

**A GUIDE TO PLAYING CLARINET REPERTOIRE
FROM THE ROMANTIC PERIOD**

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Thematic Paper
entitled
**A GUIDE TO PLAYING CLARINET REPERTOIRE
FROM THE ROMANTIC PERIOD**




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ABSTRACT

The purpose of this study was to present what considerations should the modern clarinetist take into account when interpreting Romantic clarinet music. This includes a method of interpretation as well as an application of the method utilizing the first movement of the Clarinet Concerto No. 1 in F minor, Op. 73, by Carl Maria von Weber. The method of interpretation includes a synthesis of theoretical analytical practice with historical performance practice to create a general performance guide for playing clarinet repertoire from the Romantic period. This would benefit anyone interested in performance practice for Romantic music. Moreover, it could also be applied to interpreting the Romantic music of other instruments.

**KEY WORDS: MUSIC INTERPRETATION / PERFORMANCE PRACTICE /
ROMANTIC CLARINET MUSIC / CLARINET /
WEBER CLARINET CONCERTO NO. 1**

66 pages

แนวทางในการเล่นบทประพันธ์โรแมนติกสำหรับคลาริเน็ต

A GUIDE TO PLAYING CLARINET REPERTOIRE FROM THE ROMANTIC PERIOD

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บทคัดย่อ

งานวิจัยชิ้นนี้จัดทำขึ้นเพื่อนำเสนอองค์ประกอบที่ผู้แสดงในปัจจุบันควรคำนึงถึงในการตีความดนตรีสำหรับคลาริเน็ตในยุคโรแมนติก วิธีการตีความและตัวอย่างของการตีความบทเพลงคลาริเน็ตที่ประพันธ์ขึ้นในยุคโรแมนติก โดยการเก็บรวบรวมข้อมูลทางด้านประวัติศาสตร์ สังเคราะห์บทวิเคราะห์ทางด้านทฤษฎีของบทประพันธ์ดังกล่าวเพื่อนำผลที่ได้มาเป็นข้อมูลพื้นฐานในการสร้างวิธีการตีความและตัวอย่างการตีความบทเพลงเดี่ยวคลาริเน็ตที่ประพันธ์ในยุคโรแมนติก ผลสัมฤทธิ์ของงานวิจัยชิ้นนี้คือวิธีการตีความบทเพลงเดี่ยวคลาริเน็ตที่ประพันธ์ขึ้นในยุคโรแมนติกจะเป็นประโยชน์ต่อผู้ที่ศึกษาค้นคว้าและวิจัยเกี่ยวกับการตีความและหลักการในการแสดงบทเพลงในยุคดังกล่าว นอกจากนี้ยังสามารถนำไปเป็นตัวอย่างเพื่อสร้างแบบแผนในการตีความบทเพลงสำหรับเครื่องดนตรีอื่นๆ ได้อีกด้วย

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

In the Romantic era the clarinet has proven its importance in Western music history. A significant factor in this was the increasing number of skilled and famous clarinet players who had opportunities to cooperate with major composers. Among these include the relationships of the clarinetist Heinrich Baermann with Carl Maria von Weber and Richard Mühlfeld with Johannes Brahms (Chang, 2010). Moreover, many important pieces for clarinet were composed during this time, for example, Carl Maria von Weber composed the Concertino for Clarinet in E-flat, Op. 26, the Introduction, Theme and Variations for Clarinet and Piano, Op. 33, the Quintet for Clarinet and Strings, Op. 34, the *Grand Duo Concertant* for Clarinet and Piano, Op. 48, the Clarinet Concerto No. 1 in F minor, Op. 73, and the Clarinet Concerto No. 2 in E-Flat Major, Op. 74. Robert Schumann composed the *Fantasiestücke* for Clarinet and Piano, Op. 73, Franz Schubert composed *Der Hirt auf dem Felsen*, a lied for soprano, clarinet and piano, D. 965, Johannes Brahms composed the Clarinet Sonata, Op. 120, No. 1 and No. 2, the Clarinet Trio, Op. 114, and the Clarinet Quintet in B minor, Op. 115, and Gioachino Rossini composed the Clarinet Sonata, Op. 167.

Nowadays, Romantic repertoire is still popular among modern clarinet players. For example, in colleges, conservatories and universities, students have to study many pieces from this period as standard repertoire as well as for public concerts or recitals. Therefore, Romantic music maintains its importance in current classical music education.

In today's musical scene, musicians are becoming increasingly aware of the importance of historical performance practice in the interpretation of music from past eras. Regarding Romantic music, the precise ways of playing it is lost simply we do not have recordings from that time. There is a plethora of information from that era regarding interpretation, which does help with this endeavor. Regarding Romantic

clarinet music, there is a lack of academic discussion into how to interpret the important clarinet works.

What is needed is a guide for how to interpret the Romantic music for clarinet, with an application of it to a representative Romantic work for clarinet. This research aims to accumulate and improve the knowledge of performance practice and to create a performance practice and interpretation guide for solo clarinet music of the Romantic era. It is intended that this study can narrow the academic gap in this topic and be used for future education and artistic purposes.

1.2 Objectives of the Study

1.2.1 To create a guide to the interpretation of Romantic solo clarinet music.

1.2.2 To create a sample application of the guide using Weber's Clarinet Concerto No.1 in F minor, op.73.

1.3 Scope of the Study

This study includes a guide to the interpretation of solo Romantic compositions by considering the essential elements of music such as notation, tempo, rhythm, motif, dynamics, articulation, melody, harmony, and tone color. The arguments made in this study were synthesized using existing performance practice guidebooks, theses, dissertations and research on Weber's Clarinet Concerto No.1 in F minor, Op.73. Other aspects of performance practice and other sources of data collection were beyond the scope of this study.

1.4 Benefits of the Study

This study can help clarinet players to better understand how to properly consider historical background and musical elements of music in order to interpret

solo Romantic clarinet music. It can also be used as a reference by instructors who would like to teach the interpretation of Romantic clarinet music.

1.5 Organization of the Study

Chapter 1 provides an overview of the significance of the Romantic clarinet music and the problems of playing such music. Chapter 2 reviews selected writings on philosophy and style of Romantic music, development of the clarinet as a solo instrument, analysis of Weber's Clarinet Concerto No.1 in F Minor, Op. 73, first movement, and interpretation and performance practice in general. Chapter 3 discusses the methodology of this study. The newly created performance guide for interpretation of Romantic clarinet music is in Chapter 4. Chapter 5 provides an application of the performance guide to the Weber's Clarinet Concerto No. 1 in F minor, Op. 73. Chapter 6, the final chapter, provides a summary and recommendations of this study.

CHAPTER II

LITERATURE REVIEW

In order to understand how to interpret clarinet music of the Romantic period one must study the historical background of the music including background of the composer, composition, and the musical elements that affect the interpretation of music and performance practice. This section provides a review of selected significant literature on historical background, musical elements, and other aspects of interpretation and performance practice of solo Romantic clarinet music.

2.1 Historical Background

2.1.1 Philosophy and Style of Romantic Music

The book “*Ideas and Styles in the Western Musical Tradition*” written by Douglass Seaton (1991) provides the philosophical, politics, social revolution, and background of the Romantic Movement as follows.

A. Philosophical, Politics, Social Revolution and Background of the Romantic Movement

Individualism and unity are the significant characteristics of the Romantic period. One of the factors that influenced the rise of the Romantic Movement is the influence from common people, especially from their political point of view, and the fall of feudalism and castes, which led to human equality. One of the great examples of this is the rise of Napoleon Bonaparte (1769-1821) in France. He started as an ordinary person who became Emperor of the French Empire by his own ability. This concept helped people to realize their capabilities, rights, and dignity as humans to fight for human rights and freedom of thought. Therefore, the Romantic period became the era of individualism and unity of bourgeois. Moreover, the most

significant event that influenced people in low society to be able to rely on themselves was the Industrial Revolution, which started in England and expanded all over Europe in the eighteenth century.

This not only affected the thinking of society, but also influenced artistic creation processes. For example, the photographic process, invented in 1839, made it possible to reproduce visual works, and Thomas Edison achieved phonographic recording in 1876 (Seaton, 1991).

B. Romantic Art

Humanity was assembled and influenced by conflict and harmony, uncontrollable nature and the history that humans created. Those elements accumulated and become mankind. Later, humans became aware of this and used it to create art. Therefore, arts and humanity were inseparable from each other; art is the reflection of humanity.

The term Romantic became the new definition of the literal trends in the late eighteenth century and music in the nineteenth century onward. For music, it was influenced by the word “Romance” which is significant to the emotional conflict and climax (Seaton, 1991). Influence of the Romantic concept affected artists to create more liberal and individual works than the previous period. From the Romantic concept, artists would show their perspectives of the exact same experience in different ways. For example, each artist would describe storms, the sky, rain, lightning, and thunder differently from others. Artists aimed to gather and express their emotion toward each experience. Therefore, the value of musical arts during the Romantic period is not about its precision and structure but the effectiveness of emotional climax.

2.1.2 Development of the Clarinet as a Solo Instrument

The doctoral dissertation “*Technical and Fundamental Problems in the Performance of Clarinet Solo Literature*,” written by Ralph Lee Mills (1965), and the doctoral dissertation “*A History of the Clarinet to 1820*,” written by Albert Richard Rice (1987), provide factors that influenced the development of the clarinet as a solo

instrument by explaining the two main factors, which includes the development of the clarinet mechanism and the increase of clarinet virtuosi.

A. Development of the Clarinet Mechanism

The article "*The Clarinet – History*," written by Eberhard Frost (2016), provides information about the development of the clarinet mechanism as follows. The wind instruments were usually developed over time from ancient instruments and later became modern musical instruments. For example, the flute and double reed instruments. The clarinet, however, is the exception in which it did not result from a gradual development of an already-existing instrument. The clarinet was a revolutionary development at about the seventeenth century, built upon the chalumeau. The chalumeau was a European local musical instrument that was known as a shepherd's instrument which was usually played alone as a solo instrument. Therefore, there was no tuning system on this instrument for ensemble playing. The name "chalumeau" comes from the Greek-Latin word "calumus" meaning "pipe." Unfortunately, no chalumeau have survived. One assumes that it must resemble a recorder and sound like the lower octave of today's clarinet.

