (New York: Oxford University Press, 1951), p. 33.

⁶Hans Mersmann, editor, Letters of Wolfgang Amadeus Mozart, translated by M.M. Boxmann (London: J.M. Dent, 1928), p. 63.

The Adagio movement is in three-four time. Because of the slow change of harmony and cantabile melodic line, a sense of three beats per measure is preferable. A metronomic marking of 80-84 to the eighth note is desirable.

Another aspect of tempo is rubato. Rubato can occur structurally or melodically. Because of the aforementioned slow harmonic rhythm, melodic rubato dominates music in the Classical Period. In Mozart's piano music, rubato referred to tempo variances in the right hand only. The left hand remained perfectly steady. Mozart wrote to his father on October 24, 1777:

He sees, too, that I am always strictly in time. They all wonder at that. They cannot understand how I keep the left hand independent in the tempo rubato of an adagio, for with them the left hand always follows the right.⁷

There are four different types of tempo rubato: indicated, intrinsic, implied, and interpretive.⁸ Indicated rubato includes ritards and accelerandos that are marked in the score. There are no ritards or accelerandos indicated in the Breitkopf & Härtel nor in the Schott editions.

⁷Ibid., p. 41.

⁸Robert Hallquist, "Toward a Theory of Rubato," unpublished paper (Denton, Texas, 1977), pp. 12-13.

Intrinsic rubato is a result of an increase or decrease in the number of notes per beat which leads the listener to believe the tempo is increasing or decreasing. Example 7, measures 211-214, shows one of the numerous instances where this type of rubato occurs in the Concerto.



Example 7, measures 211-214, 1st movement, Breitkopf & Härtel

Example 8 shows both a decrease and increase of tempo in quick succession. The last four sixteenths in measure 91 give the feeling of a slowing of the tempo, while in measure 93, the last three triplet sixteenths give the feeling of an increase in the tempo.



Example 8, measures 91-94, 2nd movement, Breitkopf & Härtel

Implied rubato is necessary when either the number of notes, rhythmic complexity, or extreme technical difficulty would make staying in an exact tempo impossible. In this Concerto, when played at the desirable tempo, implied rubato does not occur.

The last type or rubato is interpretive, and it is the most prevalent type found in the Classical Period because of the slow harmonic rhythm and the changing "affections" prevalent at this time. Interpretive rubato occurs when, even though there is no written indication, the performer senses it is musically necessary for tempo variances to occur.

Interpretive rubato in the Concerto is shown in the following two examples. The last three eighth notes in measure 71 of Example 9 can be slowed slightly without affecting the accompaniment.

Example 9, measures 70-72, 1st movement, Breitkopf & Härtel

Example 10 shows two measures where the tempo can be changed dramatically without affecting the tempo in the accompaniment. The notes can increase in tempo until the last three eighths which can be slowed (measure 198), after which the first few sixteenths can be slowed and the remainder of the measure increased in speed (measure 199).

Example 10, measures 197-200, 1st movement, Breitkopf & Härtel

With the tempo established, the articulations can now be considered. Articulation is directly related to the importance the Classical Period placed on form. Classical form is highly visible in the Concerto. The first movement is in sonata form, the second in three-part form, and the last in rondo form. All of these forms emphasize a recurrence of themes within movements.

Articulations provided a means of clarifying and, additionally, a means of adding color to the forms. Muzio

Clementi wrote in 1801:

When the composer leaves the legato and staccato to the performer's taste; the best rule is, to adhere chiefly to the legato; reserving the staccato to give spirit occasionally to certain passages, and to set off the higher beauties of legato.⁹

Articulations were not always specified by the composer. More specifically, in Mozart's music, articulations that were specified differed in thematic and non-thematic passages. In thematic or melodic passages Mozart was precise. In preparing the new edition of the Mozart wind serenades for the Neue Mozart Ausgabe, Daniel Leeson found

