Order Number 9218240

Mozart's Quintet for clarinet and strings: An analytic study

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City University of New York, 1992

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MOZART'S QUINTET FOR CLARINET AND STRINGS

An Analytic Study

by

LISA JOHNSON

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, the City University of New York.

1992

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Musical Arts.

December 18, 1991
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Abstract

MOZART'S QUINTET FOR CLARINET AND STRINGS, K.581:
AN ANALYTIC STUDY

by

Lisa Johnson

Advisor: Prof. Charles Burkhart

This dissertation focuses on the Quintet for Clarinet and Strings, K.581 of Wolfgang Amadeus Mozart. It is in two main parts: background and analysis. The first part places the piece in its historical context, in terms of both literature and instrument development. The clarinet was in its formative period when Mozart wrote this piece. It is not known whether the composer intended the work to be performed on an instrument of normal compass or an extended (basset) clarinet, for which the Concerto K.622 was written some two years later. The ways in which clarinet range is a compositional determinant in the Quintet are considered at the end of Part I.

Part II of the dissertation is an analysis of the work, directed toward performers, primarily clarinetists, as well as theorists. The first two movements are considered basically in terms of Schenkerian analysis, as their complex structures warrant such an approach. The last two movements, simpler in design, are discussed in more general terms.

The author proposes that a more insightful performance of this work is possible when intuition is supported by analysis. Performance suggestions, both intuitive ones and those that emerge as a result of this analysis, are offered. Suggestions for ornamentation in the slow movement are provided in an appendix.

Preface

The Quintet for Clarinet and Strings, K.581 of Mozart occupies an important place in chamber music. Written for an unusual genre -- solo wind instrument with string quartet -- this piece remains at the heart of the repertoire for clarinetists and string players alike.

This dissertation is an overview of the work, considered primarily from the standpoint of the clarinetist. Part I establishes the piece in its historical context and addresses issues surrounding clarinet range. This historical discussion serves as a backdrop for the second part of the study, which is an analysis of the work.

While it is true that many aspects of performance are not dependent on analysis for their validity, it is also true that more insightful renditions can be offered when performers avail themselves of analysis. Specific suggestions are offered to the performer as they emerge in the analysis.

Acknowledgements

I would like to thank Charles Burkhart
for his guidance and helpful suggestions during every phase of this project and
Robert Fertitta for his careful preparation of the manuscript.

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PART I: BACKGROUND

Chapter 1: The Genesis of the Work

The Orchestral Clarinet

In the last few decades of the eighteenth century the clarinet entered the orchestra as the youngest member of the standard woodwind section. Flutes, oboes, and bassoons had been well integrated into the orchestra by this time. Adam Carse cites woodwind personnel in the Dresden orchestra of 1753 as consisting of two flutes, five oboes, and five bassoons. In Mannheim in 1756 there were no clarinets, but by 1782 there were two. Similarly, in Berlin there were no clarinets in 1782, but five years later, there were two regular players. So while there were at least two each of flutes, oboes, and bassoons in 1753, it was not until 1787 that there were also at least two clarinets in the major orchestras of Europe.[1]

When clarinet parts first began to appear, they were much like oboe parts since the distinctive role of the clarinet in the orchestra had not yet evolved. The sound of the instrument was rather harsh and shrill, even by eighteenth-century standards, and it took the last two decades of the century for players, instrument builders, and composers to agree upon the role of the clarinet in orchestral and, later, chamber music.

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[1]Adam Carse, The History of Orchestration (London: K. Paul, Trench, Trubner & Co. Ltd., 1925) p.171.

Mannheim

While it is generally agreed that Mozart encountered clarinets for the first time in the orchestra at Mannheim in 1777,[2] it is possible that there were clarinets in London to which he would have been exposed earlier, while on tour of that city as a child.[3] Since there were clarinets in the military bands of the first half of the eighteenth century, the young Mozart probably heard them in that context. In any case, the type of clarinet playing he would have heard would have made the instrument sound trumpet-like, possibly with the clarinets acting simply as substitutes for the clarinos. It seems likely, however, that Mozart was mostly influenced by the sounds of the Mannheim orchestra, which served as the standard for orchestral style in Europe during his youth.[4] It was here that Mozart heard the famous *Mannheim crescendo* and witnessed the high level of the Mannheim symphonists, notably Johann Stamitz (1717-57) and Christian Cannabich (1731-98). Stamitz and his son Karl were important composers of early clarinet concertos. Karl Stamitz (1745-1801) wrote no fewer than eleven concertos for the instrument, which, though not often performed today, occupy an important place in the history of solo clarinet literature. Probably these musicians and their clarinet writing had considerable influence on Mozart.

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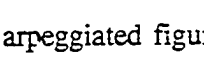
[2]Emily Anderson, ed., The Letters of Mozart and his Family, two volumes, second edition by A. Hyatt King and Monica Carolan (New York: St. Martin's Press, 1966) p.356, letter to Leopold on November 4, 1777, which lists the Mannheim orchestra roster.

[3]Adam Carse explores this possibility in The History of Orchestration, pp.178-79 ("The Period of Haydn and Mozart").

[4]Charles Burney, The Present State of Music in Germany, Vol. I (London: T. Becket & Co., 1773) p.94, for a description of the Mannheim orchestra.

Haydn's Clarinet Writing

Haydn's use of the clarinet also reflects the instrument's rise to a place of prominence in the orchestra in the last quarter of the eighteenth century. He wrote modestly for the clarinet earlier, in the 1760's, but came to use it regularly only much later, no doubt influenced in part by Mozart. The last six of the London symphonies, except No.102, call for a pair of clarinets. Mostly the instruments play in *tutti* sections only, and serve to fill out the harmony. In general, Haydn's style of writing for the instrument mirrored the clarinet's own development.

One of the most significant examples of Haydn's clarinet writing is that in the oratorio The Creation, written in 1797. On the whole, its two B-flat clarinet parts do not duplicate other wind or brass parts. In the very opening of the work *(Overture: Representation of Chaos)*, the clarinets play important roles. In m.27 the second clarinet begins with a repeated arpeggiated figure  which is very 'clarinet-like' in nineteenth-century terms, crossing the register 'break' to written b♭[1].[5] In m.31 the first clarinet has a solo run from written c[1] to d[2], which the first flute repeats in m.39. What is notable about this orchestration is that Haydn assigns to the clarinet solo figures of its own, giving it greater prominence, rather than using it merely to double other parts.

This example shows the direction clarinet writing would take in the next century, when further mechanical improvements would allow the instrument to become a full-fledged member of the woodwind family.

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[5]Throughout this thesis I employ the system of pitch names that indicates middle c as c[1]. All references to clarinet notes are given in concert pitch, except where indicated.

Mozart's Use of the Clarinet

Considering the rather primitive state of the clarinet at the time, it is all the more striking that Mozart should write for the instrument in such a sophisticated manner as in his Quintet for Clarinet and Strings in A major, K.581, of 1789. Earlier works by the composer do not demand nearly so much from the player's technique. The clarinet part in the Quintet for Piano and Winds, K.452, for example, is really subordinate to the oboe, and more like a second oboe than a distinctive clarinet part. Written at Stadler's suggestion in 1784, the Quintet K.452 exemplifies Mozart's early conception of the instrument. In his later years the composer was to regard the clarinet as a hauntingly soulful, dark instrument, vocal in nature. His solo works for the clarinet -- the Quintet (K.581) and the Concerto (K.622) -- reflect this more advanced attitude.

Mozart's writing for the instrument in orchestral works and opera underwent a similar evolution. The clarinet appears briefly in the *Paris* Symphony, K.297, written in 1778, after Mozart had heard clarinets in the Mannheim orchestra. Only three more of his symphonies employ the clarinet (K.385, K.543, K.550), probably in order to accommodate the personnel in orchestras where the works were to be performed. For example, the G-minor Symphony, K.550 (1788), originally had no clarinets, but Mozart added them later, in the form of altered oboe parts.[6] The first opera by Mozart to contain clarinets is Idomeneo, K.366, written in 1780. Presumably the Munich orchestra had good players, as this work was written for production there. Mozart's last work in the opera seria genre, La Clemenza di Tito, K.621, utilizes clarinets to the fullest extent,

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[6]Alfred Einstein, Mozart: His Character, His Work (New York: Oxford University Press, 1945) pp. 234-235.

as seen in the aria *"Parto! ma tu ben mio,"* for soprano with clarinet obbligato. This part was played by Stadler at the premiere in Prague in 1791, as was the basset-horn obbligato in the soprano aria *"Non più di fiori,"* in the second act of the same opera. These arias are unsurpassed as examples of writing for solo clarinet with voice. Notable orchestral writing for the instrument in other operas is to be found in Don Giovanni, K.527 (1787), Così fan tutte, K.588 (1790), and Die Zauberflöte, K.620 (1791).

Besides the chamber works already mentioned, Mozart also wrote the Trio, K.498 (1786), again with Stadler in mind. As in the Piano Quintet (which is also in E flat major), the composer here conceives of the clarinet in relatively simple terms. The writing is restricted almost entirely to the middle and upper range of the instrument, the so-called *clarino* register, and neglects the lower, or *chalumeau* register, except for accompanying arpeggiated figures in the third movement, as seen in Ex.1.

Ex.1

Perhaps a desire to avoid duplicating the viola's range caused Mozart to confine the clarinet largely to its upper range. One interesting compositional event is seen in this work, however: Mozart writes this figure which spans two and one half octaves, as in Ex.2.

Ex.2

This type of writing, which includes the crossing of registers and the continuation of the melody in the upper octave, was not yet common in early clarinet writing. Indeed, what distinguishes the clarinet from its forerunner, the chalumeau, was the newer instrument's ability to cover a wider range. Mozart would come to exploit this usage in later works, particularly in the Quintet, K.581. Able to rely on Stadler's abilities, Mozart is now free to write such a part, while most other examples of clarinet writing at this time restrict the instrument to either *clarino* or *chalumeau* registers.

The reason for this registral separation is that the early clarinets were difficult to play in tune, and players mastered one or the other register, using an instrument tuned to its low or high register. The addition of the "register key," which permitted the overblowing of the instrument by the interval of a perfect 12th into the *clarino* range, did not guarantee that the upper notes would be in tune with the lower notes. Consequently, players who could manage the upper *clarino* register were primarily assigned first clarinet parts, and held the principal positions in orchestras. Specialists in the *chalumeau* register were generally second players. These distinctive roles imitate practice in horn sections, where second and fourth horn players were low-note "specialists." By the late 1780's these distinctions in clarinet playing began to be less obvious, largely through the efforts of Stadler, a leading virtuoso of the time, who was able to play fluidly between both registers and possessed a smooth legato style as well as superb finger dexterity.

Much of the incidental music for multiple winds includes clarinets, such as the five divertimentos written for Stadler and his friends.[7] The only genres of Mozart's output which neglect the clarinet are the concertos and the sacred music. Only three of the twenty-seven piano concertos -- K.482, K.488, K.491 -- employ clarinets. There are none in the violin, flute or bassoon concertos, but that is likely because these works were written early, mostly before 1775. In the case of sacred music, it may be that Mozart considered the clarinet, like the basset horn, to be primarily a secular instrument.

It is well known that both the clarinet and the basset horn were played by Freemasons at their ceremonies. The more established wind instruments, especially the oboe and flute, had a long history of use in liturgical music. (Bach, for example, had used the oboe and flute instruments throughout his religious works.) Perhaps the Freemasons were seeking to establish their own traditions by employing different instruments. At any rate, clarinets and basset horns (especially when used in pairs) became a trademark of Masonic ritual.

The clarinet did not carry with it a long history of how it was to be played, and there was not the high standard of playing as exists today. Presumably amateurs could pick up and play a clarinet without extensive instruction, much like the way some people today pick up a saxophone. In general, Mozart's writing for the instrument matured as his work progressed, and crested in his two greatest works for clarinet, the Quintet and the Concerto.

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[7]For a work-by-work account of the clarinet in Mozart, see M.K. Ward, "Mozart and the Clarinet," Music and Letters XXVIII/2 (1947) pp.126-153.

The Origins of K.581

Mozart wrote the Quintet for Clarinet and Strings in A major for the Viennese clarinetist Anton Stadler in 1789. The first performance took place on December 22, 1789, in a subscription concert of the Viennese Tonkünstler-Sozietät (Musicians' Society), with Stadler playing the clarinet and Josef Zistler playing the first violin. It is the only completed work by Mozart in the genre. There are two fragments, K.581a (Anh.88) and K.516c (Anh.91), which the composer began and then abandoned. Possibly these were also written for Stadler, and Einstein suggests in the Köchel catalogue that K.581a was an early idea for the finale of the Quintet we know today.[8] The other fragment is part of a first movement in B-flat major, which leaves off at the beginning of the development section.[9]

It is ironic that while these fragments survive in autograph, the autograph of the great completed work is lost. As in the case of the manuscript of the Concerto, K.622, the location of the autograph for the Quintet, K.581 has been unknown since Mozart's death. The score was last known to be in the possession of Stadler, who reported to the widow Constanze that his trunk containing the manuscript was stolen on a trip through Germany. Constanze did not believe him, and it is possible that Stadler pawned the

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[8]But Alan Tyson, in his Mozart: Studies of the Autograph Scores (Cambridge: Harvard University Press, 1987) says that K.581a is "surely not a serious piece of music; the thirteen changes of clef in the clarinet part in mm.51-69 suggest that it was intended for domestic amusement, perhaps even for the discomfiture of his friend Anton Stadler..." and then refers the reader to W.A. Mozart, Neue Ausgabe sämtliche Werke, VIII/19/2, pp.50-52, where the fragment is published.

[9]This work has been completed by Robert Levin, and has been performed by William McCall with the Philadelphia String Quartet; another completion, by Duncan Druce, has been performed by Alan Hacker. Both works are only historical curiosities.

trunk and its contents, as he was an even less efficient manager of money than Mozart himself. Whatever the circumstances, the facts are as lost to us as is the autograph, and many questions remain unanswered that only the autograph could clarify.