The clarinet is more than an improved chalumeau because of the mechanism for high-pitched sound that was different from other woodwind instruments at that time such as the flute and oboe. Overblowing or opening an octave hole makes woodwind instruments sound exactly one octave higher than the actual note without overblowing. However, overblowing works on clarinets too, but the effect is different. An overblown clarinet does sound an octave higher, but is instead a twelfth higher, using a system called the "*duodecime*" system. Also, playing scales up to higher notes on the clarinet requires their own tone holes. This is the reason that the clarinet needs more tone holes than other woodwind instruments like the flute or oboe. Furthermore, the makers of the chalumeau did not have much theoretical and practical background and therefore the Chalumeau did not have an upper register. Modern musicians still call the lower register of the clarinet as the "chalumeau" register and the upper register which is actually the middle register for Clarinet is called the "clarinet" register. Therefore, the clarinet was not just an improved chalumeau, the addition of several keys make it a completely different instrument.

After long experiments with the chalumeau, the instrument maker Johann Christoph Denner of Nuremberg, Germany, finally managed to make an instrument that would play not only the lower register but also the upper one without sacrificing too much intonation. In order to do this he added two additional holes close to the *duodecime* key. The remaining problems of intonation with that instrument needed to be corrected with the player's embouchure.

The first clarinet invented in Nuremberg at the beginning of the seventeenth century looked much like a larger recorder. It had only two keys, and later three keys, but already had a wider range than trumpets and oboes of that time. One could play it relatively loudly and execute technically difficult runs and jumps which would be impossible on a trumpet. Therefore, some at first replaced the high trumpets, the so-called "clarini," with the new instrument. The name "clarinet" might have possibly originated from that.

B. Increasing of Clarinet Virtuosi

Correspondence between composers and clarinetists also became a significant influence that increased number of clarinet repertoire. In the middle of the eighteenth century, a clarinet composition written by J. C. Bach was possibly dedicated to Carl Weichell, a former principle oboist at the King's Theatre and a husband of J. C. Bach's pupil, a famous singer at Vauxhall (Mills, 1965). In England during the middle of the eighteenth century and the early nineteenth century, John (c. 1746-1834) and William Mahon (c. 1750-1816), clarinetists at Oxford, were influential English clarinetists of that time. John wrote several concertos and the first major English method for Clarinet in 1803 (Rendall, 1957).

In Paris, 1771, Joseph Baer (1744-1811), a Bohemian, became an important clarinetist of the time. Then, in 1782, he went to Brussels where he was impressed with the playing of Schwartz, another clarinetist, and completely changed his style of playing (Mills, 1965). Baer also wrote many compositions for clarinet. However, he is better known as the performer who popularized the clarinet. His comprehensive tours in Europe proved his proficient artistic expression as a clarinet soloist (Rendall, 1957). Moreover, he influenced Heinrich Baermann in terms of virtuosic technique, tone quality, and refinement (Baker, 1958). Karl Stamitz also

wrote some of his twelve concertos for him, six of which were published by Sieber, who was a hornist, trombonist, and harpist who moved to Paris in 1758 and became a well-known publisher at that time (Rendall, 1957). In addition, Stamitz also wrote several compositions for other famous Mannheim clarinetists, including Jacob Tausch and his son Franz Tausch (1712-1817), who was a child prodigy on the instrument (Rendall, 1957).

The clarinet was largely ignored in Germany at first, but when Tausch moved to Munich in 1778, by virtue of his ability and virtuosic playing, the clarinet became a popular instrument at this time (Grove, 1954). Tausch was practically the founder of the German school of clarinet playing which contrasts with the French school formed by Joseph Baer (Grove, 1954). Moreover, Franz Tausch was an efficient composer, and his works make considerable demands on players, especially regarding technique (Grove, 1954).

With few exceptions, most of the concertos composed by Stamitz, Baer, and Tauch were written for the B-flat clarinet. In addition, the *Kegelstatt Trio*, K. 498, by Mozart, was also written for the B-flat instrument. However, both the Quintet, K. 581, and the Clarinet Concerto, K. 622, of Mozart are for the A clarinet, and were the first solo works composed for the clarinet in A. Mozart composed all of these works for the Austrian clarinet player, Anton Stadler (c. 1753-1812) (Rendall, 1957). Stadler became a clarinet virtuoso who significantly influenced clarinet players in Vienna. Moreover, he had a great relationship with Mozart from 1781 to 1791, similar to what Heinrich Baermann had with Carl Maria von Weber, and also Hermstedt with Spohr and Muhlfeld with Brahms (Grove, 1954). Stadler was undoubtedly considered to be a famous virtuoso on clarinet because of the high demands of Mozart's concerto on a five-keyed instrument (Mills, 1965). His tone was accomplished with a soft and smooth quality (Mill, 1965) as well as he was especially caring of the lowest tones of the Chalumeau register (Grove, 1954).

Back in Paris, according to Almanach Dauphin of 1785, which involved Ernest, a principal clarinetist of the Concert Spirituel, and included Gaspard Procksch, Klum, Yost, Rathe, and Jean Xavier Lefevre, was one of the first public concert series to play in Paris during 1725 and 1790 (Mills, 1965). Lefevre, a Swiss clarinetist and composer who was a student of Michel Yost, was the one who made the

clarinet become a popular instrument in France (Rendall, 1957). He was also a member of Paris Opera Orchestra for many years, and was a professor of clarinet at the Paris Conservatory from 1795 to 1825 (Grove, 1954). In addition, he composed concertos, sonatas, trios, and duets for the clarinet. Moreover, in 1802, he also wrote the official clarinet method for the Conservatory which was translated into German and Italian (Grove, 1954). Lefevre's tone was full of the traditional bright French style that contrasts with the German mellowness which he detested (Rendall, 1957).

To simplify, at the end of eighteenth century, the ideal tonal characteristics of clarinet playing in the German school were gentle, sweet, and tender, while the typical French tone was colorful, brilliant, and trenchant (Rendall, 1957). The clarinet had already been used as a solo instrument for a long time (Mills, 1965). However, in Mozart's symphonic compositions, the clarinet did not play an important role as opposed to other woodwind instruments that had solo passages until the early of the nineteenth century (Mills, 1965). It remained being a part of the *tutti*, similar to bassoons and horns. On the other hand, the strings became a greater influence on orchestration as a solo part (The History of Orchestration, 1935).

Between 1800 and 1840 was the golden age of the soloist and touring clarinet virtuosi (Rendall, 1957). In 1809, Iwan Mueller (1786-1854), a Russian-German clarinetist, went to Paris where he founded a clarinet studio and produced a thirteen-keyed clarinet which became popular particularly in Germany (Mills, 1965). He spent much of his life time touring Europe (Grove, 1954). His first appearances were in Leipzig and Berlin in 1808. Then, a year later, he played his new thirteen-keyed model in Vienna where Gyrowetz (1763-1850), a Bohemian composer, praised his playing on the new clarinet (Grove, 1954). In 1815 to 1816, he appeared in London at a concert of the Philharmonic Society (Grove, 1954). His tone was described as brilliant and impulsive as the French school of clarinet playing founded by Joseph Baer. However, contemporary critics argued that his tone was poorer in quality and refinement compared to Heinrich Baermann and Johann Hermstedt (Mills, 1965). Mueller composed several significant solo works for clarinet. However, only the method for thirteen-keyed instrument was the best known (Grove, 1954).

Next, Johann Simon Hermstedt (1778-1846) was the most famous German clarinet virtuoso and composer of his time (Mills, 1965). In 1808 he

founded an association with Louis Spohr (1784-1859), the German composer, who was impressed with his masterful technique, efficacy of tone and stability of intonation. Therefore, the composer composed four concertos and several chamber works for him (Grove, 1954). Similar to Mueller, he had brilliant technique and dramatic gradation of tone, and his performance was brilliant in the extreme (Encyclopedie de la musique et dictionnaire du Conservatoire, 1913-1931).

Heinrich Joseph Baermann (1784-1847), a member of a German musical family, was the greatest clarinetist of his day (Baines, 1943). He was a combination of Baer's French school and Tausch's German school (Encyclopedie de la musique et dictionnaire du Conservatoire, 1913-1931). He toured throughout Germany, France, Italy, England, and Russia, which highly established his name and fame (Grove, 1954). Also, he was popular especially in Paris (Rendall, 1957). He became connected with Carl Maria von Weber in 1811, and later, Weber composed his Concertino, Op. 26, *Variations on the Theme from Silvana*, Op. 33, and the Quintet, Op. 34, Concerto No. 1, Op. 73, and Concerto No. 2 Op. 74 for him, although the *Grand Duo* was dedicated to Hermstedt (Mills, 1965). Weber was impressed with the Chalumeau register which has the potential to create dramatic expression, and the composition method that he invented was followed by several later composers (Mason, 1909). Weber's clarinet solo works utilize the entire register of the instrument and make advantage of the technical features as well as the timbre of each register to their highest ability. These features were exploited to their fullest by Heinrich Baermann, who used a simple boxwood instrument and preferred the embouchure with the reed against the lower lip (Baines, 1943).

2.1.3 Analysis of Weber's Clarinet Concerto No. 1 in F minor, Op. 73, First Movement

The doctoral dissertation "*The Clarinet Music of Carl Maria von Weber*," written by Mei-Chuan Chen (1999), and "*An Analysis of Sonata Form in Clarinet Concertos by Wolfgang Amadeus Mozart, Louis Spohr, and Carl Maria von Weber*," written by Wen-Mi Chen (2012), provides an analysis of Weber's Clarinet Concerto No. 1 in F minor, Op. 73, first movement, as follows.

The Clarinet Concerto in F minor No.1 in F minor, Op.73, consists of three movements: Allegro, Adagio ma non troppo and Rondo allegretto. The first movement is in sonata-allegro form, however, this movement was very innovative for its time in terms of the compositional materials in each section, as compared to other music from that time, such as Beethoven's Piano Concerto No. 5.

This first movement starts with the first ritornello which contains the Primary-theme, Transition, Secondary-theme and Closing. This structure is rather concise when compared to Mozart's and Beethoven's concertos. Weber made this section more compact by using same rhythmic and melodic motifs in all three areas, a half note followed by a dotted rhythm and three eighth notes which shapes the tonic triad, and is followed by a dominant seventh chord.

