

HISTORICAL AND DESCRIPTIVE ANALYSIS OF SELECTED WORKS FOR  
CHAMBER WINDS

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## INTRODUCTION

In the preparation of music for performance, the conductor must extensively study the historical background and musical content of each composition. The result of this research and study for a conducting recital featuring the works *Etenraku* by Christopher Theofanidis; *Rondino* by Ludwig van Beethoven; and *Serenade No. 12 in C minor*, K. 388(384<sup>a</sup>) by Wolfgang Amadeus Mozart are given in the form of extended program notes presently. The relevant biographies of the composers are examined in addition to the historical and musical details of each work.

## CHAPTER 1

*Etenraku* by Christopher Theofanidis

Christopher Theofanidis is an American Composer who has established himself in the contemporary music repertory. His works have been performed by numerous orchestras and wind ensembles in North America and Europe. Born in 1967 in Dallas, Texas, he received a bachelor of music degree from the University of Houston, master of music from the Eastman School of Music, and the doctor of musical arts from Yale University.

Theofanidis has been the recipient of the International Masterprize, the Rome Prize, a Guggenheim Fellowship, and six American Association of Composers, Authors and Publishers (ASCAP) Gould Prizes, amongst many other awards, fellowships, and honors. Additionally, he was a member of the American Academy in Rome and has been nominated for a Grammy.

Theofanidis's output includes works for orchestra, chorus, wind ensemble, chamber ensembles, and four operas and a ballet, but four of his compositions are for ensembles of wind and percussion instruments. Those are: *The Here and Now*, for soloists, chorus, and wind ensemble; *Rex Tremendae Majestatis*, for solo organ, brass, and percussion; *I wander the world in a dream of my own making [sic]*, for wind ensemble; and *Etenraku*, for winds, piano, harp, and percussion.

*Etenraku*, completed in 1996, was the result of a commission by The National Symphony on the occasion of the twentieth anniversary of the Kennedy Center. The commission required the use of a subsection of the orchestra in a brief work to open a concert. Theofanidis chose the orchestra woodwind section, comprised of flute, oboe, clarinet, and bassoon in groups of four. For the group of flutes, four players are needed with two playing piccolo for the entire piece. In addition to the woodwinds, the composition utilizes harp, piano, and percussion. Three players are needed cover to the percussion contribution of toms, bells, China cymbal, temple blocks, large gong, xylophone, and bass drum. Concerning *Etenraku*, Theofanidis writes:

One of the major influences on contemporary music in the past 20 years has been world music - it has provided composers with new ways to think about phrasing, color, and rhythm. I was so excited back in 1994 to find out about Gagaku music from the imperial court of Japan - it is the oldest written music in the world and has an utterly unique sound. The uses of very distinctive instruments such as the sho [*sic*] (a pentatonic woodwind drone instrument that “pulsates” a beautiful harmonic background), the hichiriki (a shawm-like instrument) and the shakuhachi (a flute instrument with the ability to “bend” pitches), all added to the allure. In this piece, I did a kind of short fantasy on this music, and in particular, on one of the most famous tunes in this repertory - “Etenraku” (which means, “music coming from heaven”).<sup>1</sup>

The *gagaku* music that inspired Theofanidis was traditional court music that burgeoned during Japan’s Heian period (794-1185).<sup>2</sup> The composer artfully orchestrated the work to imitate those primitive yet exotic sounds. The *shō* is a Japanese mouth organ that features 17 pipes. In much of the *gagaku* repertory, its part consists

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<sup>1</sup> Christopher Theofanidis, Program notes to *Electric Dawn*, Columbus State University Wind Ensemble, Summit Records DCD422, CD, 2005.

<sup>2</sup> Kenneth Chalmers, "Gagaku," In *The Oxford Companion to Music*, *Oxford Music Online*, February 9, 2013, <http://www.oxfordmusiconline.com/>.

entirely of tone clusters known as *aitake*.<sup>3</sup> There were ten basic *aitake* chords, and each chord contained five or six notes. The chords were chosen to correspond with the main melody note.<sup>4</sup> In *Etenraku*, Theofanidis uses the clarinet to mimic the desired function and sound of the *shō*. Obviously, with the limitation of just four parts, the exact cluster of an *aitake* cannot be achieved. In *Etenraku*, a tetrachord voiced in the clarinets is used consisting of pitches C, D, F, and G. The tetrachord can be seen in Example 1.