Chapter 2: Instrument Range and Performance Practice

The Basset Clarinet

It is possible, and some claim very likely, that the Quintet was intended for Stadler's newly-developed extended clarinet, which was essentially a classical clarinet with a downward extension of a major 3rd - to written low c.[10] Jiří Kratochvíl has suggested the term 'basset clarinet' for this instrument[11] to avoid confusion with the modern 'bass clarinet.' Kratochvíl's distinction has been generally adopted, and the term 'basset clarinet' will be employed henceforth in this study.[12]

Stadler worked in collaboration with the instrument builder Theodor Lotz in both the design and construction of the clarinet. The clarinet was in its developmental stages at the time of composition of the Quintet, and it is not known if the piece was written for an instrument of extended or normal compass. The case for the Concerto is somewhat clearer. Written two years after the Quintet, the Concerto was originally intended for basset horn in G, and was rewritten by the composer for Stadler's clarinet

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[10]Geoffrey Rendall, The Clarinet: Some Notes on its History and Construction (London: Williams and Norgate, 1954) pp.62-86.

[11]Jirí Kratochvíl, "Betrachtungen über die Urfassung des Konzerts für Klarinette und des Quintetts für Klarinette und Streicher von W. A. Mozart," in Bericht über die Prager Mozartkonferenz 1956 (Prague 1958) pp.262-271.

[12]The reader is requested not to confuse 'basset clarinet' with 'basset horn'. The latter, a much larger instrument, usually pitched in F, is used by Mozart in much of his wind music, and is actually a very different sounding instrument. It has a small, sweet sound owing to its narrow bore. It is sometimes played today, but is not to be considered a substitute for the 'basset clarinet.'

(or, defensibly, basset clarinet). The evidence is stronger in the case of the Concerto that Mozart knew of the low notes and that he wrote for them.[13] There are some passages in the Concerto that are so unwieldy in the upper octave, particularly in the third movement, that they are almost unplayable on the modern (non-extended) clarinet. It seems unlikely that Mozart would suddenly write such awkward, uncharacteristic passages. Such hard evidence is not to be found in the earlier work, the Quintet, where there are far fewer questionable passages. Other scholars besides Kratochvíl claim the Quintet was conceived for the basset clarinet, and many performers today play it on this instrument. Thus, one will hear performances today on both the normal and extended clarinets. But it is important to remember that the use of the "basset" notes -- concert c, B, B♭, and A -- in the case of the Quintet remain speculative, and that performers do not have hard evidence that the use of the extended instrument is more authentic.

British musicologist George Dazeley proposed in 1948 that the piece was written for extended clarinet.[14] His important work has been highly regarded and duly noted in Ernst Schmid's preface to the Wolfgang Amadeus Mozart Neue Ausgabe sämtlicher Werke (hereafter NMA), VIII/19/2, the volume that contains the Quintet. The NMA was based on 1) the first edition, issued by J. André, Offenbach am Main, 1802, and 2) an early print issued by Artaria & Co., Vienna, July, 1802.

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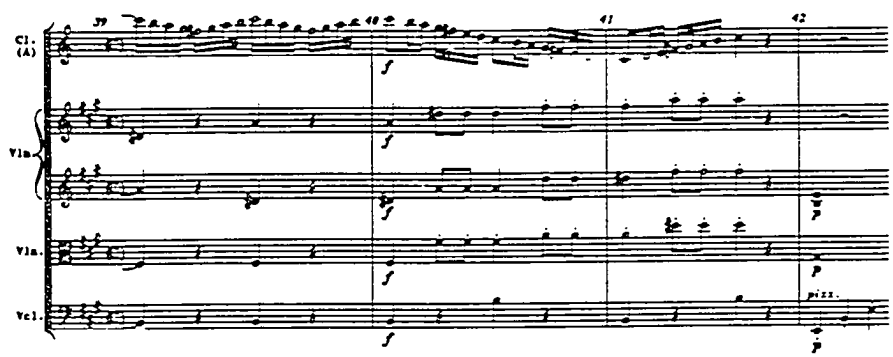
[13]For a full account of this issue as it relates to the Concerto, I refer the reader to David Etheridge's excellent introduction to Mozart's Clarinet Concerto: The Clarinetist's View (Gretna, La.: Pelican Publishing Co., 1983) pp.11-29.

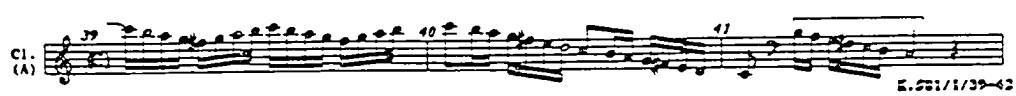
[14]George Dazeley, "The Original Text of Mozart's Clarinet Concerto," The Music Review IX (1948) p.166.

There is good reason to think that Dazeley, and, separately, Kratochvíl, may be right on this issue. First of all, the work is in A major, one of the common keys in which clarinets were (and are) built, and it would make sense that Stadler would have his A clarinet extended. This means that the instrument would be able to sound the tonic note in its lowest register. On basset-clarinet recordings this sound is very effective, especially at the ends of movements in A major. However, the reasoning in other passages in not so well-justified musically. Consider, for example, Dazeley's hypothesis that the third bar of Ex.3a should be played as in Ex.3b.

Ex.3a



Ex. 3b

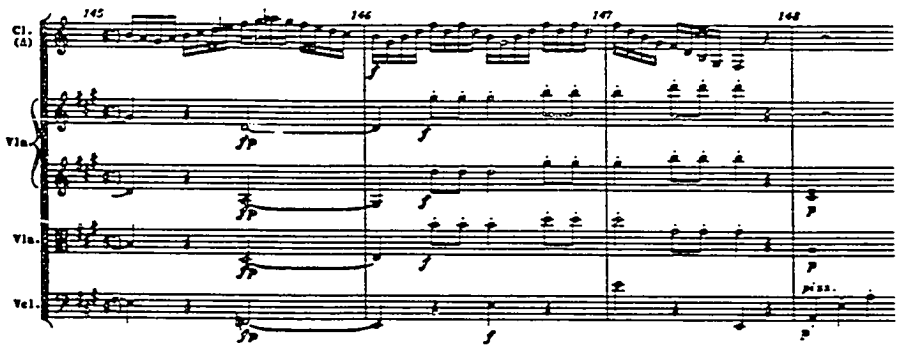


No doubt there is a great temptation to play the scale all the way down, especially for the dramatic effect of contrary motion between the clarinet and the strings in mm.39-41. However, one must consider the musical context. The harmony of mm.39-41 is V7 of

E major, a structurally critical harmony, since it prepares for the second thematic group, which begins in m.42. To have the clarinet run down the scale to low A would mean that the lowest pitch sounded at the climax of the V7 of V chord would be the 7th, which would produce a chord in third inversion. This would not resolve well to the following chord, which is, of course, in root position, rather than the expected first inversion. The required note of resolution, G#, is not given in the proper octave in m.42; it is sounded in the viola an octave higher. It seems unlikely that Mozart would leave an unresolved 7th in an outer voice at such a critical moment, or would be content with indirect resolution.

On the other hand, it is possible to assign too much importance to this one note. From a larger perspective, this A, as 7th of the dominant chord, is being passed through various octaves in the clarinet part in these three measures. As will be shown in the analytic graph in the following chapter, the essential 7th is a^2, which is resolved by $g\sharp^2$ in the second theme (m.43). Sounding this A in various octaves does not interfere with the essential 7th, or, for that matter, with the essential bass line, since the timbre of the cello note b in mm.39-42 clearly establishes a root position chord. Nevertheless, it is true that the NMA version of this passage is completely unproblematic, since the 7th is contained *within* the chord, and is resolved by implication in the viola, not left unresolved in an outer voice. We look to the corresponding passage in the recapitulation for confirmation on this issue and we find that here, where there is no dispute over clarinet range, Mozart writes the passage quite differently, as in Ex.4.

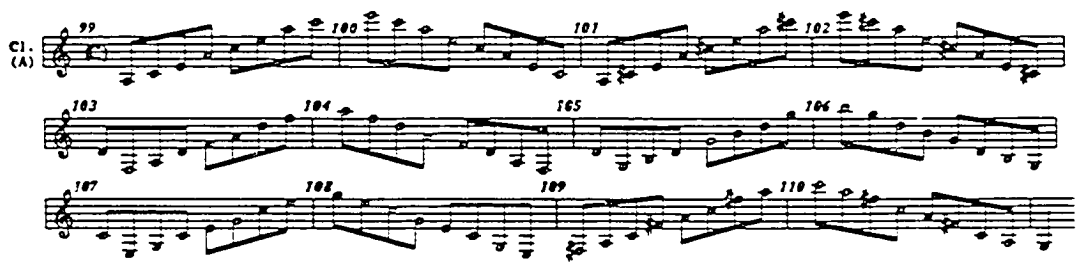
Ex.4



Though the clarinet line in the bar in question does move down, the low D (written F) is sounding this time within the chord, with the cello sounding the low E, a spacing which does not obscure the root of this climactic chord. This seems to lend support to the NMA version of the earlier passage.

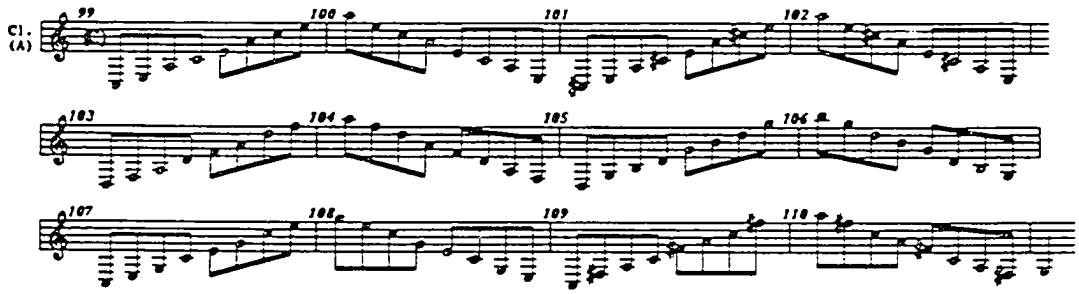
Some other passages seem to be more supportive of Dazeley's argument for the basset clarinet. An example is mm.99-111, in the development section of the first movement, which the NMA notates as in Ex.5a.

Ex.5a - *NMA*



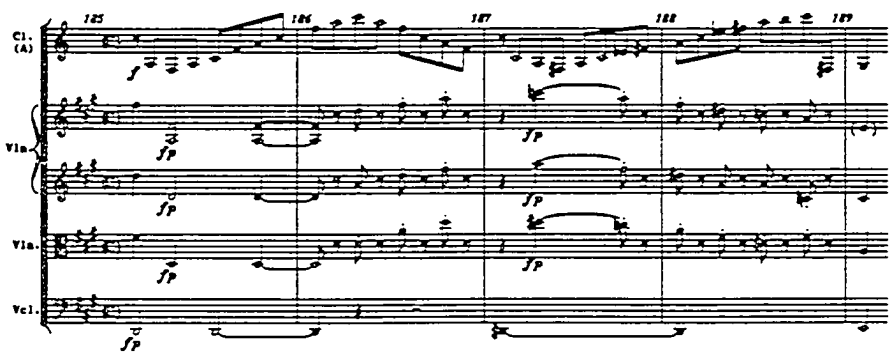
Dazeley proposes rewriting this passage as follows:

Ex.5b - *Dazeley*



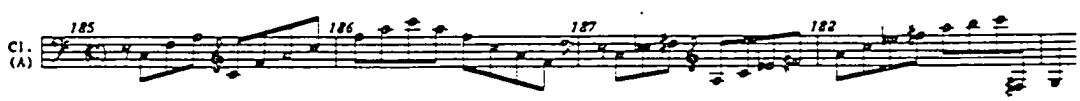
These suggested changes have musical merit, in that they provide motivic consistency in a sequential passage. It is possible that Mozart composed it as seen in Ex.5b. But consider this somewhat more complicated passage from the coda, Ex.6a.

Ex.6a



Dazeley suggests this passage read as in Ex.6b.

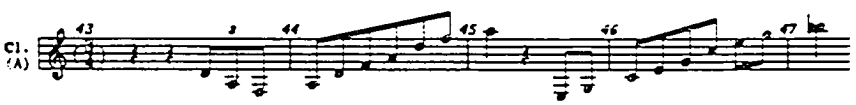
Ex.6b



Is he "right?" Again we turn to the composition for clues. This material, part of an elaborately extended coda, harks back to the development, where the clarinet figure was first presented (Exx.5a and 5b). In the coda, however, there are eighth rests at the beginnings of the two-bar segments. These rests do not appear in the development. It seems to me that there is a certain 'lift' implied by the change of melodic direction in the development (m.5 of Ex.5a) that corresponds to the downbeat rests of the passage in the coda, and I support the NMA reading here.

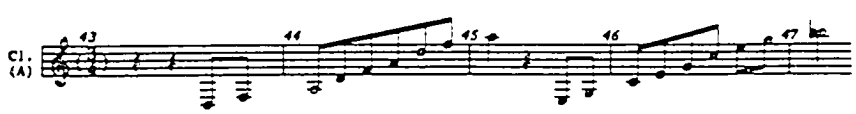
Kratochvíl cites some other passages in the work that contain more compositionally justifiable criteria for changing the octave. The first occurs in Trio II of the third movement:

Ex.7a



The clarinet part would be altered to read:

Ex.7b



Here the argument for the Ex.7b reading seems justified, since 1) the clarinet figure is notated in triplets in NMA (Ex.7a), which is uncharacteristic of the music at that point,

and 2) it involves a seemingly unwarranted change of direction. Since Mozart does not use a triplet figure anywhere in either the Trio or the Menuetto proper, it seems quite likely that this figure was modified to suit the normal clarinet.

A final convincing example occurs in the fourth variation of the Finale. In NMA, the clarinet figure is:

Ex.8a

The suggested revision would have the clarinet part read:

Ex.8b

Both Dazeley and Kratochvíl are of the opinion that Mozart may have written the clarinet part in question here an octave lower.