This first motif played with a *pianissimo* dynamic and is interrupted by an unexpected *fortissimo* dominant chord in measure 11. Then, the opening motif is repeated again by the orchestra in *fortissimo*. Unexpectedly, the same motif is repeated in D-flat major, a minor sixth above the tonic. This D-flat major area starts in measure 26 as the Transition area. There is no cadence that separates the end of the Primary-theme and the beginning of Transition area. This kind of structure could be found in other concertos composed by Mozart, Beethoven, and in Weber's contemporary works. Finally, there is a cadence in measure 46 followed by silence. This kind of first ritornello, between measures 1-47, is unique among Weber's concertos because of its compact formal design. All of the other concertos, including the Second Clarinet Concerto, the two Piano Concertos, and the Bassoon Concerto, have more complex structures and functions.

Next is the Secondary-theme, and here the emotion continues to be escalated when the solo clarinet enters with this new theme that is completely different from the opening Primary-theme. It features lyrical phrases against the staccato passages of the opening Primary-theme. Certainly, Weber intends to emphasize emotions by introducing this new section with a contrasting melodic style.

In measure 73, the first perfect authentic cadence appears, followed by the orchestra playing along with the clarinet, which has an important rhetorical role in this movement because this section will appear again at the end of the movement with the exact same instrumental arrangement as this section. This is the first appearance of

this kind of structure in which the first movement ends with a part of the Primary-theme or closing material of an earlier section. Next, the transition section starts with the low string instruments playing the opening Primary-theme in D-flat major which is then answered by the solo clarinet. The clarinet continues to play the consequence phrase and closes the Transition section by a half cadence in A-flat major in measure 104. Then, the violins, violas, and oboes repeat an E-flat for two measures leading to the orchestral *tutti* in *fortissimo* in measures 106-109. The Secondary-theme played by clarinet appears in measure 110 and has the same lyrical quality as the melody when the solo clarinet enters the first time. Both Primary-theme and Secondary-theme include two sub-phrases; moreover, they both have the same starting pitch and descending gesture. Next section, the essential exposition's closure, is concluded with a perfect authentic cadence in A-flat major, at the clarinet's triplet motif at measure 130. This section includes one module from Weber's original composition and also a cadenza later composed by Baermann.

Next is the Development section, where the second ritornello starts at measures 145 until 170. The most fascinating feature of this section are melodies being presented in reverse order. First, the motif from measures 34-35 appears in measures 145-146. Second, the motif from measures 26-29 appears in 153-156. Lastly, the motif from measures 20-25 appears at measures 157-161. This kind of structure is used in other Weber's works as well, for instance, Weber's Trio for Flute, Cello and Piano in G Minor, Op. 63.

The solo line in measure 170 begins with an inverted version of the solo part in measure 48 in C minor followed by the secondary-theme in B-flat Major. Next is the triplet section in measures 192-197, which is thematically parallel with the motif in measure 130, followed by second module of sixteenth note in measures 198-222, where the solo clarinet is accompanied by three phrases played by the bassoon, flute and oboe. Next, the Re-transition section is played by the French horn in measure 223, and echoes the earlier transition section from measure 25, but over the dominant played by the strings. In the next section, the clarinet is about to play primary-theme arpeggio passages sustained by the dominant pedal until measure 249, when the F minor tonic triad appears with an orchestral *tutti* playing the opening motif. At this

moment, listener may realize, retrospectively, that the Recapitulation had begun a few measures early in measure 231 instead of 249.

Ritornello 3 is divided into two phrases by the clarinet's cadenza-like passages in measures 258-273. The orchestra first plays the second half of the Primary-theme, which is between measures 249-257, and corresponds to measures 16-24. This is followed by the first half, which is between measures 273-277 and corresponds to measures 12-16. Again, this is another example of how Weber rearranged the order of materials. Next, the clarinet carries the movement to the climax with trills in measures 266-173, which uses the highest pitch in the movement before finishing with the same material from measures 73-83.

2.2 Interpretation and Performance Practice in General

The study of performance practice was started in the early twentieth century. There are many books that define the term "performance practice". One such definition used in this study is from the Oxford dictionary written by Kennedy and Bourne which states that performance practice is defined as "the way in which music is performed, especially as it relates to the quest for the 'authentic' style of performing the music of previous generations and eras. Its study covers notation, ornamentation, instruments, voice production, tuning and pitch, and the size of ensembles and choruses."

The book "*The Practice of Performance Studies in Musical Interpretation*," edited by John Rink (2005), is a forum of the studies to interpret the music widely in all eras including backgrounds and philosophies to perform, including things concerned with interpretation. This book does not focus on a single composer. However, this book targets musical activity of importance to all musicians. It is divided into three sections, including fundamentals, structure and meaning in performance, and performance as a process. Each section, which is written by a different scholar, provides the elements that readers should concern with in order to interpret music, such as "In the first essays, Roy Howat (1951) claims that it is not music but 'notation' (the score, analytical diagrams, theoretical treatise, composers' own performance, etc.) that we interpret." This information shows that this book is a

helpful source to guide readers to the essential information that needs to be considered in making an interpretation.

The book “*The Historical Performance of Music An Introduction*,” written by Colin Lawson and Robin Stowell (1999), discusses how to perform a Historically Informed Performance and includes the background and philosophies of music in each style from the Baroque era to the Romantic era, and also the application of primary sources such as evidence of past practices, autographs, sketches and drafts, changes in musical style, conditions that influence music and practice and case studies in specific music. According to the above information, this book proves to be a helpful source to guide readers to the essential information that needs to be taken into account when investigating and interpreting the evidence to perform in an authentic style.

The book “*A Performer's Guide to Music of the Romantic Period*,” compiled by Anthony Burton (2002), mentions the musical elements that performers need to be concerned with while playing Romantic music and include historical background, notation and interpretation, background and development of instruments (Keyboard, Strings, Wind instruments), singing, and sources and editions. This book specifically covers the interpretation of Romantic music. The chapter about notation and interpretation explains the background information that influences the music in the Romantic period. Moreover, it contains helpful explanations on elements of musical interpretation which directly influence interpretation, for example explanations about accents, dynamics, articulation and phrasing, ornamentation, tempo.

2.3 Interpretation and Performance Practice for Romantic Clarinet Music

2.3.1 Performance Practice of the Brahms Quintet, Op. 115

As this is a study of clarinet music interpretation, it is important to use at least one piece of music already interpreted as an example in order to provide a better understanding for study. From intensive search for resources of performance practice for clarinet, there are not many reference books or studies discussing works specifically. One of the closest sources is the doctoral dissertation “*Performance*

Practice of the Brahms Quintet Op. 115” written by Monica L. Cummins. (2012) This document only briefly focuses on music analysis and solely mentions the historical background of the music. There is no relationship between the theory and history to give guidance of musical interpretation or provide a performance guide.

According to the work of Cummins’ on the Clarinet Quintet Op. 115, it was composed by Johannes Brahms, a composer from the late Romantic period. The study includes the historical background and the origin of the piece, a brief analysis of the first movement and a limited amount of information on interpretation. The methodology of this research includes analyzing and describing the recordings of four famous contemporary clarinet performers. It is interesting that there is no rationale method used to select the mentioned recordings. This is considered to be a weakness of the study and makes it less reliable. The chosen recordings consist of Reginald Kell, Paul Meyer, Karl Leister and Mitchell Lurie. For the analysis and explanation, the author divided it into two subtopics: 1) the tempo used and how those clarinet performers do *Rubato* for each section of the piece and 2) tone color heard which cannot be precisely explained with theory. The tools and analyses in this study do not refer to or are not supported by any theory in performance practice. This information is only obtained from a weak method to interpret the sample group. Therefore, this study is not academically coherent enough to be used to create a practicing guide or reference for clarinet music interpretation from the Romantic period.

2.3.2 Performance Practice of Schubert’s Octet, D 803

The doctoral dissertation “*Franz Schubert’s Octet in F Major, D 803 from a Clarinetist’s Perspective: A Study in Performance Practice*,” written by Lea Fiedler Steffens (1999), is an example of a logical research study on interpretation and performance practice by applying information of analysis and historical background to the interpretation of music to make a performance guide.

The work of Steffens states several circumstantial factors that influence musical interpretation. The author divided the topic into two subtopics: 1) historical background of the music, which includes four subtopics including Beethoven’s influence on the octet, the clarinet, Schubert’s lieder and the octet, and music in Vienna during Schubert’s time, which all have direct impact on the comprehension of

musical content and interpretation and give clear and reliable references to the study and 2) Octet in F Major D 803, with three subtopics, including performance preparation, tempo, phrasing, dynamics and articulation, which explain the analytical process of the piece. The author also includes several examples of the piece to clearly describe the principles of interpretation along with manuscripts of the work. The greatest benefit of this study is the possibility to apply the principles and methodology of interpreting clarinet music to other music from the same period.

CHAPTER III

METHODOLOGY

This research aimed to create a performance guide for playing clarinet music from the Romantic period by considering the historical background and musical elements affecting interpretation. This study also provides an application of the performance guide to Weber's Clarinet Concerto No.1 in F minor, Op. 73, which can serve as a guide for performers interested in playing clarinet music from the Romantic period. The process of this study was divided into two phases, as follows.

3.1 Creation of the Performance Guide

The creation of the performance guide using these topics is supported by the literature in the previous section and researcher's own studies as follows.

3.1.1 Historical Background of Musical Works

This section includes a study of the important historical information that affects interpretation. For example, this includes the background of the composer, the place and period which music was composed and the ideas that inspired the composer to compose the music.

3.1.2 Editions

This section includes a study of the different editions and how they affect interpretation. The advantages and disadvantages of the different edition types will be discussed as part of this.

3.1.3 Musical Elements

This section includes a discussion of the various music elements affecting interpretation, including form of the music, accentuation, articulation, tonality, and tempo. This includes the practice of performing these musical elements and how it influenced the music.

3.1.4 Performance Preparation

This section provides steps and a conclusion for performers to give a historically informed performance of clarinet repertoire from the Romantic period. In addition, it may help performers to form a procedure to practice more efficiently.

3.2 Application of the Performance Guide

This section contains an application of the performance guide to Weber's Clarinet Concerto in F minor, Op. 73, first movement. In doing so, all music topics in the performance guide will be discussed as they appear in the piece being studied. The result of this section will be a performance practice guide for Weber's Clarinet Concerto in F minor, Op. 73.

