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An Analysis of the Styles of C. Saint-Saëns and W. A. Mozart with Emphasis on Their Clarinet Compositions

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AN ANALYSIS OF THE STYLES
OF C. SAINT-SAËNS AND W. A. MOZART
WITH EMPHASIS ON THEIR CLARINET COMPOSITIONS

A Covering Paper
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Music in Education

by
Gerald Kenneth Steele

August, 1967

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DEPARTMENT OF MUSIC
CENTRAL WASHINGTON STATE COLLEGE

presents in

GRADUATE RECITAL

GERALD K. STEELE, Clarinet

and

MRS. PATRICIA SMITH, Piano

PROGRAM

Concerto for Clarinet, Op. 107, K. 622.....W. A. Mozart

Allegro moderato

Adagio

Rondo Allegro

BRIEF INTERMISSION

ArabesquesJean-Jean

PromenadeR. Clerisse

Invocation to Euterpe.....V. Dyck

BRIEF INTERMISSION

Sonata for Clarinet and Piano, Opus 167.....C. Saint-Saens

Allegretto

Allegro animato

Lento

Molto allegro

NOTE: This program has been presented in partial fulfillment for the
Master of Education degree in music.

HERTZ RECITAL HALL

August 14, 1967

8:00 P.M.

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CHAPTER I

BIOGRAPHICAL DATA ON CAMILLE SAINT-SAËNS

Camille Saint-Saëns (1835-1921), an outstanding French composer, lived a childhood full of happiness--and of music. His father died of consumption about two months before Saint-Saëns was born. Many felt that because of his father's habits, Saint-Saëns was destined to become the same type of person. He was sent to live with a nurse in the country until he was two years old, then was returned to his mother and great-aunt, to whom he gives much credit for his musical background. (18:3)

Lyle states that "Saint-Saëns became great because of his inherent genius, which a thoroughly sound musical education and the well-balanced outlook on life instilled in him by his natural guardians, enabled him to express to the full." (13:46)

One might wonder why Saint-Saëns, who apparently was a musical genius at an early age, didn't either die at an early age, as did Mozart, or fail to develop his genius into maturity. Lyle gives as a possible explanation the fact that with many musicians who show exceptional promise at an early age "the genius in early life is encouraged to burn with such a fierceness, that the forces of supply at their source is consumed and the reserve is drained." (13:1) Saint-Saens was

encouraged to enjoy music, but was never forced. Saint-Saëns said himself: "As for the threat of whippings, that must be relegated to the realm of legend." (18:6)

As a child, Saint-Saëns showed a great personal pleasure with anything musical, from the single tones of the pianoforte to the whistling of a teakettle. (18:4) He displayed an uncommon ability in piano playing, a sensitive ear, great musical memory, and an unerring sense of pitch. Attesting to his ability of sensing pitch, the story is told that after his great-aunt and his mother found that he wanted to play the piano, they decided to have the piano tuned. While the tuner worked, Saint-Saëns was in another room playing with his toys, he correctly named each note that the tuner struck. (3:364)

At the age of seven, Saint-Saëns began formal study on the piano with Stamaty, who, in Saint-Saëns' own words "was surprised at the way my education in music had been directed and he expressed this in a small work in which he discussed the necessity of making a correct start. In my case, he said, there was nothing to do but to perfect." (18:8) He also studied with Maleden at about this time, and at the age of ten was proficient enough to be able to play in public one of Beethoven's sonatas, and at age eleven, gave his first piano recital.

He entered the Paris Conservatoire at age thirteen, and during his

stay there, met Franz Liszt, who was to have such a profound influence on his musicianship later on. At about age fifteen, while at the Conservatoire, Saint-Saëns studied with Halevy. Halevy was more concerned with his own compositions and didn't pay too much attention to his pupils, even to the point of not showing up for classes. On days when Halevy was not in attendance, Saint-Saëns would go to the library and study the scores of ancient and contemporary composers. "There, as a matter of fact, I completed my education." (18:19)

Saint-Saëns' career as a composer probably started in 1853, with his First Symphony in E-flat. He had written a few pieces before then (Ode a Sainte Cecile and Trois Morceaux among them), but they were not published, and therefore he received no recognition for them. With the Symphony in E-flat, his friendship with Berlioz and Gounod came about. Since there were some prejudices against unknown composers at that time, the Symphony in E-flat was initially performed under a false name. Berlioz and Gounod had heard the first performance of this symphony and were having a conversation about the good and bad merits of it. They were quite astounded and extremely complimentary when they learned that it had been written by Saint-Saëns. (13:12-13)

A similar incident occurred at a reception at the home of Rossini, where his Tarantelle for flute and clarinet (op. 6) was performed in 1857.

The guests thought it had been written by Rossini, and were amazed when they learned that it had been written by the then twenty-two year old Saint-Saëns. (13:18)

From 1858 to 1877, Saint-Saëns held the position of organist at the Church of the Madeleine. This proved to be a very profitable position, not only financially but professionally, because of the status and social opportunities connected with it.

In 1871, to protest against the almost general antipathy shown in Paris to living French composers and especially to those who wrote instrumental music, he joined Romaine Bussine as a founder of the Societe Nationale de Musique, whose object was to produce new works of the French School. (3:366) France was in great need of the influence which he exerted, but it is interesting to note that his main influence was by his social gifts rather than by the example of his own work. While other composers consciously tried to break away from the traditional French style of music, Saint-Saëns' works remained thoroughly conservative.

Many reasons are given for the fact that such a small amount of Saint-Saëns' large output remains popular today. He wrote in a very conservative style, refusing to adapt the changes in French music that came about through the Societe Nationale de Musique and as a result of the Franco-Prussian War. As Stringham states:

His was the peculiar fate of all performers who outlive their period. He began as a flaming radical in music, became more and more conservative as he went along, and ended completely out of sympathy with the very developments that he himself had been instrumental in getting under way. (19:283)

CHAPTER II

INFLUENCES ON THE LIFE OF SAINT-SAËNS

A discussion of the people and places that were influential to Camille Saint-Saëns becomes limited from the fact that not a great deal has been written on the life of this French composer.

As with Mozart, one of Saint-Saëns' most important influences undoubtedly came in his childhood. As stated in Chapter I, Saint-Saëns received his early musical training from his mother and his great-aunt. They trained him on the music of Haydn and Mozart, and by the time he was five years of age, he had learned enough to play small sonatas "correctly, with good interpretation and excellent precision." (18:6) They also encouraged him to learn to write music. He started writing galops and waltzes at the age of five. His great-aunt did not foresee his immediate future in composition and didn't expect anything in this field so soon.

Stamaty became Saint-Saëns' teacher when he was seven, and it was from this man that Saint-Saëns learned the finer points of piano playing. He was taught by a method called the guide main. This method involved putting a rod in front of the keyboard. The player was to rest his forearm on this rod so that all muscular action except that of the hand was

suppressed. Saint-Saëns was not in favor of this method for modern works, because the system was intended for teaching how to play pieces for the harpsichord or the first pianofortes, the keys of which responded to slight pressure. For modern instruments of Saint-Saëns' time, it was not the best system to use. He did recommend the system as the proper way to start, though, as it developed "firmness of the fingers and suppleness of the wrist." (18:9)

From Stamaty, Saint-Saëns also learned the continuous legato, which according to Saint-Saëns "is both false and monotonous." (18:10) He claimed that this technique resulted in a lack of discrimination with regard to nuances and expression. He states that he was unable to conform to it and as a result, Stamaty didn't feel that he would ever get a very good effect from his piano playing.

Through Stamaty, Saint-Saëns met Maleden, who was to be his teacher in composition. From Maleden, he learned a system of composition in which the chords "are not considered in and for themselves -- as fifths, sixths, sevenths -- but in relation to the pitch of the scale on which they appear." (18:12) The chords in this system had different characteristics depending on where they were used, and made clear to Saint-Saëns certain things which, before he learned the system, could not be explained. Maleden was at times somewhat overbearing, and when Saint-Saëns

didn't agree with him on a certain point, would "take me by the ear, bend my head and hold my ear to the table for a minute or two in an attempt to change my mind." (18:12-13) If Maleden was not successful in changing Saint-Saëns' mind, he often would confess that he was wrong in the first place.

