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Elizabeth R. Aleksander

University of Nebraska at Lincoln, musicchick6@yahoo.com

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**GUSTAV JENNER'S *CLARINET SONATA IN G MAJOR, OPUS 5*: AN ANALYSIS AND
PERFORMANCE GUIDE WITH STYLISTIC COMPARISON TO THE *CLARINET
SONATAS, OPUS 120* OF HIS TEACHER, JOHANNES BRAHMS**

by

Elizabeth R. Aleksander

A DOCTORAL DOCUMENT

Presented to the Faculty of
the Graduate College at the University of Nebraska
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for the Degree of Doctor of Musical Arts

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Lincoln, Nebraska

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Gustav Jenner's Clarinet Sonata in G Major, opus 5: An Analysis and Performance Guide
with Stylistic Comparison to the Clarinet Sonatas, opus 120 of his Teacher, Johannes Brahms


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Elizabeth R. Aleksander

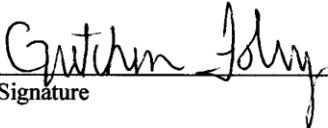
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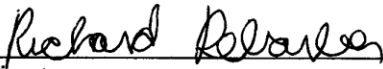
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Signature
Gretchen Foley
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Richard Rebarber
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**GUSTAV JENNER'S *CLARINET SONATA IN G MAJOR, OPUS 5*: AN ANALYSIS AND
PERFORMANCE GUIDE WITH STYLISTIC COMPARISON TO THE *CLARINET
SONATAS, OPUS 120* OF HIS TEACHER, JOHANNES BRAHMS**

Elizabeth R. Aleksander, D.M.A.

University of Nebraska, 2008

Advisor: Diane Barger

Gustav Jenner was Johannes Brahms' only composition student, but his works have not received the same attention that Brahms' have. Jenner's output includes chamber music, piano compositions, choral works, and over 200 Lieder. He wrote two pieces for clarinet, the *Sonata in G Major, op. 5* for clarinet and piano and the *Trio in E-flat Major* for clarinet, horn, and piano. Relatively little has been written about Jenner, especially in English, and this document begins by detailing Jenner's life and musical training, emphasizing his studies with Brahms, who was widely known as a demanding teacher. The first chapter continues with a discussion of the genesis of his clarinet works, including the influence of Richard Mühlfeld, to whom the *Sonata* was dedicated. Understanding Jenner's unique musical education and career is an important first step in interpreting his *Sonata*.

While Jenner's *Sonata* retains some elements of Brahms' style, and many authors have commented on the similarities between Jenner's *Sonata* and Brahms' *Sonatas, op. 120*, the connections are not as prominent as one might expect. Of particular interest is Jenner's

modification of traditional forms to suit his own compositional needs, which is explored in the second chapter. Also discussed is Jenner's harmonic language, which frequently includes both Classical fifth-related keys and Romantic third-related tonalities. The third chapter explores Jenner's melodies by examining their motivic construction and including references to similar melodies from Brahms' *Sonatas*. Jenner's use of developing variation in the first and fourth movements is also discussed, as well as its interpretive implications. Based on this analysis, suggestions for a meaningful interpretation of Jenner's *Sonata* are offered throughout the second and third chapters.

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CHAPTER 1: THE CLARINET MUSIC OF GUSTAV JENNER

HISTORICAL BACKGROUND

Cornelius Uwe Gustav Jenner, born 3 December 1865 in Keitum, Germany, was the third and final child of Anna and Andreas Ludwig Otto Jenner. Neither parent was musically inclined: his father – a doctor – descended from Scottish physicians, and his mother’s ancestors were seamen and merchants. The family moved several times in Jenner’s childhood, beginning with a relocation to Kettwig an der Ruhr in 1870. It was here that he first took piano lessons. His teacher’s last name was Möllenkamp, but no other details are known about his early piano studies.