In all these examples, Dazeley and Kratochvíl are testing a general hypothesis. It is not always clear exactly what Mozart intended, and there seems to be strong evidence for adjusting some passages to accommodate basset notes. The issue of instrument range is more complicated with the clarinet than with other instruments whose registral limits are clear. For example, the classical piano extended upward to f^3. Much has been written on the subject of composers' responses to that particular limitation. The

clarinet is troublesome since there is doubt regarding the actual lowest note. Furthermore, it is not clear who might have written the revisions we find in the NMA today -- was it an editor, a copyist, or Mozart himself? The few years surrounding the composition of the Quintet were turbulent times in clarinet development, and the instrument underwent many transformations in a brief time. Unlike the piano, the registral limits of the 1789 clarinet are simply not known. As in the case of other performance issues, however, it seems to me that the matter of instrument extension needs to be approached with care. Since it is not known for a fact that the basset clarinet was in use at the time of composition, some discretion is in order. Just because some low notes can be used does not mean they should be used at every possible opportunity, as though making a historical point were the primary consideration. The historical possibility is not a performance imperative. The issue of clarinet range needs to be treated like an issue of vibrato or ornamentation, and is, in the end, a matter of musical judgment. In passages which seem to call for the low notes, the performer could employ them, but should not feel compelled to do so.

In the absence of the original manuscript, these questions cannot be answered finally. At present, the issues remain alive, and strong support can be found for different readings. I propose a solution that is a creative combination of the two points of view -- using basset notes in passages where the effect seems artistically justified, and avoiding them where it is obviously awkward.

Part II: ANALYSIS

INTRODUCTION

Analysis and Performance

The main focus of this section is an analysis of the Mozart Clarinet Quintet and the ways in which this analysis bears on performance.

The relationship of analysis to performance is very complex, in that a clear connection does not always exist between analytic revelation and performance directive. A view of the background, for example, is not a recipe for the "correct" interpretation. Nevertheless, a more insightful reading of the piece can be given when a performer understands the largest conceptual frame, and when musical instinct is complemented by analysis.

Not all analysis matters are profound. Many aspects of analysis -- such as phrasing, thematic material, style -- are not necessarily below the surface of the music. Similarly, not all performance matters require analytic justification, since objective analysis does not address all performance decisions. Many aspects of performance -- such as use of vibrato and ornamentation -- are matters outside the realm of structural analysis.

Still, there is much that analysis can reveal to the performer that might otherwise remain inaccessible. Often a wider range of performance options is available to a performer who understands compositional issues than to one who works purely intuitively. Performance suggestions that do emerge from this analysis are offered here.

Uniqueness of the Genre

Before taking up the main analysis issues, some remarks on the nature of the genre are in order. The Quintet is an unusual composition in that it is written for a special medium -- a solo wind instrument with string quartet. Writing for such a combination of instruments presents a host of compositional problems if the piece is to be balanced, and not purely a solo with accompaniment, as this piece is not. The writing in the Quintet clearly shows the composer's ability to maximize the potential of the genre. Throughout the work the clarinet plays a variety of roles, such as soloist, leader of a five-part texture, and accompanying instrument playing an inner part. Usually the clarinet is kept in the forefront, but as will be seen in the course of this chapter, the very delicate balance required of this medium is always maintained. One can place this extraordinary piece against similar works by Mozart in order to gain a sense of its uniqueness. The Quintet is both similar to and distinct from his other chamber works that combine a single wind instrument with a string ensemble, such as the flute quartets, the oboe quartet, and the horn quintet. In the flute and oboe quartets, the composer largely treated the wind instrument as a substitute for the first violin, and therefore made an alteration of the string quartet. The horn quintet is a somewhat different case in that the string ensemble has one violin, two violas, and cello. Perhaps the reason for this unusual instrumentation is that the timbre of the viola matches the horn more closely than does the violin's. Also, the horn was still rather limited in its technical capabilities, and possibly for this reason Mozart wrote for it in a rather straightforward fashion. On the whole, the horn is treated as a solo instrument against a background of strings.

The Clarinet Quintet is comparable to the string quintets in that, like them, it not only comes from Mozart's mature period, but contains passages -- such as the opening of the third movement -- in pure five-part texture. In some of these the clarinet does not carry the melody. But of course there are fundamental differences between the two genres, since the combination of a wind instrument with strings is inherently different in tone color from a homogeneous ensemble.

The Quintet is the only completed work by the composer to call for a solo wind instrument with a standard string quartet. Among later composers, only Brahms succeeded in writing a clarinet quintet of similar magnitude. The Mozart Clarinet Quintet is a perfect example of the genre, featuring a versatile wind instrument as both soloist and colleague of the strings.

There are performance issues that emerge as a result of this unusual texture. A clarinetist needs to know at all times how to fit into the complete scheme. Suggestions for performance are given as specific situations arise.

Format of Part II

The flow of these chapters follows the order of the movements in the piece. Each movement is discussed "on its own terms," using analytic language suitable to changing contexts. The first two movements are discussed primarily in terms of linear analysis because their complex structures warrant such an in-depth approach. For each of these movements a high-middleground graph is provided, with references to foreground events following in the course of the discussion. General observations apart from structural analysis are also offered.

The third and fourth movements are decidedly less complex in design than the first two, and are discussed together in more general terms. Finally, some remarks are included as to compositional links among the movements, which promote overall unity. It is assumed that the reader will be following the discussion with the score in hand.

Chapter 3: First Movement

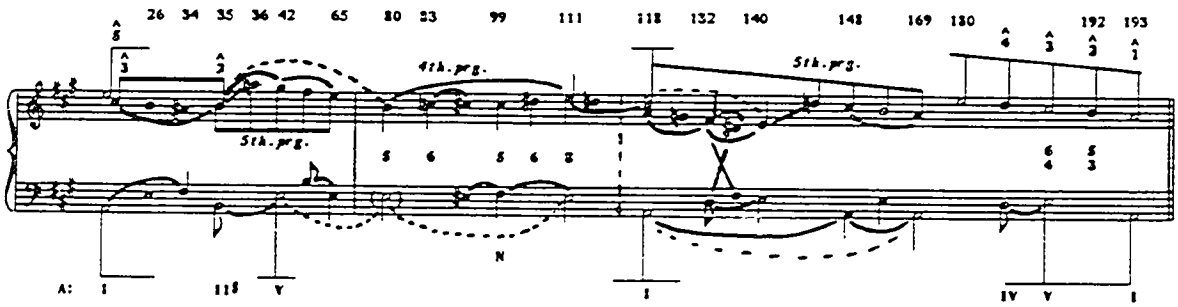
The first movement is in sonata form, as is seen in Ex.1:

Ex.1

EXPOSITION	First Theme	1-19 (A maj.)
	Bridge	19-41 (modulating to E maj.)
	Second Theme	42-65 (E maj., E min.)
	Closing Theme	65-79 (E maj.)
DEVELOPMENT		80-117 (various, ending on V of A maj.)
RECAPITULATION	First Theme	118-126 (A maj)
	Bridge	126-147 (non-modulating)
	Second Theme	148-169 (A maj., A min.)
	Closing Theme	169-196 (A maj.)

This is a standard major-mode sonata-form movement with an expanded closing theme which functions, in the recapitulation, as a coda to the entire movement. Example 2 is a linear analytic graph showing a high middleground view of the movement.

Ex.2 - *First Movement*



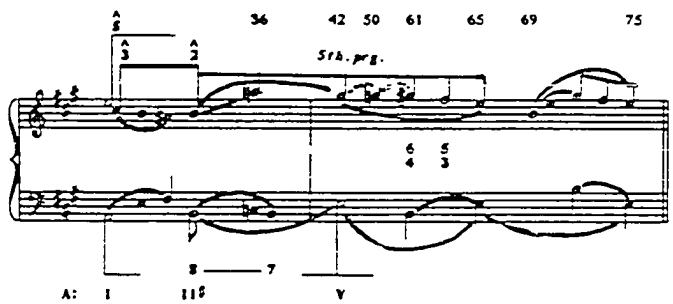
The initial tone e^2 remains basically undisplaced throughout almost the entire movement, until the coda. Only here, in m.185, does the top-line descent begin. Below the retained high e^2 there is a subsidiary $\hat{3}$ - $\hat{2}$ (cf. mm.1-35).[1] From the $\hat{2}$, a 5th-progression (with octave transfer) is generated. The development consists of a rising 4th, from b^1 to e^2, which is a motion from an inner voice, recapturing initial tone e^2 in m.111. The recapitulation contains a 5th-progression, from e^2 to a^1, m.118-169. This progression could defensibly be read as the primary descent, with the coda as "confirmation." However, as will be seen in the discussion, foreground events strongly suggest that this dramatic passage (mm.180-183) is best interpreted as containing the definitive top-line close.

[1]See Heinrich Schenker, Free Composition, translated and edited by Ernst Oster (New York: Longman, Inc., 1935) p.139, for a discussion by Oster of this type of exposition structure.

EXPOSITION

Example 3 is a linear analytic graph showing the exposition in more detail than Ex.2. Overall, the harmonic function of the exposition is to move from tonic to dominant, which begins in m.42.

Ex.3 - *Exposition*



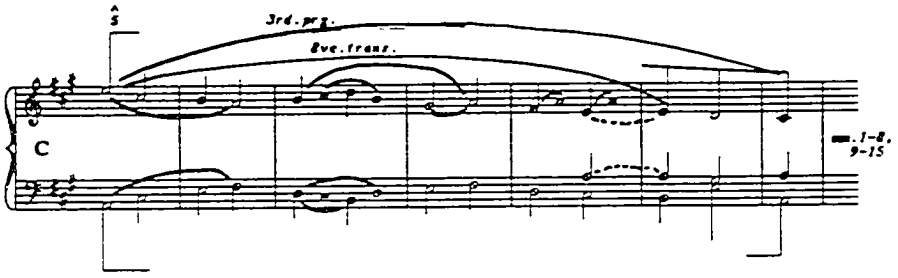
The very weak V in m.26, which only accompanies the passing tone b^1 in the upper voice, prepares us for the key of E major. It should not be confused with the structural dominant, which begins at the start of the second theme.

The second theme contains an expansion (mm.50-60), which is promoted by an excursion through the parallel minor. The major mode is re-established with $g\sharp^2$ in m.61, and from this point there is a descent to e^2, which is reached in m.65. The E-major closing theme (mm.65-79) ends the exposition. This closing theme, as noted earlier, is extended substantially in the recapitulation. A small extension in mm.72-73 serves as the prototype for greater expansion in the later section.

First Theme and Bridge

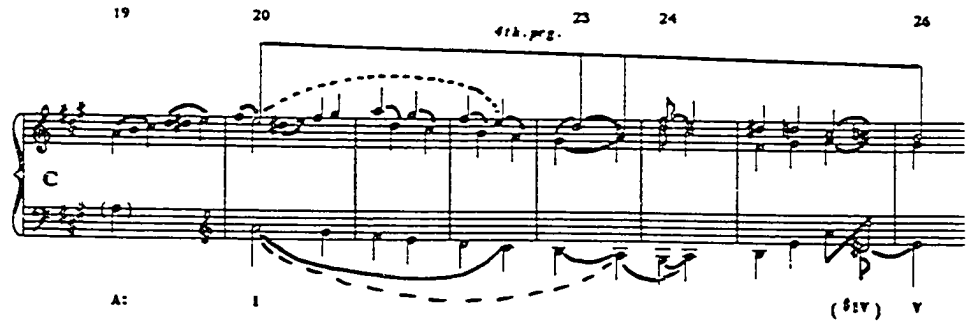
The movement begins with the strings alone announcing the first theme. The clarinet entrance seven measures later is a 2-bar extension of the phrase, and establishes the instrument as "guest soloist." While functioning to introduce the solo instrument in a dramatic fashion, this material itself is structurally secondary. In this first phrase, mm.1-7(8), repeated in mm. 9-15(16), a descending minor 10th is unfolded, from the initial tone e^2 to $c\sharp^1$. In more general terms this is an expanded 3rd-progression, as is seen in Ex.4.

Ex.4



The clarinet takes over the e^2 in m.20, but does not play the first theme. This theme will not be sounded by the solo instrument until the development section, when it is in the distant key of C major. In fact, the clarinet does not play the first theme in the tonic key until the recapitulation. The clarinet's e^2 in m.20 begins the bridge material. Unlike the descending 3rd-progression of the first theme (Ex.4), which was given to violin I, the clarinet now goes one degree farther, making a 4th-progression, as in Ex.5.

Ex.5



The strings, then, have outlined the tonic triad, while the clarinet, though beginning on the same initial tone, goes farther by moving through $c\sharp^1$ and arriving on b^1 in m.26, a note which belongs not to the tonic, but to the dominant chord. The descent that completes the large 4th-progression ending in m.26 is chromatic. See Ex.6.

Ex.6

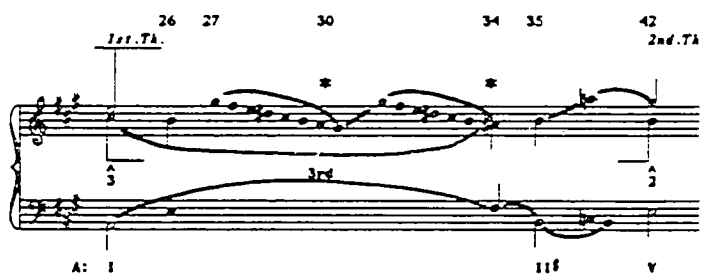
The performer should be keenly aware that the goal of the phrase is the b^1 in m.26, and should pay particular attention to the legato slur in mm.24-25, which encompasses the approach to this important note. The slur in the clarinet part as seen in Ex.6 above indicates that both mm.23 and 24 are basically ornamented appoggiaturas to the 4th beat of the measures (d^2 to $c\sharp^2$ in m.23, and $f\sharp^2$ to e^2 in m.24). But the slur across mm.24-25 requires the clarinet to look beyond the $f\sharp^2$-e^2 appoggiatura figure in the interest of a larger factor, namely, a smooth descent through the chromatic end of the phrase. The slur is broken only to articulate the important arrival in m.26. Nevertheless, the clarinetist could lean on the $f\sharp^2$ to bring out as much as possible its appoggiatura

function. It would be inappropriate to break the slur after the e^2 in m.24 also because the $d\sharp^2$ in m.25 would then be accented, disrupting the flow of the larger descent.

