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**A Performance and Pedagogical Approach of “Adagio” from Mozart’s *Clarinet  
Concerto, K.622***

By Nicole Pierson

A Thesis Submitted in Partial Fulfillment  
Of the Requirements for the  
University Honors Program

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Department of Music  
The University of South Dakota  
May 2020

The members of the Honors Thesis Committee appointed  
to examine the thesis of Nicole Pierson  
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## ABSTRACT

A performance and pedagogical approach of Adagio from Mozart's Clarinet Concerto, K.622

Nicole Pierson

Director: Luis Viquez, DMA

Wolfgang Amadeus Mozart (January 27, 1756 – December 5, 1791) composed his Clarinet Concerto, K.622 during his final years for his dear friend, Anton Stadler. Praised by many performers and scholars, the *Clarinet Concerto, K.622* is recognized as one of the best of concertos from the Classical era. This thesis is divided into three sections. The first section covers the historical context of the concerto and its intended instrument, the basset clarinet. The second chapter examines sources, in the format of an annotated bibliography, to define aspects of a historically-informed performance from both a performance and pedagogical standpoint. The final chapter goes into depth about how to incorporate the information from the annotated bibliography and the historical context to perform or teach the second movement of the concerto (“Adagio”) with an authentic purpose.

Keywords: Mozart, performance practice, clarinet pedagogy

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## PREFACE & ACKNOWLEDGEMENTS

This thesis was written in the intent to document an overview of “Adagio,” the second movement of the *Clarinet Concerto K.622*, and implications regarding its historical context and performance and pedagogical approaches. An annotated bibliography of resources related to the piece will serve as a list of source materials to be consulted by the teacher and the student seeking for salient information about the work. Lastly, a document will list the suggested performance and pedagogical approaches for an authentic interpretation of the “Adagio” from Mozart’s *Clarinet Concerto, K.622*. The footnotes will be outlined at the bottom of its page, and bibliography will follow the body with all the presented material used throughout this thesis.

The author would like to express gratitude towards Dallas Doane, the Honors Program Coordinator and the author’s honors advisor, for aiding the author in discovering early ideas for this thesis. The author would like to appreciate and acknowledge Dr. Luis Viquez, Dr. Deborah Reeves, and Dr. Scott Breuninger for advising and encouraging the author throughout the writing process of this thesis. In addition, the committee has spent time sharing information and resources with the author, as seen throughout the body of this work.

## DEDICATION

It is my genuine gratefulness and warmest regard that I dedicate this work to my family. Throughout my time at the University of South Dakota, you have shown great patience, encouragement, and appreciation for the work that I have achieved in my four years and will achieve in the future as a music educator. Thank you.



## INTRODUCTION

### Historical Context of Wolfgang Amadeus Mozart's *Concerto K. 622*

Mozart's *Concerto K.622* for the clarinet and orchestra has been one of the most performed pieces of the orchestral literature of all time. Throughout decades, performers have used different approaches to interpret this work in a historically-informed way. In the case of this thesis, a series of stylistic and pedagogical approaches are explored in order to achieve the preceding purpose focusing on the "Adagio," the piece's second movement. Before an exploration of these approaches can happen, a presentation of remarks regarding the history of this piece is required.

Wolfgang Amadeus Mozart was born on January 27<sup>th</sup>, 1756 in Salzburg, in what is now present-day Austria, to Leopold Mozart and Anna Maria Mozart. He and his older sister, Maria Anna, or Nannerl, were the only children of their parents that survived childhood.<sup>1</sup> From an early age, the young prodigy showed great potential for music. Soon enough, Leopold took his children on tours to different countries presenting their musical talents. Throughout this time on tour, Mozart was composing and being exposed to different genres of music. By the age of five, he had "produced his first minuets, his first symphony just before his ninth birthday, his first oratorio at eleven, and his first

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<sup>1</sup>Cliff Eisen and Stanley Sadie, "Mozart, (Johann Chrysostom) Wolfgang Amadeus," *Grove Music Online* (January 2001): 1. Mozart's parents had a total of seven children.

opera at twelve.”<sup>2</sup> His musical language developed quickly in his short career due to his exposure to different styles of composition.<sup>3</sup>

During his last decade of life, Mozart settled in Vienna in 1781, where he wrote his *Concerto for Clarinet, K.622* for his dear clarinetist friend, Anton Stadler, with whom he had developed a remarkable musical relationship.<sup>4</sup> Stadler and his brother, Johann, were the ones who brought together an “ever-increasing appreciation of the vocal qualities of the clarinet and basset horn, and these remain of paramount importance throughout the work” in Mozart’s *Serenade for thirteen instruments K361/370a*.<sup>5</sup>

During Mozart’s times, the clarinet was still a recent addition to the woodwind family, being just invented around 1690. The composer did not have many early encounters with the clarinet; however, his connection with the instrument started to recover around 1764 when he encountered the clarinet in London<sup>6</sup>, although speculations

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<sup>2</sup>Peter J. Burkholder, Donald Jay Grout, Claude V. Palisca, *A History of Western Music* (New York: W.W. Norton & Company, 2014), 540. All preceding biographical information came from this source.

<sup>3</sup>Robert Philip, "Wolfgang Amadeus Mozart," in *The Classical Music Lover's Companion to Orchestral Music* (New Haven; London: Yale University Press, 2018), 472. Robert Philip, when writing about Mozart’s rise to fame, says that it was not because of prodigal talents alone, but because he matured and developed his musical style “in every stage of his short career, adding new depths to the expressive powers of his music.

<sup>4</sup>Pamela Poulin, "The Basset Clarinet of Anton Stadler," *College Music Symposium Vol. 22* (Fall 1982): 69. It is important to note that at the time of Mozart and Stadler’s first meeting, Anton Stadler had various jobs. He and his brother were hired by the imperial court of 1779 on a per-service basis. In 1780, they were under the service of Court Carl of Palm. In October of that same year, Anton was hired as a “manorial musician” by the Piaristen religious order of Maria Treu. The following year in 1781, Anton was in the service of Court Dimitri Galizin.

<sup>5</sup>Colin Lawson, “Mozart, Stadler, and the Clarinet,” in *Mozart Clarinet Concerto* (New York: Cambridge University Press, 1996), 22. Quoted material was Johann Friedrich Schink’s response in his *Litterarische Fragmente*.