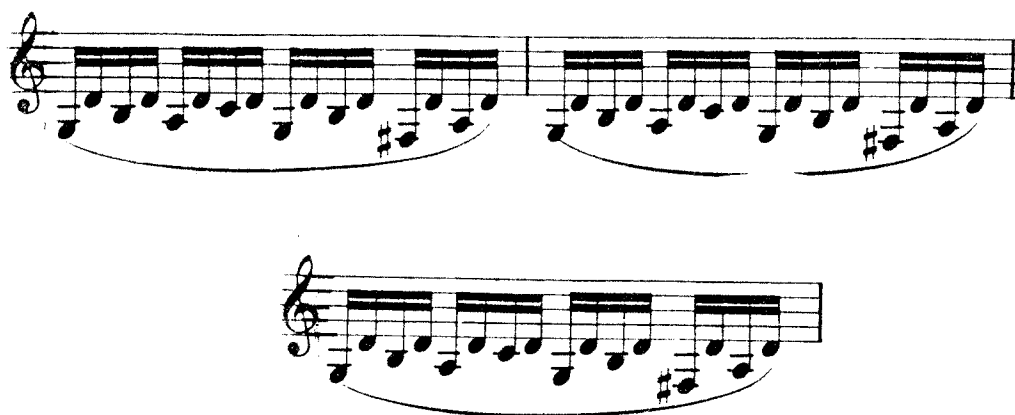
. . . in every case the repetition (of the melodic line) differed in some fashion from the initial presentation; that is, Mozart made his phrasing--either in the solo instrument, accompanying instruments, or both--different in every subsequent presentation of the same melodic material.¹⁰

Articulations in non-thematic passages, those involving developmental, harmonic, and technical passages, were far freer. In Example 11, the clarinet part (measures 134-136) consists of the same measure with two repetitions. As this is principally a harmonic passage, it is improbable

⁹Muzio Clementi, Introduction to the Art of Playing on the Piano Forte (London: Clementi, Banger, Hyde, Collard, and David, 1801), p. 9.

¹⁰Daniel Leeson, "Four Opinions About the Clarinet Writing in Mozart's Wind Serenades," The Clarinet, Part I (August, 1975), p. 18.

that these measures would be performed with the same articulations as are indicated in the Breitkopf & Härtel and Schott editions. This was Mozart's shorthand to show that the three measures were identical. The markings were not intended to be followed exactly.



Example 11, measures 134-136, 1st movement, Breitkopf & Härtel

Example 12 adds the interest, inventiveness, and direction which were expected during the Classical Period.



Example 12, measures 134-136, 1st movement

A similar passage, from the Adagio movement, is given in Example 13. This passage serves a developmental function as part of the coda.



Example 13, measures 84-85, 2nd movement, Breitkopf & Härtel

Example 14 shows a more appropriate alternative.



Example 14, measures 84-85, 2nd movement

Throughout the Concerto, articulation markings must be considered in relationship to what function they serve in clarifying and intensifying the form. There are many options open to the performer.

There are also many options in respect to dynamic markings. Markings served only as a guide. Certain dynamic limitations existed because the instruments of the time, particularly the keyboard and stringed instruments, were not capable of making the dramatic dynamic differences we are now accustomed to hearing.

Piano and forte indications were common in Mozart's music but further shadings, such as pianissimo and fortissimo rarely appeared. The performer was expected to use his musical judgment in varying the dynamics. The Badura-Skodas state:

Of course, Mozart's way of limiting himself to the markings of forte and piano is no mere sign of economy or haste. His dynamics (and in many ways those of his period) are even more a matter of design than of color. Piano and forte are juxtaposed like light and shade, as the aesthetics of the time had it. This very play of contrasts is typical of Mozart and must not be blurred. There are far fewer dynamic transitions than one hears nowadays, and in Mozart they are almost always explicitly marked 'crescendo' or 'decrescendo'.¹¹

It is important to emphasize only those shadings that Mozart specified. Leopold Mozart wrote in 1756:

From this it follows that the prescribed piano and forte must be observed exactly, and that one must not go on playing always in one tone like a hurdy-gurdy. Yea, one must know how to change from piano to forte without directions and of one's own accord, each at the right time; for this means, in the well-known phraseology of the painters, light and shade.¹²

There should not be large crescendos and decrescendos except when specified. Generally speaking, a phrase that starts piano ends piano, and a phrase that starts forte ends forte. This purposely causes sharply contrasted

¹¹Eva and Paul Badura-Skoda, Interpreting Mozart on the Keyboard, translated by Leo Black (New York: St. Martin's Press, 1962), p. 22.