Chromaticism not only expands the opening 3rd-progression (e^2 to $c\sharp^1$) to b^1 -- the final step in completing a larger 4th -- progression, but is also a characteristic aspect of various levels of structure throughout this movement, and is especially noticeable in the second theme. The surface chromaticism of mm.25-26 can be interpreted as a foreshadowing of later, more significant chromatic events.

The arrival of b^1 in m.26 is important because this is the first step in the large-scale motion to background V, which arrives in m.42. As noted in the commentary to Ex.2, the "E major" of mm.27-33 is of lesser structural weight than that of m.42. The material in mm.26-34 is mainly a transposed repetition of mm.20-26. As Ex.7 shows, mm.27-34 contain two stepwise descents from $g\sharp^2$.

Ex.7



Consider the notes under the asterisks (a^1 in m.30, $a\sharp^1$ in m.34). The $a\natural^1$ in m.30 leads down to $g\sharp^1$, while the $a\sharp^1$ in m.34 leads upward to b^1. The first violinist should play the $a\sharp^1$ with some inflection so as to highlight its importance as the leading tone b^1 in m.35.

Following the repetition of the bridge material by the strings alone (mm.26-35), the clarinet re-enters in m.35. Using the anacrusis to the bridge section (m.21), the clarinet now leads up to the climax note a^2 in m.36, which is prolonged through m.41. Consider the implications of the a^2 here: it is the single component that changes the consonant chord, the V of m.35, into a dissonant one, V^7. It is achieved by octave transfer -- b^1 to a^2 -- and is thus emphasized in the structure by its heightened position in the melodic contour. Significantly, this note appears in the clarinet part. It is important that the player understand the intensity implicit in its function. As the highest and longest note, a^2 impels the structure forward, bringing the music to the first dramatic arrival in the movement, the V^7 of E that ushers in the second theme.

The increase in intensity in these measures is underscored in all the parts, particularly by the increase in rhythmic activity in mm.40-41. This critical juncture has already been addressed in Chapter 2 (pp.9-12) in terms of the issue of clarinet range, and whether the instrument was originally intended to play the line continuously downward from m.40 through 41. However the performer chooses to resolve that issue, the basic points of the structure are the same: the A in this context is a note of great tension, and the players should reflect this in performance. In addition to attending to dynamic markings, which indicate that all parts are to be *forte* at this point (mm.40-41), the clarinetist might add to the intensity by articulation -- rapidly tonguing the sixteenth-note run. Until this point in the movement, the sixteenth notes have been smooth, sweeping lines. Here, a shift in the articulation can add an element of activity which would reflect the tension that is present in the deep structure at this point. The lack of any slurs here

means that it is up to the discretion of the performer as to how these notes are to be rendered.

The players would reflect the drama of this critical moment by observing the quarter rest at the end of m.41. This rest is the first point in the piece where all voices are momentarily silent together, and the potential for musical drama should not be lost. The rest should be very slightly lengthened, allowing the listener to digest the material that has led to this point. If the clarinetist has chosen to perform the piece on a modern instrument, and thereby plays m.41 as an upward scale passage, the effect will be dramatic because the clarinet will be joining in a similarly upward motion begun by the strings starting in m.40. To have all voices rise at the end of m.41 creates a certain gravitational tension, and all the players should share a common sense of maintaining that intensity during the rest. The importance of that moment having been adequately observed, the listener will have the experience of being lifted up by the drama of this passage, then placed gently down into the second theme in m.42.

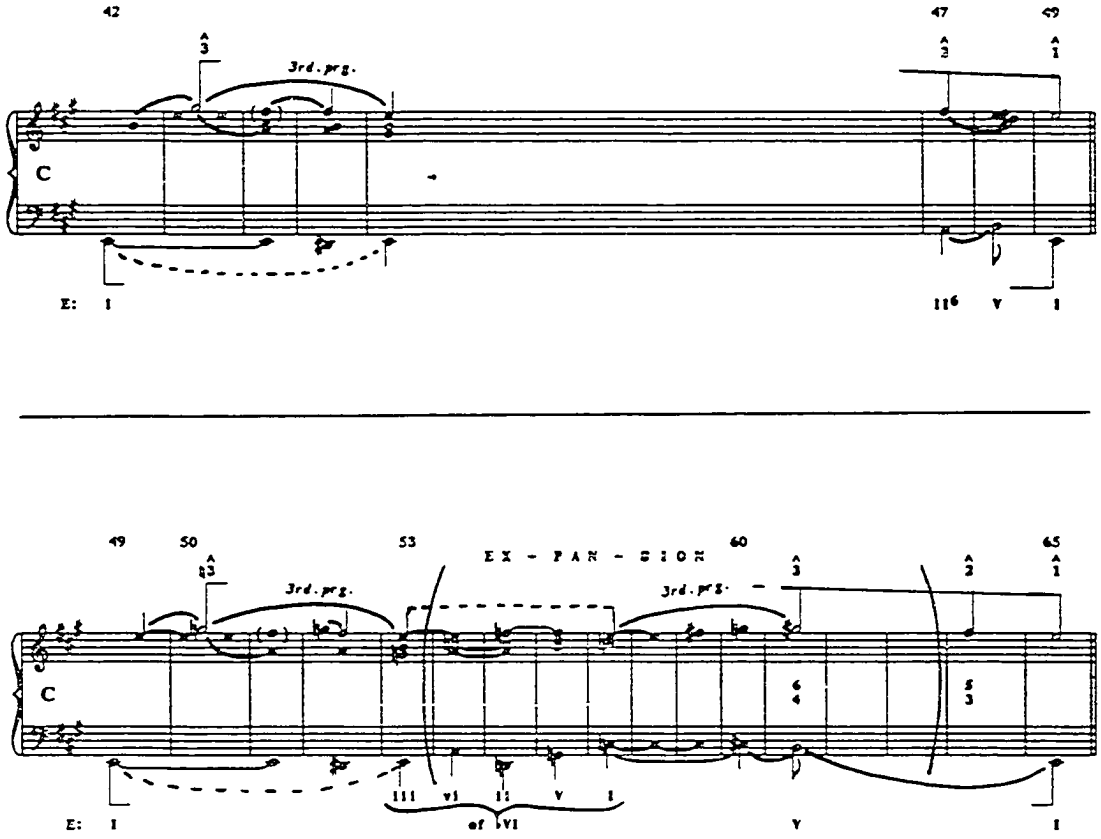
Second Theme

The second theme has some structural similarities to the first theme in that a 3rd-progression is again unfolded. (Compare Ex.2, mm.42-61.) The 3rd-descent here is down to the e^2 instead of descending from it, as was the case in the first theme (see Ex.3, p.24).

The second theme is much longer than the first. The strings alone open with an 8-bar phrase (mm.42-49). This entire phrase is then repeated, but in greatly expanded form. The expansion is promoted by the use of the parallel minor and other

chromatically related keys. The entire theme is illustrated in Ex.8. Note that the second phrase of the second theme is pictured below the first phrase so as to highlight the expansion. The actual expansion (mm.54-60) is set off by parentheses.

Ex.8



A second aspect to consider in this example is the expansion of the cadential $\frac{6}{4}$ in the second phrase. In the first phrase, the cadential $\frac{6}{4}$ in m.48 lasts only half the measure, whereas in the second phrase it occupies three measures (mm.61-63).

Significantly, the clarinet is again featured where the chromaticism occurs. The critical note is the altered 3rd, g♮², which is often emphasized in the texture as the

highest note in this section. The performer might bring out this note, particularly in m.52, where it is an appoggiatura to $f\sharp^2$. The ultimate function of $g\natural^2$ is to reconnect with its "diatonic self," $g\sharp^2$, which is regained in m.61. The return of this critical tone has been prepared in part by the texture change in m.57. The strings break from the syncopated figure (mm.49-56) to establish the more agitated eighth-note figure (mm.57-61), in which the downbeats are conspicuously silent. The recapturing of $g\sharp^2$ in m.61 is joyfully celebrated by the sudden eruption of sixteenth notes, begun by the clarinet and followed by the strings in m.62. All the players should be aware of the significance of this moment, and should highlight the return to major by observing the *forte* dynamic marking, especially on the $g\sharp^2$ in m.61.

Having returned to E major from the chromatic excursion through the parallel minor, there is, from a voice-leading perspective, no further structural activity in this exposition, as the closing theme (mm.65-79) serves merely to reconfirm E major. It is basically straightforward, with a small extension of the phrase in mm.73-74 and a brief echo of the opening in the last five measures. Here, reminiscences of both the essential theme (in the strings) and the ornamental accompaniment (in the clarinet), as well as a fifth descent (mm.75-79), are made just before the exposition comes to a close.

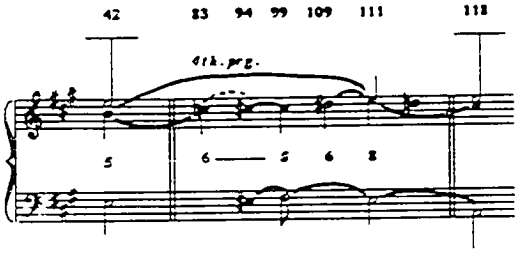
DEVELOPMENT

As is shown in Ex.9a, the development consists mainly of a rising 4th from b^1 (as originally established in m.35 -- recall Ex.2) to initial tone e^2, in m.109. Ex.9b illustrates in more detail how this 4th-progression is composed-out. A modulation to C major opens the section (mm.83-93), followed by a rising sequence (mm.94-98). In

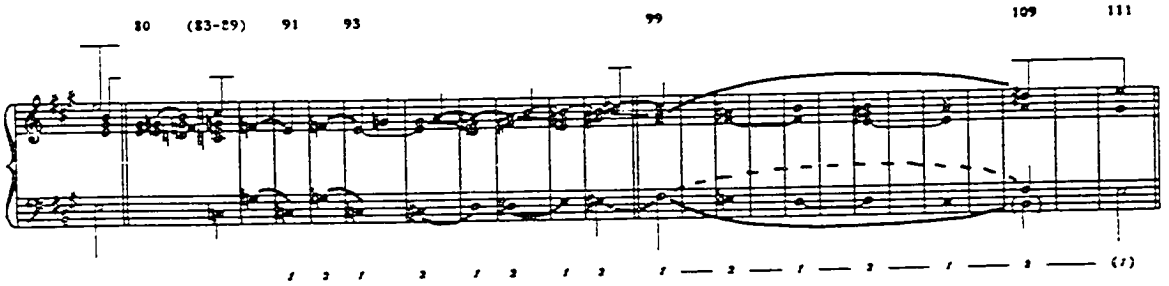
m.99 there is an arrival on F♯ minor, announcing a new subdivision in terms of motive and texture. In the bass, F♯ is a large-scale neighbor to E (see Ex.9a). Meas.99-110, like the previous phrase, are characterized by sequence. The rising 4th is continued in m.109 with the $d\sharp^2$, and, in m.111, the ascent is completed, and the initial tone is regained.

Ex.9 - *Development*

a)



b)



At the deepest level of top-line structure the development section continues the prolongation of initial tone e^2, which remains undisplaced. Harmonically, the various

keys that are passed through in this section are subordinate to the dominant prolongation begun in the exposition at m.42, which connects with the V in mm.111-117.

One significant middleground harmonic area is the C-major phrase that covers mm.83-93. In this section the clarinet plays the first theme for the first time. This is an interesting compositional detail in that the listener has been "waiting" for the clarinet to play the main theme, yet when it does the theme is in an unexpected key area. The clarinet begins in m.81 with the ascending eighth notes as if to play the "secondary" material from the movement's opening (cf. mm.7-8). In m.82, however, the arpeggiation gives way to stepwise motion, and the line continues chromatically upward until it reaches g♮^{2}, the first note of the transposed first theme.

For these few measures of thematic material, there is a five-part texture at work. The clarinet is joining the quartet as a fifth member, temporarily taking over the top part from the first violin. The violin had the theme initially, but is now playing a secondary role, an inner part. This texture of five essential parts is employed only rarely in the entire Quintet -- usually the clarinet is heard in alternation with violin I (as in the very opening), or plays a melody with string accompaniment (as in the second movement), or, even more rarely, performs a modest accompanying role (as in the third variation of the last movement). These measures in the development (83-93) are a brief but significant example of Mozart's successful blending of the highly contrasting timbres of the wind and string instruments. The effect is to transform the genre of string quartet "plus one" into something resembling a string quintet. Clarinetists should realize when they are carrying the top part of such a five-part texture (especially when, as here, one rhythm is expressed by the whole group), and should respond with an increased sensitivity to the

bowings in the strings. They should make an extra effort to join the ensemble at such a moment, possibly by "warming up" the sound.

As is so common in Mozart sonata forms, the material that comprises the basis of the development section is not a main theme, but material that was secondary -- in this case, the clarinet flourish from the opening of the movement. After the 11-measure excursion in C major, a sequence proceeds stepwise in 2-bar units (mm.94-99). See the numbers underneath Ex.9b.

Consider m.99 in this section. The clarinet enters here, having been silent for nine measures. It plays an arching arpeggio figure, in 2-bar units.

At m.99 the harmonic rhythm moves at half the speed of the preceding measures. Together with the tied whole notes in the inner strings, this new harmonic rhythm has the effect of "stretching out" the section. If the clarinetist shapes these arpeggios in clear 2-bar units, then the broadening that has occurred in the underlying harmonic rhythm is echoed in the surface activity. Thus, the rhythmic motive that forms the basis of the development has been divided at m.99 into its two distinctive components: 1) upward eighths, 2) downward sixteenths. In mm.99-110, the clarinet has the eighth notes and, simultaneously, the strings play the sixteenths. This too has the effect of drawing out the material to the greatest possible extent. The clarinet has the leading role throughout this sequence, which ends at the retransition, beginning in m.111.

