

FROM SCORE STUDY TO PERFORMANCE:
AN INTRODUCTION TO *THREE MERRY MARCHES*,
OLD WINE IN NEW BOTTLES, AND *SERENADE IN C MINOR*

by

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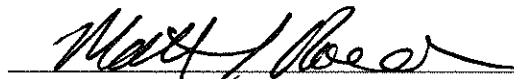
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Thesis directed by Associate Professor Donald J. McKinney

ABSTRACT

Ernst Krenek's *Three Merry Marches*, Op. 44, Gordon Jacob's *Old Wine in New Bottles*, and Wolfgang Amadeus Mozart's *Serenade in C Minor*, KV 388 are three vastly different chamber pieces that have become known as staples in the wind band repertoire. Each piece is from a different time period and has its own unique sound. This guide is meant to give conductors a brief insight into each piece as a starting point in score study and performance preparation. Each chapter provides historical background information about the composer and the piece, an analysis of one of the movements, and rehearsal and performance strategies for the movement discussed in the previous section.

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CHAPTER I

INTRODUCTION

The three works discussed in this project were presented on my Masters conducting recital in the Fall of 2018. All of the musicians were University of Colorado music students at both the graduate and undergraduate level who volunteered their time and talents to put together the recital. Prior to working with the performers, I researched the history behind the composers and their respective pieces, spent time studying the form and analysis of each piece, and based on all of the information, I created my own interpretation for each piece. My study and clear interpretation of the pieces allowed me to effectively rehearse the musicians in preparation for the recital. Through the rehearsal process, my understanding of the pieces grew and my musical ideas changed slightly in response to hearing the music being played by live musicians. This document provides a brief overview of each piece of music including the background information, form and analysis, and rehearsal strategies that I discovered through the process of preparing a chamber recital. For each of the three pieces, I have selected one movement to discuss in detail here. The general compositional techniques examined and the rehearsal strategies suggested within are relatable to the entirety of each piece.

The form and analysis section of each chapter is meant to give conductors a starting point in their own score study and draw their attention to unique aspects of each piece. This will help a conductor to get familiar with the writing style of that particular composer. The rehearsal and performance strategies sections are also meant to help the conductor think ahead about how to rehearse and conduct the piece. The information in the rehearsal and performance strategies sections are not rules to follow but suggestions for consideration. Each group of performers, the

amount of rehearsal time to prepare each piece, the rehearsal space, and the performance venue are factors that conductors will have to take into account for each individual performance.

As the title suggests, this thesis is meant to be an introduction to these three well known and respected chamber wind pieces. Conductors can use this information as a starting place when preparing these works for performance.

CHAPTER 2

Drei Lustige Märsche (Three Merry Marches), Op. 44 by Ernst Krenek

BACKGROUND INFORMATION

Austrian-American composer Ernst Krenek (1900-1991), like many composers, started his musical career at a young age. At six years old he began to study piano and within five years of beginning his musical studies, he was composing.¹ Krenek studied with a variety of teachers over the years and was aware of the evolution of compositional styles throughout his career. Krenek was a lesser known composer because, unlike his friend and mentor Hindemith, he did not make efforts to promote himself or his music.² Once he immigrated to the United States in 1938, he continued to compose and teach composition at Vassar College in New York (1939-1942), then Hamline University in Minnesota (1942-1947), and then in 1947 moved to Palm Springs, California for the remainder of his life.³

Krenak studied music in both Vienna and Berlin and worked in German opera houses.⁴ His studies began with Franz Schreker, who is associated with the French Impressionist style, and then later with Ferruccio Busoni, Eduard Erdmann, and Hermann Scherchen.⁵ Krenek's compositional career can be split up into five periods: atonal (1921-1923), neoclassical (1924-1926), romantic (1926-1931), 12-tone (1931-1956), and serial (1957-1991).⁶ Although

¹ John C. Carmichael, "The Wind Band Music of Hindemith, Krenek, Pepping, Toch, and Others From the 1926 Donaueschingen Music Festival" (Dissertation, Florida State University, 1994), 133.

² Ibid., 132.

³ Gloria Lotha, "Ernst Krenek," in *Encyclopaedia Britannica Online*, Encyclopædia Britannica, inc., 2018, accessed September 13, 2018, <http://britannica.com/biography/Ernst-Krenak>.

⁴ Ibid.

⁵ John C. Carmichael, "The Wind Band Music of Hindemith, Krenek, Pepping, Toch, and Others From the 1926 Donaueschingen Music Festival" (Dissertation, Florida State University, 1994), 134.

⁶ Ibid., 132.

neoclassical is used rather loosely to describe his musical output from 1924 to 1926, he did make a concerted effort to return to more classical compositional techniques and harmonies.

Influenced by a trip to Paris in 1924, Krenek came to the conclusion that music should serve society. He made a departure from atonality and started writing pieces that were shorter in length and scored for smaller ensembles. Not long after this shift to more tonal music, Paul Hindemith commissioned Krenek to compose a piece to be performed at the 1926 Donaueschingen Festival in Germany.⁷

The Donaueschingen Festival was founded in 1921 and is one of the oldest contemporary music festivals in the world. With the aim of promoting new music, the festival has featured a number of famous composers over the years including Hindemith, Richard Strauss, Anton Webern, and Arnold Schönberg. As one of the most prestigious music festivals, it was a great honor for Krenek, a lesser known composer, to be commissioned to write for it.