**Example 1:** Christopher Theofanidis, *Etenraku*, mm. 3-5.

The musical score for Example 1 shows six staves. The top two staves are for Oboe 1 & 2 and Oboe 3 & 4, both in treble clef with a 4/4 time signature. They play a melodic line starting in measure 3, marked with a forte (*f*) dynamic. The next four staves are for Clarinet 1, Clarinet 2, Clarinet 3, and Clarinet 4, all in treble clef with a 4/4 time signature. They play a sustained tetrachord (C, D, F, G) marked with a mezzo-piano (*mp*) dynamic. The bottom staff is for the Harp, in grand staff (treble and bass clefs) with a 4/4 time signature, playing a sustained chord marked with a fortissimo (*ff*) dynamic. Measure numbers 3, 4, 5, and 6 are indicated above the first staff.

Like the *aitake*, the makeup of the chord is deliberate, based on C in the lowest voice to correspond with melodic material. The pitch class C is ubiquitous throughout the work and serves as a tonic, so it stands to reason that the tetrachord would be based on C. The

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<sup>3</sup> David Hughes, "Shō," In *Grove Music Online*, *Oxford Music Online*, February 10, 2013, <http://www.oxfordmusiconline.com/>.

<sup>4</sup> *Ibid.*

clarinet parts call for “asynchronous pulsating” to be achieved through repeated *crescendo* and *decrescendo* dynamic fluctuations.<sup>5</sup>

The *hichiriki* is a Japanese oboe made of bamboo in a reverse conical shape, unlike the modern Western oboe.<sup>6</sup> In *gagaku* music, it served a melodic function, with a continuous stream of subtle ornamentation and pitch gliding. These effects were accomplished both by fingering techniques and by means of embouchure variation.<sup>7</sup> In order to achieve this type of sound for *Etenraku*, the oboe players must play deep on the reed and are instructed to make a “shawm-like, nasal” sound.<sup>8</sup> The oboe parts begin on C, but quickly move to B-flat, which is the fifth note of the pentatonic structure the composer utilizes as the foundation of the work. Adding that to the tetrachord established in the clarinets and harp, complete pentatonic structure is comprised of pitch classes C, D, F, G, and B-flat. The intervals in ascending order are whole step, minor third (three semitones), whole step, and minor third. By avoiding half-step (i.e., single semitone) intervals, the space necessary to slide into pitches and “bend” them is provided for the modern instruments being utilized.

The final sound Theofanidis set out to evoke is that of the *shakuhachi*. The *shakuhachi* is an end-blown notched flute, also of Japan.<sup>9</sup> Ethnomusicologist William Malm described the unique possibilities of the instrument: “From a whispering, reedy

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<sup>5</sup> Christopher Theofanidis, *Etenraku (for Woodwinds, Harp, Piano and Percussion)*, (Brooklyn, NY: Opus 125 Publishing, 1996).

<sup>6</sup> David Hughes, "Hichiriki," In *Grove Music Online, Oxford Music Online*, February 10, 2013, <http://www.oxfordmusiconline.com/>.

<sup>7</sup> *Ibid.*

<sup>8</sup> Theofanidis, *Etenraku*.

<sup>9</sup> "Shakuhachi," In *Grove Music Online, Oxford Music Online*, February 10, 2013, <http://www.oxfordmusiconline.com/>.

piano, the sound swells to a ringing metallic *forte* only to sink back into a cotton-wrapped softness, ending with an almost inaudible grace note, seemingly an afterthought.”<sup>10</sup> The fundamental pitches of the standard *shakuhachi* are D, F, G, A, and C. It is interesting, yet perhaps purely coincidental, that four of the five are those upon which the composer initially structures the piece. The one that is not included, A, happens to be the highest pitch to be performed at the loudest dynamic in the entire work. It appears, of course, at the conclusion in the flute and piccolo. The instruction to the flute and piccolo players in *Etenraku* is simply “like a shakuhachi.”<sup>11</sup>

The initial marking in the score is “Slow; Euphoric.”<sup>12</sup> The work begins with a *fortissimo* statement in the toms, which leads to the much softer establishment of the tetrachord in the clarinets. The melodic content features the sliding motion that characterizes the *gagaku* music. The percussion contribution adds to the exotic sound of the work, especially through the use of the China cymbal and temple blocks. The temple blocks reinforce the pentatonic structure while providing a contrasting timbre and register.