<sup>6</sup>*Ibid.*, 14-15. Throughout his stay in London, scholars can only assume Mozart’s awareness of the “singing qualities” such as the “sensuous quality of clarinet thirds” that he copied from the Abel symphony and develops throughout his Divertimento K.113.

of clarinets in Salzburg were questioned by Kurt Birsak.<sup>7</sup> Michael Haydn (1737-1806)<sup>8</sup> created clarinet repertoire that corresponds with Kurt Birsak's research of 1769, including a quintet and a nine-movement divertimento, which required a five-keyed clarinet.<sup>9</sup> Haydn's early use of the classical clarinet in Salzburg created a historical interest known to many, even though Mozart encountered an instrument with different tonal capabilities.

Anton Stadler was born on June 28, 1753 in Bruck an der Leitha, outside of Vienna.<sup>10</sup> Alongside with Johann, their career started in Vienna on March 21, 1773.<sup>11</sup> Stadler's development as a clarinetist was acknowledged in Johann Schink's response in *Litterarische Fragmente* as he was able to "imitate a human voice" and have a "soft and lovely tone" in reference of a performance of Mozart's *Serenade K361/370a* "*Gran Partita*."<sup>12</sup> Mozart's clarinet parts of the *Serenade K.361/370a* showed an exceptional increase in the awareness of the clarinet's capabilities as an instrument. Throughout their friendship, Mozart completed thirteen other works for the basset horn in addition to his

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<sup>7</sup>*Ibid.*, 14. Kurt Birsak questioned the statement of Otto Jahn that there were no clarinets in Salzburg. However, evidence through Birsak's research documents that there were early mentions of "2 Clarinets in D with mouthpiece and long B key as well as a joint for tuning it into C".

<sup>8</sup>Dwight Blazin, "Haydn, (Johann) Michael," *Grove Music Online* (January 2001): 1. Haydn was born in Rohrau, Lower Austria on September 14, 1737. He was the younger brother of Joseph Haydn and a prolific composer himself. He was well-known for his sacred music.

<sup>9</sup>Lawson, "Mozart, Stadler, and the Clarinet," in *Mozart Clarinet Concerto*, 15. Haydn's rare and early usage of the clarinet was highly advanced for this period of time, which incorporated chromaticism in the upper register. His compositions for clarinet is of significant historical interest because of Otto Jahn's assertion that there were no clarinets in the home city of Mozart.

<sup>10</sup>*Ibid.*, 17. Anton Stadler's brother, Johann, was born three years after Anton in Vienna, Austria.

<sup>11</sup>*Ibid.*, A program for a concert at the Kärntnertheater documents the start of Anton and Johann's careers as clarinetists. Shortly after they appeared in other concerts including one with a concerto for five winds by Joesph Starzer, they spent time employed by a variety of different employers including Count Carl of Palm, Piaristen religious order of Maria Treu, and Count Dimitri Galizin. Documented by Poulin in her article, "The basset clarinet of Anton Stadler", 69.

<sup>12</sup>*Ibid.*, 18.

other clarinet compositions in which both the Stadler brothers were documented as prestigious players on either instruments.

In regards to the basset horn, Ward defines the instrument in a footnote of her article, “Mozart and the Clarinet”:

The basset horn, or tenor clarinet, pitched generally in F, was invented about 1770 by Mayrhofer of Passau. The word “horn” was probably acquired because the older models of the instrument curved like a horn (cf. cor anglais). “Basset” means “little bass”, i.e. alto-tenor. Mozart loved it and proved that it had the clarinet’s capacity for speed and agility while having a somber reedy tone-colour peculiar to itself alone. It is long, and sometimes the bell curves back on itself like that of a saxophone, but it is a true member of the clarinet family.<sup>13</sup>



Figure 1: Basset Horn in F (Vienna, after 1800) by Raymund Griesbacher (1752-1818) (London Royal College of Music).

The instrument that Mozart cherished was invented by Theodor Lotz, basset horn maker and improver, in 1770. An early model of this instrument had a bent tube that modeled that of the cor anglais (English Horn) represented in Figure 1.<sup>14</sup> Most of them were pitched in F or G.<sup>15</sup> Improvements on the basset horn occurred throughout 1782 when Lotz played first clarinet and viola at the court of *Fürstbischof* in Pressburg.<sup>16</sup> Being documented as “a great artist on many wind instruments”<sup>17</sup> did allow for Stadler to

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<sup>13</sup>Martha Ward, “Mozart and the Clarinet,” *Music & Letters*, Vol. 28, No. 2 (April 1947): 130.

<sup>14</sup>Alan Hacker, “Basset Clarinet Revived,” *Early Music*, Vol. 15, No. 4 (November 1987): 490, photograph from the London Royal College of Music.

<sup>15</sup>Lawson, “Mozart, Stadler, and the Clarinet,” in *Mozart Clarinet Concerto*, 21.

<sup>16</sup>Poulin, “The Basset Clarinet of Anton Stadler,” *College Music Symposium*, Vol. 22 (Fall, 1982): 72. Poulin also mentions on this page that Mozart, Stadler, and Lotz were members of the Palm Tree Masonic Lodge in 1785. Mozart performed composed pieces for ensembles that Stadler and Lotz were apart of.

<sup>17</sup>Poulin, “The Basset Clarinet of Anton Stadler,” 69, citing F. Bertuch, ‘Wiener Kunstnachrichten’, *Journal des Luxus under der Moden*, 16 (October 1801), 543-544.

advance the study of the clarinet appropriate to the classical era, even though it was a relatively new instrument during Mozart's time.