¹²Mozart, op. cit., p. 218.

phrases--so-called asymmetrical phrases. Daniel Leeson wrote:

In effect, the asymmetry in Mozart's phrases is a deliberate attempt on his part to introduce variety and is a critical factor in making each representation of the same material sound fresh, new, and different. Asymmetrical phrases achieve the same objective of variety as development, dynamic alteration, embellishment, and tempo.¹³

Both the Breitkopf & Härtel and Schott editions show an unjustified tendency to add crescendos toward the end of most phrases. This defeats Mozart's intentions. The four examples that follow are but a few of the many unjustified crescendos present in the first movement alone.

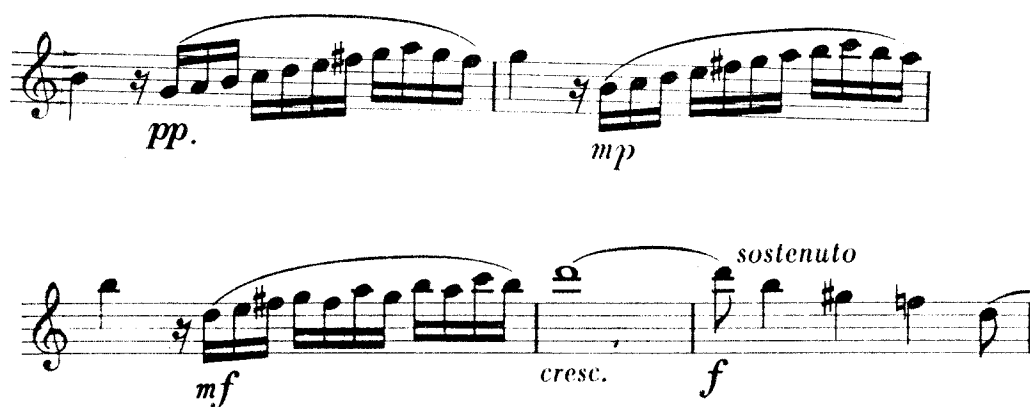


Example 15, measures 71-75, 1st movement, Breitkopf & Härtel

¹³Leeson, op. cit., p. 19.



Example 16, measures 123-127, 1st movement, Schott



Example 17, measures 184-188, 1st movement, Schott



Example 18, measures 209-214, 1st movement, Breitkopf & Härtel

Embellished Interpretations

The basic style of the Concerto is now established so that specific embellishments can be discussed.

C.P.E. Bach wrote in 1753:

No one disputes the need for embellishments. This is evident from the great numbers of them everywhere to be found. They are, in fact, indispensable. Consider their many uses: they connect and enliven tones and impact stress and accent; they make music pleasing and awaken our close attention. Expression is heightened by them; let a piece be sad, joyful, or otherwise, and they will lend a fitting assistance. Embellishments provide opportunities for fine performance as well as much of its subject matter. They improve mediocre compositions. Without them the best melody is empty and ineffective, the clearest content clouded.¹⁴

Embellishments were an important part of the music of the Classical Period. They served three general purposes: to divide long notes, to put dissonance where it wasn't found, and to develop a performance character. Robert Donington further characterizes these embellishments or ornaments as they relate to the four elements of music: melody, rhythm, harmony, and color.¹⁵

¹⁴Carl Phillip Emmanuel Bach, Essay on the True Art of Playing Keyboard Instruments, translated and edited by William J. Mitchell (New York: W.W. Norton & Co., Inc., 1949), p. 79.

¹⁵Robert Donington, "Ornamentation," The New Grove's Dictionary of Music and Musicians, Stanley Sadie, editor-in-chief, 20 Volumes (London: Macmillan Publishers Ltd., 1980), Volume 13, pp. 859-860.

Melodically, ornaments connect notes and add smoothness. Unaccented turns, non-cadential trills, unaccented passing notes, and changing notes accomplish these purposes by adding length but little emphasis.

Rhythmically, ornaments give emphasis, weight, and sharpness. The mordent and short appoggiatura give a decided accentuation to the line.

Harmonically, ornaments create an expressiveness and change of character through lengthy and accented notes. The cadential trill and long appoggiatura are in this category.

Color or timbre creates a change of character without specifically adding notes. Vibrato and intensity changes cause color differences.