At m. 27, the remainder of the forces enter, and the soundscape expands lower in the tessitura with the bassoons, piano, and harp all entering three octaves below what had been the lowest voice in the clarinet. The harmonic rhythm becomes shorter in the harp and piano, driving the music forward. The upper voices begin to climb as they join together in octaves and their melodic components are augmented, contrasting the harp,

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<sup>10</sup> Ibid.

<sup>11</sup> Theofanidis, *Etenraku*.

<sup>12</sup> Ibid.

piano, and xylophone. Finally, the piano and harp reach a pair of nine-note clusters at m. 48, just as the piccolo, flute, and clarinet complete their ascent. The bass voices sustain the fundamental; all at full volume, and the percussion concludes the piece, with a *fortissimo* descending tom gesture, just as it began.

Theofanidis was able to take advantage of the commissioning body's request to use only a subsection of the orchestra and, in so doing, cleverly created a new-age *gagaku* ensemble. The sounds of centuries long-since-past are re-imagined and inspired in this modern setting of "music coming from heaven." His skillful writing for smaller forces is a welcome addition to the wind ensemble repertory as it provides a unique sound for an unusual grouping of instruments.



## CHAPTER 2

*Rondino* by Ludwig van Beethoven

Ludwig van Beethoven may have been the most important composer of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. He was the driving force in Western music as the art evolved from the classical to romantic era. Born at Bonn, Germany, in 1770 to a family that had three generations of successful musicians, Beethoven received lessons on both violin and piano from his father beginning at a young age. His first known public performance was at the age of six with another of his father's pupils when, according to the public notice, he played "various piano Concerti and Trios."<sup>13</sup> Although Beethoven's dysfunctional family and inadequate academic and social education was at odds with his early promise as a child, he continued his studies with other musicians and became a court musician himself at the age of twelve.

His life and works had been divided into three periods, but after years of discussion and debate, it is now more appropriately viewed through a four-period framework. The composer's childhood, early life, and formative years are known as the Bonn period, which concludes around 1792.<sup>14</sup>

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<sup>13</sup> H. C. Robbins Landon, *Beethoven: His Life, Work and World* (New York, N.Y.: Thames and Hudson, 1992).

<sup>14</sup> Joseph Kerman, et al., "Beethoven, Ludwig van," In *Grove Music Online, Oxford Music Online*, February 16, 2013, <http://www.oxfordmusiconline.com/>.

The early Vienna period, 1793-1802, includes his move to Vienna, time spent learning the Viennese style, and eventually the establishment and assertion of his individuality with respect to that style. Piano sonatas, string quartets, and his first symphony are among the compositions he produced during this period.<sup>15</sup>

The middle period spans from 1803-12 and begins with a series of famous compositions in the heroic vein, including the ‘Eroica’ Symphony amongst others. The style of his music remains relatively stable, but becomes somewhat less radical and turbulent as his developing technique becomes more effortless. This period contains most of Beethoven’s orchestral music.<sup>16</sup>

The composer’s output diminishes greatly during the late period, which exhibits a duality in his works, affected by emotional upheavals. The more intimate, “private” works hint at further development in his style, while “public” works like the *Battle Symphony* were less serious in nature.<sup>17</sup> The time spent working through his final style change led to the series of masterpieces written from 1820 to 1826. His body of work is credited with freeing music from the restraints of classicism and creating a bridge over which music could journey to the romantic period. His works have impacted generations of composers and performers, and made him likely the most admired composer in the history of Western music.

