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By

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Abstract

The purpose of this study is to provide clarinetists with a study guide for the teaching and performance of the clarinet, viola, and piano trios of Mozart, Bruch, and Larsen. A select bibliography of additional compositions for this medium is also provided. Performance practice details, technical suggestions, historical information, and publication details are included for each work. Although there is a sizeable repertoire for this combination of instruments, only a few works have become recognized as standards of the repertoire, including the trios of Mozart and Bruch. A newer addition to this medium is Libby Larsen’s *Black Birds, Red Hills*, which is likely to become integrated into the standard repertoire. An interview with composer Libby Larsen regarding new music and her compositions is included. It is recommended that complete scores be obtained to accompany this performance guide. The document will conclude with recommendations to further the creation and performance of this medium.
This document is dedicated to my family, Christopher Lape, & Dr. Elfie Schults-Berndt.
Acknowledgments

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Chapter 1

Introduction and Instrumentation

The clarinet, viola, and piano trio is a specialized chamber music group. The trios of Mozart and Bruch are highly regarded as standards of this medium and are worthy of extensive study by the performing clarinetist. Mozart’s *Kegelstatt* trio was the first composition written for this medium and is commonly regarded as the best. Over time, Bruch’s trios have proven to be almost as revered and well known as the *Kegelstatt* trio. While musicians have heard of the Mozart and Bruch trios; they are surprisingly unaware that many other works exist for this medium. After listening to several recordings of works for this medium, *Black Birds, Red Hills* by Libby Larsen stands out as a work that seems poised to become another staple of this genre.

For the purposes of this study, it is essential to understand specific information regarding each instrument of this trio. Although the clarinet and viola share similar ranges, each instrument has distinct sounds and colors. The unique timbral combination of these three instruments makes this trio particularly appealing and compelling to composers, performers, and listeners alike. There are a few points that musicians must consider in order to achieve a desirable balance between the instruments both tonally and musically. This includes the production of sound, intonation tendencies, range, and the execution and interpretation of articulation.
The Piano

When a key on the piano is depressed it makes a sound. This is accomplished when the strings receive a single, precise blow from a small, felt covered hammer, causing a note to sound. Simultaneously, a damper is raised from the springs giving momentum from the hammer, which causes the strings to vibrate, and those vibrations are the origin of its sound. The piano offers a wide variety of tone colors depending on how the keys are depressed. Unlike other instruments, the piano has only one set of strings (oscillators) per semitone of the scale. The piano has a wide dynamic range that covers about sixty decibels (there are about ninety in a full orchestra) and offers about 7-8 octaves.¹ The grand piano is the most commonly used type of piano in classical music and has 88 keys, which is the full range of the piano. Generally the range is from A₀ to C₈ with the numbers representing the octaves.

The range of the piano is given below:

(Figure 1.1, piano range)

The following image displays the most basic parts of a grand piano.²

(Figure 1.2, piano diagram)

When playing chamber music, it is important to note the type of room to be used for performance and where to place the piano. If the room is too small, it will resonate too much and any marked dynamics will be difficult to control. In terms of placement, the piano should face the longest length of the room. The piano has an equal-tempered scale and is tuned to a standard pitch depending on the geographical region or country. While there may be some discrepancies, the international tuning standards currently

range from A440-A443. The piano remains in tune for much longer periods of time while
instrumentalists must constantly make tuning adjustments. This is because most non-
keyboard instruments have a just-tempered scale. A brief explanation of equal
temperament and just temperament is necessary in order to better understand the tuning
issues that will arise among the musicians of the clarinet, viola, and piano trio.

Simply stated, equal temperament refers to pianos and other instruments of a
relatively fixed scale. This type of tuning refers to the 12 tones that divide the musical
scale into 12 equally spaced pitches that are multiples of the same interval and use a
constant frequency between the notes of the chromatic scale. Equal temperament is “set”
and cannot move, meaning that melodies can be transposed into any key and remain
identical; implying that each key will sound the same.3 This is why a piano remains “in
tune” for much longer periods of time and pianists themselves never have control over
intonation in the piano. Therefore, it is necessary for non-keyboard musicians to tune
based on the pitch of the piano.

Just temperament is dependent on what musical scale is being performed and uses
intervals and scales based on rational numbers. It uses intervals that are the smallest
whole number ratio of a pitch. Many pitches will be close but not identical to the pitches
in the equal tempered 12-tone scale. This method of tuning occurs as a result of the
harmonic series. Just temperament is the method of tuning used by all other non-

3 http://hyperphysics.phy-astr.gsu.edu/hbase/music/et.html (accessed 1/28/13)
keyboard musicians. An explanation of the harmonic series using the clarinet as an example is clearly stated by scholar and clarinetist David Pino:

“All musical sounds are made of what is actually a series of related sounds, usually referred to as “harmonics.” The tones we hear are usually the lowest tone of whatever series is sounding, or what is called the “fundamental” tone. But the fundamental is not a “pure” sound; it is enhanced and highly colored by its “overtones,” higher pitches of which we are not consciously aware. In other words, when we hear a musical tone we are hearing not only that tone but also all or (more usually) some of its higher “relatives” (overtones) that are part of its harmonic series. The fact that different instruments bring out different overtones above their fundamentals accounts for the clarinet sounding different from the oboe, the oboe from the violin, and so forth.”...The fundamental and the overtones taken together are known as “partials,” the fundamental being the first partial and the overtones being the succeeding partials. The clarinet’s tone quality is made up almost entirely of odd numbered partials and is the only instrument with that peculiar characteristic. This is because the clarinet acts as a stopped pipe due to its cylindrical bore.” (Pino) See Appendix A for a helpful just intonation chart for reference during any ensemble rehearsal.

The Clarinet

The Bb clarinet is a single-reed cylindrical instrument typically made of grenadilla wood and is about twenty-six inches long. The clarinet produces a sound

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4 [http://www.phy.mtu.edu/~suits/scales.html](http://www.phy.mtu.edu/~suits/scales.html) (accessed 1/28/13)
when the musician forms an embouchure and creates a well-supported air stream, thus causing the reed on the mouthpiece to vibrate. This combination of a strong embouchure and well-supported air stream is vital to producing the best sound possible. The body of the clarinet is made up of fixed length inner bores for each joint and tone holes for the fingers to cover or uncover which raises and lowers pitch.

The range of the clarinet spans about four octaves with both a bright and mellow tone quality depending on the location of the range. The clarinet range spans 4 registers known as the chalumeau, clarion, altissimo, and extreme altissimo registers.

A basic diagram of the clarinet and its parts:

(Figure 1.3, clarinet diagram)

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6 Embouchure: the correct placement and adjustment of a wind player’s mouth around the mouthpiece.
Below is a notated range chart displaying the location of the different ranges on the clarinet.

**Clarinet Ranges:**

![Clarinet Ranges Diagram]

*The throat tones are part of the chalumeau register.*

(Figure 1.4, clarinet ranges with register names)

There are many variables that affect the clarinet’s intonation including the current atmospheric environment, reed quality, mouthpiece facing and bore dimensions, embouchure, and air usage. If a clarinetist is biting or putting too much pressure on the reed with their embouchure, the pitch will be sharp. If the embouchure is too loose or if there is not enough mouthpiece in the mouth, pitch will be flat. If the reed is too thick, the clarinet will be sharp and if it is too thin, it will be flat. If the temperature of the physical space is higher, the clarinet will be sharp in pitch. If it is lower, it will be flat in pitch. Since the clarinet is a wooden cylindrical tube, its bore also expands and contracts before, during, and following its use. Clarinetists know that if the pitch is high, they need to
lengthen the tube by pulling out at the barrel and/or middle joint, or inserting a tuning ring as needed. If the pitch is low, clarinetists need to make sure the clarinet joints are pushed in all the way and that the instrument has been properly warmed up. It is essential for the clarinetist to become familiar with the intonation tendencies of their personal instrument and set-up. During personal practice time after warming up, it would be advantageous for the clarinetist to spend time with a tuner and mark how many cents flat or sharp each note is for about a week and notice the similarities and differences that arise.

Below is a chart of how clarinetists commonly make tuning adjustments:

<table>
<thead>
<tr>
<th>If the clarinet is sharp:</th>
<th>If the clarinet is flat:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• For throat tones: use resonance fingerings</td>
<td>• Make sure the joints are pushed all the way in</td>
</tr>
<tr>
<td>• Pull out at the barrel</td>
<td>• Apply slight lip-pressure (not too much in order to avoid biting)</td>
</tr>
<tr>
<td>• If the clarion is sharp, pull out at the middle joint</td>
<td>• Check tongue placement and location within the oral cavity</td>
</tr>
<tr>
<td>• Slightly drop the jaw</td>
<td>• Check for alternate fingerings</td>
</tr>
<tr>
<td>• Insert tuning ring(s)</td>
<td></td>
</tr>
<tr>
<td>• Check for alternate fingerings</td>
<td></td>
</tr>
</tbody>
</table>

(Figure 1.5, clarinet tuning adjustments)

The Viola

The viola is a string instrument very closely related to the violin sounding a fifth lower. It is slightly larger in all dimensions, and has a deeper, richer tone quality than the
violin. Violas are generally made from wood such as spruce or maple and have a high quality varnish. Violists also use a bow that is generally made out of Pernambuco wood and horse hair.\textsuperscript{10}

Pictured below is a basic diagram of the viola and its parts:\textsuperscript{11}

![Viola Diagram](image)

(Figure 1.6, viola diagram)

A basic sound is produced on the viola by pulling the bow across the string(s) so that the bow hair causes the string to vibrate.\textsuperscript{12} After contact is initiated, the vibrations flow through the \textit{f} holes, which act as air vents letting the sound resonate. Violists read

music in both alto clef and treble clef. There will often be clef changes written in the music to avoid the heavy use of ledger lines thus making it easier to read.