CHAPTER IV

INTERPRETATION FOR ROMANTIC CLARINET MUSIC

Classical music has a long history over a long period of time, with its language being transmitted over the generations. Nowadays, musicians are responsible for interpreting the pieces that were composed hundreds of years in the past. Thus, interpretation is an important process affecting the quality of music as well as the direction of the performance. To find out each composer's concept of how they use compositional techniques to express the music to an audience requires a study on specific factors affecting the compositions in each period (Bilson, 2016). The information from such a study would affect the interpretation of the performers and the direction of the performance. For this study, the author has divided the tools into three categories which consist of the study on the historical background of the composition, the editions of music, and the musical elements.

Studying the historical background of a composition is as essential as practicing the music. In order to form and create a high standard performance, this process will help a musician to understand the background of the music which will aid in understanding the musical language and the original intention of the composer in each piece specifically.

The analysis of the musical elements is the most important process that will affect the interpretation. Although most Western music uses a similar notation system which results in a similar appearance, the same musical notation in different compositions by different composers has its unique musical meaning. These specific characteristics reflect a differentiated aesthetic especially notable in music since Romantic period. Therefore, to differentiate each piece of music it is important to the musician in order to convince the audience of such difference (Bilson, 2016).

However, it is not possible to create an immovable method that can be applied to all music. It depends on the external factors of each pieces that affect the interpretation. This research aims to make the reader aware of several important

processes that they should take into account in order to create a music interpretation which contributes as an interesting performance that includes the composer's musical intentions. The process of gathering the historical background information of the composition, choosing editions of music, and the analysis of the musical elements could be classified as follows.

4.1 Historical Background of Musical Works

4.1.1 Regarding the Composer

In this topic the research focuses on the historical information about the composer, regardless of whether it is related. The objective of the historical research is to understand the factors that affect directly or indirectly to the composition such as origin of composer, his/her life and career, honors, appearance and character, and education.

4.1.2 Regarding the Composer's Work

In this topic the research focuses on the characteristics of the composer's work, with some information possibly being relevant or not directly relevant to the composition. However, the overview of the composer is usually significant to the analysis of specifically the style of their music. Some composers have various styles in different periods of their life. The study of the characteristics of the composer's work is important for musicians to understand the main idea that develops and affects the style and musical language in each time span of a composer's life, and includes type of works, musical style, innovations, and impact of a musical style that influenced a musical movement in that time.

4.2 Editions

After a composition was completed, the manuscript was copied and published by a copyist or a publisher (Dane, n.d.). For centuries, most famous musicians usually edited their manuscripts and modified the details to create their own

style. Those musicians or publishers may edit the musical details, signs, and indications and make them completely different from the original compositions which directly affect the musical language. Therefore, each published edition with different signs and indications has a direct influence on the interpretation. It is significant for the musicians to know and understand the category and difference of each edition type (Klickstein, 2009). Music editions can be divided into three categories as follows.

4.2.1 Facsimile Edition

A facsimile is from the Latin term “*fac*” which means to make, and “*simile*” that means alike. Therefore, a facsimile edition basically represents a photographic duplication of a composer’s or copyist’s manuscript and autograph or a historical publishing (Klickstein, 2009). It also refers to a copy or reproduction of a book, map, or art print. An example of a facsimile edition is showed in figure 4.1.

The image shows a page of a musical score for the Clarinet Concerto No. 1 by Carl Spohr. The title at the top is "Adagio. Klarinetten-Konzert №1. C. Spohr Op. 26." The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flauti, Oboi, Fagotti, Corni in F#b, Trombe in Cb, Timpani do-Sol, Clarinetto principale Sib, Violino I, Violino II, Viola, Violoncello, and Contrabasso. The music is written in C minor, 2/4 time, and includes dynamic markings like 'p' and 'f'.

Figure 4.1 Example of facsimile edition of Spohr, Clarinet Concerto No. 1, in C minor, Op. 26

4.2.2 Urtext or Scholarly Edition

An *urtext* edition is a printed version of music intended to present the accurate intention of a composer without any added or edited materials (Klickstein, 2009). A publisher usually transcribes the primary source of the music, for example a facsimile, into modern notation as showed in figure 4.2.

Konzert
dédié à son ami M. Hermstedt
 Entstanden 1808/09 · Erschienen 1812 Opus 26

Adagio

Klarinette in B

Klavier

pp *p* *Ob.* *Hrn., Fg.* *+Str.*

Pk.

Figure 4.2 Example of Urtext edition of Spohr, Clarinet Concerto No. 1 in C minor, Op. 26

4.2.3 Interpretative edition

An interpretative edition represents a score which includes editor's opinions on how to perform the work by adding expressive features to a piece, using simplified notation, rearranging the appearance of the score to facilitate page turning, clarifying technical execution, marking dynamics which supplement the music or replacing the original dynamics of the composer (Grier, n.d.). In radical cases, interpretative editions intentionally change the composer's notes or even delete entire passages (Aldrich, 1919). An example of an interpretative edition is showed in figure 4.3.

CONCERTO I.

L. Spohr, Op. 26.

Adagio.

Clarinetto.

Adagio.

Pianoforte.

pp *p*

Ob.

fa. * fa. * fa. *

Figure 4.3 Example of Interpretative edition (Demnitz) of Spohr, Clarinet Concerto No. 1 in C minor, Op. 26

4.3 Musical Elements

Music language shows the identity of each composer since there is not much variation in the music notation system. Therefore, even each composer may use the similar notation system, the identity of musical language could be realized by analysis (Brown, 1999). The analysis of the musical language or elements is the key issue that the musician should emphasize. This process is to make the musician realize how the music actually sounds by referring to both historical and theoretical sources, as these are the main processes of interpretation.

Interpretation of different musical works by different composers depends on the analysis of the musical language. This study divides musical elements into four categories including accentuation, articulation, tonality, and tempo. However, there are some small details that are different in each music work that affect the direction of the interpretation. Readers have to make a rational interpretation by considering those important details as well.

4.3.1 Accentuation

Accentuation is a prominent, stressed, or powerful attack on a specific note, set of notes, or chord by adding a greater weight, dynamic, or articulation and might appear with a particularly indicated sign or might not be evident in any form of

sign at all. Several musical signs, shown in figure 4.4, normally imply commonly known and specific manners of playing, for example, staccato: play each note separately in order to produce short or sharp sound, staccatissimo: play with a strong staccato to detach and retain each note for a very short duration, marcato: play with emphasis, with more force or a louder sound than surrounding notes, accent: a prominent, stressed, or stronger attack, and tenuto: hold the note for its full length or rather more duration. On the other hand, if accentuation is not indicated by any symbols, a musician has to consider the musical context in order to create an appropriate degree of accentuation. Finding a proper degree of accentuation could be done by realizing the different degrees of different sounds in different musical contexts.



Figure 4.4 Accent marks

4.3.2 Theory of Accentuation

Accentuation is the one of the most important aspects in the investigation of the style of performance. Unfortunately, this has been the least thoroughly considered and understood approach of performance practice (Brown, 1999). Misunderstanding of accentuation practice usually occurs among musicians who believe that performance in the Classical period was characterized by more strict rules of hierarchical metrical accentuation than in either the Baroque or the Romantic (Brown, 1999). This statement was simply stated by Fritz Rothschild who proposed the idea from writing of Johan Abraham Peter Schulz and many writers in the eighteenth century without providing explanation by theoretical writing that shows early attempts of the process (Brown, 1999). Later, the acceptance of this concept leads to creating an unemotional performance and the dogma of strictly following the notation makes a misconception about making good music in all respects (Burton, 2002). However, accentuation for structural or expressive purposes became more often in practice during this time and the musicians did not realize it because they would

rather focus on playing what is exactly written without a proper interpretation affected by the unspecified written articulation (Brown, 1999). Later, the use of music symbols was rapidly initiated during the late eighteenth century. Nevertheless, the more comprehensive notation of music symbols developed during this time caused its own problems (Burton, 2002). The meanings of signs and written instruction differ in regard to periods, regions, and composers which lead to confusion about their meanings that remain to the present day.

4.3.3 Categories of Accentuation

Many theorists categorized the types of accentuation during the eighteenth to the nineteenth century. One of the theories which is widely accepted of Heinrich Christoph Koch states that accentuation could be divided into two types (Brown, 1999). Firstly, grammatical or metrical accent which unconsciously and naturally occurs is affected by meters, harmony, and the position of dissonance and resolution (Brown, 1999). Secondly, rhetorical or structural and expressive accents which is used to create diversity of timbres by imitating the human voice (Brown, 1999). However, in practice, these types of accentuation cannot be explicitly separated since structure and rhythm are inextricably linked with expression (Brown, 1999). Studying the types of accentuation is used to define the phrasal structure and the characteristics of sound.

A. Metrical Accent

From the middle of the eighteenth to the end of the nineteenth century it was widely accepted by theorists that the nature or function of the metrical accent consists of two types of sound including accent and un-accent (Brown, 1999). These two types of accentuation occur in different forms which depend on the meter. Basically, simple and compound meters could be divided into three types including meter in two which is called duple meter, meter in three which is called triple meter, and meter in four which is called quadruple meter. In duple and quadruple meter, beats are alternatively accented and unaccented, and in triple meters, the first of each group of three beats receives a greater degree of metrical accent than the others as is shown in musical example in figure 4.5, 4.6, and 4.7.



Figure 4.5 Metrical accent on meter 2/4, Beethoven, Piano Sonata No.2 in A Major, Op. 2 No. 2, Allegro vivace

The image shows a musical score for the first system of Weber's Piano Concerto No. 1 in C Major, Op. 11, marked 'Presto'. The time signature is 3/4. The score consists of two staves, treble and bass clef. Vertical bars are placed under the second beat of each measure, indicating a metrical accent. The music is characterized by rapid sixteenth-note passages in both hands.

Figure 4.6 Metrical accent on meter 3/4, Weber, Piano Concerto No. 1 in C Major, Op. 11, Presto

The image shows a musical score for the first system of Brahms' Sonata in F minor for Two Pianos, Op. 34b, marked 'Allegro non troppo'. The time signature is 4/4. The score consists of four staves, two for each piano. Vertical bars are placed under the second beat of each measure, indicating a metrical accent. The score includes dynamic markings such as 'mf' and 'f', and tempo markings like 'ritard.' and 'a tempo'.

