

# BENCHMARKS IN VIENESE CLASSICAL CHAMBER MUSIC TRIOS WITH CLARINET – W. A. MOZART

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**Abstract.** *Johann Chrysostom Wolfgang Amadeus Mozart (Salzburg, 27<sup>th</sup> of January 1756 – Vienna 5<sup>th</sup> of December 1791) through his music and his immensely contribution to bloom the artistic and aesthetic classical movement, remained in the humanity and musical history one of the most representative personality of the Viennese Classicism – a cornerstone for the subsequent musical movement birth and development.*

**Keywords:** *music, pre-classicism, chamber music, clarinet.*

## 1. INTRODUCTION

W. A. Mozart, son of the composer, violinist and musical pedagogue Leopold, having become a prodigy child, stride across European musical capitals and aristocracy palaces. Soon, he will be recognised as a violin and harpsichord virtuoso; above, he receives order to compose music, art for which he proves a brilliant talent. The power of his memory accumulates with agility all the characteristics and new trends appeared in Europe and has the chance to accomplish them. The ideas and the most illustrative music schools affluences will be joint with the depth of his musical style, starting from the brilliance virtuosity to the absolute expressive eloquence from his gallant style, rococo works.

## 2. DISCUSSIONS

The testimony of his compositional talent are his approximately 700 writings, numbered in catalogues by Köchel [1] and updated until twentieth century, composition written in about all genres: 40 symphonies, many divertimento, serenades, cassations, nocturnes, almost 50 Piano, Violin, Flute, Flute and Harp, Oboe, Clarinet, Faggot and Horn concerts; religious music, the famous Requiem, Coronation Mass, Missa Solemnis, Litanies, Offertories, Psalms, Vespers etc.; at these we adjoin some of his operas: Magic flute, The marriage of Figaro, Abduction from Seraglio, Don Giovanni, Cosi fan tutte which can be listen although nowadays.

In Mozart's works, the Clarinet appears intermittently, starting with Symphony in D Major, No. 31 written in 1778 in Paris; then in Symphony in D Major No. 35, „Haffner” (Vienna, 1782), and in Symphonies No. 39 and 40 (Vienna, 1788). Even other ample works enjoy the clarinet timber, among which we name Idomeneo opera, Kyrie KV 341/368a, the

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Piano concerts KV 482, 488 and 499, and Requiem, that use the bass horn, a kind of bass clarinet. Like a Mozart crown of knowledge regard the clarinet, could be considered the Concert for Clarinet and Orchestra KV 622 and the Symphony Concertante for Flute, Oboe, Clarinet, Horn and Orchestra, KV 297b.

W.A.Mozart composed a lot of chamber music: piano, violin and piano, horn and piano sonate, duos, trios, quartets, quintets, divertimenti, fantasias and other smaller dimensions pieces.

About chamber music with Clarinet, new genre in that age, Mozart left us a few works composed after 1784, a Trio KV 498 for Piano, Clarinet (Violin) and Viola, the Quintet for Clarinet, two Violins, Viola and Cello, KV 581 and the Quintet for Piano and Winds KV 452, three Divertimento for Strings and Winds KV 113 (composed in 1771 in Milan), KV 166 and KV 186 (written in 1773), thee Serenade placed in his opera catalogue with the following indicative KV 375, KV 388/384a, KV 361/370a. The composer observed also a timbral approximation between clarinet and viola, assiduously used in his chamber music.

The composer do not interrupt completely the connection with pre-classical tradition.

In the inner Trio title, for example, we find timber alternancy, indicated in brackets for the first instrument. The first part slow movement conjure us to a possible affinity with da chiesa sonate, easily debuted in pre-classicism.

From the biography conserved about W.A.Mozart outcome that the Trio op.12 No. 2 in E-flat Major was written in the Viennese period, in his friend's house, the Chemistry and Botany Professor, Nikolaus Joseph Freiherr von Jacquin.

The manuscript indicates the date of August 5th 1786 as the Trio completion time. Seems that Mozart was inspired for its writing by a bowling match, from where the appellative Kegelstatt, which demonstrate some editions.

Therefore, Mozart's pupil, Caroline von Pichler assert that the work was composed for Franziska von Jacquin, also his student and eminent pianist, daughter of his good friend, N.J.F. von Jacquin.

### 3. CONCLUSIONS

The piece was played in first audition by Franziska herself at piano, Mozart at viola and Paul Anton Stadler at clarinet, an appreciate instrumentalist for which the composer dedicates the Concert for Clarinet and Orchestra and the Quintet with Clarinet that writes a few years later. The Trio was published by Artaria Editions in 1788, containing a violin partition score, instead of clarinet, fact who proves that the number of the clarinetist that could interpret the play was quite restraint. The Trio op. 14. no. 2 manuscript belonged for a while to the Charles Malherbe collection, and from 1912 belongs to National France Library.

The Trio has a classical form. It's instrumentation is innovative for the special timbre election, atypical and original at that time, but also for it's interior arrangement, with whom I revealed different cachets regarding the structure, demonstrated during the analysis.

Mozart's genre and the sound texture will be applied in the XIXth century by Robert Schumann in his work titled Märchenerzählungen Op. 132 and then Max Bruch in his Eight pieces for Clarinet, Viola and Piano, Op. 83.

Trio for Piano, Clarinet (Violin) and Viola embodies three stylistically contrasting parts.