Theodor Lotz and Anton Stadler collaborated and created what is known present-day as the basset clarinet. The first documentation of this instrument was in a concert program of 1788 at Hoftheater which "Herr Stadler the elder, in the service of his majesty the Kaiser, will play a concerto on the *Bass-Klarinet* and a variation on the *Bass-Klarinet*, an instrument of new invention and manufacture of the court instrument maker Theodor Loz[sic]; this instrument has two more tones than the normal clarinet."<sup>18</sup> This extension was achieved by adding the "box" or "*Buch*" as Lawson suggests.<sup>19</sup> Both inventors refer to this instrument as the basset clarinet, showing not only the correlation to the basset horn but naming an instrument that accurately describes the range and character without confusing it with a bass clarinet.<sup>20</sup>

Shackleton describes the basset clarinet as either a basset horn in A or Bb or as a clarinet with an extended compass.<sup>21</sup> After the Lotz-Stadler duo invented the basset

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<sup>18</sup>Poulin, "The Basset Clarinet of Anton Stadler," 73, citing the Program of February 20, 1788, National Hoftheater, Österreichische Nationalbibliothek, Vienna.

<sup>19</sup>Hacker, "Mozart and the Basset Clarinet," *The Musical Times*, Vol. 110 (April 1969): 21. Even though the *Buch* added range extensions, the *d* cannot be achieved without difficulty because of the displacement of the hole and the lever controlling it. It is important to note that although Lotz made instruments for Stadler, many other designs were being made by other makers in the eighteenth century in which the three bores were in a triangle in the box rather than beside each other in a flat box.

<sup>20</sup>Poulin, "The Basset Clarinet of Anton Stadler," 25. The "basset horn" and "basset clarinet" are two different instruments, however both are correlated together because their range is extended more than an ordinary clarinet. The term "bass clarinet" refers to the instrument whose orchestral career developed only throughout the nineteenth century.

<sup>21</sup>Nicholas Shackleton, "The development of the Clarinet" in *The Cambridge Companion to the Clarinet*, ed. Collin Lawson (Cambridge, New York, Melbourne: Cambridge University Press, 1995), 31. Shackleton also mentions that several surviving examples of the "basset clarinet" are "constructed like basset horns and have only recently been recognized as basset clarinets; one is curved, some have angles in the barrel, some between right and left hands; one has the flat thrice-bored box typical of Viennese basset horns." Regarding the instrument with a globular bell by Strobach of Carlsbad is pitched in A and should be considered a "basset clarinet"

clarinet, the instrument encompassing a low *d* and *c* begun to be constructed in Vienna. The low *c* added now three octaves that all clarinetists could easily attain.<sup>22</sup>

In 1790, more advancements on the basset clarinet were made by Anton Stadler. A *c#* and *d#* were now added, creating a fully chromatic basset clarinet.<sup>23</sup> Some of the newly developed basset notes seen throughout the Concerto were, later, transcribed up an octave so musicians can play this concerto on the A clarinet.<sup>24</sup> According to Friedrich Bertuch in 1801:

Herr Stadler, a great virtuoso of several wind instruments, presented himself at one of the concerts performed by amateurs in the Augarten. He played a clarinet with modifications of his invention. His instruments does not, as usual, run straight down to the bell. About the last quarter of its length is fitted with a transverse pipe from which the projecting bell [hervorragende Öffnung] flares out further. The advantage of this modification is that the instrument gains more depth by this means and in the lowest notes resembles the horn.

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<sup>22</sup>Lawson, “The genesis and reception of the Concerto,” in *Mozart Clarinet Concerto*, 25, citing Backofen, *Anweisung zur Klarinette*, 35.

<sup>23</sup>*Ibid.*, 27. The improvement of the basset clarinet was mentioned in the Berlin *Musikalische Korrespondenz* and later confirmed in Gerber’s *Lexicon* of 1792. In 1792, Theodor Lotz had passed, therefore all credit was given to Anton Stadler.

<sup>24</sup>Robert Philip, “Wolfgang Amadeus Mozart,” in *The Classical Music Lover’s Companion to Orchestral Music* (New Haven; London: Yale University Press, 2018), 474. Scholars do note that Stadler played on a basset clarinet in A. Most musicians nowadays play on a “basset clarinet”, an extended clarinet in A, to play the concerto to what is thought to be the original form.

Figure 2 exemplifies what this newly invented clarinet could have resembled after



Figure 2: Basset Clarinet in A (1994) by Eric Hoeprich.

1800.<sup>25</sup>

As of the premiere date of the concerto, it has been proposed that on October 16, 1791, Anton Stadler gave the first performance of the *Clarinet Concerto, K.622* at the Prague National Theater.<sup>26</sup> Nissen confirms this in his biography of Mozart as he states: "For this same Stadler Mozart composed in October a concerto for the clarinet, gave to him the composition and travelling money to Prague, and made certain that he would make use of it

there".<sup>27</sup> Thus, the proposed date of the first performance seems clear, if not proven.

The first performances of the concerto were performed on Stadler's European tour, where at least one performance of the concerto has been documented.<sup>28</sup> Figure 3 is an illustration of Stadler's instrument that was used in his Riga performances as it was documented in the concert program. Poulin used program



Figure 3: Closeup of Anton Stadler's basset clarinet from Feb. 27, 1794 concert program. Courtesy of the Latvian Fundamental Library, Riga.

<sup>25</sup> Lawson, "Stadler's clarinet and its revival," in *Mozart Clarinet Concerto*, 47. The photograph is of Eric Hoeprich's basset clarinet in A that was reproduced in 1994.

<sup>26</sup> Lawson, "The genesis and reception of the Concerto," in *Mozart Clarinet Concerto*, 35. Lawson proposes that because the concerto was documented in between *Die Zauberflöte* (September 28) and *Eine-kleine Freymaurer-Kantate* (November 15) in Mozart's catalog of his works, the first performance was by Stadler at his concert in Prague at the National Theater on October 16.

<sup>27</sup> *Ibid.*, 36, refers to Georg Nikolaus von Nissen who began writing a biography of Mozart and Nissen's wife, Constanze Weber Mozart Nissen, completed after Nissen's death in 1826. The source of information is on page 684 in Nissen's biography of Mozart.

<sup>28</sup> *Ibid.* Stadler travelled from Berlin to the Baltic coast, including stops in the cities of Warsaw and Riga.

material as evidence to state that Stadler's second performance in Riga on March 5<sup>th</sup>, 1794<sup>29</sup> was the first documented performance of the concerto. Süßmayr's<sup>30</sup> concerto was on the second program as well, a work that was thought to have stayed as a draft, including a movement for a clarinet with a four-octave range.<sup>31</sup> However, one of the two sketches that were made used the same paper as Mozart, indicating it was written around when Leopold II was coronated.<sup>32</sup> After his European tour, Stadler returned home to Vienna where he performed the concerto the following September (1797).<sup>33</sup>

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<sup>29</sup>Pamela Poulin, "Anton Stadler's Bassett Clarinet: Recent Discoveries in Riga," *Journal of the American Musical Instrument Society* Vol. 22 (1996): 112-120. Figure 3 shows an illustration of the bassett clarinet that was used. The illustration is documented from page 115 from Poulin's article.