Krenek's father was a career military man and Krenek himself served a two year tour of duty in 1918.⁸ His dislike for the military seemed to stem from his personal experiences and thus his *Three Merry Marches* came to be. Influenced by Stravinsky's comic opera, *Mavra*, and his time writing incidental music for operas houses, this quirky and satirical set of minor marches is a parody of German military marches and village bands of the day. Although not as popular as his opera, *Jonny spielt auf* (Johnny Plays On), written in the same year, *Three Merry Marches* lives on as a lighthearted and entertaining chamber wind work.⁹

⁷ John C. Carmichael, "The Wind Band Music of Hindemith, Krenek, Pepping, Toch, and Others From the 1926 Donaueschingen Music Festival" (Dissertation, Florida State University, 1994), 138.

⁸ Ibid., 133.

⁹ Gloria Lotha, "Ernst Krenek," in *Encyclopaedia Britannica Online*, Encyclopædia Britannica, inc., 2018, accessed September 13, 2018, <http://britannica.com/biography/Ernst-Krenek>.

FORM AND ANALYSIS

MOVEMENT I

Krenek's *Three Merry Marches, Op. 44* is rather short in length and can be performed in about six and half to seven minutes. The first movement is a mere seventy measures and takes about two minutes to perform when all repeats are performed. Although Krenek was mocking German military bands, he did not write this piece for a large number of players:

- flute
- oboe
- e-flat clarinet
- 3 b-flat clarinets
- 2 trumpets in c
- 2 horns in f
- trombone
- tuba
- timpani
- percussion
 - snare drum
 - bass drum
 - cymbals

The instrumentation is almost a skeleton of a full band with the absence of bassoons, bass clarinet, saxophones, and euphonium (or baritone) but this may be a reference to the smaller ensembles that military units put together during the war. It is interesting to note that instead of using a piccolo for these marches, he uses an e-flat clarinet to extend the range higher when piccolos are more commonly used in and associated with marches.

All three movements are set in straightforward march forms that vary slightly. The first movement is laid out as follows:

Introduction (repeated)	Measures 1-14
A Section	Measures 15-25
B Section	Measures 26-33
Trio	Measures 34-70
Da Capo al Fine	Measures 1-33

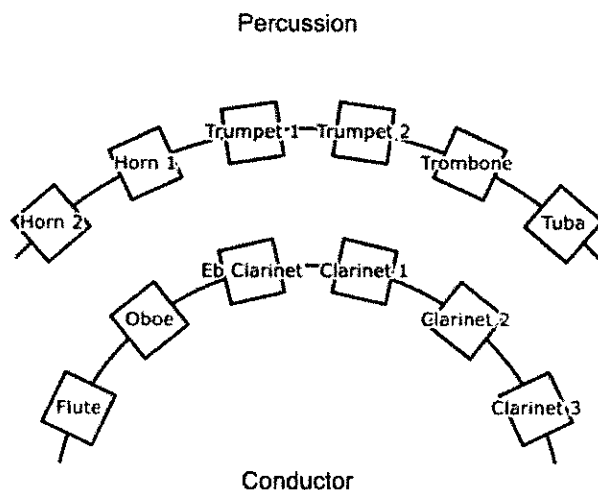
Three Merry Marches is classified as neoclassical because Krenek used a traditional form and structure but with new approach to tonality. Like much of Stravinsky's writing, there is no marked key signature at the beginning of *Three Merry Marches* but he clearly establishes E-Flat Major in the opening measures of the first movement. After the first eight measures the harmonies stretch outside of traditional tonality. The last four measures of the introduction appear to have a descending second sequence in the bass line (tuba part) but the chords above are a surprising shift from major melody that came before it. The last four measures of the introduction oscillate between a iv6 and bVI and a tritone (iv6 - TT - bVI - TT) in measures 11 and 12, before moving to v7/V - V - I to end the section. This is common of Krenek's writing throughout the work and gives the music the quirky and uncharacteristic sound that accentuate the idea that he is mocking military bands.

From measure 15, as the melodic line shifts from solo trombone and tuba to first trumpet to the upper woodwinds, the tonal center is constantly shifting as well. Both the A and the B sections feel like transition material because of the ever changing and unstable harmonies. The B section finally makes its way back to an E-Flat Major chord to end the section. Although not marked with a formal key change, the trio section begins very soundly in B-Flat Major (the dominant of E-Flat) with an ostinato in all of the brass voices and bass drum. At rehearsal mark D, the melody begins in the clarinet section, is briefly joined by the rest of the woodwinds and then moves to solo trumpet. The ten measure closing section of the trio begins with a short fanfare and then briefly recaps the melodic material of the section. The piece, like many marches, moves back to the beginning with a da capo marking and is played again, without repeats, to the fine marking.

REHEARSAL AND PERFORMANCE STRATEGIES

MOVEMENT I

When selecting performers for this piece, keep in mind the range of the woodwind parts and the first trumpet part, as well as performers who are comfortable playing exposed parts. The Krenek is a larger chamber winds work with multiple moments of unison rhythms, however there are a small number of solos throughout that require a confident and independent performer. Percussionists are performing parts that are typically played in a large ensemble setting and will have to be more aware of their balance with the rest of the ensemble. Especially in a smaller performance space or live hall, the percussion section can overpower the wind players very quickly. I suggest using the setup below to perform this piece:



Three Merry Marches, Op. 44 by Ernst Krenek

This setup will allow principal players to hear each other more easily and balances the woodwind and brass sections.