The range of the viola spans 3-4 octaves and is pictured below:

(Figure 1.7, viola range)

The viola has four strings which are tuned a perfect fifth apart.\(^\text{13}\) When tuning, violas start with the note “A” and tune their instrument in perfect fifths simultaneously instead of sounding one note at a time like the clarinet. In order to make necessary tuning adjustments, the viola’s pegs are adjusted to tighten and loosen the strings for the desired pitch.\(^\text{14}\) Similar to the clarinet, there are several factors that affect the intonation of the viola including: accurate initial tuning of the 4 open strings, current atmospheric environment, finger placement on the string, and overall posture in the playing position.

**Articulation**

The pianist, clarinetist, and violist each have a different way of executing marked articulations. Understanding the articulation definitions and markings for each instrument and how these markings are executed on each instrument is crucial for the successful rehearsal and performance of chamber music. Wind and string musicians share some

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articulation markings, but may not always have the same interpretation. String musicians execute articulations through manipulation of the bow, meaning the location and placement of the bow, bow pressure, and the direction of the bow. String musicians have an additional set of articulation terminology that other musicians rarely encounter in their scores. Pianists interpret articulations with primarily with finger weight.

Wind instrumentalists employ the use of a mouthpiece, and for single-reed instruments specifically, articulation occurs as a result of the placement and use of the tongue on the reed itself. For clarinetists, it is helpful to think of the vowel and/or syllable sound most useful in producing the intended articulation when approaching how to articulate. This is closely related to the sounds made during speech. For example, differentiation in articulation styles could be achieved by speaking the sound “doo” for a legato note or “ti” for a shorter or lighter note. Knowledge of the style and time period of the compositions will ultimately determine articulation interpretation. This is essential in musical understanding; but the ears will always be the most useful in the final analysis of musical interpretation. Refer to the chart on the following page:
Common Articulation markings:

<table>
<thead>
<tr>
<th>Articulation/Marking</th>
<th>String Definition</th>
<th>Shared Definition</th>
<th>Wind Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>staccato</td>
<td>short, stopped bow stroke on the string, detached</td>
<td>short in length, detached</td>
<td>short in length, space between notes, detached</td>
</tr>
<tr>
<td>legato</td>
<td>smoothly connected, in one or several bow strokes</td>
<td>smooth and connected</td>
<td>smooth and connected. use a “doo” tongue or no tongue</td>
</tr>
<tr>
<td>detache</td>
<td>most common use of the bow, smooth separate bow strokes, or “up and down”</td>
<td>(string marking only)</td>
<td>n/a: refer to style and performance practice</td>
</tr>
<tr>
<td>spiccato</td>
<td>short, off the string bow stroke and generally associated with faster tempos. “crisp and short”</td>
<td>(string marking only)</td>
<td>n/a: refer to style and performance practice</td>
</tr>
<tr>
<td>portato</td>
<td>a “half-staccato”</td>
<td>(string marking only)</td>
<td>n/a: refer to style and performance practice</td>
</tr>
</tbody>
</table>

(Figure 1.8, Articulation Chart)

**General Guidelines for Chamber Music**

When participating in any chamber group, there are a few guidelines to consider. Most successful chamber musicians know that playing and performing this type of music requires a collaborative effort and that all ideas concerning the music should be welcomed and discussed during a rehearsal. It is important to learn how to interact with one another, especially how to communicate the initiation of the piece. Often string players and pianists breathe sympathetically with winds even though their instrument does not physically require it. Breathing together, looking at one another, and providing physical cues are important skills to address when playing chamber music because of the exclusive use of nonverbal communication during a performance.
Concerning the preparation and performance of a musical composition, it is essential that each player is familiar with the parts of all other musicians involved. In order to effectively communicate a composition in performance, it is simply not enough to know only one part of a whole. As mentioned previously, musicians will also need to discuss marked articulations and agree on stylistic interpretation. Each instrument has a different timbre that makes it unique, and it is critical for the musicians to blend together, playing inside of the other instrument’s sound. Working on each of these principles in addition to adhering to dynamic markings will help in achieving the desired balance of parts in a composition and will unify the composite sound of the group.

It is highly recommended that all musicians have a pencil and mark down important ideas discussed in individual music parts during chamber music rehearsals. Although this seems to be commonly understood amongst musicians, the lack of writing utensils hinders the progress of a group. The thorough chamber musician marks the use of forward or backward motion, color or mood changes, challenging rhythms of other parts, and other ensemble complexities. All musicians should also be marking any missed accidentals, breath marks, articulations, dynamics, and all other important nuances discussed. Failure to do so results in wasted time and adversely affects the other members of the group.
Chapter 2

Performance Guide: Trio in Eb, K. 498 “Kegelstatt” by W.A. Mozart

“In the Viennese classical period, piano trios were an extraordinarily fashionable commodity. Popular among the music loving aristocracy, it was thought that the musicians could achieve concerto-like effects as a result of the interplay between the three instruments.” The first known piece composed for the clarinet, viola, and piano trio is W.A. Mozart’s Trio in Eb, K.498, known as the Kegelstatt Trio written in August 1786. One could say that the creation of the Kegelstatt Trio also spawned the creation of a new medium. This work was written for his piano student Franziska von Jacquin, who was the sister of close friend Baron Gottfried. In fact, Mozart had an important relationship with the entire von Jacquin family. Franziska’s father Joseph was a distinguished botanist and chemist. On Wednesdays, the Jacquins would entertain an educated circle of scientists, artists and fellow freemasons in their home while the younger musicians amused themselves. It was a place where amateurs and professionals could socialize and have enlightening conversations.

Scholars believed that Mozart was inspired with the compositional idea for this trio in addition to other pieces while playing a German game called Skittles. This is very

close to what we know as bowling today and translates to the German word Kegelstatt, what we know as nine-pin bowling today, and translates to the Kegelstatt Trio.\textsuperscript{18}

Mozart held a high opinion of Franziska as a piano student and also wrote the four-hand \textit{Sonata in C, K. 521} for her.\textsuperscript{19} A direct quote in a letter to Franziska’s brother Gottfried von Jacquin from Mozart is found in his memoirs compiled by scholar Karoline Pichler: “\textit{I kiss the hands of your worthy sister, Signora Dinimininimi, a hundred thousand times and urge her to practise hard on her new pianoforte. But this admonition is unnecessary, for I must confess that I have never yet had a pupil who was so diligent and who showed so much zeal as she.}”\textsuperscript{20} It is interesting to note that Pichler was also a member of this circle in her youth.\textsuperscript{21}

Close friends with the Jacquins, Anton Stadler, who was also one of Mozart’s best friends, played the clarinet and Mozart himself played the viola. Although Mozart composed many works for a living, it is thought that he enjoyed writing works for this circle of musical friends most. Eventually his relationship with Anton Stadler became revolutionary in regard to the clarinet and its use. Mozart’s three greatest works for clarinet were \textit{Clarinet Concerto}, K. 622, \textit{Clarinet Quintet}, K. 581, and \textit{Kegelstatt Trio}, K. 18

\textsuperscript{18} W.A. Mozart. \textit{Trio KV 498 (Kegelstatt) for Piano, Clarinet, and Viola}. ed. Ernst Herttrich. Preface, G. Henle Verlag, 2008.


Among these works, the Kegelstatt Trio is the only one that survives in autograph and which was intended for normal B-flat clarinet instead of the basset clarinet in A. This trio is unique for this time period because the viola has a more independent role replacing the cello, which usually plays the bass line. As a result, this contributes to the melodic equality in each part of the trio. The texture of this trio has been compared with the middle movement of Bach’s Fifth Brandenburg Concerto because of the unaccompanied conversation between the solo flute, violin, and harpsichord. The instrumentation of clarinet, viola, and piano proves to be very warm, rich, and colorful and is clearly reflected in Mozart’s writing. He composed this trio a few months after the 1786 premiere of La Nozze di Figaro and a series of piano concerti. Consequently, it was written in his mature style with harmonic richness, dense chromaticism, and learned counterpoint. For purposes of this study, the Urtext: G. Henle Verlag edition edited by Ernst Hettrich will be discussed.

The Kegelstatt Trio has three movements: I. Andante, II. Menuetto and Trio, and III. Rondeaux: Allegretto. Tempo remains a controversial topic in the compositions of Mozart. This proves to be true upon listening to multiple recordings of the same composition. I recommend the book The Tempo Indications of Mozart written by Jean-Pierre Marty as a useful reference when studying his compositions. During this time

period there are some important points to consider regarding tempo and lack of numbered
metronomic tempo markings for each of the movements. The first is due to the fact that
the metronome was not invented and patented until 1816.\textsuperscript{26} The second is Mozart’s use of
the Italian tempo markings with multiple meanings. For example, \textit{Andante} does not mean
a specific tempo of 108 or 96, rather it refers to the style and time signature of the
composition. According to Marty, \textit{Andante} is Mozart’s most controversial tempo
indication.\textsuperscript{27}

The first movement of this trio is entitled \textit{Andante} and is in 6/8 time. \textit{Andante} in
this context implies deliberate motion with a quiet purpose. Based on the \textit{Andante} tempi
chart provided in Marty’s text, I would suggest a tempo of around 112 to the quarter note
due to the fact that it is a composite ternary tempo.\textsuperscript{28} Among Mozart’s trio compositions,
this is the only trio that does not begin with a fast movement.\textsuperscript{29} It is in ternary form and
does not have a development section.\textsuperscript{30} Upon starting this piece, it is important for the
pianist and violist to look at one another and breathe together on the upbeat. This will
establish the tempo right away and allow the clarinet player to have an internal
subdivision while counting the rests. It is important not to shortchange the rests because
the silences give this first movement almost as much character as the notes themselves.