Benoist, the organ teacher at the Conservatoire where Saint-Saens was studying, received him as an "auditor" (a listening-only pupil) when he was fourteen. During this time Saint-Saëns studied Bach organ music and eventually proved his ability to Benoist and was admitted as a regular pupil.

At fifteen, Saint-Saëns came under the tutelage of Halevy for additional study of composition. Since he had already studied considerable harmony, counterpoint and fugue under Maleden, his main tasks in Halevy's class consisted of the study of vocal and instrumental music and orchestration. It has already been stated in Chapter I that, because of Halevy's frequent absences from class, Saint-Saëns spent much time in the library studying musical scores. The greatest value from Halevy's class, other than that of having the opportunity to visit the library, seems to have come from the other pupils in the class, who gave each other instruction.

During the years of study in the Conservatoire, Saint-Saëns made the acquaintance of Franz Liszt. Liszt was to have a great deal of influence

on Saint-Saëns' compositional styles from about 1869. He had asked Liszt for criticisms on his work and Liszt replied as a fellow composer, not as an authority. Liszt was often asked for advice by his fellow artists, and he gave freely of this advice, without feelings of rivalry, and with complete freedom from thoughts of self. Saint-Saëns began using the symphonic poem as an art form frequently, and his exploitation of the symphonic poem bears evidence of his admiration for Liszt. (13:24) He followed Liszt's lead without imitating him in composing his four symphonic poems. The first concerto for piano and orchestra also illustrates the influence of Liszt, as does his Danse Macabre. The Third Symphony in C minor was composed at the request of the Royal Philharmonic Society of London and was dedicated to Franz Liszt at its first performance.

The use of the clarinet by Saint-Saëns might be a result of his admiration for Joseph Haydn. Haydn introduced the clarinet into the orchestra, where before it had been used only "to replace the shrill tones that the trumpet lost as it gained in depth of tone." (18:211) In his first attempts at writing for the clarinet, Haydn took advantage of the "chalumeau" register and of the flexibility and range of the instrument. Saint-Saëns was apparently very impressed with Haydn, for he said: "No musician was ever more prolific or showed a greater wealth of imagination." (18:110)

The influence of Bizet in the 1860's is apparent, as during this time Saint-Saëns spent a great deal of time in the composition of opera. (13:21) His best operatic compositions, Le Timbre d'Argent and Samson et Dalila were completed during this period. Unfortunately, Le Timbre d'Argent has become obscure, but Samson et Dalila remains well known today. It is possible that the Fourth Piano Concerto and the chorale of the Quartet in B-flat (op. 41) reflect the physical effect felt by Saint-Saëns on the death of Bizet in 1875. (13:28)

Chopin probably had some influence on Saint-Saëns' composition also, as indicated in his Second and Fifth Piano Concertos and in the First Sonata for violincello and piano. However, this apparent influence is only conjecture, since Saint-Saëns didn't especially care for Chopin's music. He once said:

A dog that was fond of music would curl itself up, under the legs, or beside the feet, of the pianist, but after hearing eight bars or so of any piece by Chopin, the animal would get up and leave the room, with its tail between its legs. (13:54)

Among the most important influences on Saint-Saëns' composition, things of nature, especially atmosphere, must be mentioned. Phaeton, the second part of the Third Symphony, Le Rouet d'Omphale and the last number of The Promised Land are examples of his attempts to portray space through his music. The Danse Macabre and the Fantasia Africa are also indicative of extraneous suggestion upon his composition. Lyle

says of the Fantasia:

The Fantasia is an arresting example of the inherent ability of Saint-Saëns to translate the very atmosphere of his surroundings into music; to transfigure his material circumstances and his emotions, so that they are intuitively sensed in the imagination of his hearers. (18:37)

The Societe Nationale de Musique has been mentioned as having been founded by Saint-Saëns and Romaine Bussine. The Societe finally made it possible for the newer French composers to present their works to the public and it was due to these efforts that music other than theatrical became again acceptable. (12:925) So, in an indirect way, the Societe was to have an influence on Saint-Saëns, for without the Societe, his music may never have become popular in his time.

Another example of an indirect influence on at least one of the Saint-Saëns compositions is the Sonata in C minor, which reflects the anguish experienced by Saint-Saëns during the German occupation of Paris in 1870-1872. (13:26) He had lost two dear friends during the siege, Henri Regnault and the Abbe Deguerry, and dedicated his Marche Heroique to the memory of Regnault.

Saint-Saëns was not interested in music alone. He had some interest in art and literature also. One poet that was to become a favorite was Victor Hugo. Saint-Saëns had considered poetry cold and far-away, but after being presented with a bound volume of Hugo's poems, he said: "I

found myself at once stirred to the depths, and, as my temperament is essentially musical in everything, I began to sing them." (18:26) He spent many evenings at the Hugo home, reading poetry and discussing music. Hugo apparently appreciated Saint-Saëns also, for he asked him to write the music for his poem La Esmeralda. This request was to indirectly cause a break in the friendly relationship between these two men. Saint-Saëns did not wish to be involved with this poem because he didn't feel it was a very happy adaptation of a famous romance. (2:30) However, rather than to refuse to do the work, he just stopped visiting Hugo.

In 1881, in connection with celebrations planned for the unveiling of a statue of Hugo at Trocadero, Saint-Saëns wrote Hymne a Victor Hugo. The celebration did not come off as planned, and it wasn't until M. Bruneau proposed a series of spring concerts at Trocadero that the Hymne was performed. Hugo was present at the first performance, and from then on their friendship was renewed.

As did many composers, Saint-Saëns imitated other composers in some areas. However, it was apparently not Saint-Saëns' intent to purposefully imitate other composers. This is evident from his statement: "In imitating a model, the resemblances occur in the faults and not in the excellences, for the latter are inimitable." (18:134)

CHAPTER III

STYLES OF COMPOSITION USED BY SAINT-SAËNS

Gounod once said that Saint-Saëns "could write at will in the style of Rossini, Verdi, Schumann, or Wagner. He is a musician armed with every weapon; he knows the masters by heart." (13:49) This statement is undoubtedly true, but one finds in the music of Saint-Saens many techniques, or styles which are truly his own.

Saint-Saëns wrote with a large degree of spontaneity, seldom going to the trouble of re-writing. He often had a piece "written" in his mind before putting a note down on paper. Sometimes his ideas came as he wrote. Seldom did he use the "sketch" method of composition as did Beethoven. It is interesting to note that of the larger works that he did rework, most have become obscure today; Le Timbre d'Argent, Proserpine, and Dejanire.

The music of Saint-Saëns is strongly rhythmic. In his middle and later periods, he used a technique of changing time signatures in alternate bars, or as interpolations, wherever he felt their need.

In his piano concertos, one technique that seems to have been a favorite with Saint-Saëns is that of having a broad melody in octaves for the right hand accompanied by flowing arpeggios for the left hand. (13:53)

This technique is evident in such compositions as the second movement of the Fifth Piano Concerto and the first movement of the Second Piano Concerto, as well as in the First Sonata for 'cello and piano.

Saint-Saëns often began his themes on the middle or last beat in the bar, and the dotted, and double-dotted note is characteristic of his melodic line. The First and Second Symphonies, the Violin Concerto in B minor, the clarinet Sonata (op. 167), and the First and Second Quartets for strings show evidence of this technique. The cyclic plan of construction used by Saint-Saëns in his larger works and in his chamber music is a possible sign of Liszt's ideas.