Jenner’s family moved again in 1874, this time to Mülheim an der Ruhr. During this time, his father became worried that Jenner wouldn’t continue studying to be a doctor, as was expected in the family. Instead, he was growing more interested in music, even though he wasn’t taking formal lessons. Several years later, the family moved again, settling in Gleschendorf in 1879. Jenner was enrolled in the *Gymnasium* in nearby Kiel so that he could continue studying to become a doctor. Sometime during 1880, Jenner made his first attempts at composition, even though he initially had to hide this endeavor from his family since they still believed that he would pursue a career in medicine. These early compositions, including songs, choral works, and short piano pieces, were sometimes performed at his school, but he later destroyed them.

Jenner's father committed suicide in 1884,¹ leaving the family with no means of financial support. However, after this tragedy, several important figures emerged to assist in Jenner's musical education. That same year, Theodor Gänge, the choral director at Jenner's school, began giving him piano lessons, the first formal lessons he had received in ten years. In addition, Hermann Stange, a local organist, instructed Jenner on the organ; he made quick progress and soon equaled his teacher's abilities. In 1886, Jenner asked both of his teachers to recommend a composition instructor. Their suggestion was Arnold Krug (1849-1904), a composer, conductor, and pianist who taught in Hamburg, and Jenner soon began driving there for his weekly composition and instrumentation lessons.

Perhaps the most important figure to emerge in Jenner's musical training, however, was Klaus Groth (1819-1899), whose two eldest sons also attended Jenner's school. Groth, a poet and amateur musician, had been central in establishing Low German as a legitimate literary language with his book of poetry, *Quickborn*. Himself a pianist, Groth had many friends in the musical world, including Robert and Clara Schumann, Joseph Joachim, and Julius Stockhausen. In addition, Groth and his wife were active in the local musical community, hosting musical gatherings at their home with performers including Hans von Bülow, Clara Schumann, Julius Stockhausen, and Johannes Brahms. Groth had met Brahms (1833-1897) on 2 May 1856, and the

¹ On 10 February 1888, Groth wrote to Brahms of Jenner's father: "In the years of his practice [of medicine] he raped a whole number of women and girls; finally a legal action was brought and he was put on trial in Lübeck. When, after long, shocking hearings, cross-examinations, etc., the jury returned to the courtroom and gave a verdict of 'guilty,' which meant he would have been sentenced to a number of years in prison, he boldly and dexterously sliced his large neck artery and was within a minute a corpse." Trans. in Peter Russell, "Gustav Jenner," in *Johannes Brahms and Klaus Groth: The Biography of a Friendship* (Hampshire: Ashgate, 2006), 138-9.

two men quickly became friends. United by a love of rural Germany and its language, the two men's relationship deepened until Groth became one of Brahms' closest companions.²

Groth, whose sons had heard Jenner playing piano at school, took interest in him because of his musical talent and ambition. To further Jenner's studies, Groth sent several of his songs to Brahms' publisher, advisor, and close friend, Fritz Simrock (1837-1901), who in turn showed them to Brahms. After examining Jenner's compositions, Brahms replied that Jenner had talent but needed an education in music in order to be successful. Simrock suggested to Groth that Jenner meet with Brahms, for "he always supports with the greatest readiness a *serious* endeavour."³ This meeting, funded by a group of Groth's friends, took place in Leipzig in late 1887, and with the help of the same benefactors, Jenner moved to Vienna to study composition with Brahms from 1888-1895.⁴ On Brahms' recommendation, Jenner also commenced counterpoint lessons with Eusebius Mandyczewski (1857-1929), a prominent Viennese musicologist,⁵ conductor, and teacher of counterpoint and composition.

While studying with both Brahms and Mandyczewski, Jenner also served as the editor-in-chief of the Vienna *Tonkünstlerverein*, the conductor of two women's choirs, a piano teacher, and the director of the Society of Catholic Music Church in Baden. In addition, Jenner was active as a composer,⁶ and his music was performed at gatherings of Brahms' circle of friends, which

² Brahms also used Groth's poetry as the basis for twelve of his songs. For more information on Groth and his friendship with Brahms, consult Peter Russell, *Johannes Brahms and Klaus Groth: The Biography of a Friendship* (Hampshire: Ashgate, 2006).