\textsuperscript{26}\url{http://www.music.vt.edu/musicdictionary/textm/Metronome.html} (accessed 4/10/13)
\textsuperscript{27} Jean-Pierre Marty. \textit{The Tempo Indications of Mozart}. (Binghamton, New York. Vail-Ballou Press,
\textsuperscript{28} Jean-Pierre Marty. \textit{The Tempo Indications of Mozart}. (Binghamton, New York. Vail-Ballou Press,
1988), 22.
\textsuperscript{29} W.A. Mozart. \textit{Trio KV 498 (Kegelstatt) for Piano, Clarinet, and Viola}. ed. Ernst Herttrich. Preface, G.
Henle Verlag, 2008.
\textsuperscript{30} Abert Hermann. \textit{WA Mozart}. ed. Clif Eisen. trans. Stewart Spencer. (New Haven: Yale University Press,
2007), 990.
The musicians should also take great care to follow the written dynamics throughout the piece and to always play a musical phrase.

The first theme is immediately stated in the viola and piano parts within the first measure, restated, and then stated again in the clarinet part in the ninth measure. This can be a challenging entrance for a clarinetist. It is crucial for the clarinetist to have the air support ready for a beautiful legato attack and emulate the sound of the violist as much as possible. This theme has a notated 64th note ornament or *gruppetto* instead of an ornament symbol indicated in the music because it is the main melodic theme. This theme occurs until the end of the movement passing between all three parts. This is very challenging in terms of interpretation and consistency, especially considering the fact that three musicians must execute it both simultaneously and independently throughout the work.

(Figure 2.1, m. 1-2)
There are a few choices concerning ornamentation interpretation, but most importantly each musician must achieve a clean and intentional sound. For example, the 64\textsuperscript{ths} can be stretched out before the beat, on the beat, or quickly after the beat. One could address this ornament as either “open” or “closed” and the musicians could play it individually first, and then together. Some musicians make a decision to play the figure identically each time. Others prefer to vary the figure each time to avoid monotony, which is musically a good idea, but the intended classical style of the piece should not be sacrificed; meaning one cannot take so much liberty that it lacks a distinct Mozartian sound. It is advantageous to collectively decide on these interpretations and mark them right away throughout the first movement.

Articulation style between the clarinetist, violist, and pianist is also vitally important. In the pick up to m.17, there is a repeated eighth note figure in all three parts. This figure appears multiple times throughout the movement. The clarinetist should use a light, legato tongue matching it with the light and detached legato stroke of the violist. If
the clarinetist articulates too heavily it will be noticeable and sound awkward to the listener. The pianist will also need to depress the keys in a light, legato style. The goal for all players is to articulate it lightly with a little space between each eighth note. The quarter notes need to be held for their full value throughout the piece. This passage begs the temptation to shortchange the value of the note because of the repetitive eighth note figures.

(Figure 2.3, m. 16-19)

The next important figure is in the second theme occurring in m. 26 appearing first in the clarinet part, the piano part in m. 36, and last the viola part in m. 99. This rhythmic figure should be interpreted with emphasis on the first beat and a little space between the eighth notes, which lead to the next beat. I suggest placing emphasis on beat 4, and following it with mini decrescendos on the offbeats similar to a subtle sforzando.
In m. 54 there is a fermata over the last rest, indicating a slight pause or space before moving on to the next section. It is important not to hurry to the beginning of the next section in m. 55. This section introduces a new mood due to the key change in the clarinet part beginning in m. 55.
The phrase in m. 63-64 can be stretched out using a little *rubato* and return back to a *tempo* right away in m. 65.

(Figure 2.6, m. 63-downbeat of 66)

There is a repeated idea in m. 67 that should be a softer echo of m. 65 the second time. In m. 68, the eighths are more connected here with the first note of the slur leaning into the second with the quarter note in m. 69. The quarter notes must be held for the full value. Because this is a repeated figure, musicians often misinterpret that quarter note as an eighth note.

(Figure 2.7, m. 68-69)
This same idea can be applied to m. 70-71 in all parts and m. 72-73 in the piano and viola parts. The clarinetist ought to be careful with the Bb in m. 72 because it is in the clarion register and tends to be sharp. This will also apply to m. 101. In m. 86-87, the clarinet has a tied throat tone Bb, which tends to be fuzzy or unstable in timbre. Utilizing a resonance Bb fingering, will aid in the best sound and intonation. These are two of the most common resonance fingerings.\textsuperscript{31}

\textsuperscript{31} Caroline Hartig. The Ohio State University “A Guide to Clarinet Fingerings” 2012.
In m. 73 the piano restates the original 64th note theme from the beginning again with repeated material until m. 97. In m. 97, I suggest inserting a fermata over the last eighth rest as before because the viola will restate the second theme again in m. 98.

(Fermata)

(Figure 2.10, m. 96-98)

When considering the trill in m. 112 in clarinet and viola, a classical interpretation is indicated starting on the note above and ending with an appoggiatura. Interestingly, this is actually only one of two written trills in the entire piece.

(Figure 2.11, m. 112)
The first theme once again returns in the viola in m. 118 and is traded with the pianist and the clarinetist until m. 126. Again, the clarinet will need to be mindful of the throat tone B♭’s in m. 120. The pianist conducts the last two measures of this movement. The clarinetist and violist must listen closely to the piano to negotiate a clean ending together.

The next movement entitled *Menuetto* and *Trio*, is a dance in 3/4 time. Through study of Marty’s text, it is interesting to note that it is not always easy to determine the correct tempo of a Mozartian minuet. This is because only 37 of his minuets have a tempo indication in addition to the title *Menuetto*. Concerning minuets in 3/4, French music scholar Michel L’Affiliard states that “…*one beats three very light beats or, if one prefers, two uneven beats with the first beat longer than the second beat by one half.*” The latter is the best choice because of the lightness.32 Based on this knowledge and another tempi chart given by Marty, a tempo of quarter note approximating 126 is recommended.

The clarinetist has the melody in the *Menuetto* while the violist harmonizes and the pianist accompanies. The first section of 12 measures repeats and both sections need to be different to avoid monotony. For example, the first time can have a forward motion with full sound and the repeat can be more intense in character with a softer sound like an echo. In m. 3, I would recommend a little space or “mini” lift in between both quarter notes to retain a light character. The second quarter note needs to have a little more

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weight and perhaps a legato marking over it. The half note in m. 4 also needs a little more weight and can pull back the tempo slightly with a short ritard.

(Figure 2.12, m. 3-5)

The next section of the movement is 29 measures long and also has a repeat. Whenever there are any repeated sections of music or material, it is crucial for the musicians to be conscious of making a contrast. The quarter note weight and character in m. 15 and 16 should be the same as discussed in m. 3 and 4. In m. 21 all parts have eighth notes on the beat and eighth rests after the beat. These eighth notes must be played with full value and noticeable space with the eighth rests. This passage provides a great temptation to play them too short.

(Figure 2.13, m. 21-24)
The quarter note in m. 22 and m. 24 on beat three in the clarinet must have full value and lead into the downbeat in order to propel the musical line forward.

The Trio begins in m. 42 and is another repeated section of 21 measures. A slight break is necessary in between the minuet and trio to introduce the new material. There are numerous triplets throughout this movement and whenever any of the musicians have a triplet passage, it is important to maintain a light character. At the beginning in m. 42, the clarinetist has quarter notes and the violist has light triplets while the pianist provides a response to the melody from the clarinetist. The first time through this section could be interpreted as intense with a dynamic of \(mf\). The second time is softer and more mysterious in character. For contrast, I prefer playing this motive in m. 42-43 and m. 46-47 with a crescendo and decrescendo with additional intensity each time. M. 49 is less, and then m. 52-53 begins a crescendo. This is because it is leading to the high point of the phrase in m. 60. The clarinetist can lead this with a full sound and weight on the first beat.

(Figure 2.14, m. 60-62)
M. 63-94 is also a repeated section. In m. 63 the pianist now has the figure that the clarinetist and violist did in the previous repeated section. The triplets move from the viola part to the piano part while the violist and clarinetist harmonize together. The violist receives the triplets again by m. 74 and trades them with pianist throughout. Maintaining a light character with triplets is challenging because triplets can become cumbersome when consecutively notated. In m. 78 the clarinetist has a dotted half note for six measures and passes it on to the violist a measure later. For the clarinetist, breathing properly and with enough support is essential to sustain the note and pitch. This remains true in any circumstance with longer note values that need to be held for multiple measures. Both the clarinetist and violist may crescendo and decrescendo slightly to add musical interest.

There is repeated melodic material from the opening of the movement to the coda beginning in m. 143, including related material that leads the movement to the end. The last beat of the penultimate measure and the last measure need to have a heavy, weighted articulation with space in between the quarter notes in order to create an effective ending. The clarinetist can accomplish this with a heavier “Tah-Tah” articulation for the last two measures of the movement.
Rondeaux: Allegretto is the last movement and is in cut time. According to Marty, Allegretto will be the corresponding ascending link between Andante and Allegro and is always a composite tempo in the compositions of Mozart. The Allegretto chart in his text suggests the tempo of quarter note equals 120 or half-note equals 60.33 Thinking rhythmically of this movement in 2 rather than a “fast four” will maintain energy and an unintended ritard. The mood of this movement is carefree, light, and delicate. The melody is introduced in the clarinet part first with lighter figures in the piano part. I would recommend that the clarinetist put slash marks instead of staccato markings to indicate space in between the quarter notes on beats 3 and 4 of the second measure.