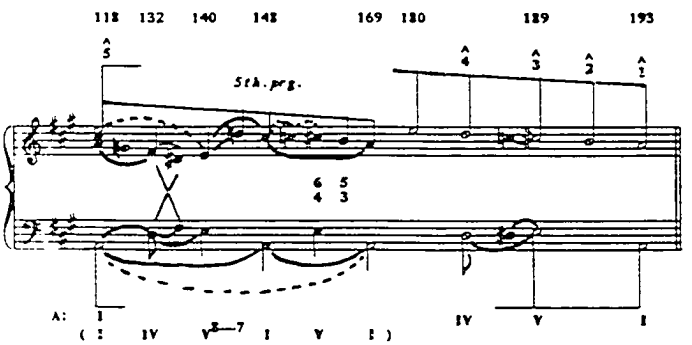
At the retransition, there is one more imitative sequence of the developmental material, beginning with the viola in m.111 and moving up through the violins. The clarinet takes over the figure and reclaims initial tone e^2 in m.115. Note that this imitation is stretto-like, as the voices enter at one-bar intervals, whereas earlier (in

mm.89-91) the entrances were two bars apart. With the restatement in m.115 of the as-yet undisplaced initial tone, the work of the development is done, and the stage is set for the recapitulation.

RECAPITULATION

As is seen in Ex.10 below, the recapitulation begins in m.118 with the first theme restated in the tonic key. A brief transition to the key of the subdominant, D major, takes place. While the bridge in this section occupies the same amount of time as the bridge in the exposition, there is no modulation to V, allowing the second theme, beginning in m.148, to remain in the tonic key. The second phrase of the second theme is again basically in the parallel minor, and again contains an expansion. The closing theme (beg. m.169) is greatly expanded, as will be discussed in detail, and it is in this section that the ultimate structural descent occurs.

Ex.10 - *Recapitulation*



The recapitulation begins with the clarinet's only statement of the first theme in the tonic key. The clarinet and violin I trade roles -- this time the violin plays the 2-bar

extension at the end of the phrase. There are a few differences in the presentation of this first theme which might be reflected in performance, such as the brief ornamentation in the clarinet line in m.122. This triplet figure acts as a compositional reminder that the clarinetist is soloist after all, thus affording the player prominence. Significantly, this 8-measure phrase is not now repeated as it was in the exposition (it would need to be inserted between mm.125 and 126). Deleting this repetition makes an already brief first theme even shorter. Mozart's omission of these measures serves to keep the clarinet in the spotlight for two consecutive phrases, as the first theme now moves directly, in m.126, to the bridge, again with the clarinet leading.

This recapitulation warrants some reflection regarding performance matters influenced by analysis. The clarinetist should be aware of the special role the instrument plays in the opening of this section. There is poignancy implied by the fact that this presentation of the theme recalls an earlier one. Although expressivity in instrumental music is necessarily an abstract concept, an attitude can be projected by performers if they understand that "this time" the theme is different. If players have absorbed the idea that the same theme "means something different" when it is restated at different points in the piece, then surely they can find ways to suggest this to the listener.

This difficult concept is one that linear analysis can effectively address. In sonata forms, the potential for new growth inherent in expositions is simply not present in recapitulations, where the experiential quality of the music is conditioned by the fact that the piece is moving toward ultimate resolution. Recapitulations vary only in *how* the structural descent will be realized. The opening of the movement offers a freshness and expectation which only now find their fulfillment.

The performer can approach this piece differently, giving a more insightful picture, if he knows that the initial tone e^2, which has remained undisplaced since the first measure, will now move toward its ultimate goal, a^1, and it is the clarinetist who takes over the e^2 by recalling this first theme.

At the same time, it is critical that the energy of the piece not be allowed to dissipate too soon, especially in the case of this particular movement, where the ultimate descent comes quite late. The bridge begins in m.126, but this time involves a brief modulation to the subdominant (mm.130-131). The performers might choose to express the V^{8-7} in mm.140-147 (which prepares for the second theme) differently from the corresponding passage in the exposition, precisely because this time the function of the V7 is different, with no new key now expected. There is not necessarily "one right way" to respond to the structure here, but performers aware of this structure can approach such a situation with options that are not available to purely instinctive players who may end up executing both phrases identically for no particular reason.

The second theme is treated in the recapitulation much as it was in the exposition: a statement in major by the strings, followed by the clarinet's restatement in the parallel minor. One notable difference in this second phrase in minor is the surprising diatonic note $c\sharp^1$ in m.167, instead of the expected a^1. This little deception is a technique for delaying the cadence untii m.169. Even beyond delaying the completion of the phrase here, the suddenness of the $c\sharp^1$ in m.167 vividly re-establishes the important role of chromaticism in the movement as a whole. We have seen that phrase expansion brought about by chromaticism often occurs in passages where the clarinet is prominent. This

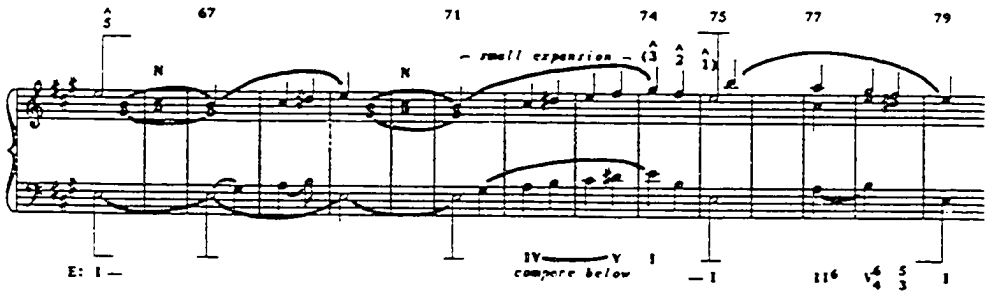
very motion -- c♮^{1} to c♯^{1} -- will be heard once more, between mm.187 and 189; there the function will be to establish the true $\hat{3}$ of the final top-line descent.

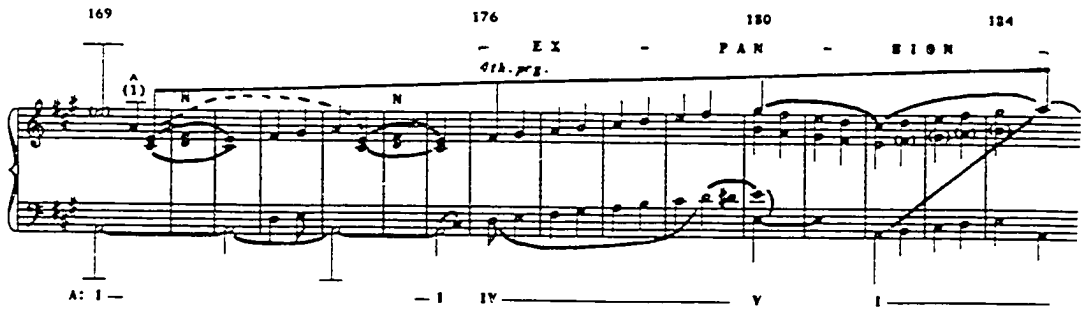
The performer should take care to give the c♯^{1} in m.167 its due. Note that the *sforzando* marking in this bar (in the NMA edition) is in the clarinet part only, while the strings swell together into the middle of the bar. Such a performance detail confirms that the c♯^{1} is prominent at this point.

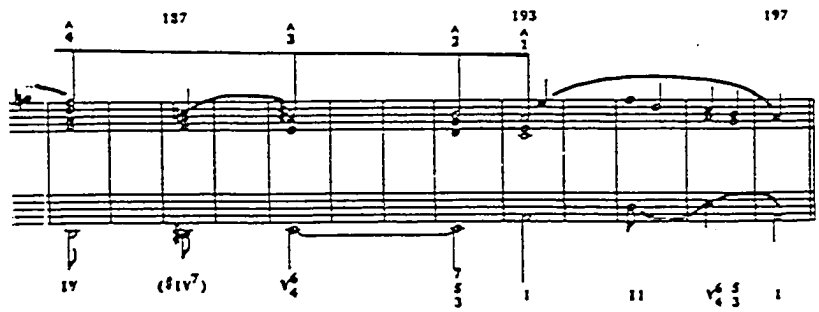
The closing theme, beginning in m.169, now greatly extended, becomes a kind of coda to the entire movement. Ex.11 compares the closing themes of the exposition and the recapitulation. In this example the closing theme of the recapitulation is pictured below that of the exposition so as to highlight the greatly expanded later section.

See following page for example.

Ex.11 - *Closing Themes Compared*







An ascending 4th-progression starts on e^1 (m.169), moves through $f\sharp^1$ (m.176), continues via octave transfer to $g\sharp^2$ (m.180), and ends on e^2 (m.184). Compare exposition measures 72-73 with recapitulation measures 176-180, which show the lengthening of the subdominant chord in both sections, and how extensively it is expanded in the recapitulation. The structural descent occurs in this closing section, with $\hat{4}$ in m.185, followed by $\flat\hat{3}$ (m.187) to $\sharp\hat{3}$ in m.189. This chromatic approach to $\sharp\hat{3}$ is a compositional detail which recalls, for the last time, the centrality of chromaticism to this movement. At m.189 there is a cadential $\frac{6}{4}$ chord which lasts for three measures, followed by $\hat{2}$ in m.192, and ultimately reaching $\hat{1}$, a^1, in m.193.

The performers might bring out the extensions of the phrases by playing with the utmost legato, and with an awareness of the long-term goals of each of the phrases. At m.186 the clarinet reviews for the last time the eighth notes of the development section. These eighth notes should be played with the same articulation as they were in that earlier section, so that the association can be made, but, over and above that, with a sense of jubilant fulfillment.

After the final descent there is one more brief closing phrase (mm.193 to end), just as there was in the exposition. After the drawn-out structural close, there is no need for further extension. The clarinet's final flourish recalls the one in its opening statement.

Chapter 4: Second Movement

Introduction

A new texture sets off this movement from the first: clarinet solo with string accompaniment. A contrasting middle section features a dialogue between the first violin and the clarinet. The lower strings play a purely secondary role throughout, except for brief moving figures in the closing measures. Overall, the strings provide a soothing background over which the clarinet spins a long melody.

However, this outward appearance of simplicity is not the whole story. It is betrayed by a most complex underlying compositional design. There is no doubt that this movement is the work of the mature Mozart: just beneath its placid surface the music is teeming with activity. This is the kind of movement about which Einstein might have said:

> When Mozart is fortunate in his art he finds an idea at once godlike and childlike, an idea that has that 'second naïveté' of which only maturity and mastery are capable....[1]

Such is the case in this movement, where the simplest of melodies is supported by extreme complexity on every level, complete with irregular phrase lengths, overlapping, extension, and repetition.

Doubtless there is more than one way to understand this movement analytically, since its structure defies conventional analysis in sections. Contrasting sections are connected by overlap, in addition to being motivically related. Thus, the composer has

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[1]Einstein, Mozart: His Character, His Work, p.191.

created the impression that the entire movement is one long melody transcending standard categorization.

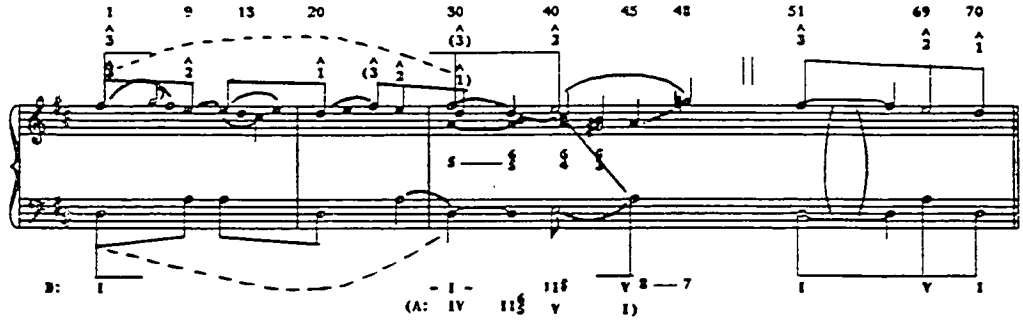
Example 1 is an overview of the movement showing the large sections and principal keys. The contrasting sections indicated as 'A' and 'B' need to be regarded by the reader in the broadest possible sense. I define 'B' here as a middle section that exists between the first and second statements of the main theme ('A'). The harmonic function of the B section is to modulate to the dominant but not to present a new theme in the dominant, as is often the compositional procedure. The term 'Episode' is similarly used in its broadest sense, here meaning a continuing, subsidiary theme in the key of the main theme.

Ex.1: Overview of Form, 2nd Movement

A	1-20	Main Theme	D maj.
	20-30	Episode	"
B	30-45	Developmental Section	Modulation to A maj.
	45-50	Retransition	I of A becomes V^7 of D maj.
A	51-70	Main Theme	D maj.
	70-80	Episode	"
	80-85	Coda	"

Example 2 is a high-middleground graph of the entire movement.

Ex.2 - *Second Movement*



As is shown in the graph, initial tone $f\sharp^2$ $\hat{(3)}$ is prolonged until m.40, where it is displaced by e^2 $\hat{(2)}$. After the interruption, $f\sharp^2$ reappears in m.51, with the return of the tonic key and the main thematic material. The ultimate descent occurs in mm.69-70 (e^2 - d^2). A brief coda in the tonic key ends the movement.