<sup>30</sup>*Ibid.*, 123. Süßmayr was described as a student of Salieri and not of Mozart. Süßmayr became a student of Salieri's vocal writing once Mozart had passed.

<sup>31</sup>*Ibid.*, The remaining sketches survive in the British Library.

<sup>32</sup>*Ibid.*, The second sketch of Süßmayr's concerto was dated in Vienna in January of 1792. Alan Tyson discovered that Süßmayr used Bohemian paper with a watermark, the same of what Mozart used as well. It is also important to note that Süßmayr was with Mozart and Stadler at the time of Leopold II's coronation. Poulin is referring to Alan Tyson, *Mozart Studies of the Autograph Scores* (Cambridge: Harvard University Press, 1987), 253.

<sup>33</sup>Lawson, "The genesis and reception of the Concerto," in *Mozart Clarinet Concerto*, 37. No further Stadler performances of the Mozart Clarinet Concerto, K.622 were documented around this time.



## CHAPTER TWO

### Sources Related to the History and Performance of Mozart's Clarinet Concerto

#### *Annotated Bibliography*

The study of the following materials will benefit the author's approach to a historically-informed performance of the second movement of the piece. Many of the sources that are explored in this annotated bibliography acknowledge the historical background of the concerto and important interpretive aspects to consider. Some mention the stylistic features of the basset clarinet. Lastly, the recordings of Charles Neidich and Eric Hoeplich provide an example as to how clarinet recording artists can achieve an authentic performance.<sup>1</sup>

#### I. Scholarly Articles, Theses, and Recordings

Chopin Institute. "Hoeplich, O. of the Eighteenth Century – W.A. Mozart 'Clarinet Concerto' (Chopin and his Europe)." Recorded August 15-30, 2016. Youtube video, 6:19. Posted December 12, 2016.

The recording of Eric Hoeplich's interpretation of the "Adagio" offers insight on how the instrument of Anton Stadler could have looked like and sounded like. The video of Hoeplich's performance includes the whole performance. Although interpretations of this recording differ from ear to ear of the modern 21<sup>st</sup> century clarinetist, there are a few parts of the movement that Eric Hoeplich defines differently than some clarinetists.<sup>2</sup>

The purpose of this recording is to help address the performance, and pedagogical approaches discussed later in this thesis. From showing what Stadler's instrument could have been constructed like, how it sounded, and the fingerings that differ from that of a modern clarinet are all shown throughout the video and aid in teaching certain passages of the concerto to accommodate to these aspects of the basset clarinet.

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<sup>1</sup>Authentic performance is used in terms of describing a historically-informed performance.

<sup>2</sup>In comparison to Charles Neidich, Hoeplich approaches parts of the movement closely to the score and does not stray much away from the score. For example, Charles Neidich does not include the cadenza from Mozart's *Clarinet Quartet, K.581*; instead, he improvises in that area.

Poulin, Pamela. "Anton Stadler's Basset Clarinet: Recent Discoveries in Riga." *Journal of the American Musical Instrument Society* Vol. 22 (1996): 110-127.

Poulin's article discovers findings of the basset clarinet that Anton Stadler would have used during the Classical period. Most basset clarinets that were created before Poulin's article were based on a description in the *Journal des Luxus und der Moden* of 1801.<sup>3</sup>

This article explores Stadler's performances throughout his stay in Riga, Latvia. The programs of these concerts given provide details on what Anton Stadler's basset clarinet looked like at the time and specific repertoire that was played on his instrument.<sup>4</sup>

Poulin, Pamela. "The Basset Clarinet of Anton Stadler and Its Music." Master's Thesis, The University of Rochester, 1976.

Poulin's Master Thesis, "The Basset Clarinet of Anton Stadler and Its Music," is divided into four chapters in order to explore most of Stadler's life and his musical achievements. Although her thesis does entail more information about Stadler's life and modern performers of the basset clarinet, the benefit of this thesis is to provide information of the basset clarinet of Stadler's time.

Chapter two focuses on sources with precise information on the basset clarinet in Stadler's time. This information used will aid in the discussion of what difficulties a performer will have to overcome using this instrument rather than a modern A clarinet.

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<sup>3</sup>Pamela Poulin, "Anton Stadler's Basset Clarinet: Recent Discoveries in Riga," *Journal of American Musical Instruments Society* Vol. 22 (1996): 112. Poulin's resource that includes an illustration of the basset clarinet described is from G. Schamberger's transcription in *The Clarinet: A Cultural History* (Buchloe: Obermayer, 1994), 95, pl.21.

<sup>4</sup>*Ibid.*, Most programs have not survived except for a select few. The program in which an illustration of what the basset clarinet looks like is from Stadler's concert program of February 27, 1794, received from the Latvian Fundamental Library in Riga.

Shackleton, Nicholas. "The development of the clarinet." In *Cambridge Companion to the Clarinet*, edited by Collin Lawson, pp. 16-32. Cambridge, New York, Melbourne: Cambridge University Press, 1995.

In Shackleton's article, the main purpose is to depict how historical clarinets and its music would have sounded like to audiences of Stadler's and Mozart's time. It is in his best attempt to discuss and illustrate specific instruments that were played on by iconic orchestral and solo players. "The development of the clarinet" not only provides a historical overview of the earliest clarinets and its evolution but describes the purpose behind the key mechanisms and designs.

Although Shackleton does provide a small section covering the basset clarinet and horn, the focus of the article was to describe the characteristics and its correlation to the musical ear of the eighteenth century.<sup>5</sup> The material in this article will benefit the discussion on how the instrument could have sounded.

Universal Music Group. "Mozart: Clarinet Concerto in A Major, K.622 – 2. Adagio – Cadenza: Charles Neidich." Recorded November 11, 1987. Youtube video, 8:38. Posted July 31, 2018. <https://www.youtube.com/watch?v=KDw97cQ0Vos>.