(Figure 2.16, m. 1-4)

The clarinetist opens this movement with the main melody and in m 1-4. In m. 5, the same figure repeats and can be even more open and prominent. I would suggest for the clarinetist to mark slash marks instead of staccato dots in between the quarter notes in the

figure in m. 7 to imply space more than length. The rhythmic figure of dotted eighths provides the opportunity for a legato stretch to the sixteenths. The clarinetist passes the opening main theme to the pianist with a pick up into m. 9 where the violist begins playing the harmony. The main melodic theme is often restated and passed between the clarinetist and pianist each throughout the movement.

(Figure 2.17, m. 5-8)

In m. 16 the downbeat should be slightly stretched out into the next beat with a slight *ritard* and a short pause in between m. 16 and 17 to set up the next section, which offers a new mood. Here, the eighth notes need an even lighter approach in this section and can also be a little more *cantabile*. 
The clarinetist has the melody in this section until m. 24. Both the clarinetist and violist must provide full value to the downbeat of m. 24 as the piano continues with a longer sixteenth note melodic interjection until the downbeat of m. 35. The clarinetist and violist need to take great care in remaining dynamically sensitive to the piano while playing notes with longer values. They need to be played musically, but never above a *mf* ensuring that the piano may be heard. From the second to third beat of m. 35 the clarinet takes over the melody with an octave jump. Similar to the beginning, the quarter notes need to be separated with a little space in between them.
Like m. 24, m. 43 requires a full quarter allowing the piano to be featured again until m. 51. The piano also has sixteenth grace notes beginning in m. 43, continuing throughout the last movement. The clarinet and viola parts also have grace notes later on in the movement. In the style of Mozart, the notated grace note should be interpreted as a full sixteenth throughout and not as a grace note right before the downbeat. It is interesting to note that in m. 50, the piano has the second trill and last trill found in the entire composition.

In m. 51-57, the melodic figure is shared between the clarinetist and violist. These notes need to be detached, light, and energetic. The eighth note down beats may also stretch into the next beat in m. 55-57.

(Figure 2.20, m. 51-57)
The pianist restates the opening melody from m. 59-66. As previously stated, place another slight pause in between sections with m. 67 beginning the next new section with a repeat. This presents new melodic material and a new mood altogether where the violist has the main melody until m. 76. The first time through, the violist can play the melody with vigor and the clarinetist can play the triplets buoyantly, but not louder than the violist’s melody. When playing the repeat, the violist can communicate a slightly different mood than the first time and the triplets in the clarinet part can be slightly more prominent.

(Figure 2.21, m. 67-76)

In the next repeated section, m. 77-90 the piano part has a little melodic interjection until m. 80 where the violist has the same theme as in m. 67. The clarinetist answers in m. 85 and now the violist has the triplets in m. 87. The first time through this section could be
interpreted as dramatically tragic with weighted clarinet entrances, and the second time the clarinet will play with a softer dynamic for a more somber recollection of the first statement.

(Figure 2.22, m. 74-90)

In m. 91-97 the melody is in the piano and clarinet parts. Following that the violist has the melody with a long string of triplets from m. 97-115. From m. 106-107 the violist can play this with a little *rubato* and then arrive back into tempo in m.108.
The end of m. 115 needs a slight break into m. 116, which starts the next section of music. This is a place in the music where the musicians will want to make eye contact.
The clarinetist has the melody, the violist has the harmony, and the piano has insistent eighth notes in the bass line until m. 124. Following that, the violist has the melody, the pianist has the harmony, and the clarinet has longer sustained notes until m. 128. In m. 131 all parts should *ritard* slightly with a small break before the repeated section beginning in m. 132.

(Figure 2.25, m. 131-132)

M. 132-153 is the last repeated section with a first and second ending in m. 152 and 153. The clarinetist has a beautiful *cantabile* melody and will need to prepare the airstream for a long phrase and mark breath marks carefully to maintain continuity. There are some places where the clarinetist may want to stretch out or pull back certain parts of the melody and it is important that those ideas are communicated to the other players and then marked in each part. In fact, this is true for any part that has the melody throughout the piece. For example, in m. 145-146 and m. 167-168 you can stretch out the first
measure pushing back the tempo slightly and going right back into tempo on the
downbeat of the second measure of these figures.

(Figure 2.26, m. 145-146, m. 167-168)

In order for this to be effective, the clarinetist cannot breathe at all in these measures. The
articulation in m. 180-182 is similar in character to m. 51-54 in the beginning of the
movement. In m. 189, all parts should play full and forte until pick up to m. 194, which is
soft in volume again. The eighth note figure is repeated three times and can increase in
volume each time until m. 198 leading into a long string of sixteenths notes in the piano
part. M. 202-209 are challenging for the clarinetist regarding articulation. Some players
wish to slur everything, and some choose to put in an articulation pattern. It sounds light
and buoyant if each note can be articulated. Whatever the choice, it needs to be even.
The ending of the movement begins on the anacrusis of 3 into m. 213 in the clarinet part and the anacrusis of 3 in the viola part in the next measure. This melodic figure should increase in volume each time that it is repeated. The piano part has driving...
sixteenths until the last two measures of the movement. In all parts, the downbeat should be strong in the penultimate measure with the quarters more connected instead of detached until the end.

(Figure 2.29, m. 221-222)

In conclusion, Mozart composed these instrumental parts with beautiful, evenly distributed melodies giving equal importance to each instrument. When the musicians are both musically expressive and sensitive to the Mozartian style, the textures and colors of this work will unfold like a beautiful work of art. Philip Dukas of the Nash Ensemble states “Given that the Kegelstatt is such a good piece and an ideal instrumentation, it is strange that more composers haven’t written for this grouping....I wonder if it’s because the piece was so successful that others were put off.”34 While there are other pieces that have been written that are considered substantial works, perhaps this is one explanation why there are so few influential or standard pieces for this instrumentation today.

Chapter 3

Performance Guide: *Acht Stücke, Op. 83* by Max Bruch

Max Bruch was a German composer who lived from 1838-1920. He loved folk music as a source of compositional material, and many of his works were derived from countries such as Scotland, Sweden, and Russia. He had a son named Max Felix Bruch who was a talented clarinetist known for his beautiful tone, therefore the pieces that Bruch wrote including clarinet were written for his son. One of these works included eight pieces entitled *Acht Stücke*, which translates to *Eight Trio Pieces for Clarinet, Viola, and Piano Op. 83*. Bruch, like Mozart, favored instruments in the alto register with a mellow tone quality. These pieces were dedicated to Princess zu Wied, one of his Sunday open-house visitors. It is thought that perhaps both Mozart’s *Kegelstatt Trio* and Schumann’s *Fairy Tales Trio* most likely served as models for Bruch’s trio. Although this piece was written in 1910, it seems that 2 years earlier Bruch was considering either the addition of a harp part in addition to the clarinet, viola, and piano parts or replacing the piano part with the harp part. In Bruch’s letters to pianist and conductor Arnold Kroegel, it remains unclear what his compositional intentions were. Pieces 3, 5, and 6

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confirm the possibility of the use of harp instead of the piano because of the arpeggio style accompaniments in the piano part.\textsuperscript{37}

The first six pieces are structurally in either binary or ternary form, and the last two are in sonata form. The two solo parts are clarinet and viola while the piano performs a largely subsidiary role in accompaniment, sometimes assuming orchestral characteristics.\textsuperscript{38} These pieces are self-contained units meaning that they are not eight movements of a larger work. Bruch advised against playing all eight together in a program. Only No. 5 (\textit{Rumänische Melodie}) and No. 6 (\textit{Nachtgesang}) have titles, while the rest are distinguished by tempo and key.\textsuperscript{39} Max Bruch orchestrates for both the A and Bb clarinets. Pieces 1, 2, and 7 use only A clarinet, and pieces 4, 5, 6, and 8 use only Bb clarinet. The third piece uses both A and Bb clarinet. Simrock, a publisher in Berlin, originally published these pieces in 1910. In order to make these pieces more accessible, Bruch arranged the clarinet part for violin, and also rearranged the viola part for cello at the publisher’s request before signing the contract.\textsuperscript{40} The edition used for this study is the Urtext: G. Henle Verlag edition edited by Annette Oppermann. This edition includes an A and Bb clarinet part, a Bb only clarinet part, a violin part (in lieu of the clarinet), and a cello part (in lieu of the viola). Much of Bruch’s writing in these pieces showcases long, beautiful melodies with many \textit{rubato} opportunities for the musicians while maintaining the tempo, which is a trademark of the Romantic period writing style. This is displayed

\textsuperscript{37} Christopher Fifeld. \textit{Max Bruch: His Life and Works} (Great Britain, Victor Gollancz, 1988), 291-292.
\textsuperscript{38} Christopher Fifeld. \textit{Max Bruch: His Life and Works} (Great Britain, Victor Gollancz, 1988), 292.
\textsuperscript{39} Christopher Fifeld. \textit{Max Bruch: His Life and Works} (Great Britain, Victor Gollancz, 1988), 292.
throughout these pieces with several marked *ritardando*\(^{41}\) markings. The challenge of the *rubato* marking is discerning how much is musically appropriate. It seems that many of these *rubato* indications would be slight in that they are marked before sections of new musical material. It is important to note that although these pieces do not contain specific numeric tempo markings, the Italian tempo markings have ranges that are usually understood among musicians. The *Dolmetsch Organisation* is an early music society based in the UK that contains an outstanding website with a music theory link. This link has a very thorough tempi chart with definitions, metronome markings, and what each means based on the time period that the music was composed in.\(^{42}\) This is important to note because the *Kegelstatt* was composed in the 18\(^{th}\) century, Bruch’s pieces were composed at the very beginning of the 20\(^{th}\) century, and later on in this study a work from the 21\(^{st}\) century will be discussed. Music composed in the classical, romantic, and modern eras are naturally interpreted differently.