A comparative view through the Trio op. 14. no. 2 themes astonish us with their unexpected likeness: all initiate with a signal-sound, long, followed by a quaver values. We will superimpose the rhythmic<sup>3</sup> motif structure from:

- Ist part – theme I m1, {1} = {J} = {t1,2,3.1.1, t3.2.1.1,t3.2.1.2,t3.2.2.1,t3.2.2.2, t4,t5,t6,t1}

- IInd part - theme I m1, {1} = {J } = {t1,2,3,1.1, t1.2,t2.1,t2.2,t3.1,t3.2}

- IIIrd part - refrain, m1, {1} = {J } = {t1,2,3.1, t3.2,t4.1,t4.2,t1.1,t1.2,t2.1,t2.2,t3,t4}

The three compared themes have the beginning sound: the tonic (Ist part), the mediant (IInd part) and the dominant (IIIrd part) first grade chord from the respectively tonalities. The constructions so realised have the main to delineate the attribute of each thematic element; the tonic brings the tonal settling, the mediant give the main tonality major colour (in the IInd part), and the dominant is expansive, bright and tends for resolution.

The melodic schemata presents interesting likeness, which the most striking consist in the ascending - descending curve which demonstrated in all three analysed motifs. Certainly, there are also evident differences that individualise them: first motif of the first part present an ornament (with rapid performance, written) and especially disjunct motion; first motif of the second part joint a single skip with the stepwise motion; first motif of the third part is displacing exclusively on the adjacent sounds.

A similarity displayed between firsts themes of second and third part is the initial phrases symmetry [2], which starts and ends with the same sound, idea which in the first part appears later, in the second phrase.

If in the first part we determined the accordance of the second theme first motif appertaining to the first theme first motif, the same we can establish about the first couplet and the final Rondo refrain. Besides the melodic-rhythmic schema, the variational composition tendency represents a common feature. The melodic, harmonic, polyphonic, timbre and counterpoint variational techniques that I previously detailed through analysis are ingeniously designed [3].

In the cycle framework is relevant the significant weight that first part fills, with the most overwrought form, extensive dimensioned, a truly centroid for the entire cycle.

The second part save a clear novelty; it gather the classical age style for the elegant court dance, the minuet with sonata form, that proves the assimilation of this pattern only on Coda, where the composer get back the Trio's theme to bond it with the Minuet's theme, an unprecedented technique for Mozart or other composer. The indication absenting *da capo al Fine* (omnipresent in the classical minuets) and the lack of the repeat bar-line when the Minuet is repeated (repetition unmarked by the composer) sustain the innovation veracity, which joint the gallant style, dancing with the pedantic one, full of contrasts in the sonata.

The third part impresses with it's wide dimensions and briskly tempo, the most spirited from the entire unit, with it's virtuosity tendency and it's settlement in the final cadences area, where all three chamber music members honour with their performance endeavour. The final structures suggest a classic wide rondo form, where the refrain alternates with the three couplets. Their construction seems to remind of Jean Philippe Rameau and François Couperin outlines, because it aggregates the ritornello notion with the Parisian rondo (where the first couplet brings the refrain theme in the dominant key) with the classical authentic rondo, because the two other themes are seriously conceived. With the tonal alteration, the second couplet adduce two original themes, outcome a modulate tripentapartite section: C2 = a, b, a1, b, a1. The last couplet, the third, designed with a similar tripentapartite structure, expressed through: C3 = a, b, a1, b, a1, adduce it extremely ample, complex organised, with a romantic enchant; furthermore, this formal organisation will become for the romantic music trend, one of the most applied musical structure.

In it's tripartite scenery cycle, the Trio op.14 no. 2 adduce a total symmetrical contract, the first and the third part being conclude in E-flat Major, while the mediant section accosts the dominant key, B-flat Major.

Furthermore, besides the classical period usages regarding the total symmetry, this connection are not randomly chosen, but corresponds to the optimal intonation which the clarinet could afford in the second half of the XVIIIth century.

I mention that the E-flat Major key is abundantly use in the clarinet music literature in the classic period; furthermore, it cover also the incipient romanticism; for example the Concert for Clarinet and Orchestra No.2 in E-flat Major, Op. 74 and Concertino for Clarinet and Orchestra in E-flat Major Op. 26, both composed by Carl Maria von Weber in 1811.

Mozart's cycle contains an unusual agogic organisation, with a novelty regarding the first movement - Andante, while the second part suggest a temporary ongoing, quite spirited, according with the acclaimed classical epoque dance - Minuet, and the final motion a briskly tempo, Allegretto.

We conclude from this inner disposition an ascendent tempo graduation, less common in classical music and Mozart's cycles [4], a lack of flagrant and atypical symmetry, while the missing of the Allegro indication we can expound it as a clarinet limp, classical instrument being at it's incipient juncture in that age, or like a renewal trend (from the cycle configuration usual symmetry, consisting mostly in the fast-slow-fast alternation) or a tilt for expressiveness, a clarinet sound sonority, which has been esteemed by all composers.

Concerning the applied metrics, we ascertain again a symmetry absence; the first two parts are located in ternary: I – 6/8 (ternary compound meter), and the second part - 3/4 (simple ternary meter), while the final advance is binary C = 2/2. Evolving, there are no composer meter modifications.

The Mozart chamber works, that highlight certain instruments – such is the case of those for and with the clarinet – as well as the multitude of other genders and musical forms approached in his creation, are penetrated by a wide sensitivity, joviality and love for life. The music of W.A. Mozart through a rational and sensitive excellence, contributes mostly to the development of the affection of the art interpreters and consumers [5].

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