Similar to the recording of Eric Hoeprich, this recording performed by Charles Neidich and the Orpheus Chamber Orchestra benefits this thesis by providing awareness of what Mozart could have intended for this piece.<sup>6</sup> There are a few parts of the "Adagio" movement that Neidich does differently than other musicians who pay tribute to the *Clarinet Quartet, K.581* in the cadenza. He instead improvises his own.

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<sup>5</sup>Nicholas Shackleton, "The development of the clarinet," in *Cambridge Companion to the Clarinet*, ed. Collin Lawson (Cambridge, New York, Melbourne: Cambridge University Press, 1995), 16. It is important to note that Shackleton says the "primary resource from a playing point of view has to be surviving instruments."

<sup>6</sup>Not all interpretations use the same techniques applicable to the concerto because of interpretations being individualized. However, Charles Neidich is one of the few who perform as historically-informed as possible.

## II. Scholarly Books

Etheridge, David. *Mozart's Clarinet Concerto: The Clarinetist's View*. Gretna: Pelican Publishing Company, 1998.

David Etheridge introduces the book with a short historical background of Mozart's Clarinet Concerto, K.622. He acknowledges the details throughout the two-year compositional journey of the concerto, Stadler's influence over the concerto, and Mozart's journey with the clarinet.

Throughout the book, Etheridge focuses on interpretations of the concerto from many clarinetist's perspectives, thus the title of the book. Eight clarinetists interpretations are reviewed only to notice a great amount of similarities but have unique differences in musical thinking and performance techniques. The performers discussed throughout the book are: Stanley Hasty, Robert Marcellus, Anthony Gigliotti, Harold Wright, Rudolf Jettel, Ulysse Delécluse, Jack Brymer, and Michele Incenzo.

Lawson, Collin. *Mozart's Clarinet Concerto*. New York: Cambridge University Press, 1996.

Collin Lawson's book, *Mozart Clarinet Concerto*, finds evidence from Mozart scholars as well as Stadler scholars to inform its audience of the eighteenth-century basset clarinet, its influence on Mozart, and the genesis of one of Mozart's finest wind concertos. There are particular problems to this concerto due to the lost autograph and unique instrument. The development of the clarinet benefits the discussion of what type of instrument musicians of this time were performing on as well as give insight on how these unique instruments sounded.

This book goes into detail about the concerto itself and the basset clarinet that Anton Stadler performed on. In addition to Stadler's clarinet, the design and structure are discussed as well as some performance practices to inform the audience of techniques and ideas that could have been used by musicians in the Classical era. Expertise from Lawson's colleagues is referenced throughout the book.

## CHAPTER THREE

### “Adagio”: Performance and Pedagogical Approaches

The purpose of this chapter is to explore the different performance and pedagogical approaches to aid a musician, a student or a teacher in a historically-informed performance of Mozart’s Clarinet Concerto, K.622. Recordings by Eric Hoeprich and Charles Neidich are used throughout this chapter to provide insight to what the basset clarinet of Anton Stadler looked like and how its timbre contributed to the character of the “Adagio” movement. Both musicians are well-known for their artistic performances using historical clarinets, including a replica of Anton Stadler's basset clarinet, which is why they are excellent examples of demonstrating the reproduction of Anton Stadler's eighteenth-century tone. Pedagogical approaches will be explored from the research of the “Adagio” itself, and through personal experience, the author has gained from learning the concerto. However, documentation from other scholars is taken into consideration to aid in the definition of these approaches.

#### *Performance Approaches*

The performance aspect of any piece is one of the most important elements of music-making, as this is directly related to the audience's experience from attending a performance or listening to a recording. One must take into consideration that the composer’s intentions written in the score are only guidelines to how a performer can study this work as performance parameters have shifted throughout the history of music performance. As Lawson states: “like all performers of our own day (on modern or

period instruments), we should continue to exercise elements of choice and taste as much characteristic of the twentieth century as of the eighteenth.”<sup>1</sup>

Regarding tempo and strictness of time, it is important to consider that throughout the eighteenth and nineteenth centuries, strict time was a common attribute of professional musicians because it was difficult to acquire.<sup>2</sup> As it is heard in Eric Hoeprich’s recording, *rubato* is used in selected moments of the movement according to different mood and expression characters of the movement. Despite this, the tempo of the movement stays consistent.<sup>3</sup> The middle section (bars 33-59), as Eric Hoeprich interprets, uses a different tempo than the sections surrounding.<sup>4</sup> The sudden change in tempo is encouraged because of a change into a distinct character. Lawson illustrates that the character “arises from the variety of rhythms, the chromatic detail, and the occurrence of another upward leap of two-and-a-half octaves (bar 41).”<sup>5</sup> Compared to Hoeprich, Charles Neidrich begins the movement at an even slower tempo.<sup>6</sup>

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<sup>1</sup>Collin Lawson, “Performance practice,” in *Mozart Clarinet Concerto* (Cambridge, New York, Melbourne: Cambridge University Press, 1996), 72.

<sup>2</sup>*Ibid.*, 73. The first decade of the twentieth century saw tempo flexibility as a form of lost art due to the expectations of the eighteenth and nineteenth centuries.

<sup>3</sup>Chopin Institute. “Hoeprich, O. of the Eighteenth Century – W.A. Mozart ‘Clarinet Concerto’ (Chopin and his Europe).” Recorded August 15-30, 2016. Youtube video, 6.19, <https://youtu.be/8SvCMxy3hw>. Posted December 12, 2016.

<sup>4</sup>Chopin Institute, "Hoeprich, W.A. Mozart 'Clarinet Concerto.'" The tempo of the middle section is faster than the principal theme and the recapitulation theme.

<sup>5</sup>Lawson, “Design and structure,” in *Mozart Clarinet Concerto*, 67. The transition to the dramatic character is indicated by the descending two-octave arpeggio that leaps to a written a’.

<sup>6</sup>Universal Music Group. "Mozart: Clarinet Concerto in A Major, K.622 – 2. Adagio – Cadenza: Charles Neidich." Recorded November 11, 1987. Youtube video, 8.38, <https://youtu.be/KDw97cQ0Vos>. Posted July 31, 2018.