The first piece *Andante in A minor*, would translate *Andante* as “a walking-pace” with the quarter note approximating 80-100. This piece is in 2/4 time throughout. The pianist states the melody first, and it is passed to the violist in m. 8, and then it goes to the clarinetist in m. 16 or letter A in the score. When the clarinet enters, a legato articulation is advised with a dolce character. If the tongue gets to heavy or audible it can ruin the mood.

\(^{41}\) *Ritardando* is a common marking for *rubato*

\(^{42}\) [http://www.dolmetsch.com/musictheory5.htm](http://www.dolmetsch.com/musictheory5.htm), (accessed 4-14-13)
At m. 4, or C in the score, the clarinet can take a little *rubato*, than then *a tempo* in the pick up to m. 42.
This is very slight because there is a *poco ritardando* that happens in m. 46-47 with the *a tempo* in the pick-up to m. 48.

(Figure 3.3, m. 45-downbeat of m. 49)

In order for these pieces to be effective, the clarinetist needs to make wise breathing choices so that the phrases are not broken. This is one of the most challenging features of Bruch’s pieces. It is also important to note that when the clarinetist has a softer dynamic in the chalumeau range, the clarinetist may want to consider intensifying that dynamic a little, so that the notes are audible. This is due to the lower tessitura of the notes in that particular clarinet range.

The feature of this piece is the duet occurring between the clarinetist and violist. When the melody exchanges occur between the clarinet part and viola part, they must be seamless as if one instrument were playing. In m. 107, one before G, and the last measure of the piece, the clarinetist has a throat tone G and may need to use a resonance fingering
to lower the pitch in order to match the pitch of the violist and pianist. This movement has a romantically pensive mood with a relaxing atmosphere.

The second piece is entitled *Allegro con moto in B minor* and is in 3/4 time throughout. *Allegro* means “lively” and *con moto* means “with motion”. The metronomic tempo for *Allegro* ranges from quarter note equals 120-160. I recommend quarter note equaling 144-152 to maintain a forward motion. The movement begins with a 4 measure piano introduction with triplets leading to the melody stated in the viola part in m. 5. The clarinetist enters at the pick up to m. 29 and begins a duet with the violist while the piano fervently continues the triplet figures throughout the entire piece. Whenever there are notes that are not members of the key, those particular notes should be brought out by emphasizing or “leaning” on them slightly. This creates color and interest for the listener. In m. 53 the clarinet has long tied dotted half notes in the upper clarion range for about 8 measures and will need to pay special attention to intonation and balance while the viola is playing a moving line with double-stops.

In m. 98, one before E, the clarinet should pull back slightly on C# into m. 99. As discussed in the first piece, the use of *rubato* in all parts before each new musical section is recommended. These places are usually 1-2 measures before the next letter in the score such as one before E.
For the last five measures, the clarinetist is in unison with the violist and needs to make sure that the note remains in balance and in tune until the very end.

The third piece is entitled *Andante con moto in C minor* and translates to “A walking-pace with motion”. The recommended tempo is quarter note approximating 80-100. A quicker tempo needs to be chosen at the beginning because at letter C, it slows down a bit and changes from 3/4 to 4/4. This piece begins with a dramatic viola solo melody while the piano part has repeated lines of triplets once again, providing a nice forward motion for the ensemble. There a lot of *ritardando /a tempo* opportunities throughout the piece, so the musicians will need to make eye contact to ensure that they are together. The clarinetist enters in m. 25 now on the A clarinet with a new contrasting solo melody. At D, m. 37, the clarinet introduces another new melodic idea. As mentioned previously regarding the long phrase lines, it is important for the clarinetist to plan out their breaths carefully and mark them so that the phrases are not interrupted. In m. 54 the time signature returns to 3/4 and the viola has the same solo melody again from
m. 56-81. In m. 81 the clarinetist is now playing the B-flat clarinet and takes the same solo melody as before again but in a new key. This is the only piece that uses both the A and Bb clarinet. Finally, the clarinetist and violist play together with the piano at m. 85 with a new duet that intertwines their two original melodies together.

In m. 97, or H, the clarinetist needs to play out slightly above the piano dynamic in order to be heard. In m. 105, all parts should have a slight *rubato* on beat 4 and then arrive back into tempo in m. 106, or letter I.

![Figure 3.5, m. 103-downbeat of m. 107](image)

The last two measures are critical for the clarinetist in terms of intonation due to the throat tone notes Bb, A, and G. The clarinetist will need to use appropriate resonance fingerings for tonal clarity as well as match pitch with the others. When coming to the end of this composition, breathing is the most important thing for the clarinetist to be conscious of. Often musicians will not have enough air or a strong enough support to maintain a full sound especially when the dynamic is soft. Proper use and distribution of
Allegro Agitato in D minor is the fourth piece and is in 4/4 time. The suggested tempo for this movement is half-note equals 120+. I would recommend not going much faster than quarter note equaling 132 due to the technical demands of this piece. Although this movement is challenging for all players, the tempo will be dependent on the technical facility of the pianist. Overall the note lengths are short, detached, and agitated in style. Articulation unity and consistency in all parts are essential for the character of this particular piece. There are also notated accents throughout the piece. The accents should be interpreted as more “weighty” and not as a harsh articulation attack.

In m. 46 or letter C in the score, the tempo can be moved ahead only slightly quicker, but the temptation will be to rush to the end because it is such an energetic piece. This scherzo-like melodic section in the middle is lighter, and returns to the agitated style.
until the end. The clarinetist begins with a statement and the violist answers in m. 50. The
two musicians have this conversation with one another until beat 2 of m. 65. In this piece
when the clarinetist and violist play at the same time they are often in the same range or
even in unison. Balance and dynamic level are two of the most important aspects to
address when rehearsing this piece so that one part does not overpower another. The
energy of this piece makes it easy for all musicians to play fortissimo and neglect the
sound quality. In m. 97-100 there are two challenging trills from written Ab to Gb in the
clarinet part. Using the chromatic Gb fingering and leaving it depressed while trilling to
the Ab is recommended.

(Figure 3.7, m. 97 and m. 99 clarinet trills)

In the last three measures of the piece, all three instruments have the same rhythm and
articulation notated. For an exciting ending, note length needs to match in all parts with a
little bit of weight on the very last note while maintaining a fortissimo dynamic.
The fifth piece is entitled *Andante in F minor*, or *Rumänische Melodie*, which translates to Romanian Melody. The element of folk music that Bruch favors is very prominent and it is the only piece that is specifically inspired by an unknown Romanian folk tune at the recommendation of Princess zu Wied.\(^43\) It is in 3/4 time with an *Andante* tempo of quarter note equals 72-76 similar to the first piece. This piece is challenging to perform because there are long unison lines between the clarinetist and violist for a majority the piece. This is similar to the characteristics of Bruch’s third piece. The piano has a short 3-measure introduction and then the violist begins with the opening melody in m. 4. The melody moves to the clarinetist in m. 20, and the violist harmonizes together in a duet with the clarinetist while the pianist accompanies. It is important to be sensitive to the balance here because the clarinet is in the upper clarion register and will naturally project. The violist will need to be heard, the two musicians will want to discuss their dynamic choices especially when they are playing in different ranges. Whenever the

clarinetist has softer dynamics it will be crucial to remember to support the air stream just as much as when there are stronger dynamics so that each note is clearly heard. In m. 48 the piano is a little more technically challenging with long strings of grouped sixteenths while the clarinetist and violist are still playing long melodic lines that seem to layer over another. At letter G, m. 62, the clarinet will most likely want to play at least a *mp* instead of a *pp* because it is written in the lowest part of the chalumeau range and will need to maintain good balance with the viola in addition to creating a large crescendo leading to m. 66.

M. 69, or H, now has the clarinet and viola parts in unison and in a new, darker mood. The unisons will need to be in tune and seamless in dynamic interpretation to create this new mood. The goal for these musicians is to sound like one instrument rather than two. The sixteenth notes in the clarinet and viola parts at m. 79 can be stretched out into the ending of the phrase.

(Figure 3.9, m. 68-69)
The last three measures have a \textit{ritard} and the players will want to end the fermata with a \textit{niente} exactly together. The clarinetist and pianist can watch for the violist’s bow to stop moving to know when to stop their sound. Due to the emotional intensity of this piece, it is even more effective when the musicians freeze for a moment after playing the last note. Both the performers and listeners will enjoy the space created by silence. Ending too quickly and moving right away can take away from the special moment that was just created.

\begin{figure}[h!]
\centering
\includegraphics[width=0.5\textwidth]{figure3.10.png}
\caption{Figure 3.10, m. 87-89}
\end{figure}

\textit{Andante con moto in G minor}, or \textit{Nachtgesang}, which translates to “Night Song”, is the sixth piece. The tempo marking is the same as the third piece however this piece could be effective at a slightly slower tempo at quarter note approximating 76-80 to display its calm, night-like character. This piece begins with a short 5-measure introduction in the piano part leading to the melody in the clarinet part in m. 6. The violist enters in m. 18 with the same melody while the clarinetist harmonizes. The clarinetist has the melody first and then the violist, trading it with one another throughout
the piece. The piano has either 16th notes passages or triplets throughout, which is something Bruch also uses in pieces 2 through 8. There is a key change in m. 33, or rehearsal B in the score that is marked *Un poco meno lento*, meaning a little less slow.