Saint-Saëns did not create any new type of form in music, preferring to compose in the traditional forms of the symphony, symphonic poems, concerto, opera and oratorio. His knowledge of form in music often made up for any shortcomings he may have had in other areas. His music sometimes lacked strength of character and imaginative power, but by correct usage of form, especially in his symphonies, he was able to cover these weaknesses. His skill and technical knowledge were remarkably high. "His command of orchestration is supreme and the same may be said of his sense of form, which is exemplified at its best in the symphonic poems and in the Third Symphony." (3:367)

In Chapter I, it was mentioned that one of the reasons for such a

large amount of music by Saint-Saëns being unknown today was that he outlived his period--didn't go along with changes in musical style that his contemporaries developed. Blom (3:367) states as another reason the fact that Saint-Saëns' treatment of ideas itself may be the largest factor to be considered:

His music is more brilliant than moving and characterized by certain coldness. He remained indifferent to the quality of his ideas. His imagination asserts itself far more in the treatment of his materials than in actual invention. It is perhaps chiefly for this reason that only a small proportion of his big output survives.

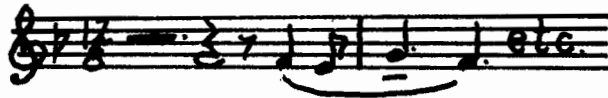
Whatever the reasons for Saint-Saëns' music not being performed to a great extent today, that which is in the modern repertoire will remain and will be enjoyed as the music of a man who played a great part in the formation and in the recognition of the French school of music.

CHAPTER IV

ANALYSIS OF SONATA POUR CLARINETTE, OP. 167-CAMILLE SAINT-SAËNS

First Movement

The first movement of the clarinet Sonata, marked Allegretto, starts with a germinal motive of four notes:



This motive is then stated a second time, but a major third higher, and extended through the next six measures. This constitutes the first theme. The theme is then restated and extended for the next sixteen measures. The rhythmic treatment of this first theme is characteristic of Saint-Saëns' style in many of his works. He used the dotted-quarter and double-dotted quarter notes frequently. The quarter-eighth figure used in this first theme of the clarinet sonata gives a similar effect to that which would be produced by a dotted-quarter, eighth note rhythm. This rhythm is continued throughout the "A" section of the movement.

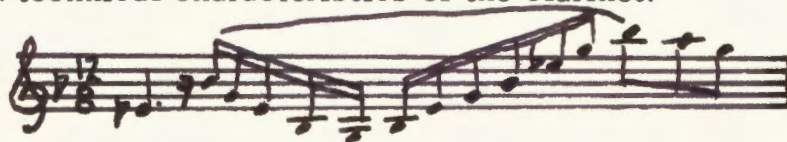
The "B" section begins with a two measure statement by the piano which emphasizes again the rhythm of the theme of the "A" section. Then the clarinet states the first motive of the first theme in the "B" section:



This motive is developed for four measures when the second motive is stated:



The second motive is then repeated an octave higher. This theme is developed by way of arpeggios which seem to be intended to exploit the tonal and technical characteristics of the clarinet:



The time signature changes after this to 9/8 for four measures, then back to 12/8. This is another of the techniques which Saint-Saens favored in other works. These changes do not seem to be there just for the sake of change, but because Saint-Saens apparently felt that the flow of the melodic line demanded change.

Beginning with the return of the time signature to 12/8, a development section exploits the virtuosity of the clarinet and also emphasizes the rhythm of the theme from the "A" section:



A portion of the theme from the "B" section is restated before leading to the recapitulation of the "A" section, this in the key of A-minor.

The first movement is brought to an end by repeated statements of the first motive, but in an extended fashion:



and by a very soft statement of an arpeggio in F, the beginning key of the movement.

Another technique used in this movement which is used by Saint-Saëns in other works is that of starting the melody on the last beat of the measure.

As to form, the first movement follows an A-B-A'-A pattern. The first statement of the theme of the "A" section is in F major. The "B" section does not seem to have a definite tonality until the return to the 12/8 time signature, where it is in D-flat:



The recapitulation is in A-minor, then returns to F major at the end. The tonality, therefore, is not that of a traditional sonata first movement. One would expect that after the statement of the first theme, the contrasting "B" theme would be in either a dominant key or a relative minor but this theme is in the relative minor of the dominant. Saint-Saëns then did not stay with traditional tonalities in this sonata, but very effectively weaved

his themes through several keys, and carefully worked them back to the key of F major at the end of the movement.

Second Movement

The second movement is in a light, dance style. Saint-Saëns again makes use of the technique of starting the melody on the last beat of the measure. The first melodic motive:



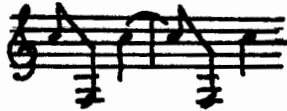
is combined with another statement of the same motive, in the second inversion of the B-flat chord. Then a smooth, flowing motive completes the first theme.



Light articulated arpeggios serve as a transition to another statement of the first motive, this time on a B diminished 7th chord. Another transition leads to a third statement of the motive on a D-sharp diminished 7th chord. After this third statement of the theme, the arpeggios lead to a smooth, flowing transition ending the "A" section:



The "B" section of the second movement starts with alternating notes of the twelfth, which is the natural interval produced on the clarinet by activating the register key without changing fingerings:



This is followed by rapidly moving triplets, to complete the statement of the first theme of the "B" section.

A calm eight-measure phrase leads back to a restatement of the main theme. Then the theme is developed by raising it a minor third, to complete the "B" section.

The piano accompaniment begins the recapitulation with a short statement of the first motive from the main theme of the "A" section. From this point on, the recapitulation is an exact repetition of the "A" section. A ten-measure Coda in which the main themes are momentarily stated, brings the movement to an end.

Third Movement

In the third movement, Saint-Saëns displays his handling of a melodic line, apparently with the purpose of illustrating a particular thought or idea. The slow, dark melody of the third movement might have been intended to suggest sadness or even death.

Divided into two portions, the movement begins with three unison notes by the piano. In the second measure, the clarinet, in the low chalumeau register plays the melody in dark, fairly heavy tones. This first statement of the melody is intended to be played forte throughout with little dynamic change.

After a statement of fortissimo chords for seven measures, followed by six single E-flats by the piano, the clarinet gives a practically note-for-note restatement of the melody, but in the higher clarion range. This half of the movement is to be played pianissimo throughout, again with little dynamic contrast.

The movement, marked Lento, is in the key of F-minor, which tends to add to the sad feeling portrayed by the melody.

An eight-measure transition by the piano leads directly (segue) into the last movement.

Fourth Movement

As if to renew a feeling of happiness after the slow, sad third movement, the fourth movement is written Molto Allegro.

The piano begins the movement with a soft tremolo for three measures, then is joined by the clarinet playing rapidly-moving scale and arpeggio passages in the keys of F, G, G-sharp, and B-flat. During

these scale passages, the piano continues the tremolo. The activity of the clarinet passes to the piano part, after the first series of scales and arpeggios, for one measure. The clarinet then returns to scale passages and arpeggios, but during this series, the piano adds to the rhythm a little more by emphasizing the beat with an octave on the first beat, two eighth notes on the second, and quarter notes on the third and fourth:



In the twentieth measure of the movement, the clarinet ends the first section with arpeggios on an A diminished 7th chord and a C-minor 7th chord, which the piano emphasizes with accented half-note chords and a moving bass part. A transition of triplets in the clarinet part with outlined chords in the accompaniment leads to a calming second section.

This "calming" section has the clarinet on quarter notes alternating in the interval of a diminished third, accompanied by the piano in contrary motion. Additional rhythm is added by the piano with repeated A-flats off the beat:



This motive is repeated three times, each time one-half step lower.

The next "theme" to be stated is that of a descending chromatic scale in the clarinet part, accompanied by an ascending arpeggio pattern by the piano. This is preceded by a trill by the clarinet. Saint-Saëns used the chromatic technique in other of his works, but in this one he gives it a unique treatment. The scale lasts for seven beats, but on the sixth beat a note is skipped, dropping the tonality one-half step.



This chromatic scale theme is used four times in the movement, each time starting on a different note. The second one starts on G, the third on high D, and the last on high E.

After the second chromatic theme a short transition leads into a series of triplet arpeggio patterns, which in turn lead into an expressive

section marked appassionato, which reflects the opening motif of the first movement:



The next section consists of rapid triplets in an arpeggio pattern to be played fortissimo.

