

ABSTRACT

Title of Dissertation: **THREE COMPOSER-CLARINETIST PARTNERSHIPS:
MOZART-STADLER, WEBER-BÄRMANN, AND
BRAHMS-MÜHLFELD**

Jihoon Chang, Doctor of Musical Arts, 2010

Directed by: Professor Michael Votta
School of Music

Collaborations between composers and performers have been responsible for some of the masterworks of Western music, and the repertoire is replete with works inspired by a particular performer's tone, technical prowess, musical artistry, or passionate expression.

The clarinet repertoire is unique in that major composers from three periods in music history partnered with clarinetists and produced masterworks for the instrument. The relationships explored in this performance project are those of Wolfgang Amadeus Mozart (1756-1791) to Anton Paul Stadler (1753-1812), Carl Maria von Weber (1786-1826) to Heinrich Josef Bärmann (1784-1847), and Johannes Brahms (1833-1897) to Richard Mühlfeld (1856-1907).

While all the three clarinetists were masters of the instrument, they differed in their approach to the instrument and in the style of their playing, and the composers' differing styles added to the variety of the resulting works. The operatic tendencies of Mozart and Weber were incorporated into their clarinet music, although Mozart's was more ensemble-oriented, while Weber's tended to a solo-with-accompaniment design.

Stadler's virtuosity overcame the relatively primitive five-keyed instrument of his time, and Mozart must have had complete trust in his ability. He was also a "drinking buddy" and Masonic brother of Mozart. Both the intimacy of the relationship and Stadler's mastery are apparent in the Clarinet Quintet, KV 581 (1789), and Clarinet Concerto, KV 622 (1791).

By Weber's and Bärmann's generation, the clarinet had almost developed into its modern form, and Bärmann's playing was likely influenced by early 19th century virtuosi such as Paganini. Though the Grand Duo Concertant in E-flat major, Op. 48, is ensemble-oriented, the rest of Weber's clarinet works are virtuosic showpieces. Even the Clarinet Quintet in B-flat major, Op. 34 treats the strings as accompaniment and emphasizes a virtuoso, soloistic role for the clarinet.

In contrast to Bärmann, Mühlfeld's playing must have emphasized ethereal beauty over technical wizardry, and the clarinet works by Brahms, particularly his Clarinet Quintet in B minor, Op. 115, are masterworks of intense, lyrical expression.

These three partnerships have established an important development of clarinet repertoire, and the tradition of such partnerships has been persevered today.

THREE COMPOSER-CLARINETIST PARTNERSHIPS:
MOZART-STADLER, WEBER-BÄRMANN, AND BRAHMS-MÜHLFELD

by

Jihoon Chang

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
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Doctor of Musical Arts
2010

Advisory Committee:

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Professor David Jones

Professor Edward Walters

Dr. Peter Beicken, Dean's Representative

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Lastly, writing appropriate program notes to correspond to the music would not have been possible without the wonderful help from Dr. Votta, Director of the Symphonic Wind Ensemble, Dr. Davis, Professor of Musicology, Dr. Beicken, Professor of Foreign Languages and Literatures, and two personal friends of twenty years, Charles Willett and Irvin Peterson. I appreciate these gentlemen for carefully examining and correcting my grammar, syntax, and punctuation with such style.

TABLE OF CONTENTS

Recital 1 – May 9, 2009

Program.....	p. 1
Program Notes.....	p. 2

Recital 2 – December 9, 2009

Program.....	p. 6
Program Notes.....	p. 8

Recital 3 – April 10, 2010

Program.....	p. 11
Program Notes.....	p. 12

CD Recordings of Recitals

Recital 1 – Track Listings.....	p. 17
Recital 2 – Track Listings.....	p. 18
Recital 3 – Track Listings.....	p. 19

Selective Bibliography.....	p. 20
-----------------------------	-------

Selective Discography.....	p. 21
----------------------------	-------

Websites.....	p. 22
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Doctor of Musical Arts Recital
Dissertation Recital 1 – Three Composer-Clarinetist Partnerships: Mozart-Stadler
Jihoon Chang, Clarinet

May 9, 2009

8:00 pm

Chorus Rehearsal Room 2201, University of Maryland School of Music

Teacher: David Jones

“Kegelstatt” Trio in E-flat major, KV 498 (1786)

WOLFGANG AMADEUS MOZART (1756-1791)