“*Rondino für achstimmige Harmonie, componiert von L. van Beethoven*” was the title of the first edition of the *Rondino*. The precise date and place of composition has

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<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

been the subject of some debate. Norman Smith states that the work “was reportedly completed in 1793 after Beethoven had moved to Vienna.”<sup>18</sup> However, Helmut May claims that it was written in 1792 while Beethoven was still in Bonn.<sup>19</sup> Timothy Reynish is able to shed some light on the situation, citing communication concerning works written around the same time as the *Rondino* between Franz Joseph Haydn and Beethoven’s employer Maximilian Franz, the Elector of Bonn. In November 1793 Haydn wrote: “I humbly take the liberty of sending Your Serene Electoral Highness some musical works, viz a Quintet, and Eight-part Parthie, an oboe concerto, Variations for the fortepiano and a Fugue, compositions of my dear pupil Beethoven, with whose care I have been graciously entrusted.”<sup>20</sup> In the correspondence, Haydn also attempted to gain greater compensation for the young pupil. The elector responded: “I received the music of the young Beethoven which you sent me, together with your letter. Since however, with the exception of the fugue, he composed and performed this music here in Bonn long before he undertook his second journey to Vienna, I cannot see that it indicates any evidence of his progress...”<sup>21</sup> There is one more piece of evidence that muddles the situation. Sketches of these works exist in a collection called the *Fischof Miscellany*, housed in Berlin. These sketches are on paper purchased in Vienna, which suggests that Beethoven composed them after his move. Reynish believes “the most likely explanation is that Beethoven had tried the pieces through with his colleagues in Bonn, and then had

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<sup>18</sup> Norman Smith, *Program Notes for Band* (Chicago: GIA, 2002).

<sup>19</sup> Helmut May, Foreword to *Rondino* (Mainz: Schott, 1968).

<sup>20</sup> Tim Reynish, “The wind music of Beethoven,” Lecture, Royal Northern College of Music Beethovenfest (Manchester, August 18, 2004), <http://www.timreynish.com/repertoire/composers/beethoven.php>.

<sup>21</sup> *Ibid.*

taken them to Vienna where he had at least re-worked them.” The sketches suggest that the *Rondino* was intended as a slow movement for the Octet, however removed the movement.<sup>22</sup> It was probably written for the elector as *Tafelmusik*, which is music intended for performance at meals.<sup>23</sup> Diabelli and Company, Vienna, first published it as a posthumous work in 1829.<sup>24</sup>

The octet is scored for pairs of oboes, clarinets, bassoons, and horns. As the title suggests, it is a rondo, and the formal construction is that of a seven-part rondo (ABACADA). Table 1 shows the structure of the rondo form. The A section is in E-flat major and is consistently sixteen measures in length in rounded binary form. The eight-measure melodic material can be seen in Example 2. It is gentle, and its romantic nature would have been unusual at the time of composition. This is indicative of both Beethoven’s stylistic development and his contribution to the progression of music toward the romantic era.

**Example 2:** Ludwig van Beethoven, *Rondino*, mm. 1-8, First Eight Measures of the A Theme.



The B episode is in the relative minor (c) and is followed by a brief, two-measure

<sup>22</sup> Ibid.

<sup>23</sup> Jeffrey Dean, "Tafelmusik," In *The Oxford Companion to Music*, *Oxford Music Online*, February 17, 2013, <http://www.oxfordmusiconline.com/>.

<sup>24</sup> May, *Rondino*.

clarinet solo that creates a sense of anticipation for the return of the theme. The second statement of the A theme begins with a slightly more ornamented accompaniment, and concludes with a statement of the first half of the principal theme in all of the upper voices. In contrast to the large number of forces employed there, the C section begins with just the horns and a single bassoon playing a soft contrapuntal figure in the parallel key of E-flat minor. There is a four-measure linking device employed between the conclusion of the C episode and the return of A.

The final diversion (D) is only eight measures in length, remains in E-flat major, and is followed by linking material that spans seven bars. The first five set up the final return with fragments of the original melody as voices are added and the dynamic increases from *piano* to *forte*. A two-measure ascending dominant arpeggiation presented by the two horns completes the linkage. The horn duet continues and dominates the texture of the coda with only one alternation with the remainder of the ensemble prior to the three tutti E-flat-major chords that conclude the work.