The "calming" section of alternating quarter notes in the interval of the diminished third returns, this time starting one-half step higher than when it was used before (page 23). It is stated twice, followed by the third and fourth chromatic scale passages.

Broad arpeggios by the clarinet accompanied by block chords in the piano open the next section of the movement. The piano momentarily takes over the melodic line, then is joined by the clarinet in a melodic theme which swells in volume, then drops back to a piano:



This theme is developed for four measures and is ended by a fortissimo scale passage to high A on the clarinet.

Completely new thematic material is introduced next with ascending thirds stated by the piano and answered by the clarinet:

This alternation of theme is carried on for eleven measures, when another section of rapid activity in the clarinet appears. Scale passages and arpeggios in the keys of A-major, and B diminished are accompanied once again by the tremolos in the piano part.

For all practical purposes, the movement ends with a very soft sustained A on the clarinet followed by a falling melodic line carrying the tonality back to A-minor:

A Coda section actually ends the Sonata, with a return to the 12/8 time signature, and a restatement of the themes from the "A" section of the first movement in their entirety.

Conclusion

In this Sonata one will find many of the techniques which Saint-

Saëns used in many of his compositions, techniques which have been mentioned in the analysis.

One also finds evidence of Saint-Saëns' melodic writing. It has been said by several authorities (21:234, 12:928, 16:300) that Saint-Saëns' melodies lacked inspiration, development of ideas, and were superficial. Most people will agree, however, that in the third movement of this Sonata, though the melody is simply stated, it certainly moves the emotions. And the melodic material in the second movement, in a classical style, can hardly be called uninspiring. The melodic idea of the beginning of the first movement, with the tenutos and other implied emphasis intended by the composer certainly has style, expression, and character.

In musical form, Saint-Saëns nearly always remained conservative. The Sonata does deviate from tradition some in having the second movement faster than the first, but the fast-fast-slow-fast movement structure is close to that of a traditional sonata. The first movement uses a straight ternary form, the third a binary form. The second section is a variation of the ternary form. The fourth movement however is difficult to analyze. This movement seems to be more concerned with displaying the virtuosity of the soloist, but still with several melodic ideas included.

Although at times, a classical style is evident (as in the second

movement) the Sonata is definitely Romantic. The melodies are more "fluid" than light and dancing. The harmonies are more modern, with an abundance of chromatics. The harmonic development is not classical by any means; at times it is even difficult to determine the tonality. And where one would expect the middle sections of movements to be in a relative minor or a dominant key, Saint-Saëns uses either an unrelated key or, as in the recapitulation of the first movement, a relative minor of the dominant key.

Though the music of Saint-Saëns may never be as popular, or performed as often as that of other composers, this clarinet sonata has already taken its place as one of the foremost compositions for clarinet.

CHAPTER V

BIOGRAPHICAL DATA ON WOLFGANG AMADEUS MOZART

Wolfgang Amadeus Mozart (1759-1791), in his short life, composed an abundance of music which remains with us today as standard musical literature.

His father, Leopold, an excellent violinist, was responsible for much of Wolfgang's musical training in his early years. The principles of musical education which Leopold laid down for all of his pupils undoubtedly had much to do with Wolfgang's success as a musician and a composer.

Virtuosity for its own sake is frowned upon and the honest orchestral player is preferred to the brilliant soloist. Further, the musician must be a sound Christian (which may be translated into modern terms as a man of good morals apart from any orthodoxy in religious belief) and be possessed of a general acquaintance with the other arts, so that he may play with intelligence. (1:11)

In guiding his son's musical growth, Leopold was "somewhat like a Victorian father of convention, guiding his footsteps with tender care, but unwilling to allow them to make any independent explorations." (1:11) However, Wolfgang was an obedient child and, as a matter of fact, the problem was not to get him to learn, but to get him away from the piano keyboard.

It has been said that Leopold may have done an irreparable damage by exploiting Wolfgang's musical abilities to such an extent and at such an early age. This criticism is undoubtedly valid, in that the problems Wolfgang had in a later age may possibly be the result of his earlier successes.

In 1762, Wolfgang started out on a tour of Europe with his father and sister, for by this time he was already quite accomplished as a pianist. He was composing little pieces, which his father copied down in his sister's exercise book. (1:10) They traveled to Vienna, Munich, Paris and London. Wolfgang played for royalty for the most part and astonished them with his piano and organ playing (though he had not studied organ), and his ability to sight-read music by such well-known composers as J. C. Bach and Handel. The tour lasted until 1766, when they returned to Salzburg.

This tour was not very successful to the Mozarts financially, but the effect of experiencing the works of such great musicians as J. C. Bach left an indelible mark on the boy. The now celebrated young musician was kept very busy on his return to Salzburg with commissions from the Archbishop and others.

In January 1768, the Mozarts returned to Vienna, where Wolfgang obtained a commission to write an opera, but Afflisio, the manager of the

Opera, did not think it wise to produce the work of a twelve-year old boy, and the project fell through. The Emperor Joseph, however, ordered 100 ducats (about \$225) paid to Leopold as compensation, so the trip was not a financial failure. Also, Wolfgang was asked to play at the house of Dr. Anton Mesmer. He played Bastien und Bastienne, which is the earliest of Mozart's dramatic works to retain its place in the modern theatre. (1:14)

After returning to Salzburg for a year, Wolfgang and his father went to Bologna, Italy where he was admitted to the Accademia Filamonica in July of 1770, at the age of thirteen. The age requirement for admission to the Accademia was eighteen, but this was waived for Mozart. (2:928) In June of 1771, Wolfgang was appointed Concert-master at Bologna. He served at this post for a while without compensation, then was paid a small stipend of about \$70 per year. The boy that had a few years earlier enjoyed the admiration of royalty was now approaching virtual poverty.

It is at about this time (1773) that the letters from which we have learned so much about Wolfgang's life, began to be written. In these letters there were signs of "that keen dramatic sense, of that ability to draw a character in a phrase, which was to place him in the front rank of operatic composers." (1:15)

The Italian trip was not without some success, however. In Milan he was commissioned to write a serious opera. In Bologna, Padre Martini,

a forerunning Italian musician and Farinelli, the great singer, were deeply impressed. In Rome, he wrote from memory after a single hearing the famous Misere of Allegri, and also in Rome was given the Order of the Golden Spur by the Pope. His opera, Mithridates, King of Pontus, was popular with both singers and the public and was given twenty performances during its first season. Though his father thought the boy was "made for life," Biancolli (1:17) felt that:

Mithridates showed only that he had a facility for pouring music into an existing mould. There was still no individual creative imagination in his music.

A turning point in Mozart's life came with the production of his opera Lucio Silla in 1771. This opera was not successful like Mithridates, for several reasons. It had a poor libretto; Mozart had been out of touch with Italy for a couple of years, having returned to Salzburg; and he was no longer the endearing young boy who was able to astonish his audiences by the mere fact of his composition. The failure of Lucio ruled out the possibility of his turning into an Italian composer.

1773 was the beginning of one of Mozart's most creative periods. He wrote the G minor Symphony (K. 183) and the Symphony in A (K. 201), "a sparkling composition which marks the beginning of Mozart's conversion to the so-called galante stil, a 'courtly' style in which depth and solidity tended to be sacrificed to brilliance of effect." (2:929)

Traveling to Munich in 1774, Mozart wrote another opera, La Finta Giardiniera, which was a great success and he was again spoken of as a "genius." He had hope for an appointment in Munich, but this did not come about, so he returned again to Salzburg, where his father set him to work playing the violin. Mozart, during this time, wrote his five violin concertos, but he didn't really enjoy playing the violin himself. He turned to the newly invented pianoforte instead.

Mozart composed a great deal in 1776, including the Haffner Serenade, but was quite unhappy with his situation in Salzburg. He was given no recognition by the Archbishop, under whom he was employed. Eventually he was given leave of his duties in Salzburg, and embarked on a trip to Paris, hoping to get an appointment at Court there. The trip was unfruitful, however, with the exception that he spent some time with a favorite cousin and, in Mannheim, met his first real love, Aloysia Weber. She eventually became a famous singer and didn't want to be married to an unsuccessful composer, so Mozart finally returned again to Salzburg, and accepted the post of organist at a salary of about \$200 a year.