A Section (mm.1-30)

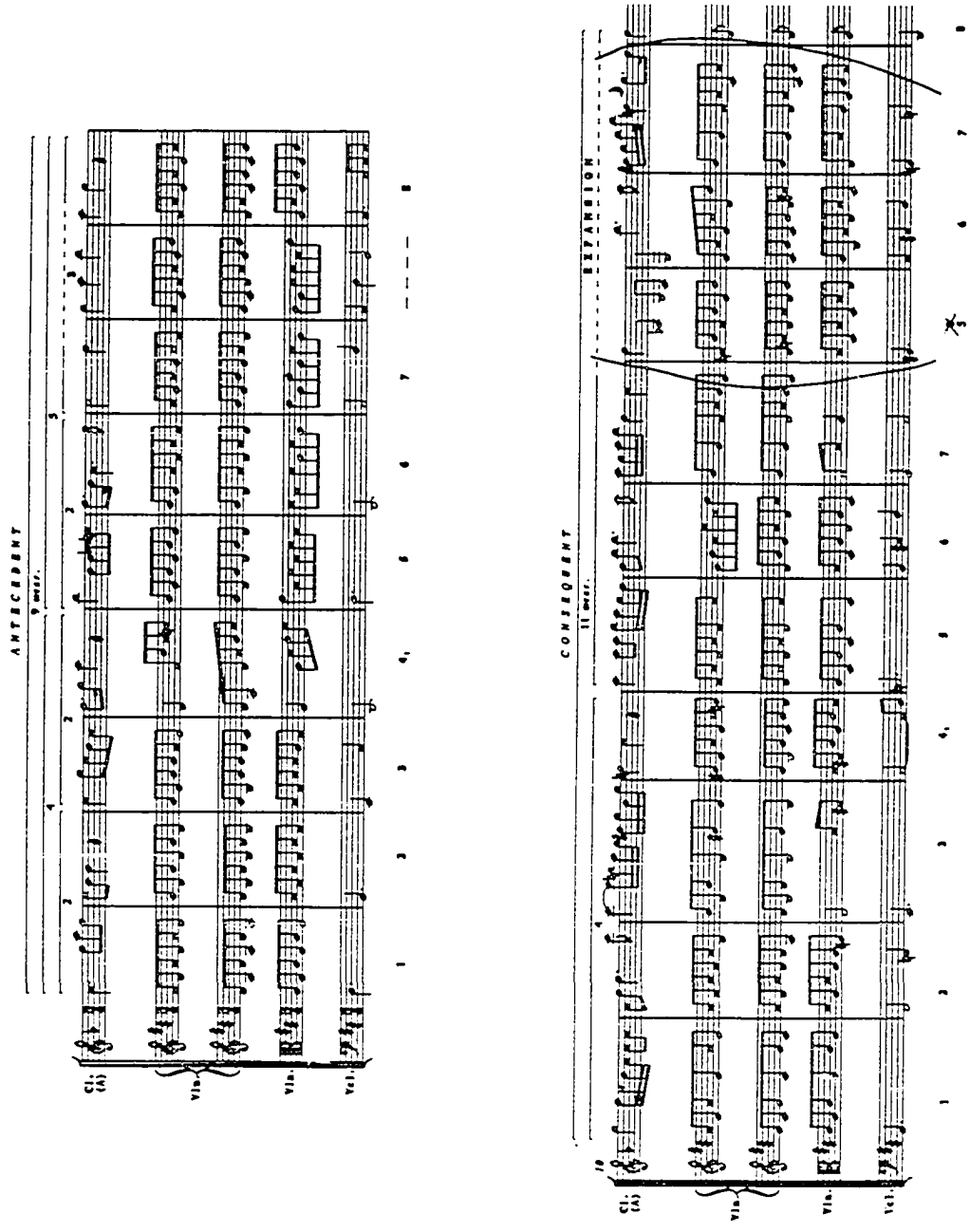
In the broadest view, the *A* section includes mm.1-30. Within this large opening section there are two subsections, both in D major. The first, comprising mm.1-20, is the main theme of the movement. The second, mm.20-30, is a contrasting melodic episode in the tonic key. These two subsections of the larger *A* are themselves connected by overlap, as m.20 is at once the last measure of the opening section and the first measure of the episode.

The main part of *A*, hereafter A^1, extends to m.20. It is a small double period with a semi-cadence in the middle. The traditional 8-measure pattern is disturbed by

means of expansions within each of the phrases, as is illustrated in Ex.3 below. Measure 8 is "extra," appearing just before the half cadence of m.9. In the consequent, there is delay of the full cadence, caused by an insertion of three extra measures.

See following page for example.

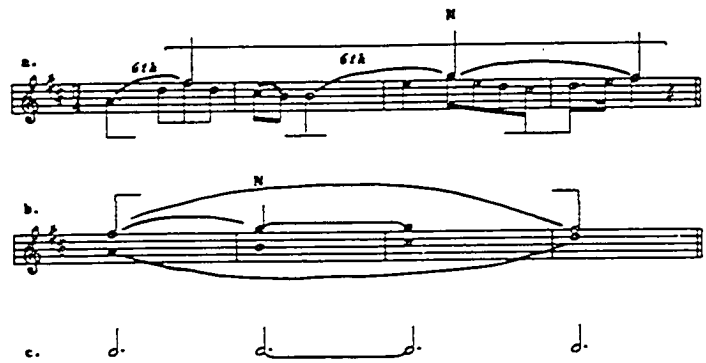
Ex.3



The material is extended without any disruption of the texture; that is, there is no break in the eighth-note pattern. In performance a clarinetist might heighten the tension implicit in the expansions by intensifying the legato and leading the phrase through the elongations. For example, a crescendo through "extra" bar 8 leading to the appoggiatura at the downbeat of m.9 would support the underlying increase in harmonic activity. Similarly, the clarinetist might exploit the opportunity for drama in the expanded consequent at mm.17-19 by leading into the downbeat of m.17, a dissonant chord, and setting off the low notes with a breath both before and after them.[2]

As is seen in Ex.4a below, the opening 4-bar phrase consists of unfolding sixths whose top tones create a neighbor-note motive F♯-G-F♯. Note that the sixths unfold "unevenly" in that the first (a^1 to $F♯^2$) takes place in one measure, and the second (b^1 to g^2) takes the following two measures to unfold, thus crossing the boundaries of the two-measure grouping. This event suggests a kind of syncopation, since the longer sixth lies in the inner two measures. This rhythm is expressed in Exx.4b and 4c.

Ex.4

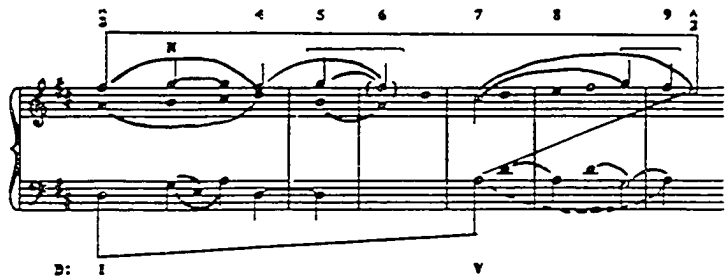


[2]The enormous leaps in the clarinet part in mm.17-18 deserve special mention for another reason. Part of the clarinetist Stadler's fame came from his ability to manage gracefully wide leaps between registers on his unsophisticated instrument. This sudden shift in contour is perhaps a personalized gesture on the part of the composer insofar as this writing features a talent that was rare in its time.

In Ex.4a, the slurs showing the sixths are, of course, purely analytic, not performance slurs. Though players will naturally break after m.2, they should take care to keep the phrase moving forward through all four measures, and be conscious that mm.2-3 are harmonically related (IV-II).

The neighbor motive F♯-G-F♯ is central to this section. Consider the following example (Ex.5), which illustrates the ways in which this motive continues through m.9.

Ex.5

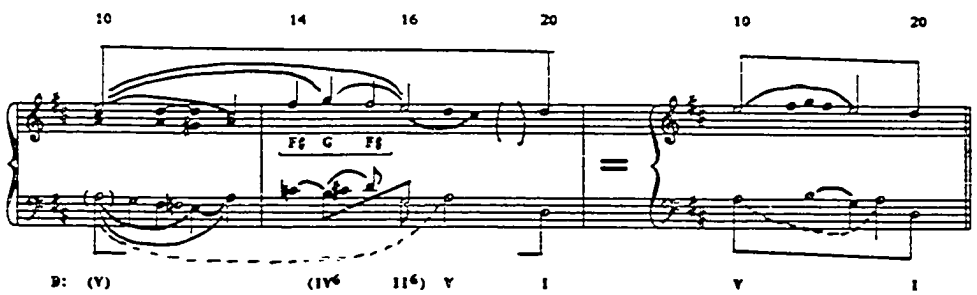


See in Ex.5 the two brackets, both of which indicate g^2-$f\sharp^2$. In m.5, the required note of resolution, $f\sharp^2$, is only implied. It is not actually provided in the composition until m.9, where it functions as an appoggiatura to the cadential e^2. In one sense, the g^2 is "unresolved" between mm.5 and 8. Knowing this, a player might choose to express this relatively long-term connection between the g^2's by playing a crescendo through m.8 as the note is approached and finally regained, then leaning particularly on the appoggiatura $f\sharp^2$.

The next appearance of the neighboring motive, in mm.14-16, is similarly subtle (See Ex.6). What is intriguing about this appearance of the motive is that it is actually the motive F♯-G-F♯ restated within a different context. Not only is the D chord in m.14

unstable -- a secondary dominant in the third inversion -- but the $f\sharp^2$ is an accented passing tone on the way to g^2 which, formerly a neighboring tone, is now part of a relatively stable subdominant chord. The situation is complicated further by the fact that the overall harmony of mm.10-16 is a single dominant chord. Thus, in the larger view, neither the $f\sharp^2$ nor the g^2 is entirely stable. The performer should take care to lead the phrase forward, so that the listener has the experience of this passage as tense, not restful.

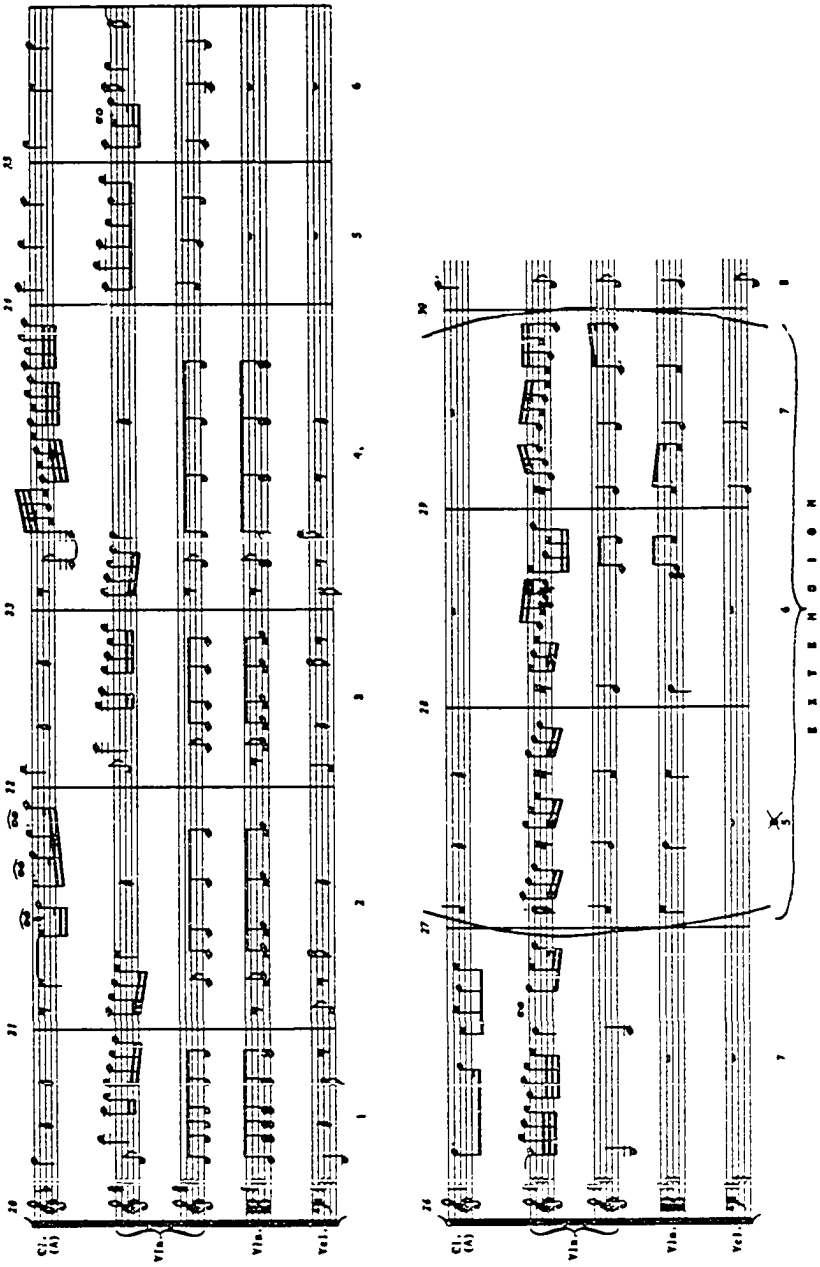
Ex.6



At m.20, the first part of the *A* section concludes as the second part, hereafter A^2, begins. Lighter in weight and shorter than A^1, A^2 might further be characterized as an episode. But like A^1, it contains some phrase extension. As at mm.17-19, the elongation at mm.27-29 is brought about by varied repetition of three measures. See the numbers underneath the measures in Ex.7.

See following page for example.

Ex.7



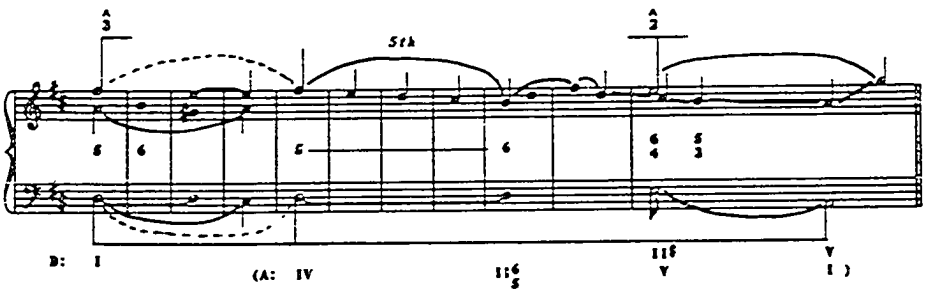
This repetition of the last three measures of the phrase (mm.27-29) serves to delay the cadence, which arrives in m.30. Here an overlap again occurs as the episode elides with the *B* section. Since the episode contains a new theme in the same key as the main theme, some means is required to make the two sections different. A sudden change in texture -- from accompanied solo line to dialogue, from slurred to detached eighth notes in the accompaniment, and from five- to four-part texture -- achieves this end.