- I. Andante
- II. Menuett
- III. Allegretto

“Parto, parto, ma tu ben mio” from *La clemenza di Tito*, KV 621 (1791)

WOLFGANG AMADEUS MOZART (1756-1791)

“Schon lacht der holde Frühling,” KV 580 (1789)

WOLFGANG AMADEUS MOZART (1756-1791)

Intermission

Clarinet Quintet in A major, KV 581 (1789)

WOLFGANG AMADEUS MOZART (1756-1791)

- I. Allegro
- II. Larghetto
- III. Menuetto
- IV. Allegretto con Variazioni

Program Notes for Recital 1 – May 9, 2009

This concert is the first in a series of three recitals exploring relationships between composers and clarinetists; tonight's recital focuses on Wolfgang Amadeus Mozart (1756-91) and Anton Paul Stadler (1753-1812).

The name of the "*Kegelstatt*" (loosely translatable as "bowling alley") Trio originates in the legend that Mozart conceived and completed it during a game of skittles or ninepins, known as "*Kegeln*" in German. It was not expressly written for Stadler but as a gift to the family of botanist Freiherr von Jacquin. The first performance took place at Jacquin's residence in 1786 with Stadler on clarinet, Franziska Jacquin (who was Mozart's student) on piano, and Mozart himself on viola.

"*Parto, parto, ma tu ben mio*" from the opera *La clemenza di Tito*, KV 621, is an aria usually sung by a mezzo-soprano who assumes the role of Sesto. The clarinet is a duet instrument to the voice, with all of its obbligatos fundamentally unaltered from the original orchestral version into the piano reduction. Sesto is so in love with Vitellia that he reluctantly gives in to carrying out her conspiracy orders against Tito, the Roman Emperor. After Vitellia upbraids him for his indecision, Sesto gives this impassioned reply:

Parto, parto, ma tu ben mio,
meco ritorna in pace.

I am leaving; but you, my dearest,
must make peace with me again.

Sarò qual più ti piace,
quel che vorrai faro.

I shall be whatever you like,
whatever you wish I shall do.

Guardami, e tutto obbligo,
e a vendicarti io volo.

Look at me, and I forget everything,
and I fly to avenge you.

A questo sguardo solo da me si penserà.

I shall think only of that glance.

Ah, qual poter, o Dei,
donaste alla beltà!

Ah, what power, oh Gods,
did you give to beauty!

Just as *La Clemenza di Tito*, KV 621, has the Köchel number immediately preceding the Clarinet Concerto, KV 622, “Schon lacht der holde Frühling,” KV 580, shares the adjacent Köchel catalogue numbers with the Clarinet Quintet, KV 581. Originally intended for Rosina in Giovanni Paisiello’s *Il barbiere di Siviglia* before the projected performance of the opera was abandoned in 1789, this extant concert aria was written for and first sung by Josepha Hofer Weber, Mozart’s youngest sister-in-law. The original scoring consists of pairs of clarinets, bassoons, and horns with strings. This version is condensed for a soprano, clarinet, and piano by Franz Beyer (b. 1922), a German musicologist who has restored and revised Mozart’s music.

Schon lacht der holde Frühling
auf blumenreichen Matten,
wo sich Zephyre gatten
unter geselligen Scherze.

Already the lovely Spring
laughs on flowery carpets
where breezes consort together
in friendly jest.

Wenn auch auf allen Zweigen
sich junge Blüten zeigen,
kehrt doch kein leiser Trost
in dieses arme Herz.

Though every bough
bears new blossom,
no quiet consolation sweeps, nevertheless,
in this poor heart.

Da sitze ich und weine
einsam auf der Flur,
nicht um mein verlones Schäfchen, nein,
um den Schäfer Lindor nur.

There I sit and cry
lonely in the meadow,
not by my lost lamb, no,
only by the shepherd, Lindor.

The years 1789 and 1790 were the most difficult of Mozart's career; during this period, his financial difficulties escalated, and his popularity as a performer waned. In the summer of 1789, however, Mozart received a commission for a new opera from Emperor Joseph II.

By the time he began composing the opera, *Così fan tutte*, KV 588, he must also have been at work on what would become one of his most popular chamber works, the Clarinet Quintet in A major. A sketch for its finale became “Ah lo veggio,” one of Ferrando's arias from Act Two of the opera. Mozart completed the Quintet by the end of September 1789, and it was premiered by Stadler and a select group of Viennese musicians.