**Figure 1:** Rondo Structure of Beethoven's *Rondino*

Theme/Episode	Measures	Tonal Center
A	1-16	E-flat Major
B	17-38	c minor
Linkage	39-40	
A	41-56	E-flat Major
C	57-76	e-flat minor
A	77-92	E-flat Major
D	93-100	E-flat Major
Linkage	101-107	
A/Coda	108-end	E-flat Major

Although this incidental composition probably did not mean a lot to Beethoven, it

remains a staple in the chamber wind repertoire. The ahead-of-its-time romantic style and simple, understated beauty have made it a favorite of conductors and instrumentalists alike for generations. The wind ensemble community is fortunate to have surviving literature penned by one of the true masters of Western music.

## CHAPTER 3

*Serenade in C minor*, K. 388 (384<sup>a</sup>) by Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart, like Ludwig van Beethoven, is thought to be one of the greatest composers of Western music. An Austrian born in Salzburg in 1757, he was the last child born to Leopold Mozart and his wife, Maria Anna. Leopold, a minor composer and teacher, was solely responsible for the education of his children in mathematics, reading, writing, literature, languages, and dancing in addition to music. Leopold also served as a sort of promoter and agent for his talented young son. The first compositions attributed to the boy were written in 1761, when he was five. Furthermore, he showed promise as a performer, and the Mozart family embarked on the first of many tours the following year.<sup>25</sup>

Mozart toured extensively from 1763-1773, after which he returned to Salzburg to employment as a court musician. During this period, he composed prolifically at the service of Archbishop Hieronymus Colloredo, but eventually became dissatisfied. As his enthusiasm for court music faded, he became the leading composer of instrumental music and secular songs in Salzburg. In the summer of 1777, he petitioned Colloredo to be released from his employment in the court. The archbishop responded by dismissing

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<sup>25</sup> Cliff Eisen, et al., "Mozart," In *Grove Music Online, Oxford Music Online*, March 8, 2013, <http://www.oxfordmusiconline.com/>.

both Wolfgang and Leopold. After this, Wolfgang began to travel and seek employment, which eventually took him to Vienna, where he began a new career as a virtuosic keyboard player and composer. In 1782, he married Constanze Weber.<sup>26</sup>

From 1784-8 he was extremely busy and successful performing, composing, and conducting in Vienna. In addition to his public performances, he accepted students and was sought after for private concerts. This led to the commissioning of works by local virtuosos and concert organizations; one such commission was the wind serenade K. 361.<sup>27</sup> Despite his many successes and patronage, Mozart's finances were unstable, and he fell on tough times toward the end of the decade. The year 1791 was productive and the beginning of a personal turnaround for the composer as his financial situation started to improve. However, he fell ill in Prague and returned to Vienna, where he died on December 5, 1791.

*Serenade in C minor*, K. 388 (384<sup>a</sup>) is an example of *harmoniemusik*, which in the broadest sense, can be defined as music for wind instruments.<sup>28</sup> The term *harmoniemusik* has often been affiliated with functional music played outdoors primarily for dining or military functions. However, this idea inappropriately limits the scope of performance for the medium. Based on the examination of over 500 extant works of music from this period, Daniel Leeson and David Whitwell conclude that from c. 1782 to 1825 in Vienna, the term *harmoniemusik* was used to specifically describe music performed by an octet of

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<sup>26</sup> Ibid.

<sup>27</sup> Ibid.

<sup>28</sup> Roger Hellyer, "Harmoniemusik," In *Grove Music Online, Oxford Music Online*. March 11, 2013, <http://www.oxfordmusiconline.com/>.



two oboes, two clarinets, two horns and two bassoons.<sup>29</sup> This is precisely the instrumentation of K. 388, which was composed in Vienna in 1782. So, it is quite possible that this work was at the forefront of redefining *harmoniemusik* in Vienna toward the end of the 18<sup>th</sup> century.

Furthermore, vast repertoires of concert *harmoniemusik* have been discovered as well as evidence that concerts were given. So the notion that the entirety of this music for winds was performed in a purely functional situation at outdoor parties is not accurate. The broader definition allows a more appropriate place for K. 388 in the *harmoniemusik* literature, as it is quite serious and would not be appropriate for background music.