B section (mm.30-45)

The section that begins in m.30 is a creative combination of the two techniques employed in the opening 30 measures, as solo-with-accompaniment texture now alternates with dialogue texture. First, m.30 brings a return of the legato eighth notes in the string parts, and again places the clarinet at the top of the texture with a smooth solo line, suggesting that this is a "new" section. In m.31 the first violin has a figure similar in function to the clarinet's figure in m.21 -- a secondary, ornamented answering gesture at the end of the measure. Note that in m.21 the clarinet "answers" the violin, whereas the roles are reversed in m.31. Elevating the violin to the status of equal partner, and featuring this *dux* and *comes* type of writing, achieves textural variety.

Measures 30-45 are extremely complex in terms of underlying structure. In the broadest view, the *B* section modulates to the dominant, and ends with a full cadence on the dominant in m.45. A middleground reading of this section is shown in Ex.8.

Ex.8

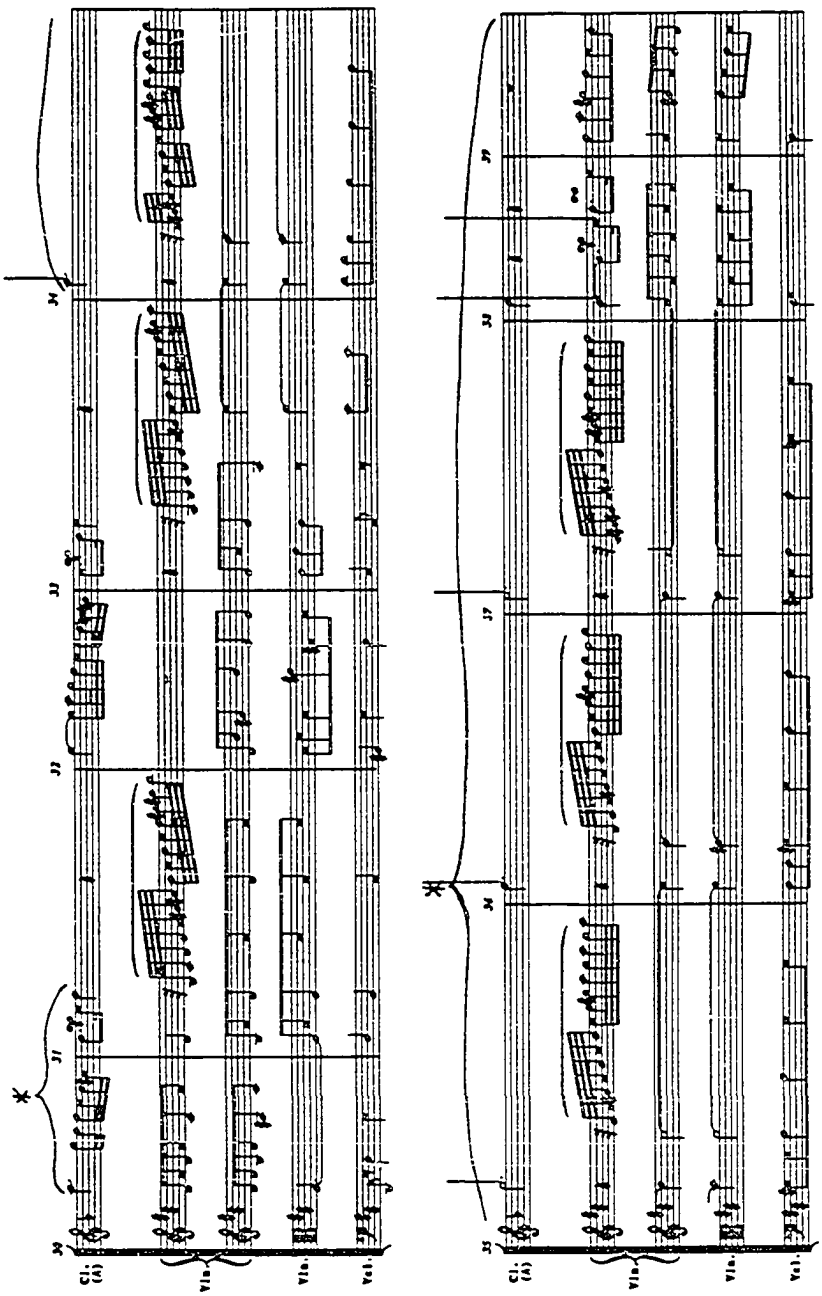


Initial tone $f\sharp^2$ is prolonged throughout the majority of the *B* section, and is displaced by e^2 in m.40. The e^2 is prolonged through the remainder of the section, and $f\sharp^2$ is resumed in m.51, when the main theme returns.

The section beginning in m.30 is thematically related to the immediately preceding episode. The clarinet figure of mm.30-31, with its long first note and falling sixteenth notes, resembles the violin I figure from mm.20-21. In the new section, however, harmonic complexities create a different mood. The note B is added in m.30 in violin II, suggesting that the straightforward D-major material is undergoing change. There was no other key area suggested in the movement previous to this moment. The "added B" is heard over the next several measures, and is much stronger by m.38, where the chord is fully B minor (first inversion). By this point the material is clearly preparing for the dominant cadence in m.45. Throughout these measures (mm.30-45) the modulation to structural V is unfolding.

An important motivic parallelism encompasses this transition, as is seen in Ex.9.

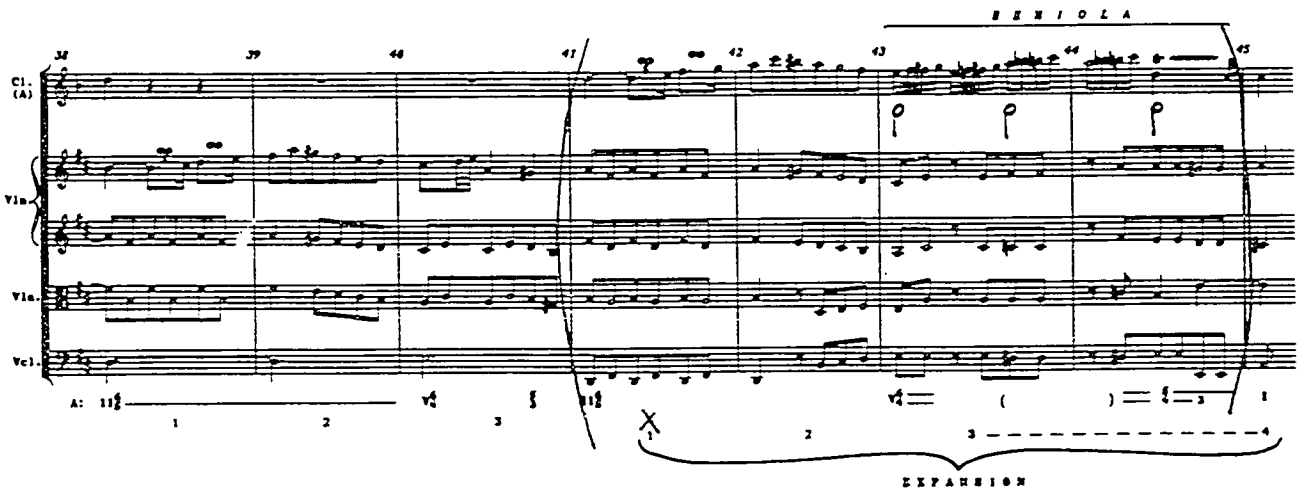
Ex.9



The figure of mm.30-31 is elongated, spanning mm.34-39. Begun in the clarinet, it is transferred to violin I in m.38. Virtually the entire modulatory section is unified by this clarinet motive from m.30. It seems, then, that the most profound structural event of the movement -- the modulation to the dominant -- is hidden beneath a simple line which floats along at the top of the texture. Such smooth writing is truly an example of the expression "the art that conceals art."

In m.38 there is again a change in texture, signalling the start of the 8-measure group that cadences on the dominant in m.45. Once again, the technique of expansion is at work. This is essentially a 4-bar group which is expanded as shown in Ex.10. In addition to a 3-measure repetition (recall Ex.7), there is this time a new feature of the expansion -- the hemiola in mm.43-44.

Ex.10

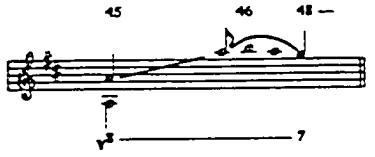


The expansion precipitates a hemiola, and once again, as was seen so often in the first movement, chromaticism is employed. The hemiola occurs just before the arrival of background V (m.45) -- a point of great harmonic intensity in the movement as a whole.

This point is all the more intense for its long delay in arriving, as previous extensions and repetitions have combined to create a sense of expectation.

At the dominant arrival in m.45, the retransition begins. It is the purpose of this section, which spans mm.45-50, to add the 7th to the dominant chord, thereby preparing the return of the *A* section in m.51. Note that the g^2, which is the top tone of the dominant 7th chord, is reached by step from a^2, with a brief upper-neighbor b^2, as seen in Ex.11.

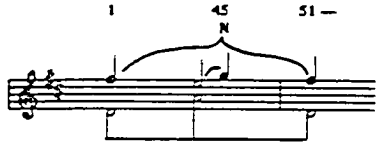
Ex.11



Having taken over the g^2 in m.49, the clarinet plays a two-bar cadenza-like figure, which connects to the return of the *A* section in m.51.[3]

Consider the F♯-G-F♯ neighboring motive from earlier in the movement. At this point in the retransition, the background hints at a deep-level neighboring connection. See Ex.12.

Ex.12



[3]It is a tradition among clarinetists to play precisely these two measures at the parallel point of the slow movement of the Concerto, K.622. The opening to the Adagio of the Concerto is motivically quite similar to this movement's opening, and the brief composed cadenza fits perfectly.

Return of *A* and Coda (mm.51-85)

The return of the *A* section corresponds to the opening of the movement until m.79. A brief coda begins in m.80, and continues for six measures. Thus, mm.51-79 are the same as mm.1-29. Since this material is identical, and since there is a clear solo line, it is appropriate, although optional, to add embellishments to this statement of A^1 (mm.51-70). A suggested ornamented version is given in Appendix I, p.65. Some modern performers follow the practice of ornamentation here.[4]

The departure from exact repetition of the movement occurs at m.77, where there are triplets at the end of the phrase. The triplets constitute a new rhythmic figure in this movement as it moves toward its conclusion. This closing section (mm.70 to the end) is basically a prolongation of top-line d^2 $(\hat{1})$, which was reached in m.70. The tonic prolongation is characterized by foreground activity such as the rising 5th in the clarinet line (m.80), which then moves almost completely chromatically downward to recapture d^2 in m.84. The clarinet line is accompanied by parallel chromatic motion in the strings over the cello's tonic pedal, as the movement draws to a close.

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[4]For example, see Alan Hacker's recording Mozart Clarinet Quintet, Amon Ra SAR 17 (1984). Many of Hacker's ornaments are derived from an early arrangement of the work for piano quartet, published by André in 1802. Possibly this arrangement was derived from Stadler's own parts, since he was still alive at the time of its publication. However, there is no historical evidence to support this hypothesis.

Chapter 5: Third and Fourth Movements

Third Movement

The third movement is a minuet in A major with two trios, one in A minor and one in A major. It is unusual that there is a second trio, since most minuets in larger works of the period have only one. The inclusion of two trios -- one for strings alone and one with clarinet -- adds to the uniqueness of the work.

This movement signals a change in mood, a shift away from high style to one more popular in character. The quality of the experience is different, with a "lighter" texture following two serious, complex movements. For the players it is as if they all now come together in a joyful refrain after the hard work of the first two movements is done.

The minuet features a wide variety of instrumental combinations. Diversity in surface matters such as texture is explored here, whereas earlier in the Quintet the emphasis was on form and diversity in the service of structure. In this movement style emerges for its own sake, without the obligations of structural concerns. After all, a minuet is simple; the interest lies in how it can be varied. To achieve this the composer has exploited possibilities of instrumentation, and has used rhythmic and harmonic devices which gently surprise us.

This minuet is the only movement of the work to begin with a texture of five equally important parts, with the clarinet taking the melody. This texture characterizes the movement, by virtue of the returns of the minuet section (mm.1-32). Within this section there is a departure from strict five-part writing only in the middle, in mm.9-24.

Consider that neither of the previous movements begins with such a texture. Only in brief moments, e.g., the recapitulation of the first movement, were all five parts heard in this manner. The performers need to be aware of how distinct this opening is and be sure to balance the texture. Even though playing the top part, the clarinet should blend with the strings, as this is not a solo line over string accompaniment as was the case in the opening of the second movement.

Consider another point of instrumentation which adds to the overall atmosphere of lightness in the movement -- the writing in the cello line. For the most part the bass voice is highly melodic. Indeed, at the very opening of the movement the cello plays a remarkably fluid part, becoming the requisite bass line only at the cadence (mm.7-8).

The second section, mm.9-32, is longer than the first. It includes the small B section and a return to the A section in m.25. There is a break from the five-part texture in the B section, with the five parts returning in m.24 with principal material. (A similar form is found in both of the trios, where a change of texture accompanies a change in thematic material.) These middle measures are the most complex compositionally. Essentially they are a prolongation of the dominant. The cello and viola play the melody with the first violin playing a chromatic lower neighbor figure beginning in m.9. The first violin, playing the eighth notes, passes the part to the clarinet in m.16 with the overlap of e^2 on the downbeat in both instruments. Performers should be aware of when their lines are continuations of previous phrases, and take care to blend as the line is transferred.

Trio I is for strings alone, basically in the key of A minor, with a modulation to C major in the middle. The omission of the clarinet is perhaps a practical as well as a

textural gesture, in that both audience and player "get a rest" -- there is both aesthetic and physical relief from the clarinet. This is the only closed section of the complete work from which the clarinet is excluded. To distinguish this new section from the preceding minuet, it would be appropriate to play this trio somewhat more slowly.