The music begins to move forward until m. 50 where it has a *ritard* into m. 51 or letter C in the score, returning back to the original tempo again. The dotted eighth sixteenth figures in the clarinet from the pick up to m. 55-m. 59, each contain a dot notated above the sixteenth. This should be lightly tongued, but not staccato. Conversely, it cannot be slurred or too legato either. A gentle “doo” syllable should work for the clarinetist.

(Figure 3.11, m. 54-59)
An important crescendo begins in m. 62 with the dynamic arrival occurring in the clarinet part in m. 64 with a very *espressivo* solo until letter E. Since this is solo clarinet, the clarinetist can hold on to the written note B a little longer and start the triplet figures slowly. This will encourage the clarinetist to take time to lead to the violist and pianist into m. 67 or E in the score, for the tutti. Considering the repeated material in the *tutti*, a color change is advised for contrast. This will be a challenging place in the music because the clarinetist and violist are in unison together at *p* and *pp* from m. 67–m 70.

(Figure 3.12, m. 60-67)

In m. 75-80 the clarinetist should bring out the lower chalumeau range notes to compliment the rich viola sound. On the 2nd beat of letter F, the viola has a melodic
triplet figure that gets passed to the clarinet in m. 79 with the same sounding pitches, thus it will require seamlessness between the two musicians.

(Figure 3.13, m. 75-80)

For all parts, m. 81 can have a *rubato* into m. 82 achieved by stretching out the last eighth note in the clarinet and viola parts. In the last two measures, all three players must
communicate each downbeat and play as softly as possible until the end in order to cut off together.

(Figure 3.14, m. 92-93)

The seventh piece is entitled *Allegro Vivace ma non troppo in B*. *Allegro Vivace* *ma non troppo* translates to “quick and lively, but not too much”. It is in 6/8 time and it is very light in character. A recommended tempo is dotted quarter note equaling 96, but not faster than 104 in order to avoid heaviness. The articulations in all parts need to be buoyant and light. Owing to the fact that this piece has a natural forward movement, the temptation to rush will be significant. It begins with a 4-measure piano introduction with the main melody leading to a duet of that melody between the clarinetist and violist at the pickup to m. 5. This piano part is more of an equal voice in this piece than any of the others. There are a lot of *ff sfz* markings throughout the piece, which need to be heard as bursts of volume but not in any way heavy. From m. 45 to 49 the clarinetist’s articulation needs to be light and clean but at least *mp* or *mf* to be heard in balance with the others. Otherwise, the sound of the clarinet can be easily lost.
M. 88, or letter E, has the same melodic material but in a different key until m. 108. At m. 109-m. 112, the clarinet and viola parts have eighth note figures together that should match in note length and style. The staccato markings in the clarinet part need to be interpreted with a more rounded yet separated legato sound in order to match the way that the violist is using the bow.
The music becomes slightly more dense in m. 113 with the clarinet and viola parts having a series of dotted half note sfz’s until m. 121. Throughout, the piano remains buoyant and not too heavy with articulation to maintain the character of the piece. The ending begins in m. 198 with a ritard until pick up to m. 202 into the a tempo again until the very end. The last 3 measures of this piece is a challenge to coordinate, so I recommend breathing together on the eighth rest before the a tempo to communicate a good setup for the end of the piece.

(Figure 3.17, m. 199-204)

*Moderato in Eb minor* is the eighth and final piece. *Moderato* translates to “moderately” and has a tempo of quarter note approximating 80-100. It is in 4/4 time and begins with the melody in the clarinet part alone for the first 4 measures, and then the viola part alone for the next four. The duet between the clarinetist and violist begins in m. 10 or letter A in the score, and the piano has more of an accompanimental role throughout this piece. In m. 35 the clarinetist and violist are in unison together until m.
48. In m. 52 the clarinetist has triplet figures against the violist’s eighth notes. In m. 59, or D, the mood becomes a little sad and darker than before. In m. 67, or E, there is a new key, but the mood is maintained. One before letter F, m. 80, can have a slight *ritard* on the anacrusis of 4 into m. 81.

(Figure 3.18, m. 79-80)

One before G, m. 89, all three parts need to lean into the *sfz* for emphasis and then resolve into the pick up to m. 90.

(Figure 3.19, m. 88-89)
The clarinetist and violist have long unisons again until m. 112. Among the eight pieces, the clarinetist and violist have the most unison lines together. The last three measures have a *ritardando*, a *morendo*, and then a fermata over the last note in the last measure. The violist can stretch the downbeat slightly into m. 119, and the clarinetist can do the same on the downbeat of m. 120. Beats 3 and 4 in the clarinet part in the penultimate measure can be stretched out into the last beat. Inserting a little break or breath in both the clarinet and piano part should be taken just before the last note for space and effect with a *niente* ending similar to the ending in the 5th piece.

(Figure 3.20, m. 118-120)

Bruch’s eight pieces employ the use of many similar compositional ideas, so one could understand why Bruch advised against playing all 8 at once. It is interesting to notice the fact that even though these are 8 separate pieces, the order of the pieces alternate between faster and slower tempi. Each piece is quite remarkable and any of them would be lovely in any order for performance.
Chapter 4

Performance Guide: Black Birds, Red Hills by Libby Larsen

University of Alabama music faculty pianist Thea Engelson and clarinetist Scott Bridges worked with the National Museum of Women’s Art to develop a concert in honor of the 1987 centennial for distinguished American artist Georgia O’Keeffe (1887-1986). Engelson and Bridges commissioned long time friend and composer Libby Larsen to write Black Birds, Red Hills for this event. Each movement is inspired by six specific paintings by Georgia O’Keeffe. Published by Oxford University Press, Black Birds, Red Hills contains 5 short yet effective movements and is about 11 minutes long.

Historically, Georgia O’Keefe is one of the most important American artists. She received many prestigious awards including the National Medal of Arts, presented to her by president Ronald Reagan. O’Keefe was known for finding several paintings in one object alone and favored the detail of landscapes, particularly the American southwest. When Libby Larsen received this commission, she heavily researched Georgia O’Keefe and found the artistic and personal connections that she needed to compose this piece. Each of the oil on canvas paintings that inspired Larsen came from a book entitled Georgia O’Keefe published by the Viking Press, New York, NY in 1976. She was able to focus on two important themes that she noticed as a part of O’Keefe’s work. The color red represents the foothills of New Mexico, and the color black represents the stones,
birds, and doorways depicted in the paintings. This piece in essence became a musical and visual artistic lecture blending the sounds and images of two notable and influential female artists.

The first movement, *Pedernal Hills* is very rhapsodic and contemplative. Georgia O’Keeffe’s oil on canvas *Pedernal and Red Hills, 1936* was the inspiration for this movement. The tempi for each movement in this piece has numeric metronome markings along with Italian tempo markings, which is common in modern music. The tempo is quarter note equals 56 and marked *extremely legato*. Although rhythmic accuracy and an internal pulse are important, the use of space and communication among the musicians is essential for success. It is important not to rush through the opening of this piece due to the ideas and blocks of sound that Larsen introduces right away.

In m. 10, a lift should be placed right before the fermata. This fermata is actually the beginning of another phrase. Careful attention should be placed on the dynamics because of their dramatic changes within 1-2 measures. In m. 12, the challenge will be getting the F sharp in tune. Although there are several fingerings to choose from, I would recommend this one because it responds well and makes it easier to achieve the marked diminuendo into m. 13.

(Figure 4.1, recommended altissimo F# fingering)

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44 [www.libbylarsen.com](http://www.libbylarsen.com) (accessed 3-4-13)
45 [www.libbylarsen.com](http://www.libbylarsen.com) (accessed 4-11-13)
In the penultimate measure of the movement, a slight *ritard* stretching out the sextuplet into the fermata will gracefully end the movement. In my assessment this movement calls attention to warm blocks of sound parallel to the idea of the long detailed strokes of a painter’s brush.

The second movement, *Black Rock*, is based on O’Keefe’s oil on canvas *Black Rock with Blue Sky and White Clouds, 1972.* The music begins with the tempo quarter note equals 72 and marked *deliberately*. This movement contrasts with the first movement due to its rhythmic intensity and forward motion. This movement is straightforward with some rhythmic challenges and large dynamic contrasts.

Two oil on canvas paintings inspired the composition of the third movement entitled *Red Hills and Sky: Red and Orange Hills, 1938* and *Red Hills and Sky, 1945.* The tempo is eighth note equals 108 and marked *gently*. This movement is in 6/8 time with a slower tempo but still in a forward and deliberate motion. The violist begins the movement with the main melodic idea in the pick-up to m. 3, and the clarinet ends the movement with the same material in the pick-up to m. 33.

The beauty of the clarinet and viola in unison is also showcased for a brief moment in the pick-up to m. 15-16. The piano has an entirely different rhythmic motive that is maintained for the duration of the movement and occasionally echoes the original motive stated by the viola in the beginning.

The fourth movement entitled *A Black Bird with Snow-Covered Red Hills*, was also inspired by two paintings: the oil on canvas *A Blackbird with Snow-Covered Red Hills*.