Before composing the Quintet for Stadler, Mozart had already written a number of smaller chamber works for Anton and his brother Johann, some of which were actually for basset horn. In addition to playing the basset horn, Anton Stadler had earned some recognition for his ability to exploit the low register of the standard clarinet; to facilitate his exploration of this so-called chalumeau range; he devised four extended keys to the instrument. It was this modified instrument, eventually to be named basset clarinet, for which Mozart composed both the Clarinet Quintet and the Clarinet Concerto, necessitating some octave displacements when played on the modern clarinet in A without the extension.

The distinguished Mozart scholar, Alfred Einstein, wrote: “Here is a chamber work of the finest kind, even though the clarinet predominates as *primus inter pares* and is treated as if Mozart was the first to discover its charm, its ‘soft, sweet breath,’ its clear depth, its agility. There is no dualism here between clarinet and strings, only fraternal rivalry . . . The development section [of the first movement] has a *concertante* air about it, but for all five participants. The *cantabile* character of the second theme is resumed in the Larghetto and nursed into full flower. The *minuetto* contains one Trio in minor for the string quartet alone, and another, a *Ländler*, in

which the clarinet becomes the rustic instrument that it was . . . The Finale, is an *allegretto* with variations; brief and amusing with all its variety and richness, serious and lovable.”

Doctor of Musical Arts Recital
Dissertation Recital 2 – Three Composer-Clarinetist Partnerships: Weber-Bärmann
Jihoon Chang, Clarinet

December 9, 2009

5:30 pm

The Joseph & Alma Gildenhorn Recital Hall, CSPAC

Teacher: David Jones

Grand Duo Concertant in E-flat major, Op. 48 (1815-1816)

CARL MARIA VON WEBER (1786-1826)

- I. Allegro con fuoco
- II. Andante con moto
- III. Rondo. Allegro

Seven Variations on a Theme from *Silvana*, Op. 33 (1811)

CARL MARIA VON WEBER (1786-1826)

- I. Andante con moto
- II. Variation I – Più vivo
- III. Variation II – Con grazia
- IV. Variation III – Poco Adagio
- V. Variation IV – Tempo Primo. Animato e con fuoco
- VI. Variation V – Allegro Animato e con fuoco
- VII. Variation VI – Lento
- VII. Variation VII – Allegro

Introduction, Theme and Variations for Clarinet Quintet, Op. Posth.

CARL MARIA VON WEBER (1786-1826)

- I. Adagio
- II. Allegretto
- III. Variation I
- IV. Variation II
- V. Variation III
- VI. Variation IV
- VII. Variation V – Adagio
- VIII. Variation VI – Più moto
- IX. Allegro assai, vivo

Intermission

Clarinet Quintet in B-flat major, Op. 34 (1815)

CARL MARIA VON WEBER (1786-1826)

- I. Allegro
- II. Fantasia. Adagio ma non troppo

- III. Menuetto. Capriccio presto
- IV. Rondo. Allegro giojoso

Program Notes for Recital 2 – December 9, 2009

This concert continues the series of three recitals exploring the relationships between composers and clarinetists; tonight's recital features Carl Maria von Weber (1786-1826) and Heinrich Josef Bärmann (1784-1847).

In contrast to Mozart, Weber met "his" clarinetist early in his career. He was only 24 years old when, in 1811, he met Heinrich Bärmann, the principal clarinetist in the court orchestra of Munich. Bärmann held this position from 1807 until his death in 1847. Weber's first composition for Bärmann was a successful concertino for clarinet and orchestra, op. 26, followed by two concertos, opp. 73 and 74.

The clarinet was a better-known instrument by this time, and Bärmann may have been a more celebrated clarinetist than Stadler--in any case, several composers wrote for Bärmann in contrast to the exclusive Mozart-Stadler partnership. These composers included Franz Ignaz Danzi (1763-1826), Peter Joseph von Lindpaintner (1791-1856), Giacomo Meyerbeer (1791-1864), and even Felix Mendelssohn Bartholdy (1809-47). The clarinet works Mendelssohn was most noted for, the two *Konzertstücke*, Opp. 113 and 114, were written for Bärmann and his clarinetist son, Carl Bärmann (1810-85). It was Weber's virtuosic writing, however, that has made his name most strongly associated with Heinrich Bärmann and won him an important place in clarinet discourse.