Figure 4.7 Metrical accent on meter 4/4, Brahms, Sonata in F minor for Two Pianos, Op. 34b, Allegro non troppo

B. Structural and Expressive Accents

This kind of accentuation applies the nature of speech to the music which was a normal practice during the eighteenth century: just as in speech, particularly if the speaker speaks with feeling, certain syllables of the words are marked by a special emphasis, by which the content of the speech is mainly made clear to the listener, so in the performance of a melody which has a definite feeling it is necessary to execute certain notes with a conspicuous manner of performance if the feeling which it contains is to be clearly expressed (Brown, 1999).

This kind of accentuation is normally seen more frequently than the metrical accentuation. In addition, structural and expressive accentuation could be compared to the focus point in a painting used to emphasize the area that the artist needs to highlight (Brown, 1999). Similarly, in musical performance, the accentuation would enhance the part that we would like the audience to hear. From observation, it was found that a well-designed composition usually appears with natural accentuation according to the design of harmony and rhythm (Brown, 1999). Normally, this accentuation would be used on a weak beat and concealed in the composition specifically with a different degree of dissonance or ornamentation. To find the appropriate way to use the accentuation depends on the structure and phrases of the composition.

4.3.4 Practice of Structural and Expressive Accent

A. Slurred Groups

During the eighteen and nineteenth centuries, there was a relationship between accentuation and the first note of a slurred group. The first note in each slurred group is usually stretched and emphasized then gradually decreased through and re-accentuated on the next first note of the next slurred group again (Brown, 1999), as shown in figure 4.8. However, it could not be stated that the first note of any slurred groups would always be emphasized as a symbol is normally used in a comprehensive meaning; in some cases, a slurred group could mean making it long and smoothly connected. Therefore, the meanings of any signs depend on its musical context.



Figure 4.8 Structural accentuation on slurred group, Kalkbrenner, *Methode*, 1

B. Appoggiatura and Chromatic Note

The significance of the emphasis of an appoggiatura is its dissonance which in practice was not written nor indicated by any signs. A sign is not the only factor that musicians need for making an articulation on any note. However, considering the relationships between the notes and the harmony in a passage is important in realizing the degree of accentuation, as shown in figure 4.9. Finding the proper degree of accentuation could be done by hearing the different degrees of dissonance (Brown, 1999).

Figure 4.9 Structural accentuation on appoggiatura, Weber, Clarinet Concerto No. 1 in F minor, Op. 73, Adagio ma non troppo

C. Leaping note

Corresponding to the appoggiatura and chromatic note, a pitch on a prominent beat, a high or low note, and especially a note divided by a great leap should considerably be emphasized (Brown, 1999) by adding a greater of weight, dynamic, or articulation. This is shown in figures 4.10 and 4.11.



Figure 4.10 Structural accentuation on leaping note, Weber, Clarinet Concerto No. 2 in E-flat major, Op. 74, Allegro



Figure 4.11 Structural accentuation on leaping note, Türk, Klavierschule, No. VI, 2

D. Length of Interval

Similar significances are applied to a length of interval within a passage. In addition, a note differentiated from its surrounded by greater length of interval would be emphasized as well as a common practice of longer note values are always played with more weight and emphasis than a shorter ones (Brown, 1999). This is shown in figure 4.12 and 4.13.



Figure 4.12 Structural accentuation on greater length of interval, Brahms, Symphony No. 1 in C minor, Op. 68, first movement, first oboe, measures 29-32

F. Other factors

Each composition composed by different composers has its own specific degree and meaning of signs which affect the meaning of accentuation. The most important thing is that players need to determine the characteristics of accentuation from specific factors including the characteristics of melodies, harmonies, tempos, and also other elements of musical compositions that could affect interpretation. Signs are the only medium between composer to musician which have different meanings varied by their functions, regional practices, and styles of composers (Brown, 1999). Finally, there are no immovable ground rules of the characteristics of accentuations.

4.3.5 Articulation

A musical term indicates the degree to which each of a progression of notes is separated in performance (White, n.d.). It may set at either of the extremes of staccato and legato, or wherever between the two. Articulation may be structural or expressive; if the latter, it is similar to the use of punctuation in language. The communication of phrases is mainly dependent on articulation. The composer's intentions may be notated as dots, dashes, accents, and slurs. Articulation marks were rare in the Baroque period and earlier, when composers expected a knowledge of current practices to inform the performer's approach to articulation (White, n.d.).

A. Articulation and Phrasing

The term 'phrasing' implies a linguistic or syntactic comparison, and since the eighteenth century this comparison has regularly been invoked in discussing the grouping of progressive notes, particularly in melodies. Articulation and phrasing are difficult to indicate specifically and are often transmitted orally, to be responsible to study on an ethnomusicological analysis such as consideration of small-scale articulation in traditional theory will form a better understanding for phrasing interpretation. Musical phrasing requires more delicateness and ambiguity than is implied by simple analogy or notation (Chew, n.d.).

B. Articulation and Expression

There are many kinds of articulations which are made for the various genres by each composer. Starting with the invention of the slur for musical instruments to imitate the human voice, articulation slurs reproduce the effect of *melismas* on a vowel sound, while un-slurred notes correspond with the effect of syllable change (Brown, 1999). From observation, the function of articulation is to warn musicians not to connect each note for example, to shorten a note, or give a space between notes (Brown, 1999). Therefore, the concept of articulation is to decrease a note's value as well as to transform it into various characters. The easiest way to indicate the sound of articulation is to compare it with the human voice (Brown, 1999). However, meanings of articulation is variable and complicated, and some of them have a specific meaning in some context such as staccato in the early works of Mendelssohn could be shorter and lighter than staccato in late works of Beethoven (Brown, 1999). For this reason, in order to determine the sound which an articulation implies, players have to understand the music in the perspective of the composers; the degree of articulation especially depends on the experience of the musicians and their views on the style of a composition.

C. Notation of Articulation

It is common that music composed during the eighteenth century and before is written without any articulation. Later, in the nineteenth century, the use of musical signs was increased and set new standards widely used and strictly followed (Burton, 2002).

The initial use of articulation was influenced by development of each instrument, for example, articulations in keyboard music by the development of the piano, articulations of string instruments by the change of the bow's shape, and articulation of wind instruments by the development of instruments' mechanisms (Burton, 2002). However, wind instruments' articulation were habitually influenced by other instruments according to various schools and traditions and have been changed over the time (Burton, 2002).

Composers always have a clear idea about how the articulations will sound. On the other hand, the degree of the articulations are usually

unclear (Brown, 1999). To define what appropriate, for example, how short a staccato is, or the true meaning of a slur depends on players' understanding of the piece.

In summary, it is not possible to define a strict definition of each articulation, and to define the suitability of each articulation, players have to consider surrounding factors which affect music interpretation.

4.3.6 Tonality

Tonality is the one of the most significant factors involved in Western music interpretation. Being one of the main conceptual categories in Western musical thought, the term most often refers to the orientation of melodies and harmonies towards a referential (or tonic) pitch class (Hyer, n.d.). In the broadest possible sense, however, it refers to systematic arrangements of pitch phenomena and relations between them (Piston and DeVoto, 1987). In addition, it was described since the early nineteenth century by a French author as the arrangement of the dominant and subdominant above and below the tonic (Hyer, n.d.).

The book *Ideen zu einer Ästhetik der Tonkunst* or "Ideas Towards an Aesthetic of Music," written by Christian Friedrich Daniel Schubart (1784-85), is a renowned music history book in German which was translated into English by Ted Alan DuBois in 1983. This book has been used as a source of various periodicals: magazines, newspapers, musical almanacs, and music journals. It has also been referenced by many authors such as Charles Burney (1726-1814), an English music historian, composer and musician, John Hawkins (1719-1789), an English author, Giambattista Martini (1706-1784), an Italian Conventual Franciscan Friar who was a chief of musicians and composers of his time and Johann Nicolaus Forkel (1749-1818), a German musician, musicologist, and music theorist (DuBois, 1983).

There is another theory regarding tonality which may not always be applicable to all of the music of the Romantic period. Musicians should specifically consider each composition whether or not this theory can be applied. If the theory is inapplicable, the musician should decide if there are any other methods that help to explain the musical elements in a composition.

The theory explains the characteristics of keys which affect the moods and tones of music. This could be one of the factors that needs to be taken into

consideration while interpreting music that was composed during the eighteenth and nineteenth centuries. The keys and their moods are as follows:

C Major, completely pure. Its character implies innocence, simplicity, natively, and children's talk.

C Minor, declaration of love and at the same time the lament of unhappy love. Languishing, longing, sighing of the love-sick soul lies in this key.

D-flat Major, a leering key, degenerating into grief and rapture. It cannot laugh, but it can smile; it cannot howl, but it can at least grimace its crying. Consequently only unusual characters and feelings can be brought out in this key.

C-sharp Minor, penitential lamentation, intimate conversation with God, the friend and help-meet of life; sighs of disappointed friendship and love lie in its radius.

D Major, the key of triumph, of Hallelujah, of war-cries, of victory-rejoicing. Thus, the inviting symphonies, the marches, holiday songs and heaven rejoicing choruses are set in this key.

D Minor, melancholy womanliness, the spleen and humors brood.

E-flat Major, the key of love, of devotion, of intimate conversation with God.

D-sharp Minor, feelings of the anxiety of the soul's deepest distress, of brooding despair, of blackest depression, of the most gloomy condition of the soul. Every fear, every hesitation of the shuddering heart, breathes out of horrible D-sharp minor. If ghosts could speak, their speech would approximate this key.

E Major, noisy shouts of joy, laughing pleasure and not yet complete, full delight lies in E Major.

E minor, naive, womanly innocent declaration of love, lament without grumbling; sighs accompanied by few tears; this key speaks of the imminent hope of resolving in the pure happiness of C major.

F Major, complaisance and calm.

F Minor, deep depression, funereal lament, groans of misery and longing for the grave.

F-sharp Major, triumph over difficulty, free sigh of relief uttered when hurdles are surmounted; echo of a soul which has fiercely struggled and finally conquered lies in all uses of this key.

F-sharp Minor, a gloomy key: it tugs at passion as a dog biting a dress. Resentment and discontent are its language.

G Major, everything rustic, idyllic and lyrical, every calm and satisfied passion, every tender gratitude for true friendship and faithful love, in a word every gentle and peaceful emotion of the heart is correctly expressed by this key.

G Minor, discontent, uneasiness, worry about a failed scheme; bad-tempered gnashing of teeth; in a word: resentment and dislike.

A-flat Major, key of the grave. Death, grave, putrefaction, judgment, eternity lie in its radius.