Musicians during Mozart's time were trained in all aspects of ornamentation, and even though these embellishments were often not indicated, the performers knew they should be added. The ornaments most often notated in the Classical Period were the appoggiatura, trill, turn, and mordent.

One of the most often used embellishments in this Concerto is the appoggiatura. In general, Mozart's appoggiaturas were accented, on the beat, and dissonant. Depending on the length of the appoggiatura, it could affect the rhythmic or harmonic aspect of the music.

Leopold Mozart wrote in reference to the appoggiatura, in 1756: "They are demanded by Nature herself to bind the notes together, thereby making a melody more song-like."¹⁶

Examples 19 and 20 show appoggiaturas in the second movement of the Concerto.



Example 19, measures 7-8, 2nd movement, Breitkopf & Härtel



Example 20, measures 23-24, 2nd movement, Breitkopf & Härtel

Since it is not known if Mozart wanted a long or short appoggiatura, the performer must decide if the rhythmic or harmonic element should be emphasized. If the rhythmic element is emphasized, a short, crisply played appoggiatura is necessary. Example 21 shows this interpretation.

¹⁶Mozart, op. cit., p. 218.



Example 21, measures 7-8 and 23-24, 2nd movement

If the melodic element is emphasized, the long appoggiatura in example 22 is necessary.



Example 22, measures 7-8 and 23-24, 2nd movement

But as Muzio Clementi wrote in 1801: "Its length is borrowed from the following large note; in general, it is half of its duration; more or less, however, according to the expression of the passage."¹⁷ The exact length of the appoggiatura is left to the discretion of the performer.

Likewise, the trill or shake was another ornament in which length or speed was variable. Until the second

¹⁷Clementi, op. cit., p. 10.

quarter of the nineteenth century, the trill starting on the upper note was standard.¹⁸ C.P.E. Bach wrote in 1773: "Since it always begins on the tone above the principal note. . ." ¹⁹

Cadential trills are used most often in the Concerto. There are many examples in all three movements. These are used to add expressiveness to the ends of phrases, much as a more intense or faster vibrato adds expressiveness to phrase endings. Two trills have been added in the return of the "A" section in the Adagio movement to create a more intense mood. Examples 23 and 24 show measures 66-67 as they appear in the Breitkopf & Härtel edition and then as ornamented in this performance.



Example 23, measures 66-67, 2nd movement, Breitkopf & Härtel

¹⁸Robert Donington, The Interpretation of Early Music (London: Faber & Faber, 1977), p. 257.

¹⁹Bach, op. cit., p. 100.



Example 24, measures 66-67, 2nd movement

Examples 25 and 26 show a similar change in measures 74-75.



Example 25, measures 74-75, 2nd movement, Breitkopf & Härtel



Example 26, measures 74-75, 2nd movement

The turn was indicated infrequently in the Concerto. The turn can be used, depending on its placement, as a melodic or rhythmic element.

The only turns specifically notated are in the Adagio movement. Example 27 shows the two turns in measure 39.



Example 27, measures 39-40, 2nd movement, Breitkopf & Härtel

If melodic interest is desired, the five-note turn is used so that there is no strong dissonance on the beat. It can be performed as shown in example 28,



Example 28, measures 39-40, 2nd movement

If more crispness and brightness is desired, example 29 can be used.



Example 29, measures 39-40, 2nd movement

If more rhythmic intensity is desired, the four-note turn, with the dissonant note on the beat is preferable and can be performed as shown in example 30,



Example 30, measures 39-40, 2nd movement

Additionally, turns can and should be added by the performer when a heightened effect is desired. The turns this performer has added usually occur in recurrences of a passage or theme and add emphasis to the conclusion of the phrase. Example 31 shows the last two measures of the "A" theme in the recapitulation section of the first movement.



Example 31, measures 257-258, 1st movement, Breitkopf and Härtel

Example 32 shows the performer's suggested five-note turn.



Example 32, measures 257-258, 1st movement

Example 33 shows a recurrence of the same passage, transposed up a perfect fifth, in the recapitulation section.



Example 33, measures 301-303, 1st movement, Breitkopf & Härtel

Example 34 shows this performer's suggested five-note turn.