Before rehearsing the piece, conductors need to be aware of how they want to treat the non-diatonic harmonies so that the satirical quality of the march is heard. Although the last four measures of the introduction begins with a iv6, the E-Flat is the most prominent note in that chord because of the number of instruments playing it and the range it is written in. Knowing that C-Flat and A-Flat are in the tuba and first horn parts, to emphasize the non-diatonic notes the conductor may want those voices to play a little louder than all of the other voices playing the E-Flat. There may be uncharacteristic harmonies throughout the piece but the overall style should reflect that of a march. Krenek provides articulation markings frequently to show that the piece should have the separated and buoyant qualities of a march.

Like many marches, *Three Merry Marches* does not require elaborate conducting but the conductor must be able to create line and shape out of the melodies and reflect the style within each section of music. All three movements should be played at a modest tempo, (♩ = 108-112), so that the piece does not become frantic and lose the character at a faster tempo. ~~that is similar to British marches rather than American marches. I suggest performing the first movement around half note equals (♩ = 108-112), rather than the traditional (♩ = 120) of American marches.~~ Although Krenek varies the dynamic markings in certain sections of music, there are many moments where he uses block dynamic markings. The conductor must make sure performers are aware of how their part fits into the texture of that section and will need to adjust accordingly. An example of block dynamics is the opening of the first movement when, in measure three, all winds and percussion are marked fortissimo. The flute and e-flat clarinet will

not need to play as loudly to add to an ensemble fortissimo because of the high tessitura of the part.

Ernst Krenek's *Three Merry Marches, Op. 44* is a great introduction to chamber music, as players are in a smaller setting than a full band, but the parts are not as complex and independent as Mozart's *Serenade in C Minor* for example. Most young performers will have experience performing a march and will understand the style of the piece. Familiarity with march style will help performers hear the comedic elements in the uncharacteristic sounds.

CHAPTER 3

Old Wine in New Bottles by Gordon Jacob

BACKGROUND INFORMATION

Well-known British composer, Gordon Jacob, began his musical career a little unconventionally. While fighting in the front lines of World War I, Jacob was taken prisoner in 1917.¹⁰ During his time as a POW, Jacob arranged music for small prison “orchestras” to entertain himself and fellow prisoners. After his release, his formal musical training began at the Royal College of Music in the areas of theory, composition, and conducting.¹¹ After many successful compositions and arranging projects as a student, Jacob began teaching composition and was soon invited back to the Royal College of Music as a faculty member in 1924.

Throughout his tenure at RCM, Jacob taught a number of students who continued on to become well-known composers, including Malcolm Arnold, Ruth Gipps, and Imogen Holst, to name a few. Jacob became a Fellow of the Royal College in 1946 and continued to teach until his retirement in 1966.¹²

Old Wine in New Bottles was written during his tenure at RCM and was inspired by British folk songs that Jacob heard throughout his childhood. The title alludes to the metaphor of presenting something old in a new way. In 1959 Donald Leggat, Music Master of the St. Bees School, approached Jacob about writing a piece for their annual music festival to be performed by students, alumni, and community members.¹³ The piece was such a success that it was performed twice that year at the festival.

¹⁰ Marc David Decker, “An Analysis Of and Conductor’s Guide to Gordon Jacob’s *Old Wine in New Bottles* and *More Old Wine in New Bottles*” (Dissertation, University of Iowa, 2013), 12.

¹¹ *Ibid.*, 13.

¹² *Ibid.*, 14.

¹³ *Ibid.*, 22.

Each movement of the piece is based on a different folk song that Jacob has arranged into “New Bottles,” by presenting them with rich harmonies and ever changing keys. “The Wraggle Taggle Gypsies” tells the story of a wealthy woman who leaves her new husband to travel the English countryside with a band of gypsies. The melancholy tale of “The Three Ravens” is about three ravens looking upon a fallen soldier. As they watch, his lover finds him, kisses him goodbye, and then buries him before she herself dies. This sorrowful theme and variations ends with a picardy third that we can imagine is the lover peacefully rejoining her soldier.

The lighthearted third movement, “Begone, dull care,” is a lively, little tune about living life without worry. The final movement, “Early one morning,” takes the listener through the many emotions of a young woman who has lost her lover. The final movement is a theme and variations that twists through six variations in a number of keys and styles.

FORM AND ANALYSIS

Movement IV: *Early One Morning*

Old Wine in New Bottles is scored for thirteen players but both the contrabassoon and trumpet parts are marked as “ad lib.” in the score. To achieve the rich range of colors that this piece has to offer it should be performed with full instrumentation:

2 flutes
2 oboes
2 clarinets
2 bassoons
contrabassoon
2 french horns
2 trumpets

Although the parts are deemed optional by the composer, the contrabassoon adds depth to the sound and the trumpet part features a solo in the second movement (cued in first clarinet) and many accompanimental parts that are not found in any other voices. When all four movements are performed, the piece lasts about thirteen minutes in length. Each of the first three movements range in length from about two and a half to three minutes, while the final movement is about five and a half minutes long.

The final movement, “Early One Morning,” is a theme and variations that moves through six different variations and is laid out as follows:

Introduction	Measures 1-12
Theme	Measures 13-29
Variation I	Measures 30-51
Variation II	Measures 52-67
Variation III	Measures 68-87
Variation IV	Measures 88-105
Variation V	Measures 106-127
Variation VI	Measures 128-143
Coda	Measures 144-174

The movement begins in B-Flat Major but twists through various tonal centers, tempi, and styles before ending in B-Flat Major. The original folk song about a distressed maiden has been published in many variations but most are very similar. Below is an example of the text from the original folk song:

Early one morning, just as the sun was rising,
I heard a maid sing in the valley below;
“Oh, don’t deceive me! Oh, never leave me!
How could you use a poor maiden so?”

Oh! Gay is the garland, and fresh are the roses,
I’ve cull’d from the garden to bind on thy brow;
Oh, don’t deceive me! Oh, never leave me!
How could you use a poor maiden so?