This was a miserable experience for Mozart and in 1781 he again asked for a dismissal from his duties. This was to mark the end of Mozart's activities in Salzburg, for as he wrote to his father; "No more Salzburg for me! I hate the Archbishop almost to fury." (1:24) Wolfgang

eventually returned to Mannheim and married another of the Weber daughters, Constanze, in 1782.

This year, 1782, is another in which Mozart did a great deal of composing. The influence of having met Joseph Haydn began at this time, with the composing of the six Haydn Quartets K. 168-K. 173. (2:929) "Haydn's was the most powerful single influence upon Mozart's development as a composer." (1:18) The influence of Haydn renewed Mozart's contact with German music and undoubtedly had a great deal to do with his becoming a true "German" composer. Finally, in 1787, Mozart was appointed chamber-musician and Court-composer at Vienna. This was after he had written The Marriage of Figaro and Don Giovanni.

Wolfgang's father fell ill in 1787, and it is at this time that Wolfgang's mature philosophy toward moral conduct and religion in the widest sense became known. He felt that death was the ultimate friend of mankind, was not to be feared, but something to which one would look forward. The Magic Flute "contains in its fantastic pantomime his whole philosophy of love and death." (1:29)

In the next year (1788) Mozart began to suffer financially, partly because of his personal philosophy, and partly because his wife was such a poor manager of money. When his financial problems were at their worst, he wrote in the space of two months his greatest works in the

symphonic field: the three symphonies, in E-flat, G minor, and C major. Don Giovanni was given in Vienna in May, but was not well received by the public. This disillusioned Mozart, and his output of music decreased. He still completed some of his finest piano concertos, but he didn't write in the abundance that he had previously.

He was offered the position of Kapellmeister at Berlin in 1789, at a salary of \$3,000, but for some unknown reason, he refused. From that time on, medical bills were added to his financial burden because of the illnesses of his wife. He wrote Così Fan Tutte, but its presentation was interrupted by the illness and death of the Emperor. In 1790, Mozart's situation was desperate. He refused an offer to come to London. It is possible that if he had gone to London his life would have been saved. Haydn had gone to London and made a fortune. It is possible that had Mozart gone, he also could have had financial success, and he and Haydn could have accomplished a great deal there together. In this year, however, he did produce music again with great speed, despite his anxiety, undernourishment and strain. His two quintets in D major and E-flat, and the piano concerto in B-flat were written during this time.

His last major composition came about in a rather unusual way. As he was preparing to leave for Prague for the presentation of La clemenza di Tito, which had been commissioned by the Emperor for the coronation

festivities, Mozart was approached by a stranger, and asked to compose a Requiem Mass. Mozart, who was quite ill by this time, grew to believe that the stranger was a messenger of Death. He worked on the Requiem until his death, giving directions to his pupil Sussmayer, who eventually finished it.

The death of Mozart left the world without one of its greatest composers, but his music, fortunately, began to finally become popular after 1800.

CHAPTER VI

INFLUENCES ON THE LIFE OF MOZART

As has already been stated in Chapter V, Mozart's musical training began with his father as early as age three. This training by his father was probably the most important influence on Mozart's early life, of all the influences he was to have.

If Leopold had not recognized Wolfgang's creativeness as a child, one could safely assume that his development might have taken a completely different direction, or no direction at all. True, many biographers have criticized Leopold for his exploitation of Wolfgang's talents, but this was the expected thing in those days. If he had not, it is possible that, as Davenport puts it: "Wolfgang would surely have been a flash-in-the-pan, a brief blaze, destined to be extinguished by his own weaknesses, of which he had many." (5:12)

Of course, Leopold's efforts had to be, and were, tempered with patience and love. He could not, and did not, restrict the flow of ideas which came to Wolfgang. This is not to say that he allowed Wolfgang to utilize any and all ideas that he had, but guided him in choosing the correct ones to use.

Leopold carefully planned the first tour made by he and his two children in 1762-63, so that Wolfgang would become known by the most important people in hopes that in the future he would be appointed to an important position. This is the basis for much of the criticism of Leopold. At this time, the childbirth rate was quite high, with one child being born each year to some families. Naturally the survival rate was quite low, and when a child showed evidence of having some talent, it was natural for the parents to exploit this talent, lest the child grow to be just another citizen of the town. Leopold claimed that his exploitation of Wolfgang was strictly a matter of thinking of the future, preparing his son for a life of more than common servitude.

This guidance was eventually to be the cause of a strained relationship between Wolfgang and his father. In 1777, Wolfgang and his mother went on another tour on which he began to display some degree of independence. This independence shows especially after 1781, when the ties with the Archbishop of Salzburg were finally severed, and when he became more or less independent of his father. His music after this date shows an originality that had been lacking before.

In the tours that had been arranged by Leopold, Wolfgang was to meet many people and visit many places that were to have a profound influence on his music. Not the least of the people he met was Haydn.

Mozart and Haydn first met in 1781. Their friendship became more lasting in 1784, when Mozart had been invited to play at the residence of Prince Nicholas Esterhazy. Haydn was present at the time. Mozart was especially impressed with the great Haydn. Eric Blom states: "The younger master had an almost reverential regard for the elder both as a man and as a composer." (3:128) Mozart dedicated a set of six string quartets to Haydn, completing them in 1785. Haydn once said to Leopold: "Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition." (11:10)

Haydn was the most distinguished musician in Europe at the time. "His work carried great weight; his judgement was the highest recognition that Wolfgang could have received in that period." (11:10)

The influence seems to have been a two-way situation, each master influencing the other. "Their reciprocal influences are so inseparably entangled that a decision as to how much must be ascribed to the one and how much to the other will always in the last resort depend upon prejudice in favor of this master or that." (4:233) Both are well known for their string quartets. Both had a period of about ten years (1772-1782) when they wrote no string quartets, and when they returned to this form, they wrote their best ones. The influence at this time was

probably that of Haydn on Mozart because "it is not likely that a man of nearly fifty should have even looked at quartets written by a boy of seventeen, however great his genius, and quartets which are manifestly immature." (4:235)

Another of the Haydn family seems to have had some influence on the music of Mozart. Michael Haydn's orchestral style is clearly felt in the divertimenti and serenades. The Salzburg church music practiced by Michael Haydn is reflected in Mozart's church music of 1773. Chromaticism of the theme of the Andante grazioso of the Concertone for oboe, two violins, 'cello and orchestra also shows the influence of Michael Haydn. (11:247)

Mozart came under the influence of another great musical family, the Bachs. Two Bach brothers, Johann Christian and Carl Phillip Emmanuel seem to have influenced Mozart. Mozart's first concertos show Johann Christian's style of writing not out of feeling, but in the style demanded by the society in which he lived. The public wanted music that amused it and dispelled tedium. Therefore Christian's music was seldom in the minor mode, his melodies are graceful and refined, his allegros are playful, his andantes reflect the pastoral dream that enchanted the society, and in his prestos an impersonality, which expresses the society for which he was writing, was expressed. "John Christian is a

soulless Mozart, with the external qualities of grace and measure, but without the deeper beauties which have made Mozart live." (8:23)

Another of Christian's techniques which shows up in Mozart's earlier concertos is that of having melodic passages and special solo themes recur so regularly.