Little is known about why this serenade was composed. In a letter to his father dated July 27, 1782, the composer writes:

You'll no doubt be surprised to receive only the first allegro; but – I'd no choice – I've had to write a Nacht Musique in a hurry, but only for wind band – otherwise I could have used it for you too – on Wednesday the 31st I'll send you the 2 minuets, the andante and the final movement...<sup>30</sup>

The allegro he refers to is from the first movement of his 'Haffner' Symphony. The Nacht Musique, which in other translations is "serenade," almost certainly is K. 388. In the same letter, Mozart pleads with his father for the consent to marry Constanze. Circumstances in Vienna had gotten to a point where the composer was in a difficult situation due to his alleged intimate relationship with his future wife. They needed to be

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<sup>29</sup> Daniel Leeson and David Whitwell, "Mozart's 'Spurious' Wind Octets," *Music & Letters* 53, no. 4 (1972): 379, <http://www.jstor.org/stable/733288>.

<sup>30</sup> Wolfgang A. Mozart, Cliff Eisen, and Stewart Spencer, *Mozart: A Life in Letters* (London: Penguin, 2006), 452.

married. The turmoil this caused him is apparent in the letter where he states, “My heart is restless, my head confused – how, then, can I think straight and work? ... the poor girl and I are tormented to death.”<sup>31</sup> The significance of the turbulent state of his personal affairs manifests itself in the minor key of K. 388. This is the sole instance of the use of a minor key in his wind music. Minor keys are found infrequently in Mozart’s music and are often connected to difficult times in his life. His A-minor piano *Sonata No. 8*, K. 310, was written around the time of his mother’s death in 1778. The death of his father coincided with the creation of the opera *Don Giovanni*, K. 527, which is centered around D minor.

The minor key is not the only characteristic that sets this work apart. Mozart’s two other wind serenades, *No. 10 in B-flat Major*, K. 361 and *No. 11 in E-flat Major*, K. 375 are both true serenades organizationally. At this point in the history of music, the serenade was a musical form, usually performed outdoors at night. They were multi-movement works featuring up to ten movements, the structures of which never clearly prescribed. The movements were generally in dance meters and loosely connected thematically.<sup>32</sup> In contrast, K. 388 is actually a partita. By following the symphonic structure, Mozart created a symphony for wind instruments in four movements.

The Allegro is in sonata form and begins with the outlining of a C-minor triad followed by a descending diminished seventh. The primary theme is exposed in three parts in rounded binary form. The middle portion contrasts the outer sections as it is

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<sup>31</sup> Ibid.

<sup>32</sup> Hubert Unverricht and Cliff Eisen, "Serenade," In *Grove Music Online*, *Oxford Music Online*, March 25, 2013, <http://www.oxfordmusiconline.com/>.

presented at *piano* by fewer voices, but it shares the falling diminished seventh in the melody. The transition is introduced by a two-measure descending passage in the first clarinet. The two bars that precede the second theme feature solo oboe with an octave B-flat leap followed by a quick ornamentation back and forth to the semitone below. This material establishes the dominant of the new key center, E-flat major. The second theme is in two parts and is a much more flowing and conjunct melodically. Each part is presented twice. The closing themes are reasonably distinct, but share similar traits with their opening counterparts. The first is quite detached with leaps, while the second is more legato with stepwise motion.

The development section is derived from primary theme material, beginning with descending chromatic motion associated with m. 5. The second part of the primary theme is powerfully introduced at *forte* after a measure of rest. Then a sequence is employed between the principal oboe and the bassoons. A second sequence utilizes all the voices in contrasting pairs with the oboes and horns against the clarinets and bassoons. The development ends on a fully diminished B-seventh chord, which is permitted to linger for a moment as it is followed by another pause. This momentarily delays the return of the opening theme.

The recapitulation delivers the primary theme unaltered. The second theme, however, receives some new treatment. This time Mozart does not use descending chromaticism to introduce the transition, beginning it directly after the second half of the first theme. The transition is extended and solidifies the C-minor tonality by keeping the bassoons and second horn on the dominant for eight measures. The accompaniment is reduced at the second theme, which is dominated by the oboe. The secondary theme

group is presented in the same formal layout as it was in the exposition. The closing themes are laid out similarly as well. However, this time the second part of the closing theme takes a very short jaunt through C major on its way to the cadence in C minor.