³ Trans. in Russell, "Gustav Jenner," 135.

⁴ Jenner's experiences with Brahms will be discussed in more detail in the following section.

⁵ Mandyczewski edited the first edition of Franz Schubert's complete works and assisted George Grove in writing *Beethoven and his Nine Symphonies*.

⁶ Jenner's oeuvre included sonatas, trios, quartets, piano compositions, choral works, transcriptions of German songs, and over 200 lieder. For a complete list of his compositions, see Werner Kohleick, *Gustav Jenner: 1865-1920. Ein Beitrag zur Brahmsfolge*, Musik und Schrifttum: Schriftenreihe des Musikwissenschaftlichen Seminars der Universität Marburg, ed. Hermann Stephani (Würzburg: Konrad Triltsch, 1843), 81-92.

included prominent Viennese musicians.⁷ Finally, several of Jenner's works received public performances, including two lieder sung by Gustav Walter, one of Brahms' favorite singers.

In spite of his achievements in Vienna, Jenner aspired to a permanent post. He realized this goal in 1895 when Brahms and Groth helped him secure the position of Music Director at the University of Marburg. Shortly thereafter, he expressed his relief at finding stable employment to Groth: "Above all, I can now not be thankful enough to have received at all regular employment and a field in which I can engage myself practically."⁸ His duties at the University included conducting music at academic ceremonies, teaching musicology, and conducting for the Academic Concert Society, which included chamber, choral, and symphonic performances. The University of Marburg honored Jenner with the title of professor on 26 April 1900 and presented him with an honorary doctorate on 13 November 1904.

While in Marburg, Jenner also maintained a satisfying personal life and a rewarding career outside the University. He had married Julie Hochstetter shortly before moving to Marburg, and the couple had two children there. In addition, he was active as a pianist, conductor, and composer, especially of chamber music. His high expectations for the ensembles he conducted, including those not affiliated with the University, helped establish Marburg as an important musical city.⁹ Finally, Jenner's scholarly ambitions emerged while in Marburg: he

⁷ Jenner specifically mentioned that Ignaz Brüll, Anton Door, Max Kalbeck, and Ludwig Rottenberg joined Brahms for his daily dinner at the Red Hedgehog. Brüll (1846-1907) was a virtuoso pianist and composer who had studied with Julius Epstein, one of Brahms' earliest supporters. Door (1833-1919) was also a pianist, and he taught piano at the conservatory in Vienna. Kalbeck (1850-1921) was an influential Viennese writer, poet, and music journalist who wrote a four-volume biography of Brahms. Rottenberg (1864-1932), like Jenner, was a student of Mandyczewski; he went on to conduct the Frankfurt Opera and accompany prominent singers, including Alice Barbi, Hermine Spies, and Gustav Walter.

⁸ Trans. Susan Marie Praeder in Stefanie Rauch, "Gustav Jenner (1865-1920): Life and Work," pub. in liner notes from Martin Litschgi (clarinet), Iryna Krasnovska (piano), and Nadja Helble (horn), *Jenner: Chamber Music* (MDG 6031343, 2005), 5.

⁹ Horst Heussner, "Der Brahms-Schüler Gustav Jenner," in *Brahms-Kongress, Wien 1983: Kongressbericht*, by the Gesellschaft der Musikfreunde in Wien und Österreichischen Gesellschaft für Musikwissenschaft, ed. Susanne Antonicek and Otto Biba (Hans Schneider: 1988), 256.

wrote articles on Bach, Beethoven, Brahms, and Handel.¹⁰ Prominently featured in his literary output of this period is his work *Johannes Brahms als Mensch, Lehrer, und Künstler: Studien und Erlebnisse*, an account of his studies with Brahms.¹¹ Gustav Jenner died on 29 August 1920 in Marburg.