Carl Phillip Emmanuel Bach had a much earlier influence on Mozart than did Johann Christian. It was in Mozart's early training that his father used musical examples by C. P. E. Bach, the influence of Germanic music came initially from Mozart's study of his music. It is not that Leopold preferred Germanic composers to, say, Italian, but he had to confine himself to composers for the clavier, which the Italians had on the whole neglected. (4:11)

C. P. E. Bach's influence is also shown in the first movements of his quartets, which are invariably in the regular sonata form, which had been evolved from the beginnings of C. P. E. Bach and the Mannheim School. (4:237)

Johann Sebastian Bach seems also to have exerted an indirect influence on Mozart as shown in the latter's C Minor Mass. "With its monumental grandeur and its decided leaning towards baroque polyphony the work clearly reveals the tremendous influence of Bach and Handel, whose works he was then studying." (11:371)

One other famous musician deserves mention as having had an influence on Mozart. George Frederick Handel's influence on Mozart probably began in about 1764 in London. Mozart had heard much of Handel's music, and though his influence didn't show up much in Mozart's music, "it would have been strange if the solidity of Handel's noble workmanship had not made it's mark on his receptive young mind." (4:24) And in the Requiem, the theme is a traditional one which had been used by Handel. Finally, the two subjects of the double fugue in the Requiem are reminiscent of Handel's Messiah.

Mozart had joined the Freemasons in 1785, and one can possibly detect an influence of this association. From the Masons, he developed a profound love for mankind, though not for individuals. He became more serious and more idealistic, and this began to show in his music. On the death of two brother Masons, Mozart wrote the Masonic Funeral Music, K. 477. His views on death as learned from the Masons are probably responsible for the depth of feeling in this composition.

One cannot discuss influences on the life of Mozart without mentioning the general travels that he made as influences in themselves, notwithstanding the people he met on these travels. In 1770, during a trip to Italy, Leopold saw to it that Wolfgang learned as much about Italian music as possible. This training enabled Mozart to write opera

in the Italian style, and later, to introduce a new era in musical drama by the combination of his Italian equipment with the German Singspiel. (5:52)

CHAPTER VII

TECHNIQUES USED IN CONCERTOS BY MOZART

Mozart can be considered the founder of the modern concerto because he influenced the development of the concerto for many years. Most composers wrote concertos in less number than other forms of composition. That Mozart wrote more concertos than any other form of music, with the exception of the symphony, has resulted in the fact that his concertos have achieved greater prominence than those of other composers. (8:13)

A discussion of styles and techniques used in Mozart's concertos becomes immediately problematical because of the rapid development of styles during his lifetime. One would think that his development could be divided into three fairly definitive styles; his early styles, his developmental styles, and his later style. While this is to some degree true, one still finds there is no definite dividing line between the three periods. Mozart, in his earlier period, used his contemporaries as models, but he still produced a great deal of music which was entirely individualistic. In his "mature" period, when his most individualistic music was composed, one still finds numerous examples of influence of other composers. However, if one is to attempt to define a "Mozartian"

style, the later works would be most representative.

It is well known that Mozart's music was not popular to a very great degree during his lifetime, and it was not until after 1800 that he became what one could call "popular." A possible explanation for the fact that his music began to achieve popularity so soon after his death is given by Friedrich Blume: "One was the belief of the romantic poets and writers of that period that they had found in his late works the unreal, the other-worldly and daemonic which they themselves made their own spheres." (11:21)

It was Mozart's melodic lines which seem to have opened the door to the popularity of his music. These melodies were not highly developed harmonically, but artistically they were highly elaborated. They use a simple basic scheme of an eight-bar period (although with many variations). This eight-bar period is divided into two four-bar groups, each of which is usually divided into two two-bar groups. (11:23)

Simple as Mozart's melodies were in structure, however, they differed from the melodies of other composers in one important way. His melodies were not intended to portray any particular meaning. Turner compares Mozart's Marriage of Figaro with Rossini's Barber of Seville. Rossini's melodies are of the type that you can "carry away with you and hear them mentally on a penny whistle, a cornet, or any instrument you

like. They are like bright threads in a commonplace piece of stuff which you can pull out without compunction as there is no design to spoil." But with Figaro, "there are no bright threads to pull out. There is no melodic content as such. Take away a note of it and the whole is completely disintegrated." (20:382)

Another point to note concerning Mozart's melodies is that they are shaped to the "curve of the human voice, even when written for instruments." (14:18) This seems to be in disagreement with Turner's statement in the preceding paragraph. This is further illustrated by the fact that so many of Mozart's melodies, like those of other 18th-century composers, have been converted into popular tunes. The use of chromatic lines is one technique which characterizes so many of Mozart's melodies. In many cases this creates a somewhat "mournful air." (21:102) The dualism expressed by fortes and pianos was another technique which Mozart was very fond of. (7:136)

The harmonic development used by Mozart was simple to say the least. The best illustrations of this harmonic handling are to be found in the slow movements of his concertos. For the most part, he uses the tonic, dominant and the nearest relative keys. "As a rule, the two-bar group shifts from one basic function to another; after two bars the dominant is reached; after two more the tonic again; after six bars, perhaps the

subdominant, or a parallel; after eight bars the dominant." (11:24) Of course, this is not a strict Mozart rule. In the Clarinet Concerto K. 622, for example, the first statement of the two basic themes appears not to use the subdominant at all, but makes use of the tonic, dominant, and at one point, the super-tonic.

Concerning the forms used by Mozart, one finds that one general scheme of the first movements of his concertos can be reduced to the simple formula: four tuttis and three solos, with a big middle solo and a cadenza after the third. However, Mozart subjected this scheme to infinite variations. (11:18) Hutchings (9:4) states that "There is no such work as a 'typical Mozart concerto'." He uses the piano Concerto in D-minor as an example of the most representative of Mozart's works in his later years. In this concerto, in the first movement, the following form is to be found: (9:4)

1. Orchestral prelude	76 bars
2. Piano with orchestra	94 bars
3. Orchestra alone	22 bars
4. Piano with orchestra	63 bars
5. Piano with orchestra	110 bars
6. Orchestra alone	33 bars, interrupted by cadenza

Hutchings further states that "every Mozart and Beethoven concerto shows these six sections." (9:6)

Whatever the form of the first movements of Mozart's concertos,

it is certain that he uses four basic principles in all of them: (7:15)

The principle of ritornello, whereby the orchestra alone plays themes which are first heard in the prelude.

The principle of jig-saw. This refers to the handling of themes, where in the prelude, theme B leads into theme C. Then in the solo exposition, theme B leads not into theme C, but into another theme. Then in the third section with orchestra alone, theme B leads into still another different theme. Then finally, in the last ritornello, theme B again leads into theme C. "Thus B is like one of the pieces of a jig-saw puzzle which is capable of fitting into any one of three other jigs; and if one end of B fits the other end of three different themes, then at least two of those themes have an 'open end'." (9:7)

The principle of varied order, whereby the first ritornello and the middle section do not necessarily start with a statement of the first theme, as one would expect.

The principle of equality of status between orchestra and soloist, whereby both orchestra and soloist share in important parts to play. "The accompaniment supports ideally, but also irresistibly demands support in exchange." (4:216)

In the second or slow movements of Mozart's concertos, one finds the true genius of his melodic handling and the simplicity of his harmonic

treatment. They are always in a key closely related to that of the opening and closing movements. (7:159) There seems to be some controversy about what type of musical form is found in these slow movements. Eric Blom (4:215) describes the slow movements of Mozart's concertos as "arias, sometimes very operatic arias, transferred to an instrumental medium with an unfailing ear for the compensations required to make the metamorphosis acceptable." This is only partly true, for as Hutchings points out, of the piano concertos only six of the twenty-three slow movements can be called arias. The others are sonatas, dialogues, ternaries, variations, rondos, or romanzas. (9:16-17)

Concerning the finale movements of Mozart's concertos, they were either sonata movements, or rondos, or occasionally sets of variations, all of them "more lavishly spread than the corresponding movements in a solo sonata." (4:215) He is able to show solemnity as well as hilarity in these finale movements. As Hutchings points out though, hilariousness does not mean carelessness, and seriousness or solemnity is not a prerequisite of greatness. "If to be hilarious is to be careless in workmanship, then Haydn never wrote a fine symphony." (9:20)

The form of the finales is usually quite well organized, often with a simple A-B-A structure. He often used the "jig-saw" technique mentioned on page 47. Another practice was to develop, in the middle

of his rondo, elements taken from the refrain and from the orchestral strophe which follows the refrain.