Remember the vows that you made to your Mary,
Remember the bow’r where you vow’d to be true;
Oh don’t deceive! Oh, never leave me!
How could you use a poor maiden so?

Thus sung the poor maiden, her sorrows bewailing,
Thus sung the poor maid in the valley below;
“Oh, don’t deceive me! Oh, never leave me!
How could you use a poor maiden so?”¹⁴

The varying emotions portrayed in the text are represented throughout the six variations of the movement.

The twelve measure introduction in 2/4 time begins soundly in B-Flat Major with a solitary horn, joined in measure 3 by other voices leading into an unaccompanied flute solo that begins in measure 5. The theme is presented beginning at rehearsal A and ends in a deceptive cadence in the first ending and a perfect authentic cadence in the second ending. The first variation starts in measure 30 (rehearsal C) and is lyrical with most parts being marked slurred

¹⁴ Robert J. Garofalo, ed., *Folk Songs in Old Wine in New Bottles by Gordon Jacob and Sea Songs by Ralph Vaughan Williams* (Silver Springs, Maryland: Whirlwind Music Publications, 2002), 16-17.

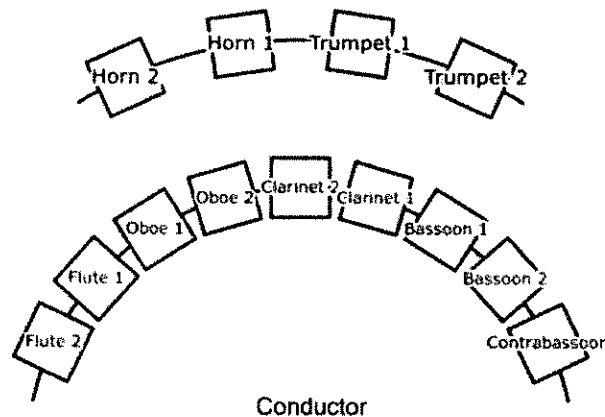
throughout the section. Jacob makes use of imitation in this section as the theme moves from one voice to the next. He adds color to the harmonic texture by using some extended harmonies beginning in measure 40. The second variation begins at measure 52 and is softer, more delicate and involves more eighth note accompanimental lines throughout. The second variation ends with a *ritardando* before the third variation begins at rehearsal E with a bright *allegro vivace*. The third variation is marked at both *mezzo forte* and *forte* (louder than the previous sections), emphasizes sixteenth note motion, and moves harmonically from B-Flat Major to d minor.

The fourth variation begins at rehearsal F with the first appearance of a *fortissimo* dynamic. This section is in d minor and pairs an augmented melody with the melody in diminution. The fourth variation winds down with a *meno mosso* marking and *diminuendo* in all voices before launching into the fifth variation. This section begins at rehearsal H with a key change to D Major, a time change to 6/8, and a tempo change to *poco andante*. The rhythm of the melody in this variation is modified to fit the compound meter. The final variation begins at rehearsal K with another key change to B-Flat Major, a tempo change to *vivace*, and a *subito* dynamic shift to *forte* from the previous *piano*. The last variation is an upbeat British march that is buoyant and bright with the second flute player switching over to piccolo for the remainder of the piece. The coda begins at measure 144 and quickly moves through time signature, tempo and key changes for a dramatic ending. From L until the end, the key moves from D-Flat Major, to E Major to g minor, and finally ends in B-Flat Major. The brisk 6/8 sounds like it comes to a close with a false ending in measure 163 but moves immediately into four measures of *lento* in 2/4 time. The piece ends energetically in a *presto* 6/8 section marked *fortissimo* in all parts.

REHEARSAL AND PERFORMANCE STRATEGIES

MOVEMENT IV

Compared to the Krenek, *Old Wine in New Bottles* is more complex but would be a great experience for moderately advanced players. The fourth movement in particular calls for more independence of parts and quick shifts in style, tempo, and key. I suggest arranging the players in two arced rows shown below:



Old Wine in New Bottles by Gordon Jacob

This setup, like the one suggested for the Krenek, seats the principal woodwind and brass players next to each other. This allows for better listening and balance between the various sections.

The introduction of the fourth movement is the only place in the piece where Jacob writes a completely unaccompanied solo. The conductor should allow the flute player to take some liberties here (beat two of measure 6) and should begin conducting again with a preparatory gesture into measure 13. In the first statement of the theme at measure 13, the melody should

move from one voice to the next seamlessly. The performers need to be made aware of when their individual part changes from melody to accompaniment so the melodic line is never lost in the texture. At measure 21, and throughout most of the piece, the last eighth note of a phrase should be treated with length so the final harmony has more resonance. Unless marked staccato or with marcato accents, everything should be played with length throughout the movement. Although there is an eighth rest at the end of measures 22 and 24, the conductor must keep momentum moving throughout the section so the music does not feel disconnected or stagnant. In the first ending, measure 28, the first clarinet must be aware that they are the only performer to play the 2-1 suspension and should bring that out of the texture of the sustained parts by crescendoing slightly through the dissonance.

Throughout the first variation (beginning at measure 30), the conductor must help guide the players in hearing and understanding the larger structure of the section and how the parts weave in and out from each other. The imitative fragments of the theme move around the ensemble in this variation and must not get buried in the texture. The players must be aware of the destination points in the phrasing. At measure 52, the second variation, it is appropriate for the conductor to move the tempo slightly faster until the ritardando in measure 67. I suggest that the beginning of the fourth movement should be about ($\text{♩} = 60$) to the quarter note. If the conductor speeds up slightly at measure 52 and then slows down slightly at the ritardando in 66, the sixteenth notes in the first flute part in measure 67 can become the eighth note pulse in variation three, beginning at measure 68. To make the transition into the new tempo smoothly, conduct the ritardando in beat one of measure 67 and then subdivide beat two to show the new

quarter note pulse. The flute player must not slow down the second beat of measure 67 so that the tempo relationship is even and easy for the rest of the ensemble to hear.