RELATIONSHIP WITH JOHANNES BRAHMS

Groth and Simrock had laid the foundation for Brahms to see Jenner in Leipzig in 1887, but Brahms required further persuasion before he agreed to the meeting. Hermine Spies, one of his favorite singers, happened to see Jenner around that time, and in a letter to Groth dated 6 September 1887, she mentioned that “he seems to be so modest and nice, and has such pretty eyes.”¹² Brahms wrote to Groth in November or December, seemingly receptive to a visit with Jenner: “I would be glad to see your protégé, and after a few more congenial meetings, I might also have hopes of being useful to him.”¹³ However, in the same letter, Brahms provided a justification for why this would probably not happen:

However – whenever I come to your neighborhood it is for a few hectic days, and it’s a long way to Vienna! Young North German artists live here all the time; whether your friend is in a mood and position to do so, I don’t know. I also don’t

¹⁰ Jenner’s published articles include “Beethovens Testament vom Jahre 1802 und seine Eroica-Symphonie” (1904, *Dürrs Deutsche Bibliothek*), “Georg Friedrich Händel und Johann Sebastian Bach. Eine Antithese” (1904, *Dürrs Deutsche Bibliothek*), “Unvollendeter Kanon von Johannes Brahms” (1908, Kalbech’s *Johannes Brahms*, vol. 2), “Johann Sebastian Bachs Weihnachtsoratorium. Ein Vortrag vor der Aufführung des Werkes in Marburg am 17 Dezember 1911” (pub. 1912, *Christlichen Welt*), “War Marxsen der rechte Lehrer für Brahms?” (1912, *Die Musik*), “Zur Entstehung des D-Moll Klavierkonzertes op. 15 von Johannes Brahms” (1912, *Die Musik*), “Horatii carmen saeculare ad Apollinem et Dianam” (1916, *Berliner Philologischen Wochenschrift*; written with C. Loewe), and “Betrachtungen über Programmmusik” (1917, *Hannoversche Schulzeitung*).

¹¹ This work was first printed in *Die Musik* in 1903 and subsequently published as a separate book in 1905, 1930, and 1989. Portions of it were translated into English by Susan Gillespie and appear in *Brahms and His World*, ed. Walter Frisch (Princeton: Princeton University Press, 1990), 185-204.

¹² Trans. in Russell, “Gustav Jenner,” 137.

¹³ Styra Avins, *Johannes Brahms: Life and Letters*, trans. Josef Eisinger and Styra Avins (Oxford: Oxford University Press, 1997), 651.

know with whom he has studied or is studying still? etc. In short, there is easily more to ask than to answer!¹⁴

Groth responded on 23 December 1887 to tell Brahms that Jenner would be in Leipzig on 1 January for a performance of Brahms' *Double Concerto, op. 102* and that he sought Brahms' advice on this occasion.

With this final encouragement, Brahms agreed to meet Jenner in Leipzig in late December. At that time, Jenner presented Brahms with several choral works, lieder, and a trio for piano, violin, and cello. According to Jenner, when Brahms evaluated the first movement of the trio, he made

some preliminary remarks to the effect that he had received a generally positive impression of my compositions.... [Then] with devastating precision Brahms demonstrated to me the lack of logic in the structure.... I realized that the bond that was supposed to hold [it] together was less an internal than an external one; it was nothing more than the device of sonata form. The essence of form began to reveal itself to me.... Sonata form must emerge of necessity from the idea.¹⁵

Brahms' appraisal of Jenner's other works was similar to this; however, despite this harsh criticism, Brahms was never unkind. Jenner recalled that

everything seemed softened by a good will that won my confidence: he showed me without leniency or any possibility of objection that I didn't know how to do anything.... Before my eyes a new world was dawning. I saw the correct road to the land of true art clear and palpable in front of me, even if that realm itself was still lost in fog.¹⁶

Upon his return from Leipzig, Jenner wrote to Brahms on 13 January 1888 requesting composition lessons: "You yourself, dear doctor sir, said to me that there was something in my works that gave you joy."¹⁷ Brahms responded later that month, "I have no other advice for you than to come here and study with Mr. Eusebius Mandyczewski.... Whatever you might wish to

¹⁴ Ibid.