A-flat Minor, grumbler, heart squeezed until it suffocates; wailing lament, difficult struggle; in a word, the color of this key is everything struggling with difficulty.

A Major, this key includes declarations of innocent love, satisfaction with one's state of affairs; hope of seeing one's beloved again when parting; youthful cheerfulness and trust in God.

A minor, pious womanliness and tenderness of character.

B-flat Major, cheerful love, clear conscience, hope aspiration for a better world.

B-flat minor, a quaint creature, often dressed in the garment of night. It is somewhat surly and very seldom takes on a pleasant countenance. Mocking God and the world; discontented with itself and with everything; preparation for suicide sounds in this key.

B Major, strongly coloured, announcing wild passions, composed from the most glaring colours. Anger, rage, jealousy, fury, despair and every burden of the heart lies in its sphere.

B Minor, this is as it were the key of patience, of calm awaiting one's fate and of submission to divine dispensation.

4.3.7 Tempo

A. Background and Choice of Tempo

Tempo is the speed at which a piece of music is performed divided and into two types by metronome marking and, less precisely, by verbal instruction (Percy, n.d.). However, before the sixteenth century any certain indication of tempo was rarely given; the tempo had to be inferred from the notation and style of music (Percy, n.d.). Then, around the eighteenth century tempo could sometimes be inferred from the work's title, or its roots in dance form (Percy, n.d.).

Theoretically, every piece of music with a metronome marking has a "correct" speed. However, in practice, such indications are not very helpful (Percy, n.d.). In the nineteenth century, metronome marking is not always reliable; many composers, for example, Brahms disapproved of the inflexibility they imply, and some, for example, Beethoven, provide different tempos on different copies of the same piece, and some are too fast to be practicable (Percy, n.d.).

Verbal directions are imprecise and subject to different interpretations. Baroque music sometimes indicates a "mood", or "manner" of performance rather than the speed (Percy, n.d.). In addition, it is not always clear whether metronome markings or verbal instructions have the composer's authority or are editorial additions (Percy, n.d.). Tempo may depend on variation through external factors: the size and reverberation time of a concert hall, different sonority of instruments, the size of an ensemble, and the interpretation of an ensemble (Burton, 2002).

B. Convention of Tempo

Historical evidence and observation from contemporary musicians show that tempo is the most variable and debatable issue in musical performance (Brown, 1999). Most musicians usually regard it as an interpretation right to select their own tempo as an essential part of the performing musician's creativity. For the modern musician who desires to approach the original composer's intentions as closely as possible, it is necessary to not misunderstand the significant convention as well as indication that is marked by a composer. For example, misunderstanding

usually occurs when a term such as *andante molto* is used by some composers to refer to a faster pace than their normal *andante* but a slower one by others (Brown, 1999). Therefore, understanding of the composer's method of indicating tempo in particular cases is important to a musician's interpretation. However, every sensitive musician is aware that the research for historical appropriation must be highly concerned with reasonable criterion rather than precision or absolute following of the tempo indication or metronome marking. Tempo choosing depends on surrounding factors and physical condition of each place. Well-trained musicians would consider those factors when selecting an appropriate tempo (Brown, 1999).

As Adolf Bernhard Marx marked in the early nineteenth century: "the same piece of music must sometimes be played somewhat faster, sometimes slower, according to the larger or more constricted space in which it is performed, according to the stronger or weaker forces employed, but particularly according to the decision of the moment" (Brown, 1999). This statement was stated by Marx's friend in that time, Mendelssohn. This evidence implies that he did not always play a movement at the same speed, but changed it following his mood at the time. This is a rational example explaining Mendelssohn's hesitation to indicate metronome marking for his own works. Even when a metronome or another method of immutable tempo is used to specify the tempo of a particular composition, for instance Weber's metronome markings in *Euryanthe*, many composers and theorists might disagree (Brown, 1999). Even though some composers such as Weber, Mendelssohn, Marx, and later Wagner, and Brahms, stated a clear awareness of the limitation of metronome markings, they were careful not to strictly hold onto a precise tempo (Brown, 1999). This reason also shows that many composers took great care in assigning metronome marking to their music and insisted on their correctness; for example, in *Aida*, Verdi stated in a letter of 10 August 1871: "take care that all the tempos be just as indicated by the metronome" (Brown, 1999).

C. Non-indication Tempo Change

Sometimes, the tempo of music might change without any indication at all. Without a tempo indication, the musician may have to concern about other factors in each section such as the characteristic of melodies, rhythmic motives,

and harmonies. However, the tempo change should be relatable to the previous section to form a reasonable structure for the audience. For example, in the first movement of Rabl's Quartet for Piano, Violin, Clarinet, and Cello, Op. 1, the tempo indication is *allegro moderato*, and the metronome marking is one hundred and thirty-two. The first movement starts with a lyrical melody played by clarinet, cello, and violin respectively with piano accompaniment in measures 1-24. Then, in measures 25-28, the cello becomes more rhythmic by playing syncopation as well as the melody of clarinet, violin, and piano become more active in mood and manner and also the dynamic is increased to forte. Therefore, measures 25-28 should probably have a faster tempo to support the melody and rhythm which becomes more active as shown in figures 4.16 and 4.17.

The image shows a musical score for measures 1-8 of the first movement of Rabl's Quartet Op. 1. The score is in 3/4 time and B-flat major. It features four staves: Violin I, Violin II, Clarinet, and Piano. The tempo is marked 'Allegro moderato' with a metronome marking of 132. The Violin I part starts with a lyrical melody marked 'p express.'. The Piano part provides accompaniment with a dynamic marking of 'p'. The Clarinet and Violin II parts are mostly silent in these measures.

Figure 4.16 Rabl, Quartet Op.1 for Piano, Violin, Clarinet, and Cello, Op. 1, first movement, measures 1-8

Figure 4.17 Rabl, Quartet Op.1 for Piano, Violin, Clarinet, and Cello, Op. 1, first movement, measures 25-28

D. Etymology of Tempo Indication

Etymology is the study of the origin of words and the way in which their meanings have changed throughout history. Finding the original meaning of tempo indication will help musicians to understand the exact mood that establishes the characteristic of music better than translating it into an easy word such as fast or slow. In some cases translating musical terms into easy words can be the cause of misunderstanding of the characteristics of a composition. Examples of several musical tempo terms commonly found in music compositions are as follows.

Lento, came from the Latin term *lentus* which means flexible, pliant, slow, and sluggish. Since 1724 the Italian term means slow. In addition, according to the Proto-Indo-European the term root *lent-* means flexible and related *lentissimo* and *lento*, which mean increasing of flexibility or slowness.

Largo, since 1100, came from the Latin term *largus* which means abundant, copious, plentiful, bountiful, liberal in giving, and generous. Since 1200, the English term means large, bountiful, inclined to give, and spend freely. The old French term means broad, and wide, generous, and bounteous. Since 1680 the Italian term literally means broad, and the Spanish term *largo* means long.

Adagio, comes from the Latin term *adiacens*, a participle of *adiacere*, which means to lie at, or to lie near. Since 1746 the Italian term *ad-* means to, and *-agio* means leisure. Since 1746, in music adagio means leisurely and gracefully.

Andante, comes from the vulgar Latin term *ambitare*, and from the Latin term *ambitus*, past participle of *ambire*, which means to go round, or go about. It is a combination of the terms *amb-* that means around, and *-ire* that means go. Since 1742, the Italian term andante means walking.

Allegro, comes from the Latin term *alacrem* from *alacris*, which means lively, cheerful, and brisk. Since 1721, the Italian term allegro means brisk, sprightly, and cheerful. The same Latin term came to English in the seventeenth century as *aleger* which means lively, and brisk. It also has the same meaning as from an old French term *alegre*.

Vivace, comes from the Latin terms *vivac-*, stem of *vivax*, which means lively, and vigorous, long-lived, and enduring. Since 1680, the Italian term *vivace* means brisk and lively. In the early fifteenth century the English term *vivacity* means with liveliness, and vigor. Also it has the same meaning as from the old French term *vivacite*.

Presto, comes from the Latin term *praestus*, which means ready, and its adverb *praesto*, which also means ready and available. This is a combination of *prea-* which means before and *-stare* which means to stand. In Latin the term *praesto esse* means to be at hand, or be ready. Since 1590, the Italian term presto means quick and quickly.

4.4 Performance Preparation

This section provides steps for performers to give a performance of clarinet repertoire from the Romantic period, according to the information in previous sections. This following information will help a performer form a procedure to prepare efficiently.

1. Find a reliable edition such as an *urtext* edition.

2. Study the background information of the composer, including the origin of the composer, life and career, honors, appearance and character, and education.

3. Study the background of the composer's work, including the type of works, musical style, innovations, and impact of his/her musical style that influenced musical society at that time.

4. Define and write definitions of terms used to indicate tempo as well as all indications that might be in foreign languages.

5. Analyze the music to design an appropriate practice and degree of accentuation and articulation by considering the musical elements such as tempo and harmony or other factors that affect the music.

6. Compare various recordings with the analysis from step 5 to identify the difference of interpretations as well as other musical elements including tempo, accentuation, and articulation. Finding out how the subtle difference of each recording affects the mood and manner of the composition will make a great contribution to the musicians' own interpretation.

CHAPTER V
PERFORMANCE GUIDE:
WEBER'S CLARINET CONCERTO NO.1 IN F MINOR, OP.73

5.1 Historical Background of the Composition

5.1.1 Origin, Childhood, and Education of the Composer

Carl Maria von Weber was a German composer, conductor, critic, guitarist, and pianist. He was born on November 18, 1786 into a musical family. He was one of the first significant composers of the Romantic school. Weber grew up in a theater company. His environment was filled with performance props and sceneries. His father, Franz Anton von Weber, gave him a comprehensive music education. Later, in 1796, Weber continued his intensive musical education in Hildburghausen, where he was instructed by the oboist Johann Peter Heuschkel. However, his music studies were always interrupted by the company's tour: in 1797 in Salzburg with Michael Haydn (1737-1806) the younger brother of Joseph Haydn; in Munich with Johann Nepomuk Kalcher (1764-1872) a German organist and composer; and in 1803 in Vienna with Georg Joseph Vogler (1749-1814) a German composer, organist, and theorist who known as Abbé Vogler, founder of three important music schools consisting of Mannheim, Stockholm, and Darmstadt. His great compositional skill was shown in his six Fughettas for piano and first opera *Die Macht der Liebe und des Weins* (The Power of Love and Wine) in 1798 when he was twelve years old. Later, in 1800, another opera called *Das stumme Waldmädchen* (The Silent Forest Maiden) was produced at the Freiberg theatre. In addition, in 1801, Weber began to publish articles as a music critic, for example in the *Leipziger Neue Zeitung*, a German daily newspaper published in Leipzig from 1932 onwards.