The basic rhythm of the motive that begins this trio is a two quarter-note group. Violin I has the melody, and the other strings provide accompaniment constructed of similar rhythmic units which are metrically set off from one another: violin I begins on the third beat, violin II on the second beat, and the viola and cello, which are playing the same rhythm, begin on the first beat. Thus, all the rhythms overlap, and the rhythm of violin I is the most important.

In mm.7-8 the lower strings join in rhythmic unison with the accent on the second-beat half-note. In violin I, the motive changes to eighth notes which are possibly derived from the filled-in third in the melody of the first three measures of the trio, originally notated as grace notes but customarily played as eighths.

The overall character of this trio is angular, owing to short phrase fragments. Again performers should take care when transferring lines, such as in m.24. On the third beat the second violin takes over the eighth-note figure from the first violin. The second violinist should join with the established dynamic level in this continuation while the first violin articulates the e^2 on the same third beat, which is the first note of the main melodic line.

The second section (mm.17-41) is again longer than the first. Beginning in C major, this middle section starts with a brief reference to related major keys F and G, and leads to a half cadence in A minor in m.23, setting up the return to A minor at the

end of m.24. As in the minuet, chromatic neighboring tones are used, both upper and lower this time, especially in the cello part in mm.32-33 and 36-37. Much of the charming effect of this trio lies in its chromaticism (such as the Neapolitan chord in m.36). The players might emphasize chromatically altered notes for dramatic effect.

The second trio is in A major and features the clarinet in a Ländler-like melody. Here the clarinet is used in its traditional context -- in a most informal, country-dance style. Late eighteenth-century audiences were surely more accustomed to hearing the clarinet in this context than in the ennobled state of the first two movements. This dance-like section is the composer's nod to the audience, the one time when the clarinet is heard in one of its most idiomatic forms. The strings provide an appropriate backdrop for this easy dance tune.

In mm.7-8 a two-bar extension allows the first violin to take over the main line temporarily. The violin then establishes the B-section material in m.13 with a similar figure. The only departure from the dance character in the clarinet is found in this middle section, where it plays an obbligato line over the violin I melody (beginning in m.16). This is a brief gesture toward a more elegant style, which has been the norm for the work as a whole. The clarinet takes over the melody at the end of the middle section in m.21. A rather extended dominant prolongation is heard before a return of the main melody in m.36. Again there is some extension of material, in mm.46-47, which is a sequential repetition of the preceding two measures, before a cadence ends the section.

The clarinetist, as soloist, should play this trio very simply, with clear articulation and an assured legato, leading the phrases forward. The choice of tempo is flexible, but the easy-going nature of this trio would be well-reflected with a tempo slightly faster than

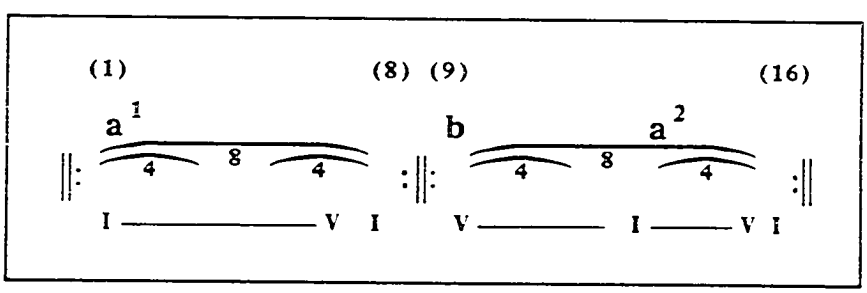
that of Trio I. The issue of instrument range in the two measures that contain triplets in the clarinet part, mm.8 and 43, is treated in Part I, Chapter 2, p.16.

Fourth Movement

A *Theme with Variations* in A major concludes the work. The simple theme followed by five distinctive variations and an extended finale serves as a joyful culmination of the Quintet as a whole.

The form of the sixteen-measure theme is rounded binary, a form typical of many themes with variations. See Ex.1.

Ex.1

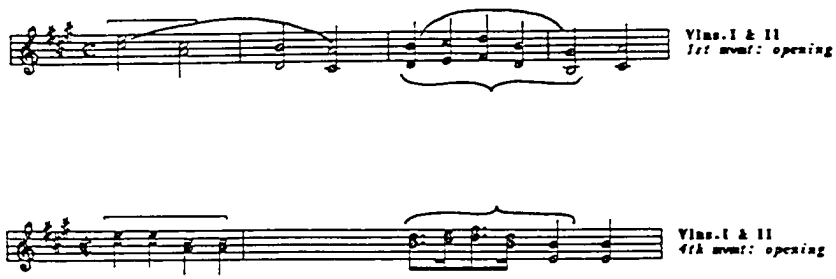


Each 8-bar phrase group is repeated. Within the variations, there is no modification of this contour The variations also follow a standard procedure typical of Mozart's practice in keyboard variations, wherein the first several variations increase progressively in the speed of the surface rhythm, include a minor-mode variation in the middle and an Adagio shortly before the end. The variations are grouped so that the entire set produces a satisfying dramatic shape.

Theme

The theme is simple. It begins with the two violins playing a figure reminiscent of the opening of the first movement, as in Ex.2.

Ex.2



Note the similarities in the first measures of these outer movements -- in duple time, they both begin with the first violin playing e^2 and moving to $c\sharp^2$ in the middle of the measure, accompanied in thirds by the second violin. The second part of the motive is also similar, with the conjunct rising line followed by a disjunct descent. (The third movement likewise featured a motion from e^2 down to $c\sharp^2$.)

The clarinet enters in m.3 with the second half of the theme, which ends on a cadence in m.4. Again as in the first movement, the strings alone establish the theme, and the clarinet follows. However, when the clarinet enters in this last movement, it is not presented as "guest soloist" as it was in the opening. By now the instrument has been so well-established that there is no need to reintroduce it. In fact, the use of the fifth part, the clarinet, is for the purpose of sonority, adding to the richness of the chords at the semi- and full cadences, in addition to its taking over the main melodic line from violin I.

An interesting aspect of instrumentation may be seen in the very close voicing at the opening of the fourth movement. In m.3, when all five parts are sounded, this first complete A-major chord is in closed position, spanning only an octave from lowest to highest voice. Consider how this compares with the opening of the first movement, where m.1 begins on a most unusual disposition of the A-major tonic chord with two octaves between second violin and viola, and a doubled third. This unusual doubling and spacing suggests a complexity that is absent from the compact A-major chord in the finale. Such aspects of voicing are early indications of how a movement might unfold -- the elaborate first-movement opening contrasting sharply with the simplicity of the last.

After the half cadence in m.4, a second 4-bar phrase group leads to a full cadence in m.8. The second section (mm.9-16) begins on the dominant, again with violin I leading, with a 4-bar melody that makes a small B section, extending the dominant. The writing is more complex than in the first section, with the eighth notes in violin II, imitation in the viola, and a more substantial cello part. The clarinet is absent. The opening melody returns in m.13, again with imitation, and the clarinet rejoins the texture at the cadence. The clarinetist should blend well into the texture at these points.

Variation I

This variation features the clarinet in an ornate version of the theme. The wide leaps throughout the solo line, like those in the second movement, are perhaps a gesture to Stadler's versatility. This exuberant passage should be played without affectation, with evenness throughout the registers. The clarinet is supported by the unadorned

theme in the strings. The theme undergoes a textural variation in that mm.21 and 22, originally played by the two violins, are transferred to the lower string pair here.

Variation II

Variation II is basically for the strings, and introduces a faster surface rhythm in triplets in violin II and viola. Note that these accompanying triplets are themselves related to the theme. On the first two beats the inner strings echo the thirds of the beginning of the theme, sounding a third apart. Violin I plays the melody, and the clarinet a smooth obbligato over the second half of each phrase. This clarinet line begins as a lengthened dominant note. Because of its subordinate nature, it should be played more softly than the violin I melody. At the cadence, the clarinet, in a change of character, leaps down and plays the bass together with the cello.

Variation III

In the key of the parallel minor, this variation features the viola. The sonority of the viola, combined with the change in mode, creates an exotic atmosphere following the major sections. Although no change of tempo is indicated in the score, surely this variation is more effective if played slightly more slowly than the first two. The violins, again in thirds, together with the cello surround the solo line with long-note accompaniments.

When the clarinet enters in the second half of each section, it is playing an alto line, as if to substitute for the typical viola part. The clarinetist should be subordinate to the viola here, and blend into the string texture. Violin I plays the solo in the first

half of the second section, which is essentially a highly expressive dominant prolongation. Here, the performers should play with the utmost legato, possibly with little or no vibrato in the accompanying string lines, so as not to interfere with the viola solo.

Variation IV

This variation brings a sudden return to the brilliance of major. It should be performed with no break after the preceding variation, especially since the viola line in m.64 indicates that the music "keeps going." The clarinet adds a new rhythm -- sixteenth notes -- in its rapid arpeggio accompaniment to the strings. These clarinet runs are the climax of surface rhythmic speed in the movement. In the second half of the first section, the first violin takes over the sixteenth-note flourishes while the clarinetist rests. Beginning in m.73, the violin begins the fast notes and transfers them to the clarinet four measures later. In m.73 the clarinet and cello share a punctuated downbeat eighth note followed by a long note in a higher register. The performers should articulate these notes exactly together.

A 4-bar transition follows this variation, serving to slow the speed from sixteenth notes to eighth notes and prepare for a change of tempo, ending on V_3^6 before the Adagio. The slowing effect could be emphasized by a slight ritard in the clarinet eighth notes in the final measure (84).

Adagio (Variation V)

Although not indicated as Variation V, the Adagio exactly follows the form of the theme. As noted, it is customary for Mozart to include a slow variation toward the end of the movement. This Adagio begins with strings alone, and resembles the second variation, especially in the presentation of the violin I solo. The clarinet enters as soloist in the chromatic eighth-note upbeats to the second half of the first section. This cadenza-like moment can be played very freely. Indeed, this reflective variation can be played with a rubato feeling in the solo lines, but, as is usual in rubato, keeping the overall pulse steady.

At the beginning of the second section the clarinet plays a sweeping line in thirty-second notes. This two-bar phrase is echoed two measures later. The accompanying cello line is sounded an octave higher in its second presentation, suggesting a lighter quality of the echoed figure. Violin I takes over the solo line for the last four measures of the variation.

Again a small transition (mm.101-105) connects to the next, and now final, section of the movement. In this transition the clarinet resumes as top-line player, and there is opportunity for a small cadenza on the fermata at the half cadence in m.105. Generally clarinetists simply hold the $f\sharp^2$ in this measure and cue the string entrance on the following chord, but one could add a brief flourish. A suggested ornamentation is given in Appendix II, p.66. The NMA edition provides a suggested cadenza, which, in my opinion, is ungraceful. At this point in the piece the atmosphere is quiet, and the energy dissipates before a final regrouping in the Allegro. The NMA cadenza is too

active for such a delicate moment, both harmonically and rhythmically. I prefer a simpler ornament which preserves the mood and the clarinet register.

Allegro

The closing section is really an extended final variation, but deports from the established form. The theme is presented in the strings, and the clarinet's entrance in the second measure suggests that another variation is underway. However, the form is altered, since after the first eight bars there is no repeat, and the material that follows is not that of the second section. Rather, it is a modest development of the first section. The effect is not merely to end the process of presenting variations of the theme, but to end the entire movement with a sense of fulfillment beyond what would be possible within the confines of a strict variation. Most appropriately, a five-part texture prevails throughout this closing section. A long tonic pedal in the cello (mm.129-137) supports the final reminiscences of the original thematic material as the piece comes to a close.

Conclusion

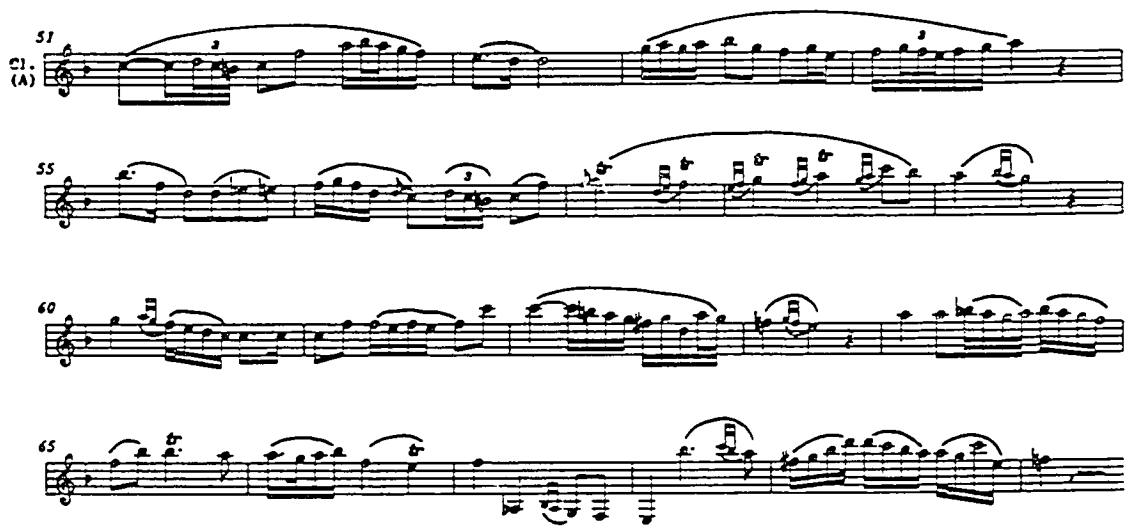
In this paper I have offered an overview of the Mozart Quintet by establishing it in its historical context and offering suggestions to the performers that emerge from my analysis.

Whether played on a basset, classical, or modern clarinet, performances of this piece can be enhanced by attention to detail that analysis can provide. An analytically-informed musician has options based on compositional grounds that are not immediately accessible to the purely intuitive performer.

At the same time, it must be remembered that much of what makes a musical work a masterpiece is beyond analysis. In the end, even a well-prepared performer must approach a work such as this Quintet with highest regard, ever mindful that even the most elaborate analysis is always in the service of something greater than itself.

Appendix I

Suggested Ornamentation, *Second Movement, mm.51-70*



Appendix II

Suggested Ornamentation, *Fourth Movement, mm.105*

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