Just as a performer may inspire several composers, a composer is not obligated to write exclusively for one performer. Although we associate Weber with Bärmann, the precise inspiration for some works, like the *Introduction, Theme and*

Variations for Clarinet Quintet, Op. posthumous, and the *Grand Duo Concertant* in E-flat major, Op. 48 (1815-16), is unclear. There is speculation, for example, that Weber's *Grand Duo* was dedicated to Johann Simon Hermstedt (1778-1864), whose name was more identified with Louis Spohr (1784-1859). (Spohr wrote four concertos for Hermstedt.) The first performance of the *Grand Duo* may even have been given by Johann Gottlieb Kotte. Dedications and premieres aside, the *Grand Duo* calls for both clarinetist and pianist to exhibit a high level of maturity in chamber-ensemble performance.

Ambiguity also surrounds the attribution of the *Introduction, Theme and Variations* for Clarinet Quintet, Op. posthumous. Joseph Küffner (1776-1856) was a contemporary of Weber, and Küffner's compositional approach was similar--leading to some question of the genuine authorship of this work. Weber or Küffner? The listener is invited to listen and form his/her own answer to this still-unresolved question.

Like Mozart, Weber is known as a great composer of opera, and often featured clarinet solos in his operas. For example, Weber's romantic opera, *Der Freischütz*, Op. 77 (1821), contains an extended clarinet solo passage. From a lesser known opera, *Silvana*, Op. 33 (1810), Weber extracted a theme to serve as a basis for a set of variations.

The Clarinet Quintet in B-flat major, Op. 34, was written in 1811-15. It consists of four movements that follow the classical pattern. It is, however, more of a concerto with string accompaniment than chamber music. Even though the parts for the string quartet are skillfully written, they almost always play subordinate roles to

the clarinet. The virtuosity demanded in all the works written for Bärmann is a testimony to Weber's complete trust in his dexterity, and in the Quintet, Weber engages the clarinet in notational acrobatics while maintaining lyricism.

The strings open the first movement, and the clarinet makes a solo entrance mid-phrase. The cello leads the ensemble into new sections, making it a leading voice among the strings. The second movement calls for *bel canto*-like lyricism, suggestive of Italian opera. The emotional and melancholic adagio of the second movement is followed by sprightly melodies in the third movement in which the florid hemiola figures played by the clarinet are humorously imitated by the cello. The equestrian gallop of the fourth movement could well have been written by Rossini: The spirit inevitably points to the overture to *William Tell*. Thus, Weber expands the classical form into a masterly array of expression. Romanticism is nascent.

Doctor of Musical Arts Recital
Dissertation Recital 3 – Three Composer-Clarinetist Partnerships: Brahms-Mühlfeld
Jihoon Chang, Clarinet

April 10, 2009
8:00 pm
The Homer Ulrich Recital Hall, Tawes Hall
Teacher: David Jones

Sonata in F minor for Clarinet and Piano, Op.120, No. 1 (1894)
JOHANNES BRAHMS (1833-1897)

- I. Allegro appassionato
- II. Andante un poco Adagio
- III. Allegretto grazioso
- IV. Vivace

Sonata in E-flat major for Clarinet and Piano, Op. 120, No. 2 (1894)
JOHANNES BRAHMS (1833-1897)

- I. Allegro amabile
- II. Allegro appassionato
- III. Andante con moto

Intermission

Quintet in B minor for Clarinet and Strings, Op. 115 (1891)
JOHANNES BRAHMS (1833-1897)

- I. Allegro
- II. Adagio
- III. Andantino
- IV. Con moto

Program Notes for Recital 3 – April 10, 2010

This concert concludes the series of three recitals exploring the relationships between composers and clarinetists; tonight's recital consists of Johannes Brahms (1833-1897) and the music he wrote for clarinetist Richard Mühlfeld (1856-1907)

A century after Mozart's artistically synergistic years with Stadler, Brahms himself was ready to give up composing. In 1890, at age 57, he sent a modification to the last movement of the String Quintet No. 2 in G major, Op. 111, to Fritz Simrock, his publisher, with an accompanying letter that read, "With this note you can take leave of my music, because it is high time to stop." His premature intention of declaring Op. 111 to be his "farewell notes" was undermined by his visit to Meiningen, a small town in Germany. Mühlfeld played in the court orchestra of the Duke of Saxe-Meiningen, initially as a violinist in 1873, but subsequently as principal, self-taught clarinetist in 1876. Though not his first time hearing Mühlfeld play, Brahms's plan to retire was reversed during this visit upon hearing Mühlfeld perform Mozart's Quintet, KV 581, and Weber's Concerto No. 1 in F minor, Op. 73, J. 114. It was Mühlfeld's artistry and Brahms's ensuing friendship with him that restored Brahms's artistic *raison d'être* for continuing to compose.