The opening of the third variation is marked mezzo forte and the fifth bar is marked forte. Have the ensemble crescendo the third and fourth measures, 70 and 71, into the forte dynamic. The number of people playing in measure 72 drops down to only the flutes and oboes, and having the ensemble crescendo into measure 72 will help clearly mark the end of the first phrase while maintaining the momentum of the sound moving forward into the second phrase. To keep the energy of the piece moving toward the next variation, have the oboes and first bassoon crescendo measures 86 and 87 into the fortissimo at the beginning of the fourth variation (measure 88).

The fourth variation is interesting because Jacob has layered the augmented melody in the upper voices with the melody in diminution in the lower voices. Measure 90 is the first time that all voices are playing together in this movement. The dynamic in this section is marked forte but the ensemble will not need to strain to play loudly. The increased number of players and the high tessitura will create an ensemble forte. The conductor should be clear that although there are more voices, a full dynamic, and three rhythmic lanes of traffic, the style should remain agile and buoyant throughout. The ten measures of rehearsal G (measures 96 through 105) act as a transition into variation five and should be performed as written. The dynamic is marked down to piano at measure 96 coming right out of the full ensemble performing at fortissimo in measure 95. Moving into measure 96, the dynamic shifts from forte in the previous section immediately to piano. I suggest having the entire ensemble decrescendo measure 95 to make the transition into ninety-six more fluid. Performing rehearsal G (measure 96) at a true piano, will enhance the

effect of the forte in measure 101 followed by the four measure diminuendo into measure 106. For the tempo change at measure 106, the dotted quarter note should be about 60bpm. The opening clarinet melody is marked dolce and that style should be reflected throughout the entire fifth variation. Because this section is very delicate and intimate, the conductor should be mindful to stay out of the way of the performers but be present to guide them through transitions and keep the momentum of the piece moving along.

The final variation at measure 128 is a bright, forte march that should sound like a stark and sudden contrast to the previous variation. The conductor should work with the second bassoon, contrabassoon, horns, and second trumpet to keep the tempo grounded and steady throughout this section. The melodic line can begin to rush if tied notes are not held full value and performers are not aware of the steady motor underneath. The dynamic change from measure 143 to 144 (variation six into the coda) should be a subito change from forte to piano. From measure 144 through to the false ending in measure 163, the energy and volume should continuously build to the downbeat of one hundred sixty-three. Although measure 154 is marked fortissimo, the conductor needs to help pace the ensemble so the loudest dynamic can be the last quarter note played before the lento section. The four measures of the lento section (measures 164 through 167) should be soft, lyrical, and very delicate to make the contrast greater between that section and the final presto section of the piece.

The final presto in measure 168 should be vibrant at about (♩ = 168). The accents beginning in 170 should be buoyant and lifted instead of heavy and should lead to the final note of the piece. The players should work to balance the final chord down to the second bassoon and contrabassoon to give the sound more depth and resonance. This is another moment where the

upper voices can allow the tessitura to take care of their dynamic. This will help the chord to sound more balanced, in tune, resonant, and gives the piece a triumphant ending.

CHAPTER 4

Serenade in C Minor, KV 388 by Wolfgang Amadeus Mozart

BACKGROUND INFORMATION

In the late eighteenth century Emperor Joseph II coined the term *kaiserliche harmonie* (Imperial Harmony) or the more well-known and accepted term, *harmoniemusik*.¹⁵ During this time period, the use of string instruments was already well established and now composers began to experiment with the use of wind instruments within the symphony orchestra. Most composers of the time used wind instruments in pairs to create harmonic support and contrast, thus the use of the keyboard as harmonic support began to diminish. Because wind instruments were typically used to create harmony when composers began writing for ensembles with pairs of wind instruments, the term *harmoniemusik* was born. *Harmoniemusik* began as lighthearted music that was used for outdoor performances and background music. The most common instrumentation consisted of two oboes, two clarinets, two horns, and two bassoons, but instrumentation can vary.

Mozart, being the compositional rebel and genius that he was, wrote three wind serenades during this time period that brought wind music to a new dimension. Instead of lighthearted background music, Mozart gave the wind world some of the first substantial repertoire that was originally composed for wind players and not pieces that were arranged from an orchestral piece of music for winds. His three serenades for winds (K. 361, K. 375, K. 388) are considered to be music that is more serious which is one reason he also extended the length of these pieces compared to most *harmoniemusik* of the time (K. 361, known as the *Gran Partita*, is about fifty-five minutes in length; K. 388 is an average of twenty-five minutes). Mozart made use of

¹⁵ Stephen L. Rhodes, "Harmoniemusik and the Classical Wind Band," Lipscomb University, 2007, accessed August 6, 2018, https://www.lipscomb.edu/windbandhistory/rhodeswindband_04_classical.htm.

wind instruments in new and exciting ways by expanding the range of each instrument used, as well as passing melodic content around to all instruments in the ensemble (i.e. the horns actually have the opportunity to perform melodic content and not solely horn calls and accompanimental parts).