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46 [www.libbylarsen.com](http://www.libbylarsen.com) (accessed 4-11-13)
47 [www.libbylarsen.com](http://www.libbylarsen.com) (accessed 4-11-13)
Hills, 1946 and the oil on canvas Black Bird Series (In the Patio IX), 1950. The tempo is indicated at quarter note equals 132 for the first 5 measures, and then at 152 for the rest of the movement. It begins with intense quarter note trills in the clarinet for the first five measures leading into the faster section in the sixth measure. This reminds me of what black birdcalls might sound like. For the pianist, this is the most technically challenging of the pieces because of the long strings of 16th notes and triplets for the first 87 measures. The piano also has fast groups of sixteenth note 7’s for four measures followed by four measures of 32nd note groupings until the end. The music is very lively and then seems to accelerate in tempo due to the rhythmic movement in the piano. The musicians will be tempted to rush because of the energetic motion of the piece, so great care must be given to the pulse and subdivision. The movement ends with an attacca into the last movement with a fermata in measure 95 in the clarinet part.

The fifth movement, Looking, recalls the tempo of the first movement and is only seven measures long. Although there is not a specific painting that inspired this short movement, I think of it as a reflection on the previous movements like walking through a musical art gallery. The violist does not play in this movement, with the clarinetist and the pianist ending the entire piece. The timing and communication needed to end this piece effectively is extremely important, or it could sound inconclusive. It is tasteful when the space is used in m. 96-97 before the piece ends. I recommend counting four beats in the fermata measure and then the three beats before the pick-up into measure 98. The piano ends the piece with beautiful glissandi while the clarinet holds out one note.

48 www.libbylarsen.com (accessed 4-11-13)
Both parts end together with a decrescendo into niente and holding on to the space of stillness for an effective ending.

Although the Oxford University Press edition is the current and definitive edition, there are some additional errors in the clarinet part that need to be marked. (It was last revised in 1996.) An errata list exists that includes clarinet and piano parts on Libby Larsen’s website. As a result of this study, clarinetist Dr. Caroline Hartig and myself discovered additional errata in the published score. Dr. Hartig professionally recorded this piece with Libby Larsen present. This piece is especially valuable to the repertoire of the clarinet, viola, and piano trio because of its collaboration with visual art and sound. Black Birds, Red Hills is most effective when the pieces of art are displayed for each movement during a performance. Georgia O’Keeffe’s artwork is available to view from the Brooklyn Museum of Art online database.49

Larsen Errata List: Clarinet Part

Movement I: Pedernal Hills

- In m. 8 in the grouping of 12 sixteenth notes, the first written c should be a c natural instead of a c sharp. The second written c is sharp, and the third written c is natural. This is just like the opening group of 11 sixteenths in m. 3.
- m.11 beat 3 is B natural to C natural instead of B-flat
- m. 12 the end of the septuplet is C natural instead of C sharp (meaning that the sharp indicated before will not carry through the measure)
- m. 39 is a chromatic glissando, not a lip glissando

II. Black Rock

- m. 15 trill to B-flat instead of B natural
- m. 17 Db trill to Eb instead of D natural

49 www.brooklynmuseum.org (accessed 4-11-13)
III. Red Hills and Sky

- m. 62 is a trill to G natural instead of F natural
Chapter 5: Advocating for the Medium

When contemplating great musical compositions in the Western classical genre from chamber music to larger works, it is interesting to consider how a piece of music becomes a standard in the repertoire. Many compositions remain unnoticed until long after the composer has passed. This begs the question of how we, as performing musicians, can integrate more substantial pieces into the well-known standard repertoire. Considering the medium of clarinet, viola, and piano specifically, one could pose this question of what could be done, and what has been done?

First a discussion regarding the collaboration with current composers and new music is necessary. Like Mozart, Bruch, and Larsen, many great composers also wrote chamber music repertoire for friends or other important social relationships. As musicians, it is imperative that we collaborate with composers and remain open to new music. When approaching new music there are some important points to consider:

- Stay in contact with the composer and always ask questions without assumption.
- Kindly express concerns and ideas regarding your instrument
- Closely adhere to all musical markings and strive to communicate the specific idea that has been created
- Find important teaching moments within the piece for yourself and your students

When new music collaborations are successful it is a good situation for both the performer and the composer. The piece will be recommended to other musicians and the
talent of the performer will also be recognized. This will pave the way for new opportunities for all involved.

Recently, I was fortunate enough to have a conversation with Libby Larsen, the composer of *Black Birds, Red Hills* who is currently one of the leading female composers of our time. In our conversation, she gave her insight regarding *Black Birds, Red Hills* and new music.

**Interview with Composer Libby Larsen 3/11/2013:**

**Q:** Did you know Thea Engelson and Scott Bridges before composing *Black Birds, Red Hills*?

A: Yes, from my graduate school days at the University of Minnesota

**Q:** Aside from already being friends with Engelson and Bridges, how did the choice of this specific medium occur? Did they already have a trio?

A: Yes, they already had a trio

**Q:** Regarding *Black Birds, Red Hills*, were there any compositional challenges that you faced when writing for this particular instrumentation?

A: Not Really. I know these instruments very well and composed with them in mind.

**Q:** Before composing *Black Birds, Red Hills*, were you familiar with Georgia O’Keefe and her paintings?

A: Yes, quite familiar. Her paintings were inspirational.

**Q:** Is there a recording that you consider to be the definitive recording of this work?

A: The recording of *Black Birds, Red Hills* on the Caroline Hartig’s cd *Dancing Solo* is the definitive recording.

**Q:** Are there any other artists who have inspired you?

A: My composition for trombone and percussion: *Bronze Veils* was inspired by Morris Lewis, who is a painter that uses a technique in which he dilutes the paints viscosity on huge canvasses and uses the paint to make a veil of vivid and translucent
layers of colors. Also, my composition *Mary Cassat* written for mezzo-soprano, solo trombone and orchestra, which is a portrait of her life as an artist.

**Q: As a composer, what are the most important qualities of a performer?**

A: A great technical facility and range that allows performers to understand the instrument extremely well and the different styles that they can provide. Also the ability to have mastered the instrument so much in a way that they are “multi-lingual”. I also think it is important for the composer and performer to have an openness to collaboration concerning the piece. I like to compose and then coach my pieces as chamber music.

**Q: When listening to a premiere of one of your compositions, what makes it a great performance experience for you aside from “correct interpretation”?**

A: When someone has really taken to and responded to the piece of music. In other words, it also holds a personal meaning to the performer as well.

**Q: What are your current projects?**

A: Right now I’m hard at work on an opera for the Ft. Worth, Texas Opera Company writing Madeline Wingle’s *Wrinkle in Time* and several chamber pieces. I’m writing lots of double reed chamber music, one in particular for bassoon, oboe, and banjo. I’m also working on a 4 hand piano piece too.

Aside from new music and collaboration with composers, there are additional opportunities for the education and performance of the clarinet, viola, and piano trio.

Here are some practical suggestions for the chamber musician to consider both nationally and internationally:

- Chamber music workshops and/or master classes
- Chamber Music Competitions
- Participate and network in classical summer music festivals
- Freelance performances: Create a tour for your trio and book performances. Tie them in with a school visits in the area to provide a mini-concert and educational experience for young students
- With permission, offer free performances on occasion for those in nursing homes, homeless shelters, or hospitals
- Perform for benefit concerts or host a recital to raise money for a specific cause
- Perform for private events
In closing, the clarinet, viola, and piano trio is a valuable choice for chamber music because of its distinct, beautiful sound. The repertoire is substantial. Beloved standards such as the *Kegelstatt Trio* and the *Eight Pieces* have stood the test of time, while innovative, newer works such as *Black Birds, Red Hills* will soon make their way to becoming standards. Included at the close of this study is a select bibliography of compositions for the medium.
Select Bibliography of Clarinet, Viola, and Piano Trios

Title: Trio for clarinet, viola, and piano (2006)
Composer: Kavevi Aho (1949-)
Publisher: Fennica Gehrman
Length: 13 minutes
Available Recordings: Kalevi Aho: Quinet for clarinet and strings, Trio for clarinet, viola, and piano, Sonata for two Accordians. BIS: 2012.
Notes:

Title: Trio for clarinet, viola, and piano, Op. 140
Composer: Carmen Petra Basacopol (1926-) Romanian Composer
Publisher: unknown
Length: 6 minutes, 45 seconds
Available Recordings: http://www.youtube.com/watch?v=tUehyyae8i4
Notes: Modern, clarinet slap-tonguing and flutter tonguing. Interesting sounds and colors.

Title: Trio (1953)
Composer: Leslie Bassett (1923-)
Publisher: American Composers Edition, BASSE 05141
Length: 14 minutes
Notes: An additional recording is available by the Verdehr Trio, but with violin instead of viola. CD: The Verdehr Trio: Trios for Violin, Clarinet, and Piano, Leonardo Records, LE 326.

Title: * * * (Asterisk, Asterisk, Asterisk)
Composer: Martin Bresnik (1946-)
Length: 9 minutes
Notes: Premiered March 3, 1997 by the Chamber Music Society of Lincoln Center with David Shifrin, clarinet, Paul Neubauer, viola, and Jon Klibbonoff, piano. Part of a larger music project titled Opera della Musica Povera (Works of a poor music). Large intervals at soft dynamic levels, long sustaining notes, and tuning challenges between the clarinet
and viola. Written in 3/8 with lots of groupings of 5’s. Similar rhythmic material throughout.