Another attribute to consider is articulation and phrasing. Daniel Türk suggests that music is similar to speech and that the musician should make the music meaningful as a speaker would in an ambiguous sentence. In addition to Daniel Türk, many composers of the eighteenth century believed it was up to the performer to make interpretive decisions regarding phrasing, rhythm, articulation, harmony, and melodic intervals noted in the score.<sup>7</sup> Most clarinetists have a similar idea of how Mozart intended for the movement to be articulated and phrased; however, some have a different style than that of the others. Anthony Gigliotti, former principal clarinetist of the Philadelphia Orchestra<sup>8</sup>, focuses on the melodic line throughout his interpretation of the “Adagio” movement, demonstrating minimal distractions from articulation, phrase structure, and dynamic shaping.<sup>9</sup> Rudolf Jettel slurs the sixteenth-note triplets and uses legato tonguing on the sixteenth notes in measure 91. This is the only change in articulation he makes otherwise he uses all indicated articulation as a part of his interpretation. Jettel also believes the cadenza should be played in a manner that is smooth as possible.<sup>10</sup> Interestingly, Charles Neidrich identifies certain passages to

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<sup>7</sup>Lawson, "Performance practice," in *Mozart's Clarinet Concerto*, 74.

<sup>8</sup>David Etheridge, “Anthony Gigliotti’s Interpretation,” in *A Clarinetist’s View*, 69. Gretna, LA: Pelican Publishing Company, 1998. Anthony Gigliotti studied clarinet with Daniel Bonade at the Curtis Institute of Music in Philadelphia, Pennsylvania where he developed his interpretation through his own musical thinking and training as a professional musician.

<sup>9</sup>Etheridge, "Anthony Gigliotti's Interpretation," in *A Clarinetist's View*, 81-82. Gigliotti continues the slurs of phrases over bar lines to the first quarter note of the subsequent measure.

<sup>10</sup>Etheridge, “Rudolf Jettel’s Interpretation,” in *The Clarinetist’s View*, 126. All previous information regards Jettel’s interpretation of the movement. Jettel believes that the performer should play the “Adagio” movement in a highly expressive manner. Thus, it would demonstrate smooth playing throughout passages such as the cadenza.

articulate that would have been slurred by other performers.<sup>11</sup> In measures 55 and 57, Neidrich articulates the second beats and then follows with a slur in the third beats of these particular measures.<sup>12</sup>

In addition to the previous attributes of Mozart's *Clarinet Concerto, K.622*, one should consider the approach to ornamentation and improvisation. One must keep in mind that the ornamentation and improvisation should not be overdone as the character of the movement can be expressed through a beautiful tone, and the use of dynamics.<sup>13</sup> The question is, when does embellishment need to be added? The answer was given by Heinrich Koch who stated: "We have to ask whether a musical idea, expressed in noble simplicity, needs embellishment and whether it would be advantageous to try to execute it in its elevated simplicity rather than smudge it in idle glitter."<sup>14</sup>

The cadenza of any concerto allows the performer to showcase their musical inventiveness and agility. The reasons behind the choice in cadenzas do vary, and it is the performer's decision to make. Many performers like Stanley Hasty, Robert Marcellus, and Anthony Gigliotti use the cadenza from the *Clarinet Quintet* as a tribute to

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<sup>11</sup>Etheridge, "Anthony Gigliotti's Interpretation," in *The Clarinetist's View*, 81. Gigliotti extends the slurs in bars 55 and 57 from the quarter notes on the first beat through the following thirty-second notes.

<sup>12</sup>Universal Music Group. "Mozart: Clarinet Concerto in A Major, K.622 – 2. Adagio – Cadenza: Charles Neidich." Recorded November 11, 1987. Youtube video, 8:38, <https://youtu.be/KDw97cQ0Vos>. Posted July 31, 2018. Measures 55 and 57 are heard at the time stamp 4:19.

<sup>13</sup>Lawson, "Performance Practice," in *Mozart's Clarinet Concerto*, 75, citing D.G. Türk's *Klavierschule* (Leipzig and Halle, 1789), 313, including the material from his 1802 edition.

<sup>14</sup>*Ibid.*, citing Koch in *Musikalisches Lexicon* (Frankfurt, 1802/R1964, 929. The information was gathered from Koch's statement in 1802.



Mozart himself<sup>15</sup> rather than the performer, as well as other reasons.<sup>16</sup> Hoeprich, like the other performers, did quote the Clarinet Quintet in one of his performance<sup>17</sup> while Charles Neidrich improvised his cadenza<sup>18</sup> throughout his interpretation with colourful chromatic figures that foreshadow the return of the first theme.<sup>19</sup>

Understanding the decisions, a performer has to make when approaching the concerto can become a daunting task. With the help of a professor or teacher, the decisions for certain attributes become more apparent to the performer.

### *Pedagogical Approaches*

The way one could approach performing the “Adagio” is similar to how a teacher should pedagogically approach it. The mentor must consider the important aspects of this concerto such as: the mood of the key the movement is written in, aspects of flexibility in tempo, a variety of articulation and suggestions for phrasing, and ornamentation and improvisation.

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<sup>15</sup>Etheridge, “Stanley Hasty’s Interpretation,” in *The Clarinetist’s View*, 32. The cadenza should be a short reference to Mozart rather than the performer.

<sup>16</sup>Etheridge, “Anthony Gigliotti’s Interpretation,” in *The Clarinetist’s View*, 85. Anthony’s logical thought process choose the cadenza from the Quintet because of the brevity of the cadenza. Also, the concerto is a length concerto that contains divergence throughout, so an addition to that would be unnecessary.

<sup>17</sup>Chopin Institute, "Hoeprich, W.A. Mozart 'Clarinet Concerto.'" The timestamp in which Hoeprich performs the cadenza is at 16:41.

<sup>18</sup>Universal Music Group. “Mozart: Clarinet Concerto in A Major, K.622 – 2. Adagio – Cadenza: Charles Neidich.” The timestamp of Neidich’s performance of the cadenza starts at 4:40.

<sup>19</sup>Lawson, "Performance Practice," in *Mozart’s Clarinet Concerto*, 76-77. Many clarinetists documented in this section have provided different cadenzas do provide various combinations of dynamic and color contrast.