Sir Donald Francis Tovey, the noted English music analyst, commented that if Beethoven was "a conservative revolutionist," Brahms deserves the title of "a revolutionary conservative." The title of Arnold Schoenberg's essay, "Brahms the Progressive," should perhaps inspire potentially biased minds to ponder over their impression of Brahms as a stodgily conservative composer whose musical identity is

the antipodal opposite of the “New German School” represented by Liszt and Wagner. There exist many progressive elements in Brahms’s music, exceptionally so concerning his last four chamber works, composed in a five-year span: the Clarinet Trio in A minor, Op. 114, the Clarinet Quintet in B minor, Op. 115, and the two Clarinet Sonatas, Op. 120, all dedicated to and premiered by Mühlfeld. Mühlfeld’s colorfully vocal approach to clarinet playing must have given Brahms something new to say. Mühlfeld’s expressiveness, cultivated first on a string instrument and then transferred to the clarinet, may explain Brahms’s attraction to his friend’s unschooled yet visceral approach to clarinet playing; it apparently struck a chord with the composer’s inherently romantic approach to composing music, albeit “classically” structured.

Evidence of Brahms’s attraction to the mid-range tessitura is found in both the trio and the quintet. While these works call for the darker-sounding A clarinet, the sonatas were originally composed for the brighter B-flat clarinet. The alternative versions for viola, requested by his publisher, Fritz Simrock, were written by the composer himself.

In the clarinet sonatas, the piano and the clarinet fuse as one instrument in such a way that the clarinet often functions as the third hand of the piano, frequently accompanying the piano’s prominent lines. Both sonatas contain enormous leaps of register in both clarinet and piano parts.

The F-minor sonata is the more somber of the two. Its first movement’s subdued passion ends with a more tranquil *sostenuto* coda. Its two middle movements share the same key, A-flat major, a sharing unusual in a four-movement

sonata. In the second movement, there is an equal distribution of melodic lines by the two instruments in contrast to the first movement's interweaving lines, and the clarinet's ornamental turns add to the ensemble's expressive elegance. The third movement is an Austrian *Ländler* with a darker middle section that delves deep into the clarinet's lowest timbre. In contrast to the previous melancholy, the fourth movement breaks out in good-humored fun that is more apropos of a fanfare-like trumpet call, via a three half-note motif. It is a rondo pattern (ABACBA) in F major with only the C section being in a minor key; A minor. The energetic mood builds to a frenzied close.

The E-flat sonata starts out, as its title *Allegro amabile* indicates, in a calm and relaxed flow, undisturbed by occasional accents. The serenity is then broken with a dramatic scherzo movement, engaged in smoldering passion. The finale is a theme and variations, one of Brahms's favorite forms. An unpretentious theme, reminiscent of a folk song, is followed by six variations of different styles, ranging from Bach's counterpoint to Brahms's own melodies in thirds, hemiola figures, and duples against triples, while continuously exploring the chalumeau register. A remarkable burst of energy contradicts the halcyon country tune.

The quintet evokes melancholy and nostalgia. A suggestion of "autumnal resignation" manages to surpass the emotional intensity of his previous chamber works. As is true with many of Brahms's other works, the quintet is an amalgam of classic construction, continuous motivic development, harmonic richness, metrical ambiguity, and rhapsodic poetry.

In the first movement, the clarinet's lines are integrated into the closely-woven textures of the string instruments. Though Brahms's *allegro* mirrors that of Mozart's Clarinet Quintet, KV 581, he augments the complexity of the earlier model. The tranquility of the second movement is well summed up in Brahms's own words to Joseph Joachim (1831-1907), a treasured friend and violinist/conductor: "I do not speak loudly and explicitly of that for which I inwardly hope and wish." The hymn-like *adagio* starts out in a straightforward manner, followed by gypsy-like arabesques that recount his fascination with Hungarian music, subsequently returning to the original mood. A serenade theme of the third movement acts as an intermezzo that restores balance before the intensity resumes. It parallels the ambiance of the corresponding movement of his Second Symphony, and it transitions into a playful dance. Like Mozart's KV 581, the fourth movement consists of a theme and variations design. Brahms's version contains a *con moto* theme followed by five variations that feature the viola and cello as well as the clarinet. The fifth variation brings us to a rococo-era Viennese waltz that ultimately returns to the darker mood of the first movement for a solemn conclusion.