The *Serenade in C Minor* was written in 1782 (the last of his three wind serenades) potentially for Prince Liechtenstein of Vienna but there is no formal evidence confirming this.¹⁶ The piece is written in four movements that are laid out very similarly to the classically established form of the symphony (fast movement, slow movement, minuet, fast movement) so a more fitting title for the piece would be Partita (a symphony for winds), rather than Serenade. The *Serenade in C Minor* is Mozart's only wind piece that was written in a minor key.

¹⁶ David Wacyk, "Mozart: C-minor Serenade, K. 388," University of Maryland Wind Orchestra, 2010, accessed September 13, 2018, <https://www.umwindorchestra.com/single-post/2010/10/04/Mozart-C-minor-Serenade-K-388>.

FORM AND ANALYSIS

MOVEMENT 1

The opening movement of the piece is in sonata form with the traditional sections of a sonata: exposition, development, and recapitulation. To use the terms of Hepokoski and Darcy, Mozart includes a medial caesura before the secondary theme begins, an essential expositional closure (EEC) at the end of the secondary theme, and a section of closing music before the exposition repeats and moves on to the development.¹⁷ Typical of sonatas that begin in a minor key, the transition ends with a half cadence on V of the new key, and the secondary theme of the exposition is in the III (E-flat Major) of the opening key (c minor). Mozart expands the sonata form by including two thematic elements (labeled *a* and *b*) within the primary theme of the exposition, a closing section of the exposition that can be split into three themes, a grand pause between the pre-core and core themes of the development, as well as between the development and the recapitulation.

The Mozart *Serenade in C Minor* is a particularly intense and serious work, especially in comparison with most harmoniemusik works of the time period. At the time the *Serenade in C Minor* was written, Mozart was experiencing a rough patch in his life between issues in his personal life (wedding preparations and his father's disapproval of his marriage to Constanze) and his professional life (proving himself as a composer in Vienna and finishing his work on *Abduction from the Seraglio*).¹⁸ The stress and frustration of this time period came through in this work, especially in this opening minor movement. The movement opens with a strong, forte i

¹⁷ James Hepokoski and Warren Darcy, *Elements of Sonata Theory* (New York: Oxford University Press, 2006), 17.

¹⁸ Brian Alber, "The Evolution of Sonata Form in the Wind Music of W.A. Mozart," *Digital Commons/Institutional Repository Information* March (2006): 30, https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1020&context=ir_information.

chord in c minor and continues the first harmony through the first three measures before moving to a $\text{vii}^\circ 7$ of the dominant. Mozart uses diminished seventh chords frequently throughout the movement to build tension and delay the return to more stable chords. The *b* material of the primary theme, which returns a perfect fourth higher at the beginning of the core section of the development, opens on a strong forte diminished seventh chord immediately following a grand pause. The heavy dissonance of the diminished seventh chord at the opening of a theme portrays the intense sense of mental anguish that Mozart must have been experiencing with so much pressure from everything happening in his life at that time. The diminished seventh chords extend the sense of tension in the piece and prolong the arrival and security of stable chords.

In the development section, the retransition to the recapitulation is comprised almost entirely of a sequence of diminished seventh chords that end on the $\text{vii}^\circ 7$ of c minor. To heighten the tension built by the diminished seventh chords, Mozart almost suspends time by adding a measure of rest before the bold c minor chord of the recapitulation sounds and the stability of the tonic triad is finally heard. Instead of a smooth transition between the pre-core and core sections of the development, Mozart inserts a measure of silence before moving immediately to the forte core theme led melodically by the first oboe. The measure of rest, just as before, acts as a grand pause that leaves the listener momentarily craving a sense of security and feeling of being grounded. This technique of using silences between sections of music creates a sense of drama as the new music enters the scene - almost as though the curtain falls at the end of a scene in an opera and then rises again to reveal a new scene and character.

In addition to the feeling of time being suspended by a grand pause gesture, Mozart generally expands many of the musical ideas throughout the movement by adding introductions

or extending phrases. The secondary theme does not begin immediately after the medial caesura. Rather, the first oboe (which is treated almost as a soloist instrument in various moments in the piece) moves through a two measure introduction to the secondary theme that dances around B-Flat and reconfirms the dominant of the new key. The secondary theme differs greatly from the primary theme, not just in key signature but in style and phrasing. The primary theme begins with three measures of a forte announcement of the c minor chord in all voices, while the secondary theme begins at a piano dynamic and is set up in longer phrases (six measure phrases). The *a* and *b* themes of the secondary phrase are each played twice (*aabb*), but only the final *b* section contains a cadence at its conclusion. At the end of the *a* sections and first *b* section, the cadences elide with the beginning of the new section of music. Longer phrases and introductory statements add to the overall feeling of expansion and drive of energy throughout the movement. There is almost a sense of restlessness that Mozart himself may have been feeling in this time being emulated in his music.

Early on in the piece (for the first time in measure 13), Mozart begins to introduce descending chromatic motion to build intensity and forward drive through sections of music. Descending chromatic motion appears again in the first clarinet part in measures 26 and 27 through the calando and is then repeated on the same pitches in the bassoon parts but in an elongated form from measure 28 to 34 within the transition section. The chromaticism used in various places, along with mode mixture, throughout the movement is yet another technique used to create tension.