He is thus able to make an interesting transition to the point of recapitulation so that, despite the absence of the broad architecture of sonata form, an architecture based on its key relationships, the Mozartian rondo much resembles first-movement form. (9:21)

Mozart had a unique ability toward unity of his movements. His father, Leopold, called this unity il filo, the "thread," the succession and connection of ideas. (7:140) This unity is interesting when one remembers that much of Mozart's music was written "in his mind" before putting anything down on paper. He did compose his concertos with a definite method. The unfinished sketches that he left show that he first wrote the solo parts, sometimes with the bass. Then came the orchestral tutti and bridge passages, and the more finished elaboration. It wasn't until the last that he wrote the notation of the full accompaniment. (11:209)

It is generally true that the later the work, the simpler the form. "Mozart had so consummate an ability to fuse form and content that his movements are apprehended only as miracles of concise formulation." (11:29) He was a traditionalist in that he never deviated from the traditional forms for composition. Einstein says: "An aria is an aria, a sonata is a sonata, a sonata movement has its definite law which Mozart would never break." (7:141)

All of Mozart's concertos were written for a definite purpose, not as a result of mood or inspiration. He wrote them by demand or for an opportunity to have a work performed, for someone's need of friendly assistance, or for a paid commission.

CHAPTER VIII

ANALYSIS OF CONCERTO FOR CLARINET, K. 622-W. A. MOZART

Mozart's clarinet Concerto was composed in a two-week period between September 28th and October 7th, 1791. It was composed for his friend, Stadler, who was an accomplished clarinetist. Mozart had earlier composed the clarinet quintet for the same man.

The first movement is believed to have been taken from a draft of an Allegro for Bassett-horn, probably written in 1789. (K. 584b) Dazely (6:166) believes that the remainder of the Concerto was written for the Bassett-horn, but has been adapted for the higher range of the clarinet. The Bassett-horn had a range to low C, a major third below the range of the present-day clarinet.

To illustrate his belief, Dazely points out several places where adaptations have been made, adaptations which Mozart would not be likely to have made. In the third movement, he claims that some of the sixteenth-note passages have been raised an octave from what Mozart intended for the Bassett-horn. In the first movement, near the end of the recapitulation section, the rolling arpeggio was intended to be played in three octaves, but since the modern clarinet cannot play the third octave down, the figure had to be repeated in the same octave. (11:207-208)

In the revision of the Bassett-horn composition (K. 584b) Mozart added Bassoons, and the Clarinet Concerto now is written for an orchestra of two flutes, two bassoons, two French horns in A, first and second violins, viola, violincello, and bass, besides the clarinet solo.

First Movement

Marked Allegro, the first movement begins with an orchestral prelude of fifty-six bars in which the main themes of the first movement are introduced.

It is interesting to note that in the original arrangement of the concerto, the clarinet is to play along with the orchestra throughout the prelude, and in the other places in the concerto where the orchestra has the main parts. In the piano transcription, the clarinet does not play in these places. The clarinet, while playing with the piano, sounds like a solo instrument. The fullness of the orchestra, however, absorbs much of the sound of the clarinet.

The first theme is stated by the clarinet after the orchestral prelude. This theme follows the pattern of construction used by Mozart with many of his melodies. The first phrase is composed of two two-measure groups:



This is joined by another four-measure phrase, also composed of two two-measure groups, to complete the first theme.



After this first statement of the "A" theme, the orchestra, specifically the strings, restates the first phrase of the "A" theme while the clarinet accompanies with a soft, rapid scale passage. The clarinet and orchestra continue a development section for another nine measures, leading to the introduction of the "B" theme.

The "B" theme offers a contrast to the "A" theme by the smoothness of the melodic line:



The theme continues with another eight-measure phrase which modulates from the key of E-flat to the key of G. A six-measure transition in which the clarinet accompanies the orchestral treatment of melodic ideas leads to the statement of the "C" theme:



This third theme is developed for ten measures where a second phrase of only two measures is stated:



Another short development section leads to the end of the third theme statement.

Mozart concludes the exposition of this movement with a short development section. The "A" theme is partially stated first by the orchestra, then by the clarinet. Then the clarinet enters into a display of virtuosity by way of scale and arpeggio passages. The orchestra finally concludes the exposition by restating the material from the opening prelude.

The development section of this movement is quite short when compared to the development sections in many other concertos. Having developed the themes in the exposition, a longer development section is unnecessary.

Second Movement

In the second movement, Mozart's ability to write a beautiful melodic line is aptly shown. The movement is very slow, marked Adagio, and again the technique of sharing melodic material between the soloist and the orchestra is used throughout.

Three melodic themes are used in this movement. The first theme is again constructed of two four-measure phrases, each phrase containing two two-measure groups:



After the solo statement of this theme, the orchestra restates it exactly.

The "B" theme, with the same construction as the "A" theme, is stated by the clarinet and repeated by the orchestra.



A third theme is then stated by the clarinet, but rather than being restated by the orchestra as the first two themes were, is developed by the soloist.



This development, for nineteen measures, consists of smooth, flowing scales and arpeggios, all artfully enhancing the melodic material.

The "A" and "B" themes are then restated by the soloist exactly as before, and the "B" theme is repeated by the orchestra. A development section by the soloists concludes the second movement.

Third Movement

The third movement is a Rondo movement marked Allegro. In this movement, five different themes are thoroughly developed. The "A" theme is again similar in form to the themes from the second movement and with the "A" theme of the first movement. Two four-measure phrases are each divided into two two-bar groups.



Following this thematic statement, the orchestra provides an eight-measure transition leading into the first of several development sections by the soloist. The virtuosity of the soloist is displayed through scale and arpeggio passages which lead to a restatement of the "A" theme. After the restatement of the "A" theme, a transition by the

orchestra, by way of more scale passages, leads to the first statement of the "B" theme.

The "B" theme is only four measures in length,



and is followed by a transition during which the orchestra plays short melodic fragments, while the soloist again plays accompanying scale passages.

The third theme returns to the construction used with the "A" theme.

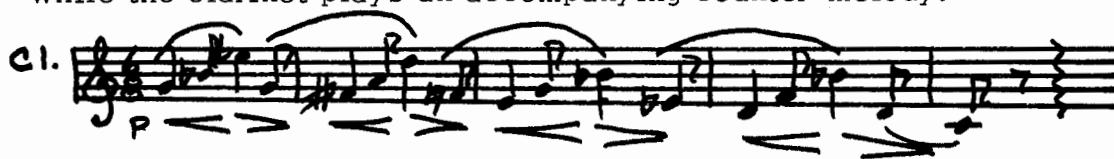


The first phrase of this theme is then stated an octave lower, but the second phrase is altered to lead into the statement of the "D" theme.



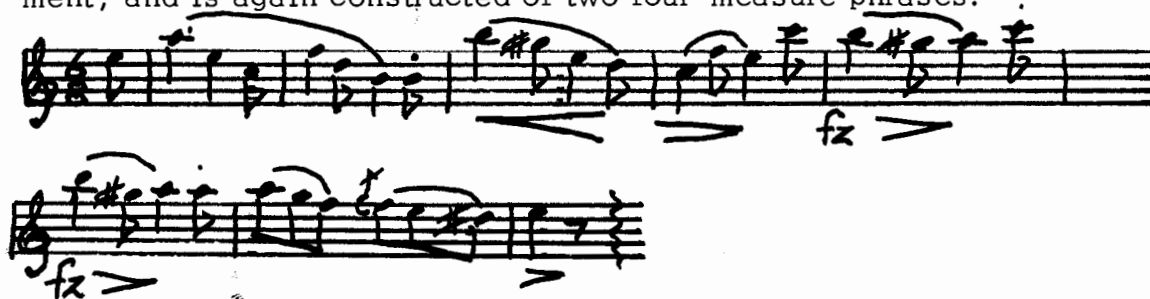
A different treatment of this theme is used. It is first stated by the first violin, then restated an octave lower, joined by the flutes,

while the clarinet plays an accompanying counter-melody:



The clarinet then states just the first measure of the theme before going into a lengthy section of rapid scales. After this section of development, the soloist restates the "A" theme exactly. The orchestra provides a transition to lead to the statement of the last theme.