The quintet was premiered by Mühlfeld with the Joachim Quartet. After having performed the Trio, Op. 114, with Mühlfeld and Joachim, Brahms made his last stage appearance, premiering the clarinet sonatas alongside his *Fräulein Klarinette*.

It is evident that partnerships between composers and clarinetists have persevered. Today, the works written by Mozart, Weber, and Brahms for their

respective dedicatees are among the most frequently performed and cherished works for clarinet in the mainstay of the instrument's historically significant repertoire.

Recital 1 CD – Track Listings

1-3	“Kegelstatt” Trio in E-flat major, KV 498 (1786) WOLFGANG AMADEUS MOZART (1756-1791)	
1.	I. Andante.....	5:07
2.	II. Menuett.....	5:09
3.	III. Allegretto.....	8:30
4.	“Parto, parto, ma tu ben mio” from <i>La clemenza di Tito</i> , KV 621 (1791)... WOLFGANG AMADEUS MOZART	5:37
5.	“Schon lacht der holde Frühling”, KV 580 (1789)..... WOLFGANG AMADEUS MOZART	7:59
6-9	Clarinet Quintet in A major, KV 581 (1789) WOLFGANG AMADEUS MOZART	
6.	I. Allegro.....	9:00
7.	II. Larghetto.....	6:23
8.	III. Menuetto.....	6:34
9.	IV. Allegretto con Variazioni.....	9:53

Recorded May 9, 2009 in Chorus Rehearsal Room 2201,
University of Maryland School of Music, College Park
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Recital 2 CD – Track Listings

- 1-3 Grand Duo Concertant in E-flat major, Op. 48 (1815-1816)
CARL MARIA VON WEBER (1786-1826)
1. I. Allegro con fuoco.....6:44
2. II. Andante con moto.....5:54
3. III. Rondo. Allegro.....7:01
4. Seven Variations on a Theme from *Silvana*, Op. 33 (1811).....9:12
CARL MARIA VON WEBER
5. Intro., Theme and Variations for Clarinet Quintet, Op. Posth.....9:08
CARL MARIA VON WEBER
- 6-9 Clarinet Quintet in B-flat major, Op. 34 (1815)
CARL MARIA VON WEBER
6. I. Allegro.....7:27
7. II. Fantasia. Adagio ma non troppo.....5:19
8. III. Menuetto. Capriccio presto.....5:41
9. IV. Rondo. Allegro giojoso.....7:00

Recorded December 9, 2009 in the Joseph & Alma Gildenhorn Recital Hall,
Clarice Smith Performing Arts Center, University of Maryland, College Park
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Recital 3 CDs – Track Listings

Disc One

- 1-4 Sonata in F minor for Clarinet and Piano, Op.120, No. 1 (1894)
JOHANNES BRAHMS (1833-1897)
- | | | | |
|----|------|-----------------------------|------|
| 1. | I. | Allegro appassionato..... | 7:39 |
| 2. | II. | Andante un poco Adagio..... | 5:02 |
| 3. | III. | Allegretto grazioso..... | 4:13 |
| 4. | IV. | Vivace..... | 5:24 |
- 5-7 Sonata in E-flat major for Clarinet and Piano, Op. 120, No. 2 (1894)
JOHANNES BRAHMS
- | | | | |
|----|------|---------------------------|------|
| 5. | I. | Allegro amabile..... | 8:36 |
| 6. | II. | Allegro appassionato..... | 5:30 |
| 7. | III. | Andante con moto..... | 7:27 |

Disc Two

- 1-4 Quintet in B minor for Clarinet and Strings, Op. 115 (1891)
JOHANNES BRAHMS
- | | | | |
|----|------|----------------|-------|
| 1. | I. | Allegro..... | 13:16 |
| 2. | II. | Adagio..... | 10:51 |
| 3. | III. | Andantino..... | 4:42 |
| 4. | IV. | Con moto..... | 9:54 |

Recorded April 10, 2010 in the Homer Ulrich Recital Hall,
Tawes Hall, University of Maryland, College Park
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