Example 34, measures 301-303, 1st movement

Although none were notated in the Concerto, the mordent is an important ornament that adds rhythmic intensity and brightness. C.P.E. Bach wrote: "The mordent is an essential ornament which connects notes, fills them out, and makes them brilliant."²⁰ Even though none are specified

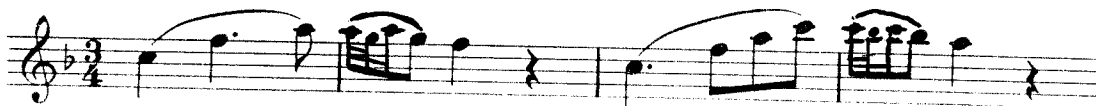
²⁰Ibid., p. 127.

in this work, there are numerous appropriate places where mordents can be used. In the Adagio movement, when the "A" theme recurs, two mordents can add considerable inventiveness to the melodic line. Example 35 shows the first half of the "A" theme as it appears in the score,



Example 35, measures 1-4, 2nd movement, Breitkopf & Härtel

Example 36 shows the same passage with mordents added.



Example 36, measures 1-4, 2nd movement

The four ornaments are sometimes combined to form more striking additions to the music. Also, other unmarked ornaments are necessary to achieve the style of the time. Example 37 shows the second theme of the "A" section from the Adagio movement.



Example 37, measures 68-75, 2nd movement, Breitkopf & Härtel

Example 38 shows this performer's additions which include runs, passing and changing notes, appoggiaturas, and trills.



Example 38, measures 68-75, 2nd movement

Such additions were common in Mozart's music. His piano Sonata in F, K. 332, is an outstanding example of what Mozart considered appropriate. Example 39 shows four measures from the Adagio movement. The lower staves show the melody as it appears in the exposition, while the upper staves show Mozart's dramatic additions when the melody recurs in the recapitulation.

Adagio

3

etc.

The image shows a musical score for the Adagio movement of Mozart's Sonata in F major, K. 322. The score is presented in two systems, each with two staves. The first system contains measures 3-6, and the second system contains measures 26-29. The music is in F major (one flat) and common time. The tempo is marked 'Adagio'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is indicated with a '3' above it in the second system. The piece concludes with 'etc.' in the final measure of the second system.

Example 39, measures 3-6, 26-29, Sonata in F, K. 322,
Adagio movement, Neue Mozart Ausgabe

Improvised ornamentation is carried one step further in places in the music marked by a fermata. C.P.E. Bach wrote in 1753: "Fermate. . . must be embellished if only to avoid artlessness,"²¹

In the music of Mozart and his contemporary, Beethoven, a fermata called for a cadenza or an Eingang. The cadenza generally occurred over a six-four chord, whereas an Eingang occurred over a dominant-seventh harmony. The cadenza showed a development of themes and motives and was marked by a rather wide harmonic range. An Eingang consisted of fewer notes and showed no such development.

The Concerto has three Eingänge: two in the first movement, in the exposition and recapitulation, and one in the second movement.

Examples 40 and 41 are from the first movement and clearly show a dominant-seventh harmony in E major and A major, respectively.

²¹Ibid., p. 143.

E: V⁷-----V⁷

Example 40, measures 126-127, 1st movement, Breitkopf
& Härtel

A: V⁷-----V⁷

Example 41, measures 314-314, 1st movement, Breitkopf
& Härtel

Example 42 is from the second movement and also clearly shows a dominant-seventh chord in D major.

D: V⁷-----V⁷

Example 42, measures 57-59, 2nd movement, Breitkopf
& Härtel

Cadenzas and Eingänge were expected to be improvised during performance and therefore changed from performance to performance. A good indication of what Mozart expected in an Eingang is given in the piano Concerto in E-flat, K. 271. He wrote out three separate Eingänge that could be used between the Menuetto and Presto movements. One of these is given in example 43.

[weiter: S. 136, T. 304]

Example 43, Eingang, Menuetto movement, Neue Mozart Ausgabe

Example 44 shows three possibilities that this performer has used for the Eingang in the Adagio movement.



The performance of the Mozart clarinet Concerto can be an exciting experience for both the performer and audience when the stylistic features of the Classical Period are used fully. It is the intent of this lecture recital to present more stylistically accurate indications than are found in most editions, which will lead to more performances of the Concerto as it should be performed.

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