**Title:** In Dreams, When We’ve Not Met  
**Composer:** Stephen Brown (1948-)  
**Publisher:** unknown  
**Length:** 9 minutes  
**Notes:**

**Title:** Eight Pieces for clarinet, viola, and piano, Op. 83  
**Composer:** Max Bruch (1838-1920)  
**Length:** Total of all Eight Pieces together: 35 minutes  
**Available Recordings:**  
**Notes:** There are several recordings available for purchase of this trio piece.

**Title:** Double Concerto, Op. 88  
**Composer:** Max Bruch (1838-1920)  
**Publisher:** Simrock Original Edition  
**Length:** 16 minutes  
**Available Recordings:**  
Bruch Double Concerto and Walton Viola Concerto: Yuri Bashmet and the London Symphony Orchestra: RCA, B00002429Y.  
**Notes:** There are several recordings available for purchase for this trio piece.

**Title:** Reverie  
**Composer:** Howard J. Buss (1951-)  
**Publisher:** Brixton Publications  
**Length:** 10 ½ minutes  
**Available Recordings:** [www.brixtonpublications.com](http://www.brixtonpublications.com) (mp3 examples) no other recordings known available  
**Notes:** Commissioned by Luis Rossi and the Trio Buenos Aires. Contemplative, and dream-like in mood. Great piece to consider for performance and/or recording.

**Title:** Strangers: Irreconcilable variations for clarinet, viola, and piano
Composer: Michael Colgrass (1932-)
Publisher: Carl Fisher
Length: 24 minutes
Available Recordings: Audio Example from:  
http://www.michaelcolgrass.com/images/music_compositions/chamber%20music/Strang
ers.mp3
Notes: The audio example sounds ethereal in character. Other available recordings remain elusive.

Title: The Night Window
Composer: Brett Dean (1961-)
Publisher: Boosey and Hawkes
Length: 22 minutes
Notes: Doubles bass clarinet

Title: Clarinet Trio (1965)
Composer: Robert Delanoff (1942-)
Publisher: unknown
Length: 21 minutes
Available Recordings: Max Bruch/Robert Delanoff: Budapester Klaviertrio, Thorofon, B00002630I.
Notes: This is the only recording that I could locate and it is very expensive.

Title: Trio for clarinet, viola, and piano (1979)
Composer: Rudolf Escher (1912-1980)
Publisher: Donemus Sheet Music (Holland)
Length: 24:30
Available Recordings: Escher: Chamber Music-Le Tombeau de Ravel/Trio a Cordes/Trio for Clarinet, Viola, and Piano. Nm Classics, B00001T3BF.
Notes:

Title: Quattro Diversioni, Op. 3 (1966)
Composer: John Ferrito (1937-2010)
Publisher: unknown
Length: 9 minutes
Available Recordings: unknown
Notes:

Title: Glacial Fractures
Composer: Mark Edwards
Publisher: unknown
Length: 5 ½ minutes
Available Recordings:
http://wn.com/glacial_fractures_trio_for_clarinet_viola_and_piano_mark_edwards
http://www.youtube.com/watch?v=XzGJenM4gmw

Notes:

Title: The American Trio
Composer: Thierry Escaich
Publisher: Gerard Billaudot
Length: 12 minutes
Available Recordings: unknown
Notes:

Title: Kabala (1993)
Composer: Matthew H. Fields (1961-)
Publisher: Score Available from composer’s website via pdf and Sibelius files:
http://www.matthewfields.net/Works/Chamber/Kabala/
Length: 12 minutes
Available Recordings: Kabala, MMC Records, B00001QEFX
Notes: An mp3 example of this work is also available on the composer’s website.

Title: Trio for alto, clarinet, and piano (1990)
Composer: Jean Francaix (1912-1997)
Publisher: Schott
Length: 18 minutes
Available Recordings: Bruch Trio: The Music of Francaix, Jacob, and Mozart. Summit Classical, B00005A8DM
Notes:

Title: Petitionen, Op. 51
Composer: Paul Walter Furst (1926-)
Publisher: Verlag Doblinger
Length: 10 minutes
Available Recordings: Available by movement on youtube.com
Notes: Five quick movements alternating with fast and slow sections. Material from the first movement returns at the end in the middle of the last movement along with variations of the melody.

Title: Trio (viola, clarinet, piano)
Composer: Jordan Grigg
Publisher: unknown, available for purchase online
Length: 31 minutes
Available Recordings: http://www.musicaneo.com/sheetmusic/sm-168158_trio_viola_clarinet_piano.html,
Notes:
Title: Trio
Composer: Gordon Jacob (1895-1984)
Publisher: Breitkopf and Haertel or Musica Rara
Length: 5 minutes
Available Recordings: Bruch Trio: The Music of Francaix, Jacob, and Mozart. Summit Classical, B00005A8DM
Notes:

Title: Trio for clarinet, viola, and piano (“Adagietto Antique”)
Composer: Nigel Keay (1955-)
Publisher: unknown
Length: 16 minutes
Notes:

Title: Hommage a Schumann, Op. 15d
Composer: Gyorgy Kurtag (1926-)
Publisher: Editio Musica Budapest or Boosey and Hawkes
Length: 8 minutes, 13 seconds
Available Recordings: Hommage a Schumann, Ecm Records, B000031XZ.
Notes:

Title: Black Birds, Red Hills
Composer: Libby Larsen (1950-)
Publisher: Oxford University Press
Length: 9 minutes
Available Recordings: Dancing Solo: Music of Libby Larsen Performed by Caroline Hartig and Friends. Innova, B0038TRH0Q.
Starry Night Project, Music Based on Visual Art: Montage Music Society. Msr Classics, B002Z024XY.
Five Postcards: Anton Miller, Rita Porfiris, and Jeannie YU. Phenix, B006LZ3ACI
Notes:

Title: Rhapsody
Composer: Ursula Mamlok (1923-)
Publisher: C.F. Peters Corp.
Length: 8 minutes
Available Recordings: Earplay, Centaur Records, CRC2274
Notes:

Title: Da Roma
Composer: Bruno Mantovani
Publisher: Editions Henry Lemoine 2005, Paris, France
Length: 12 minutes
Available Recordings: Art d'Echo - Da Roma - Blue girl with red wagon - Little Italy - L'ère de rien Ensemble l'Itinéraire, Trio Modulations. CD, Sismal Records, SR001.
Notes:

Title: Wasserspiele
Composer: Siegfried Matthus (1934-)
Publisher: Breitkopf and Haertel and Deutscher Verlag für Musik, 2004
Length: 17 minutes
Available Recordings: Trio Appollon, Wasserspiele: Music for Piano, Clarinet, and Viola
Notes:

Title: Trio in Eb Major “Kegelstatt” K.498
Composer: W.A. Mozart (1756-1791)
Publisher: Editions from: Urtext: G. Henle Verlag, Breitkopf and Haertel, G. Schirmer, Kalmus.
Length: 20 minutes
Available Recordings: Mozart “Kegelstatt” Trio, K. 498; Clarinet Quartets, K 317d and K. 496. Naxos, B0000013RL.
Beaux Arts Trio-Mozart: Complete Piano Trios/The Clarinet Trio “Kegelstatt”, Phillips, B0000041BU.
Notes: There are several recordings of this work

Title: Improvisation
Composer: Mel Powell (1923-1998)
Publisher: G. Schirmer, Inc.
Length: 6 minutes
Available Recordings: unknown
Notes: Commissioned by Yale University Summer School of Music and Art with its first performance in 1962. Unable to find actual parts and the score is small and tricky to read. Contains specific instructions for the players. Lots of structured improvised sections and specific musical material passed on between the instruments.

Title: Trio, Op. 264
Composer: Karl Reinecke (1824-1910)
Publisher: Editions: Simrock Elite Edition, Schott, Ludwig Masters Publications, Amadeaus Verlag,
Length: 27 minutes
Notes:
Title: Fairy Tales, Op. 132
Composer: Robert Schumann (1810-1856)
Publisher: Editions: International Music Company, Urtext: G. Henle Verlag,
Length: 17 minutes
Available Recordings: The Nash Ensemble-Schumann Chamber Music, Hyperion, CDA67923; Hommage a Schumann, Ecm Records, B0000031XZ.
Notes: There are several recordings of this piece

Title: Vienna Dreams (1998)
Composer: Elliot Schwartz
Publisher: American Composers Alliance
Length: 9 minutes
Available Recordings: Elliot Schwarts, Equinox. New World Records, B00004T6UT
Notes:

Title: Trio for clarinet, viola, and piano
Composer: Roger Smalley (1943-)
Publisher: Australian Music Center
Length: 10 ½ minutes
Available Recordings: www.rogersmalley.com
Notes:

Title: Kleines Konzert for viola, klarinette, and klavier
Composer: Alfred Uhl (1909-1992)
Publisher: Doblinger Music Publishers
Length: 15:30
Notes:

Title: The Night Rainbow
Composer: Peter Ware (1951-)
Publisher: Acoma Nambe Editions: Free PDF of the score: http://acoma-co.com/scores/the_night_rainbow.pdf
Length: 11 minutes
Available Recordings: http://www.peterware.com/MP3/the_night_rainbow.mp3
Notes: Inspired by the moonbow at the Cumberland Falls in Kentucky


Nave, C. R. *Hyper Physics*, Georgia State University, 2013. http://hyperphysics.phy-astr.gsu.edu/hbase/music/et.html


Suits, B.H. Physics Department, Michigan Technological University, 1998-2013. 
http://www.phy.mtu.edu/~suits/scales.html
Appendix A: Chords of Just Intonation

Chords of Just Intonation

All chords are based on root "C" which is "0" pitch.

+ or - is cents rounded to nearest whole number

Rewritten by Jeffrey Anderson