The forceful opening theme (primary *a*) that tonicizes the i chord (c minor) begins the transition section of the exposition, after a brief chromatic lead-in in the first oboe part. This

repetition is less demonstrative than the opening of the movement - this reoccurrence of the opening theme is only announced by the bassoon parts as the upper voices punctuate with articulated eighth notes of the chord. Just as Mozart has given us a taste of the opening theme again at measure 22, the fifth bar of this section (measure 26) is taken over by a chromatic descending line in the first clarinet part. The chromatic line in conjunction with the calando truly takes the music into the transition section of the exposition. In the sonata theory of Hepokoski and Darcy, the transition section can begin with primary theme material but then change into the transition.¹⁹ Following the calando in measures 26 and 27, Mozart masterfully transitions from the tonic c minor to the III, E-flat major, through the descending chromatic bass line and use of mode mixture. The transition ends on a half cadence in the new key (E-flat Major) and is followed by a standard medial caesura where all motion is briefly suspended before the new material is presented. The amount of chromaticism that Mozart used in the *Serenade in C Minor* is much greater than other pieces of harmoniemusik of the time and thus adds a darker sound effect. Because the *Serenade in C Minor* has a darker quality to it, the piece is seemingly more serious than other Mozart wind serenades.

As seen in the opening section of the piece, all instruments are scored in block dynamics. To ensure balance within the chordal structure and harmonic versus accompanimental lines, dynamics must be adjusted accordingly but without losing the effect of the forte sections in comparison to piano sections of the music. The drastic changes in dynamics add to the drama and intensity of the piece, but there are long sections of music marked at the same dynamic. To

¹⁹ James Hepokoski and Warren Darcy, *Elements of Sonata Theory* (New York: Oxford University Press, 2006), 18.

give the music more forward momentum and shaping of the smaller phrases within the large scale structure, performers must adjust dynamic motion accordingly.

In contrast to the primary theme, the secondary theme begins at a piano dynamic, with the style marking of *dolce* (one of the very few stylistic indications in this movement), and with solo oboe accompanied very lightly by clarinet playing an eighth note pattern resembling an alberti bass line, a b-flat pedal in the second horn, and unison quarter notes on beat one of each measure by the bassoons. From the beginning of the secondary theme to the end of the exposition, an almost uninterrupted motor of eighth notes trades from voice to voice to keep the latter part of the exposition propelling forward. Mozart varies the instrumentation used between the first and second occurrence of the theme. For example, the *a* theme is played solely in the first oboe part the first time through *a* but the melody is doubled in octaves with the first horn and first oboe the second time the *a* theme is performed. From the beginning of the secondary theme, Mozart has built in a gradual increase in energy to the EEC. Within each section, the overall dynamic marking has not changed but by adding instruments within each section, the volume of the ensemble naturally grows and leads to the PAC. The addition of instruments in each section is another way that Mozart prolongs growth of volume and energy through the section and the PAC at the EEC is even more dramatic. The use of the horn as a melodic instrument is a new idea for this time period, as the horn is almost exclusively used for horn calls and accompanimental parts in other compositions. Throughout the movement, all instrument parts are given the opportunity to perform melodic material. No instrument is used solely for accompaniment in this opening movement.

Aside from using the instruments in more mature ways, Mozart seemed to be empathetic to the players as the continuous eighth note line is quite frequently dovetailed between the two like instruments, as to give the individual players a break but retaining the timbre of the eighth note line in that particular passage. The eighth note line switches from a repetitive alberti bass-like line to more elaborate, almost scalar figure in the bassoon parts in the second time through the *b* section of the secondary theme. This change in the eighth note pattern, in addition to all voices joining the texture lead to a dramatic perfect authentic cadence on the down beat of measure 66, thus concluding the secondary theme with an essential expositional closure. In the recapitulation the eighth note line of the secondary theme now begins all slurred instead of articulated and both clarinets are playing at the same time instead of dovetailing so the part helps to build more intensity and forward momentum throughout the secondary themes.

Closing material takes over until the end of the exposition. The closing material can be heard in three closing themes. The first sixteen measures of the closing section are considered closing theme 1. Closing theme 1 moves through dramatic dynamic shifts and sounds as though it is leading toward another prominent perfect authentic cadence, but alas, Mozart twists the end of the phrase and uses an evaded cadence to move into closing theme 2 with a I6 chord. Closing themes 2 and 3 only last eight and seven measures respectively. Mozart adds some excitement to these last two sections with dramatic and sudden dynamic shifts from piano to sforzando or sforzando piano leading up to a forte perfect authentic cadence in E-flat Major to close the exposition.

Mozart uses the same melodic material from measure 10 (*b* of the primary theme) to begin the core of the development. In the midst of pulsating eighth notes in all other parts, the

first oboe and bassoon parts sequence through a call and response motive from measure 115 to 121 before moving to the *b*' theme that resembles measures 22 through 25. In the *b* theme the horns and oboes seem to be in an intense fight between themselves and the clarinets and bassoons. The fierce back and forth between sections diminishes after four measures as the eighth note movement is contained to only the oboe parts for the last three measures of the development. Mozart uses various techniques to build tension and then pull away throughout the movement but in a large scale form that withholds the sense of stability until the last moment.

The recapitulation begins as emphatically as the opening of the entire piece with the forte tonic chord in all voices. The recapitulation moves just as the opening of the piece did with the *a* theme, followed by the *b* theme, and the transition beginning with a restatement of the *a* theme. The medial caesura and secondary themes are handled a little differently within the recapitulation because the secondary themes are now presented in the tonic key of c minor. This time the transition does not take the music into a new key. At the medial caesura the two horn parts begin a sustained dominant pedal and are joined by the bassoon parts four measures later through the introduction into the secondary theme. The introduction into the secondary theme is extended compared to the one found in the exposition. Instead of a two measure oboe solo, there are now six measures of an extended chromatic sequence in the oboe parts, supported by sustained pitches in all other voices. This is another example of Mozart using chromaticism to build tension and elongate a sense of arrival.