The first attribute to demonstrate to the student is the tonal center of the movement. The “Adagio” movement is in the key of D Major, which is surrounded by sections in the key of A and F Major.<sup>20</sup> It is the student’s responsibility to recognize the key change so they can change the character of the piece.

The next pedagogical aspect to consider is the approach to teaching flexibility in tempo. The term “Adagio” means “a slow tempo, slower than andante, but not slow as *lento*.”<sup>21</sup> The tempo at which Charles Neidrich took his performance<sup>22</sup> was marked at around thirty-eight bpm while Eric Hoeprich<sup>23</sup> was marked at about fifty bpm. The author’s recommendation for the tempo of the “Adagio” is around fifty bpm. According to the author’s perspective, Neidrich’s interpretation seems to deviate away from the fluidity of the piece, while Hoeprich’s interpretation provides a sense of direction in the movement. Performing with Neidrich’s tempo would require more endurance and air support from the performer. Also, the performer would most likely need the ability to keep a stable tone at a slow tempo, which can be a difficult task to achieve. The musician should be encouraged to use a metronome to enforce such a lethargic tempo, theoretically in between thirty-eight and fifty bpm.

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<sup>20</sup>Mozart, Wolfgang Amadeus. *Concerto in A Major for Clarinet and Orchestra*. London: Schott & Company, 1974.

<sup>21</sup>Christine Ammer, “Adagio” in *The A to Z of Foreign Musical Terms* (Boston, MA: ECS Publishing, 1989).

<sup>22</sup>Universal Music Group. "Mozart: Clarinet Concerto in A Major, K.622 – 2. Adagio – Cadenza: Charles Neidich." The author worked with a metronome to calculate the tempo of the performance.

<sup>23</sup>Chopin Institute, “Hoeprich, W.A. Mozart ‘Clarinet Concerto.’” The author worked with a metronome to calculate the tempo of the performance.

Articulation and phrasing differ from clarinetist to clarinetist. In Neidrich's recording, he performs measures 55 and 57 with what could be interpreted as a short tenuto or a staccato style on beat two.<sup>24</sup> He performs with separation in between the notes while Hoeprich slurs together beat two and uses a tenuto accent on beat three to demonstrate continuity in the phrase.<sup>25</sup> Due to the simplicity of the movement and the complexity in the slurred arpeggiated thirty-seconds in measures 55 and 57, it would be wise for the teacher to encourage the student to follow the markings on the page.<sup>26</sup> The approach to teaching these different styles of tonguing is to apply them in a musical context. This allows the teacher and performer to collaborate on which style they prefer as a collective. From personal experience, the author has found it easier and more accurate in terms of note accuracy to use a legato/tenuto tonguing. "Good tonguing" throughout these passages is achieved by keeping the tongue close to the tip of the reed. The performer can think syllables such as "doo" or "dah" to make sure the attack of the tongue is not too hard. The air behind our tonguing in slower passages should be warm, full, and fast. One could use the imagery of filling a balloon at the end of the bell of the clarinet to use bigger and warmer air.

In regards to phrasing, Anthony Gigliotti's approach can be taken into consideration. His focus is on the melodic line of this movement. His attention to phrasing and articulation are "all directed to creating a *cantabile* effect." He adds several

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<sup>24</sup>Universal Music Group. "Mozart: Clarinet Concerto in A Major, K.622 – 2. Adagio – Cadenza: Charles Neidich." Timestamp at 4:19.

<sup>25</sup>Chopin Institute, "Hoeprich, W.A. Mozart 'Clarinet Concerto.'"

<sup>26</sup>Mozart, Wolfgang Amadeus. *Concerto in A Major for Clarinet and Orchestra*. London: Schott & Company, 1974. The recommendation is regarding measures 55 and 57. There are examples where different articulations would apply.

slurs to passages throughout the movement to make the melodic line more effective.<sup>27</sup> To create a soft and gentle movement, it would be encouraged to create a *cantabile* effect by adding more slurs to phrases. Too many hard articulations can counteract the effect and mood of the piece.<sup>28</sup> In addition to teaching the articulation and phrasing, a teacher should incorporate breathing exercises to aid the performer in phrase accuracy. A simple exercise to incorporate is breathing in for four counts and out for four counts. Then each time, the inhale counts become shorter and the exhale counts become longer. The end goal could be inhaling for one count and exhaling for the counts of each phrase. The author has personally experienced that the phrases of this movement are methodically placed, and breathing can be a difficult task to achieve. So it would be wise for the teacher to aid the student in where to breathe and help them become aware of proper breathing.

When approaching the concerto from a pedagogical perspective, one should encourage the student to use embellishments as sparingly as possible and used in the right places.<sup>29</sup> Not many ornamentations can be added in a "right place" outside of the embellishments written in Alan Hacker's edition of the Concerto.<sup>30</sup> Now, whether or not

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<sup>27</sup>Etheridge, "Anthony Gigliotti's Interpretation," in *A Clarinetist's View*, 80. In his approach, he also fluctuates with the rhythmic pulse, ornamentation, changes in notation, which could effect his articulation and phrasing.

<sup>28</sup>Etheridge, "Rudolf Jettel's Interpretation," in *The Clarinetist's View*, 124. Rudolf Jettel refers to playing this movement in a highly expressive manner and "always from the heart." Which is an idea to consider when creating a dramatic movement.

<sup>29</sup>Lawson, "Performance Practice," in *Mozart's Clarinet Concerto*, 74. The embellishments are meant to suit the character of the piece. Too much embellishment can distract the audience from the simplicity of the piece.

<sup>30</sup>Mozart, Wolfgang Amadeus. *Concerto in A Major for Clarinet and Orchestra*. London: Schott & Company, 1974. The measures referred to are 7, 23, 39, 53, 66, 74, 86, and 92. These embellishments include written grace notes and turns.

to place these embellishments on the beat or before can be of musical taste or teacher recommendation. Both Charles Neidrich<sup>31</sup> and Eric Hoeprich<sup>32</sup>, throughout their performances, perform the grace notes before the beat. Other clarinetists, such as Robert Marcellus, who performed the concerto with the Cleveland Orchestra under George Szell<sup>33</sup>, agrees with Hoeprich's approach. Marcellus believes the grace notes can be seen as "overly schooled" or "pointed" if put into a rhythmic context.<sup>34</sup> So, as most scholars have interpreted the grace notes of the piece, it would be wise to follow a similar pursuit. However, the decision should be based on musical taste in combination with the teacher's advisement.