5.1.2 Life and Career

The first successful opera that made Weber become a popular composer, *Peter Schmoll und seine Nachbarn* (Peter Schmoll and his Neighbors) was produced in Augsburg in 1803. In 1804, Weber accepted the position of Kapellmeister of Breslau, supported by Vogler, where he succeeded in reforming the system of opera by pensioning off older singers, expanding the orchestra, and tackling a more challenging repertoire. Unfortunately, his attempts at reform were met with strong resistance from the musicians and the Breslau public. Disappointedly, he left the position in Breslau.

Thereafter, he worked for Duke Eugen of Wuttemberg Ols in Carlsruhe, and was promoted as a secretary of the King of Poland in Stuttgart, where he met Franz Danzi (1763-1826), the German cellist, composer and conductor. Then, he became his close friend and advisor. During this period, Weber founded the Harmonische Verien, a community of artists who held the same thought to his. Its members included Gottfried Weber (a friend, was not related), Giacomo Meyerbeer, Franz Danzi, the cellist Alexander von Dutch, Johann Gansbacher (Weber's close friend), and Friedrich Wilhelm Berner, an organist in Breslau. Weber had a terrible time in Württemberg. He fell profoundly into debt and had an luckless affair with Margarethe Lang, a singer. In addition, Franz Anton, Weber's father, expropriated a huge quantity of Duke Ludwig's money. Fran Anton and Carl were arrested for embezzlement on February 9, 1810. After a trial both of them were banished from Württemberg. However, in this period, Carl remained prolific as a composer, writing religious works, mostly for the Catholic mass.

Later, Weber worked as a freelance composer and a performer who gave both public and private concerts. He visited various cities across Germany. 1811 was an important year in his career. During this time he befriended the clarinet virtuoso Heinrich Bearmann, Munich court clarinetist, the dedicatee of his clarinet concertino and his two clarinet concertos. From December 1811 through March 1812, they became usual concert partners and created a deep friendship (Chen, 1999).

From 1813 to 1816, Weber was permanently promoted to be the director of the opera in Prague. There he reformed the system of the opera company including the salary, rehearsal schedule, orchestral seating, lighting, and scenery. He held

auditions in Vienna to find better orchestral players. During this time, Weber also met the other clarinet virtuoso of his era whom he possibly composed the *Grand Duo Concertante* for, Johann Simon Hermstedt. Because of his poor health, he could not bear the cold weather in Prague. Therefore, he moved away during Easter in 1816. In December 1816, Weber got an official promotion to become the Royal Saxon Kapellmeister in Dresden. Working hard to set up a German opera, in reaction to the Italian opera which had dominated the European music society since the eighteenth century. During 1818, Weber rethought about reviving the story of *Der Freischutz* and began composing the opera. On June 18, 1821, in Berlin, *Der Freischutz* had a successful premiere, followed by performances in Dresden and throughout Germany and Europe. However, Weber's tuberculosis returned.

After the successful Vienna premiere of *Der Freischutz* on November 11, 1821, the holder of Karntnertor Theater met Weber and requested a new opera for the 1822-23 season. Weber promoted Helming von Chezy, the librettist of Schubert's *Rosamunde*, to be his new librettist. Then, the new opera *Euryanthe* was composed and its successful premiere was on October 25, 1823.

On August 18, 1824, Weber accepted a request from Covent Garden, London, for a new opera which he was to conduct from during May until July, 1825. Even though Weber's sickness became more severe, he decided to take this project to earn some profit for his family. *Oberon* was the result. The production, especially the scenery and costumes, highly pleased Weber. Weber's London debut was on April 12, 1826, and was stunning. The first twelve performances were quickly sold out.

Weber, at the age of thirty-nine, was found dead in the morning of June 5, 1826, in his room at Sir George Smart's house in London. On December 14, 1844, Richard Wagner managed to relocate of Weber's coffin back to Dresden.

5.1.3 Association of Heinrich Baermann and Carl Maria von Weber and Their Influence on Compositions for Clarinet

In the mid-eighteenth century, wind instruments held the position of supporting part in an orchestra. However, considered from the overview of clarinet literature, this period was the "Golden Age" of wind instrument music (Chen, 1999). Most of the spectacular clarinet concertos can be found from this time, including

Wolfgang Amadeus Mozart's Clarinet Concerto, K. 622 (1791), three Bernhard Crusell Clarinet Concertos, Nos. 1, 5, 10 (1811, 1816, 1829), Louis Spohr's four Clarinet Concertos, Op. 26, 57, Nos. 3, 4 (1810, 1811, 1821, 1829), and Weber's Concertino, Op. 26, and two Concertos, Op. 73, 74 (1811). Most of the clarinet music was written for clarinet virtuosi, specifically for composers' clarinetist friends.

Weber wrote only two clarinet concertos and one clarinet concertino. These works were dedicated to Heinrich Baermann (1784-1847). When they first met each other in Darmstadt in 1811, Weber was fascinated by Baermann's special tone quality and distinctive technique. The first collaboration was Weber's *Se il mio be* for two contraltos and orchestral accompaniment with clarinet obbligato, played by Baermann. They then became closer as good friends and had a good relationship as concert tour partners. Afterwards, Weber wrote and dedicated his Concertino, Op. 26 to Baermann to perform in a concert on April 5, 1811, in Munich. The concertino was completed only three days before the concert. The performance was highly successful and King Maximilian Joseph I of Bavaria soon after commissioned Weber to write another two clarinet concertos for Baermann. In addition, many orchestra members of the Munich orchestra were interested for Weber to compose concert pieces for them as well. The bassoon concerto, Op. 75, was the only result of the requests.

The first clarinet concerto in F minor, was completed on May 17, 1811, and was given its premiere on June 13 by Baermann at a Friedrich Kaufmann concert, conducted by the composer himself. Thereupon, Weber's Clarinet Concerto in E-Flat Major, Op. 74, was completed and premiered on November 25, 1811, in Munich.

Baermann and Weber arrived in Prague on December, 1. They had a deal managed by Weber's lifelong friend, John Gansbacher (1778-1844), an Austrian composer to host a concert. The night before the concert the local musicians met the performers and found out that there was only solo repertoire in the program. The performers were asked to play a duet for clarinet and piano, but they had not prepared for such a situation. To overcome the circumstance, they should compose a set of variations based on a theme from Weber's opera *Sylvana*. Weber managed Variation II and IV for piano solo. Baermann filled a cadenza-like aria for the third variation, an adagio, and made amendments of the clarinet part in the other variations. The set of variations specially composed for this concert became the Theme and Variation for

Clarinet and Piano on a theme from *Sylvana*, Op. 33. They completed their composition and rehearsed during the day, and performed it in the evening.

Because of the successful performances of his compositions for clarinet, Weber started to sketch his Quintet for Clarinet and String Quartet, Op. 34, on September 24, 1811, at Jegisdorf in Switzerland. It was intended for Baermann as well. Leonard Kroll stated that this quintet could have been called “Concerto for Clarinet and String Quartet“, as it seemed to be a concert piece for Baermann’s musical expression and deftness. The third movement, the Minuet, was finished in only two days. Then, in the following two days, Weber sketched out the first movement Allegro but he did not complete it until March 29, 1813, in Prague. During the production of his opera *Sylvana* in Berlin in 1812, Weber returned to work on the quintet again. The second movement, Fantasia (Adagio), was finished on March 22, 1812. Then, in 1813, Weber dedicated the first three movements as a birthday gift to Baermann, and it was performed at Baermann’s house.

5.2 Editions

There are several editions of Weber’s Clarinet Concerto No. 1 in F minor, Op. 73, such as the Peters, Schott, Breitkopf & Härtel, Boosey & Hawkes, Dowani, IMC, Ricordi, and Hal Leonard editions. These editions mentioned are interpretative editions which were not originally written by the composer and were edited by musician and most have contradictory indications. For example, in measure 110, *Tempo Ritenuto*, an instruction normally implying a more sudden and extremely slowing down than by the terms *rallentando* and *ritardando* is written by the composer. Strictly, however, it is a firm change to a slower tempo, which is then maintained (Grove, n.d.) and *con anima*, used in eighteenth century scores either independently or as qualifications, particularly to allegro (Grove, n.d.) which contradict each other as shown in figure 5.1.

The recommended edition is Henle Verlag Edition which consists of both the original urtext version and Carl Baermann's interpretative version. One can use both versions for consideration to decide an appropriate interpretation by themselves.

The image displays a musical score for Weber's Clarinet Concerto No. 1, first movement, measure 110. It is presented in three systems. The top system, labeled 'Urtext Edition', shows a single melodic line in 3/4 time with a key signature of three flats (F minor). The notation includes a dynamic marking of *f con anima*. The middle system, labeled 'Interpretative Edition', shows the same melodic line but with a box around the first two measures containing the instruction *Tempo ritenuto* and a quarter note followed by '= 92'. Below this, the dynamic marking *f con anima* is present. The bottom system shows the piano accompaniment, consisting of a right-hand part with chords and a left-hand part with a simple bass line. The dynamic marking *p* is placed between the two staves of the piano part.

Figure 5.1 Contradictory indications on interpretative versions of Weber's Clarinet Concerto No. 1 in F minor, Op. 73, first movement, measure 110

5.3 Form

This research applied the theory of form analysis from the *Elements of Sonata Theory; Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*, a comprehensive and novel analytical technique proposed by Hepokoski and Darcy. An analysis of the first movement of Weber's Clarinet Concerto No. 1 is as follows in 5.1.