**Figure 2:** Sonata form structure of K. 388, Allegro

Measures	Theme	Part	Key
A	Exposition		
1-9	Primary	a	c minor
10-21	Primary	b	c minor
22-27	Primary	a	c minor
28-41	Transition		
42-53	Secondary	a (twice)	E-Flat Major
54-65	Secondary	b (twice)	E-Flat Major
67-81	Closing I		E-Flat Major
82-94	Closing II		E-Flat Major
B	Development		
95-107	Primary	From m.5	
108-121	Primary	b	
122-129	Primary	b' (m.22-25)	
A	Recapitulation		
130-138	Primary	a	c minor
139-150	Primary	b	c minor
151-158	Primary	a	c minor
159-176	Transition		
177-189	Secondary	a (twice)	c minor
190-200	Secondary	b (twice)	c minor
201-216	Closing I		c minor
217-231	Closing II		c minor (mostly)

The second movement, Andante, is in stark contrast to the boisterous Allegro movement. It provides a calm, gentle melody and mood that relieves the tension created by the opening movement. This movement is in sonata form, albeit much simpler than the first. The development is paired down and moves through the keys of C minor and A-flat major, with linking material in the dominant of the next key. In the recapitulation Mozart not only varies the instrumentation, he also uses only the second part of the

primary theme.

**Figure 2:** Sonata form structure of K. 388, Andante

Measures	Theme	Part	Key
A	Exposition		
1-8	Primary	a	E-Flat Major
9-16	Primary	b	E-Flat Major
16-24	Secondary	a	E-Flat Major
24-31	Secondary	b	B-Flat Major
32-38	Closing I		B-Flat Major
39-46	Closing II		B-Flat Major
B	Development		
47-58	First	a	
61-69	First	b	
A	Recapitulation		
70-76	First	b	E-Flat Major
77-85	Second	a	E-Flat Major
85-92	Second	b	B-Flat Major
93-99	Closing I		E-Flat Major
100-107	Closing II		E-Flat Major

The third movement, Menuetto, contains both a minuet and a canon in three-four meter. The canonic writing is a fine example of Mozart's use of extended compositional techniques. The movement begins with a minuet in canon that follows typical minuet form. It begins in C minor with the canon presented in the oboes and answered one measure later by the bassoons. The rhythmic accent is on beat three and is further emphasized by trills in the oboe. The second section begins in E-flat major and this time Mozart utilizes interval canon at the fourth in the clarinets. The key center returns to C minor rather quickly, as does the more typical canon with the imitation voice playing in unison or at the octave. The interval of a diminished seventh first presented in the fifth bar of the piece makes a return in measures 40-42, both in ascending and descending forms. The trio is marked *'in canone al roverscio,'* or canon by inversion. The key

center shifts to C major, the clarinets and horns are removed from the texture, and the oboes and bassoons continue on in a double mirror canon. The movement concludes with a reprise of the opening minuet, providing a ternary structure for the entirety of the structure.

**Figure 3:** Formal structure of K. 388, Menuetto

Measures	Section	Form	Key
Minuet			
1-16	First	:A:	c minor
17-40	Second	:B A':	E-Flat Major, c minor
Trio			
1-14	First	:C:	C Major
32-38	Second	:D:	C Major

The final movement, *Allegro*, is in the form of a theme and variations. The theme is in two parts that are each eight measures. Mozart then provides eight free variations. The fifth variation is in E-flat major and is introduced by a horn call also used in *Don Giovanni*. The sixth variation returns to C minor by way of the same theme, but this time it is echoed by the clarinets. The seventh variation returns to a simpler version of the theme, over chromatic harmonies in the bassoon based on the diminished-seventh interval utilized in the first and third movements. The final variation modulates and concludes the dark series of variations with a bright cadence on C major.

Among the wind music of Mozart, K. 388 stands out as a special example of music for the medium that transcends the genre. Mozart may have had an appreciation for this as he later reworked it into *String Quintet No. 2*, K. 406 (516<sup>b</sup>).<sup>33</sup> The *Serenade*'s

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<sup>33</sup> Daniel Leeson and David Whitwell, Preface to *Serenade in C minor*, K. 388 (384<sup>a</sup>), (Kassel: Bärenreiter, 1979), V.

serious tone and artful construction have secured a permanent place in the core repertory of chamber works for winds.

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