The cadenza, similar to the other attributes of this concerto, should be performed as to how the teacher sees fit. There is an internal debate of whether to create an improvisatory cadenza or pay tribute to Mozart's Clarinet Quintet like so many other performers have done. The reasons behind these choices are out of personal taste. This decision can be a difficult one to make. To aid in making this decision, Lawson mentions that the basset clarinet in A was fully operational in 1790, one year after the Quintet was composed.<sup>35</sup> Knowing this, the significance of the Quintet and when it was composed would give enough reason for some clarinetists to pay tribute in the "Adagio" cadenza.

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<sup>31</sup>Universal Music Group. "Mozart: Clarinet Concerto in A Major, K.622 – 2. Adagio – Cadenza: Charles Neidich." Recorded November 11, 1987. Youtube video, 8.38, <https://youtu.be/KDw97cQ0Vos>. Posted July 31, 2018.

<sup>32</sup>Chopin Institute. "Hoeprich, O. of the Eighteenth Century – W.A. Mozart 'Clarinet Concerto' (Chopin and his Europe)." Recorded August 15-30, 2016. Youtube video, 6.19, <https://youtu.be/8SvCMxy3hw>. Posted December 12, 2016.

<sup>33</sup>Etheridge, "Robert Marcellus's Interpretation," in *The Clarinetist's View*, 47.

<sup>34</sup>*Ibid.*, 59.

<sup>35</sup>Lawson, "The genesis and reception of the Concerto," in *Mozart's Clarinet Concerto*, 27. This could imply that the Quintet was one of the first pieces made for basset clarinet in A.

George Szell also pointed out to Robert Marcellus that the mood and style of the “Adagio” movement are parallel to that of the Clarinet Quintet.<sup>36</sup> Although these reasons for choosing the Quintet cadenza are valid, it is up to the teacher and the performer to choose.

In addition to these musical aspects of the piece, one should recognize that having a fluid motion of the fingers and rounded tone quality will enhance the mood and expression of the second movement. Anthony Gigliotti has comprised much of his own thinking into the development of his tone, finger movement, and articulation. Working under his instructor, David Bonade, he founded the American tone, which consolidated of both the French and German tonal concept. The French style has a very adaptable and clear tone that contrasts to the dark and colorful German tone.<sup>37</sup> The author agrees with Gigliotti’s interpretation and believes it is an approach to describing tone to a student. The author has experienced that a rounded tonal center is difficult to teach. It is the student’s responsibility to listen to other performers’ tone and have the ability to adapt their sound. The mentor can influence the student’s tone by suggesting to play with a full amount of air and to keep the tongue as relaxed as possible. Another suggestion for the student to imagine is to think of the sound as a ball of clay or a ball of energy. When full air is used, in combination with incorporating a relaxed tongue, the ball will stay perfectly round. If these aspects are out of balance, the ball will deform.

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<sup>36</sup>Etheridge, "Robert Marcellus's Interpretation," in *The Clarinetist's View*, 48. During a rehearsal, Marcellus used hard articulations which encouraged Szell to point out the comparative styles of the pieces.

<sup>37</sup>Etheridge, "Anthony Gigliotti's Interpretation," in *The Clarinetist's View*, 70. All information of the tonal concept is from this source. The teachings of David Bonade highly encouraged Gigliotti to adopt similar ideas to his professor.

Another aspect to consider is the fluidity of the legato motion of the fingers. Gigliotti also describes the different finger motions of the French and the German. The French utilize a lighter, and less mechanical finger motion than the hard-striking or popping sound the German's utilize when covering the tone holes.<sup>38</sup> In order to achieve the legato motion of the fingers, one must remember to keep the fingers as close to the clarinet as possible. This will allow for more fluid motion in between slurred passages. Another idea to remember is to keep the hands relaxed. In the author's personal experience, faster passages are played with ease when the focus is on the notes and not the finger motion.

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<sup>38</sup>Etheridge, "Anthony Gigliotti's Interpretation," in *The Clarinetist's View*, 70-71. The French use enough pressure to seal them. The German-style deviates from creating the legato effect during slurred passages.

## CONCLUSION

Mozart's *Clarinet Concerto K.622* is recognized as one of the most performed pieces of the orchestral literature of all time. Often, performers use different approaches to interpret the piece, both pedagogically from a performance perspective. However, acknowledging the history of the composer, the intended clarinetist for this concerto, and the original instrument the concerto was orchestrated for benefits the 21<sup>st</sup>-century musician to performing and teaching the concerto in a historically-informed manner. There are many technical and interpretative implications within the "Adagio" movement that can be discussed in the process of learning this piece.

Although the overall purpose of this thesis is to perform a historically-informed version of the *Clarinet Concerto, K.622*, the expectations that Mozart required have changed due to shifting parameters of the 21<sup>st</sup> Century. It is also important to note that as we approach the second movement of this concerto from a 21<sup>st</sup>-century ear, our musical taste is independent from the eighteenth century. The explored performance and pedagogical approaches to the "Adagio" of the concerto offer insight into the choices that future educators and performers can adopt. Although some choices can deviate from the written concerto, like Charles Neidrich and Eric Hoepfich both did, most should represent the movement in a respectful manner. Evidence given by other clarinetists such as Robert Marcellus, Anthony Gigliotti, and Rudolf Jettel provide a more definite decision for future educators to make.



The purpose of this thesis is to aid future educators and performers in the decisions regarding performance and pedagogical approaches to Mozart's "Adagio" from *Clarinet Concerto, K.622*. However, as Collin Lawson states, "like all performers of our own day (on modern or period instruments), we should continue to exercise elements of choice and taste as much characteristic of the twentieth century as of the eighteenth."<sup>1</sup>

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<sup>1</sup>Collin Lawson, *Mozart Clarinet Concerto* (Cambridge, New York, Melbourne: Cambridge University Press, 1996), 72.

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