The final closing section of the first movement is split into two closing themes (1 and 2). Mozart added upper tessitura c naturals to the first oboe within closing theme 1 to further emphasize the tonic c minor. The movement ends as dramatically as it began with forte c minor

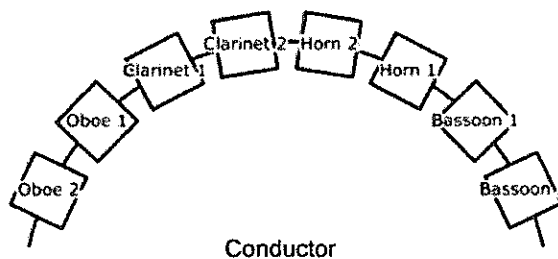
chords and a perfect authentic cadence to which all voices contribute. Mozart has included repeat signs for the development and recapitulation section of the piece. This portion of the piece should be repeated in performance, just as the exposition was repeated. There are many intricacies to the piece that Mozart gave the listener a second opportunity to hear the development section of the piece in addition to hearing the exposition a second time.

REHEARSAL AND PERFORMANCE STRATEGIES

MOVEMENT I

This approximately eleven minute opening movement sets the tone for the Serenade in C Minor to be a more serious and weighty composition compared to most *harmoniemusik* of this time period. Mozart essentially wrote a little symphony for wind instruments by casting this piece in four substantial movements of fast, slow, minuet, and fast. Through the use of chromaticism, mode mixture, use of diminished seventh chords, drastic dynamic changes, utilizing all instrument voices to change colors and exchange melodic content, Mozart set in motion a change for the future of wind instruments with this historic composition. Mozart's life was quite chaotic during this time but he channeled those enraged feelings into a dark and intense and serious composition that lives on as a piece of standard wind repertoire today.

To perform this piece, I suggest arranging the players in the following setup:



Serenade in C Minor, KV 388 by Wolfgang Amadeus Mozart

This formation allows the principal players to hear each other more clearly and the arc shape helps all players be able to see and communicate with each other throughout the performance. Due to the complexity and independence of parts, I suggest utilizing more advanced players. The first oboe part is intense and the work as a whole is almost an oboe concerto. When choosing clarinet players, the second clarinet player should be equally as strong as the first player because much of Mozart's writing has difficult and intricate second clarinet parts. There are many nuances in Mozart's music that young players may not yet understand but mature musicians will be able to handle.

The opening movement is a balancing act of when to lead the performers and guide them through the music, and when to be out of their way and allow them to play without feeling micromanaged. There are many transition sections throughout the movement and the conductor must be thinking ahead to show the performers how the first phrase should end and the style and shape of the new phrase as the music changes.

Like most pieces of music beginning with little rhythmic motion, it is helpful for the conductor to internalize a section of the piece with more rhythmic activity as a guide to deciding on tempo. Although the opening c minor chords are dark and foreboding, the piece needs to have energy and motion to keep it interesting and moving forward. The opening four measures should be played with little space between the notes and weight on each pitch like a down bow on a string instrument. As the conductor will discover, the fifth measure of music is an immediate shift in color, texture, and dynamic that performers must be aware of. Measure 9 is the first moment when Mozart uses silence to add drama and suspense to the piece. The conductor must

not over-conduct the silence (nothing is happening) but the conductor must help the players continue to feel motion through rest so that the musical line still feels connected and not choppy.

Articulations need to be treated with care throughout the work. Notes marked staccato should be detached and buoyant but not pointed and lacking in tone. Martellato markings should have more weight, strong front to the note, and be separated from the note after it. Notes that are not marked with a specific articulation should be played with full value. There are few dynamic markings throughout the piece, so material between the markings should be shaped with dynamic contrast to give the melodies direction and line. Sforzando notes should not have hard articulations at the front of the note. They should be weighted and have fuller volume compared to the unmarked notes around them. The piece is marked with block dynamics so it is up to the conductor to sift through the texture in each section of music and decide how to balance the ensemble to have ensemble dynamics, allow the melodic line to come through, and make sure the texture does not become too heavy.

The calando in measures 26 and 27 should slow the tempo down gradually for those two measures but the conductor must ensure the tempo is immediately recaptured in measure 28. This moment in the music is a slight repose but not a complete stop in the energy and forward motion. Recapturing the tempo and keeping the piece moving is easier when the conductor knows exactly where each phrase is leading to or coming away from. These decisions should all be made before beginning rehearsals with the ensemble. When the first movement is performed, the exposition is always repeated but some performances do not repeat the development and recapitulation section of the piece and this decision is completely up to the conductor. When considering whether or not to repeat the second large section of the piece, conductors should

consider the stamina of their performers, the length of the concert as a whole, and the audience they are performing for before making a decision. The first movement of the *Serenade in C Minor* is lengthy, with many opportunities for the conductor to shape musical phrases, make decisions about ensemble balance, and decide the length and weight of many articulations.

CHAPTER 5

CONCLUSION

A chamber program featuring Ernst Krenek's *Three Merry Marches*, Gordon Jacob's *Old Wine in New Bottles*, and Mozart's *Serenade in C Minor* provides a range of styles, representation from multiple time periods, composers of differing nationalities, and varying levels of technical demand on the players. This thesis explored each of the three pieces through an analysis of one movement from each piece. The concepts discussed in the analysis section of each chapter, as well as the rehearsal sections, are generally applicable to the remaining movements of each piece. All three pieces are well-crafted compositions and provide a unique experience for performers. Although the *Serenade in C Minor* is the most complex piece of the three to perform, all of the pieces represent high quality literature that both conductors and players should have the opportunity to experience.

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