Table 5.1 Form Analysis of Weber's Clarinet Concerto No.1 in F minor, Op. 73, First Movement

Measure	Section			Key
1-25	Exposition	Ritornello 1	Primary-theme	Fm
26-37			Continuous area	DbM
38-47			Closing zone	Fm
48-72		Solo 1	Solo 1-theme (New theme)	Fm
73-83			Closing zone	Fm
84-103			Transition	DbM
104-109			Medial caesura	AbM
110-129			Secondary-theme	AbM
130-144			Display episode	AbM
145-169	Development	Ritornello 2	Primary-theme (Reverse order)	Fm
170-183		Solo 2	Solo 1-theme (Invert)	Cm
184-191			Secondary-theme	BbM
192-197			Central action 1	BbM
198-222			Central action 2	Gm-EbM
223-230			Continuous area	FM
231-241	Recapitulation	Solo 3	Solo 1-theme	Fm
242-248			Fortspinnung (Central action 2)	Fm
249-257		Ritornello 3	Primary-theme	Fm
258-277			Display episode	Fm
278-287			Closing zone	Fm

5.4 Musical Elements

5.4.1 Choice of Tempo

According to the form analytical technique proposed by Hepokoski and Darcy, the first movement of Weber's Clarinet Concerto No.1 in F minor, Op. 73, consists of several sections in different characteristics and elements of music which require different tempos to emphasize the characteristic in each section as stated in the topic "Non-indicated Tempo Change" in Chapter 4. (Page 39) The author's recommended tempo in each section is shown in Table 5.2.

Table 5.2 Recommended Tempos in Weber's Clarinet Concerto No.1 in F Minor, Op. 73, First Movement

Measure	Section		Tempo	Reason of Tempo Changing
1-47	Exposition	Ritornello 1	126	Allegro in a mysterious manner
48-83		Solo 1	116	Characteristics of the solo part
84-103			126	Back to primary-theme material
104-129			110	Changing of tonality
130-144			132	Triplet material (more lively)
145-169	Development	Ritornello 2	132	Back to primary-theme
170-191		Solo 2	108	Characteristics of the solo part
192-222			138	Triplet material (more lively)
223-230			126	Back to primary-theme material
231-248	Recapitulation	Solo 3	108	Characteristic in the Solo part
249-277		Ritornello 3	138	Primary-theme with more energy
278-287			100	Changing of character

5.4.2 Analysis and Performance Guide

The first movement of Weber's Clarinet Concerto No.1 in F minor, Op. 73, is in a sonata form divided into three sections including exposition, development, and recapitulation. The three large sections can be divided into six smaller sections in accordance with its formal structure of *Elements of Sonata Theory; a comprehensive and novel analytical technique* proposed by Hepokoski and Darcy, including Ritornello 1, Solo 1, Ritornello 2, Solo 2, Solo 3, and Ritornello 3 respectively as follows.

The first movement starts with Ritornello 1, and this section is between measures 1-47 divided into three parts including the primary-theme zone (measures 1-25), continuous area (measures 26-37), and closing zone (measures 38-47). The first part, primary-theme section, is played by low string instruments in a mysterious manner from measures 1-10. Followed by a surprising fortissimo orchestral *tutti* with half cadence in measure 11, the music returns to its opening musical material in *fortissimo*. At the end of this section the key of F minor is modulated to D-flat major in measures 20-24. The second part, a continuous area, starts from measures 26-37 and comprises two small sections: between measures 26-33 with measure 26 with a dominant pedal of D-flat major played by low string instruments based on the primary-theme, and from measures 34-37 with a tonic pedal in D-flat major. The final part of this section, a closing zone, starts from measure 38 in F minor; this part is also based on the primary-theme.

The next section, Solo 1, is from measures 48-144 and is divided into six parts including the Solo 1-theme zone (measures 48-72), closing zone (measures 73-83), Transition (measures 84-103), medial caesura (measures 104-109), secondary-theme zone (measures 110-129), and display episode (measures 130-144). The first solo section is divided into two themes. The first theme of the clarinet solo passage in F minor starts with the replacement theme by using new material which has a contrasting character compared to the primary-theme in the Ritornello 1 as shown in figure 5.2.



Figure 5.2 Comparison between primary-theme in Ritornello 1 to the first solo section theme in Solo 1

In the clarinet solo opening passage up to measure 62, using long phrasing and enhancing the dramatic contrast could be done by playing the slur notes as smoothly as possible and emphasizing the metrical and expressive accentuation. In measures 48-55, following the bass line in the orchestral accompaniment including violoncello and contrabass, a player should stress the first beat in measures 48, 50, 52, and 54 to create metrical accentuation with the orchestra as shown in figure 5.3.



Figure 5.3 Metrical accentuation in measures 48-55

In measures 56-60 the dissonant notes and resolution on consonance could be done by emphasizing an expressive accentuation on the first beat of measure 57 and the third beat of measure 59 as shown in figure 5.4.



Figure 5.4 Expressive accentuation on measures 56-60

The second theme of the first solo section starts in measure 64 and becomes more active than the first theme of the first solo section with triplets and sixteenth notes. To make this phrase sound naturally and reach the top of the phrase on high E at measure 69 properly, the clarinet player should focus on the metrical accentuation of the 3/4 meter and take good care of shifting from F-sharp to E-flat in measures 64-67 as well.

The next section, closing zone, appearing in measures 73-83 and plays a rhetorical role in this movement by not only closing the primary-theme section but also returning to close the movement with exactly the same orchestration. For the clarinet, it is required to metrically accentuate the dissonance similar to the first solo section.

At the followed transition section between measures 84-103, the orchestra plays the primary-theme which was previously played by clarinet. In this section, a clarinet player has to be aware of the change of tonalities from F minor to D-flat major as well as changing of tempo in order to produce a more lively tone and characteristic. In measures 94-102, providing a metrical accentuation on the first beat of each measure will make this phrase more lyrical, especially in measures 96-97.

The next section, which contains abrupt gap material, a medial caesura which is in the dominant key of the previous section, is measures 104-109 played by orchestral *tutti* in A-flat major. In measures 110-130, the secondary-theme zone played by the soloist has a lyrical melody which corresponds to the primary-theme. Both primary-theme and secondary-theme consist of two sub-phrases. Nevertheless, they

both have descending gestures and the exactly same starting pitches as showed in Figure 5.5.



Figure 5.5 Comparison between primary-theme (measures 48-55) and secondary-theme (measures 110-117)

According to the change of tonality and the difference of motifs, it is evident that the secondary-theme requires more metrical accentuation than the primary-theme in order to make the character of the phrase more flowing and vivid. In measures 124-126, the high D note requires gradual change of timbre leading to the different character in the next section.

The next section, display episode, arrives with a perfect authentic cadence in A-flat major in measure 130, the solo virtuosic closing portion which ends with an emphatic trill cadence, during measures 130-144. The character of this section becomes more vivid again; the change of rhythmic material into triplets in this section and the articulations clearly enhance such change of character. Measures 130-133 contain a two-bar phrase. Add metrical accentuation on the first beat of phrase to make more weight by making a little *tenuto* on that note and add an expressive accentuation on the third beats of measures 130 and 132 as shown in figure 5.6. Adding such articulations on the third beat will create a clearer structure of two distant shifting notes.

The image shows a musical score for measures 130-133. It consists of three staves: a treble clef staff at the top, a middle staff with a treble clef, and a bass clef staff at the bottom. The key signature is three flats (B-flat, E-flat, A-flat). The top staff contains a melodic line with several triplet markings (indicated by a '3' below the notes) and some notes with accents (>). Vertical boxes are drawn around specific groups of notes in the top staff, highlighting metrical accents. The middle and bottom staves contain harmonic accompaniment with chords and single notes.

Figure 5.6 Metrical accent and expressive accent in measures 130-133

The same structure occurs during measures 134-136 with faster harmonic rhythm and requires an expressive accentuation on the written accents to shape a clear structure as shown in figure 5.7.

The image shows a musical score for measures 134-136. It consists of three staves: a treble clef staff at the top, a middle staff with a treble clef, and a bass clef staff at the bottom. The key signature is three flats. The top staff contains a melodic line with triplet markings and accents (>). The word 'cresc.' is written below the first triplet, and 'f' is written below the last triplet. Vertical boxes are drawn around groups of notes in the top staff, highlighting expressive accentuation. The middle and bottom staves contain harmonic accompaniment with chords and single notes.

Figure 5.7 Expressive accentuation in measures 134-136

Then, from measure 137 to the first beat of measure 141, the same triplet with a smaller grouping and more frequent shifting notes could be enhanced by using expressive accentuation to emphasize the harmonic rhythm which becomes more frequent. The last statement of triplets from measure 141 to the final perfect authentic cadence with a trill note on measure 144, marks the end of the Solo 1 section and the end of the exposition of this movement as shown in 5.8.

The image displays a musical score for two instruments: Clarinet (Cl.) and Piano (Pno.). The score is divided into two systems, covering measures 137-145. The first system shows the Clarinet part with a series of triplet eighth notes, starting with a forte (f) dynamic. The Piano part provides harmonic support with chords and a bass line. The second system shows the Clarinet part ending with a trill and a fermata, followed by a piano (ff) dynamic marking.

Figure 5.8 Group of articulation and expressive accent in measures 137-145

The development starts with the Ritornello 2 section beginning with an orchestral *tutti*; the most attractive compositional technique is featured in this section. The technique used is the primary-theme material of Ritornello 1 from the exposition is being presented in a reverse order as shown in Figure 5.9.



Figure 5.9 Ritornello 2

The next section is divided into five parts including the first zone (measures 184-197), the second zone (measures 198-222), and the third zone (measures 223-247).

The first part of the section is a version of the Solo 1-tone, which is played by the chalice player by providing a little *te* (breath) to the player shape the structure of the piece, providing a smooth line.

CHAPTER VI

CONCLUSION

6.1 Conclusions

This research has shown that the creation of a performance guide for clarinet music from the Romantic period could be completed by gathering and synthesizing historical background information with an analysis of the musical elements that affect the music in order to make a rational explanation how to play in the appropriate Romantic style. In the author's opinion, the theoretical and performance practice concepts in this study could be applied to other nineteenth century clarinet compositions as well.

6.2 Recommendations

In order for a reader, who has an interest in studying music interpretation, to gain the maximum benefit from this research, he/she should not be limited by the interpretation discussed in this research and should not consider the suggested interpretation to be the only appropriate style. There are many Romantic compositions for clarinet and the musical components of each are certainly unique. Therefore, it is not possible to create an immovable method that can be applied to all music in this period. On the other hand, by reading this research, the reader should be concerned with the variability of interpretation and be reminded that the delicate musical decisions of each interpretation are more essential to the achievement of the highest degree of performance. This research will contribute to the field of music research which encourage musicians to develop their musical knowledge in classical music performing.

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