This fifth theme is the only one in the minor mode in this movement, and is again constructed of two four-measure phrases:



The first phrase of this theme is repeated an octave lower and the theme is developed and leads to another section of rapid scales. During this development a fragment of the "A" theme is played alternately by the strings and the clarinet. The "C" theme is stated in its entirety, and a melodic idea from the first measure of the "C" theme is stated fugally by the strings and the clarinet.

Developmental scale passages, with occasional statement of the "D" theme, lead to another complete statement of the "A" theme. This is

the beginning of a recapitulation section with the same material being stated by the solo and the orchestra as was stated at the beginning of the movement. The recapitulation contains exact restatements of the "A" and "B" themes and of the orchestral transitions. A Coda consisting of rapid scale and arpeggio passages, and a final statement of the "A" theme bring the concerto to an end.

Harmonic Development

The first movement begins in the key of A major and remains in that key until the first statement of the "B" theme. At the entrance of the "B" theme, the tonality changes to the key of C, modulates through the key of B, and at the entrance of the "C" theme, goes into the key of E. E major remains the tonality as the "A" theme returns and the exposition ends in that key.

The development section continues the E major tonality, but with the restatement of the second phrase of the "B" theme, changes to the key of D. Another modulation through the keys of C-sharp, B, and F-sharp finally leads to a return of the E major tonality. The "A" theme then returns in the key of A major, and the harmonic development continues as it was throughout the exposition.

The second movement is in the subdominant key of D major throughout.

In the third movement, the key of A major returns. This tonality remains until the statement of the "C" theme, which is in the dominant key of E major. Upon the restatement of the "A" theme, the A major tonality returns, then a modulation through the key of F-sharp leads to the fifth theme in the key of F-sharp minor.

After the fifth theme has been stated, the tonality goes to D major. When the "C" theme is re-introduced, the key of A major returns, but modulates through the keys of C, B, E, and back to A, in which it remains to the end of the concerto.

Form

The first movement is in a traditional sonata form, but with an unusual thematic treatment. The exposition introduces the three themes, but there is no complete restatement of the "A" theme at any time. In the development section, the "C" theme is not stated at all, having been developed at the end of the exposition. The recapitulation is a restatement of the exposition with some alteration of the "B" theme and a change of key of the "C" theme.

The second movement is in a modified ternary form, with the "A" and "B" themes each stated twice, then the "C" theme stated once. The "A" theme is again stated twice and the "B" theme is stated once and developed.

In the third movement, the traditional rondo form is not followed, but is varied somewhat. There is no definite A-B-A-C-A form, although there are several returns to the "A" theme. The "B," "C," and "D" themes are played in succession before a restatement of the "A" theme. The "B" and "E" themes are given only once in the movement.

CHAPTER IX

CONCLUSIONS

This paper has represented an effort by the writer to learn something about two major clarinet compositions and about their composers, and to provide for the readers of this paper a means of better understanding Wolfgang Mozart and Camille Saint-Saëns and their clarinet compositions. The study of these compositions has been in connection with the preparation for their performance in a Graduate Recital by the writer. The two composers studied in this project represent two periods of music history, two different styles of composition and two different personalities.

Mozart was a classical composer in the true sense of the word, whose music reflects at all times the classical style. The form of his music is traditionally classical as is his harmonic treatment.

In the study and preparation for performance of the Clarinet Concerto, K. 622, the writer learned that this style of music requires many techniques which are different from those required with compositions of other periods of music history. In Mozart's compositions a type of "block" treatment of dynamics is used. There are sections of

dynamic contrast within the compositions, but the performer must take care not to overdo the dynamic contrasts within a particular melodic line. The use of crescendos and diminuendos is determined only by the natural flow of the melodic line. Where the melodic line approaches a climactic point, the necessity of breath support often demands an increase of dynamic level. Seldom, however, should the performer make a definite conscious attempt to change dynamic level solely for the sake of dynamic variety. Clarity is the key to Mozart's style. Every note, every melody or contrapuntal line is important in a continuous flow of sound. However, dynamic contrasts as indicated by the composer, should be followed diligently.

In the faster first and third movements of the concerto, a light style of performance is required. The performer, however, must guard against a jerky, rough style. Articulations are to be light and separated much of the time, but the separation must be a result of the articulation, and not a result of a conscious effort to separate. In the Adagio movement the melodic lines must be played as if one was singing them. Again, however, care must be taken not to make them sound too romantic. The performer must not decrease the support of the ends of the phrases, but must continue to support them to the very end. The tempos in

Mozart's concerto are to be tastefully chosen and carefully observed but on the other hand the performance must not be allowed to seem rigid by too strict adherence to note values.

If one considers the period of history in which Mozart wrote, a better understanding of the desired performance techniques should result. In the early period of Mozart's life, he composed primarily for the royalty, but by the time he wrote the Clarinet Concerto, his compositions were for the general public rather than for royalty. In this period music was enjoyed for its musical qualities rather than for the ability of the music to evoke a particular emotional feeling. This is not to say that Mozart's music is void of emotional expression, for the second movement of the concerto, with its song-like themes, certainly is emotional. The emotion-producing aspects of the music are, however, secondary to the purely musical qualities.

Camille Saint-Saëns' music shows a completely different style from that of Mozart. Essentially a romantic composer, Saint-Saëns was more influenced by the emotions. His music is more fluid and flowing, and the flexibility of rhythm, harmonic development and expression is evident.

Saint-Saëns wrote at a time when composers were attempting to break away from the traditional styles of composition and to develop a

truly French style of music. Saint-Saëns did not break from tradition to the extent that his contemporaries did, but one still notices a lack of classical style in most of his music.

The romantic style of melodic handling becomes evident with the first statement of the theme of the first movement of Saint-Saëns' Sonata for Clarinet, op. 167. The indicated tenutos, and the natural expressiveness with which this melody is to be played, indicate the romantic style to the utmost. In this first movement, and throughout the Sonata, the virtuosity of the soloist is not exploited to the extent that it is in Mozart's Clarinet Concerto. Although there are sections where the soloist is called upon to display his skill on the instrument through rapid passages, for the most part the melodic content is more important. The harmonic development also indicates a definite contrast between the Romantic and Classical periods. Saint-Saëns uses much more chromaticism and the harmonic progression is not as predictable as in the music of Mozart.

The second movement of the Sonata indicates a somewhat classical style in that it is light and dance-like, but again the romantic style is evident by the harmonic treatment, by the expressiveness of the melodic line, and by the extensive use of chromaticism. In the slow third movement, the two sections are marked forte sempre and

pianissimo sempre, respectively, which means that the first section is to be played forte throughout and the second section pianissimo throughout. To be properly played in the romantic style, however, the performer must make dynamic contrasts within the melodic line as demanded by the climaxes indicated. The composer does indicate a few places where crescendos and diminuendos should be observed, and indicates that at the end of the movement, the last phrase should be played as softly as possible. The performer must still interpret this movement by including crescendos and diminuendos where demanded by the melodic line.

The fourth movement of the Sonata gives the soloist more opportunity to display his virtuosity, but the romantic melodies still remain. At one place, the composer has indicated that the phrase is to be played appassionato, and has indicated certain notes that must be especially stressed to bring out the emotional aspects of the melody.

The music of Saint-Saëns' time was written solely for the enjoyment of the general public. The composers were not employed by royalty as was Mozart in his earlier years. The public wanted music that would help them to forget the troubles of the world, and this is the type of music that Saint-Saëns wrote. He enjoyed things of beauty and his music reflects this. He was moved by emotions such as love and death, and his music at times shows this influence. Yet, he always

held a reverence for the past. He always tried, even in his most revolutionary compositions, to develop original ideas on the foundation of established authority.

Both of the compositions dealt with in this project have taught this writer much about Mozart and Saint-Saëns as persons as well as styles of the Classical and Romantic musical periods and techniques to be used in the performance of music from these periods.

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