¹⁵ Gustav Jenner, "Johannes Brahms as Man, Teacher, and Artist," trans. Susan Gillespie, in *Brahms and His World*, ed. Walter Frisch (Princeton: Princeton University Press, 1990), 187.

¹⁶ Ibid., 189.

¹⁷ Trans. Praeder in Rauch, "Gustav Jenner," 4.

have from me is at your service in full measure.”¹⁸ However, Jenner did not have the financial means to move to Vienna, so Groth and his friends provided enough money for Jenner to study with Brahms for at least two years. As such, Groth wrote a letter on 10 February asking Brahms to “warn him against frivolous spending: he is good, but inexperienced,”¹⁹ but Brahms reminded Groth on 8 March that Jenner “is here not because of me but because of Mandyczewski, [and] simply has to do some learning.”²⁰ In his reply, Groth stated that Brahms’ advice and support – not his compositional knowledge – were all he had been requesting.²¹

Jenner arrived in Vienna on 13 February 1888 and went straight from the train station Brahms’ home. Brahms proceeded to give Jenner a tour of Vienna wherein he introduced Jenner to Mandyczewski and took him to lunch at the Red Hedgehog. Jenner recounted the events of that afternoon and the following days in a letter to Groth dated 17 February:

I will gain a lot from Brahms. I see him every day and he is always very friendly towards me. Even in non-musical matters he troubles himself about my well-being. For example he inspected accommodation with me, and also rented a room with me. Since money-purses can’t be used at all here, as the currency is almost exclusively paper-money, he presented me with a wallet. Similarly I am using a coffee-machine, tea-spoons, plate and cup from him.... On Monday evening I went with Brahms to the Composers’ Association. Met some musical celebrities of Vienna: Hellmesberger, Door, Epstein, Rottenberg etc.²²

In Jenner’s first few weeks in Vienna, the two men often went on walks and ate meals together at the Red Hedgehog. Jenner soon began his lessons with both Mandyczewski and Brahms, and both seminars proved frustrating. He did not progress quickly in his counterpoint studies with Mandyczewski, and Brahms’ criticisms were even more harsh than they had been in Leipzig. As Jenner stated, “Not until a whole year later did Brahms remark on some occasion:

¹⁸ Jenner, “Johannes Brahms,” trans. Gillespie, 190.

¹⁹ Trans. in Russell, “Gustav Jenner,” 139.

²⁰ *Ibid.*, 140.

²¹ *Ibid.*

²² *Ibid.*, 139.

‘You will never hear a word of praise from me; if you can’t stand that, then whatever is inside you only deserves to go to waste.’ This sentence was my salvation.”²³

Jenner did acknowledge, however, that Brahms encouraged him in other ways: “by showing me ... the most beautiful treasures from his collection, or playing for me works I did not know.... Or he would show me gifts from ... admirers and tell me to keep them.”²⁴ Perhaps most importantly, Brahms helped Jenner attain the “regular employment” to which he aspired by supporting his application for Music Director at the University of Marburg.

GUSTAV JENNER’S CLARINET COMPOSITIONS

As Brahms’ only composition student, Jenner incorporated many elements of Brahms’ style into his own writing. According to Jenner scholar Horst Heussner,

Jenner’s connection with his great teacher was a decisive influence on him, in respect both of his impeccable compositional technique and of the corresponding musical quality of his works; and it was a vital factor in the evolution of his distinctive, highly sensitive voice as a composer.²⁵

This influence is especially evident when comparing Jenner’s *Clarinet Sonata, op. 5* with Brahms’ *Clarinet Sonatas, op. 120*.

Like Brahms, Jenner wrote for Richard Mühlfeld (1856-1907), clarinetist with the Meiningen court orchestra. The two men most likely met when Brahms and Jenner visited Meiningen in March 1891.²⁶ Although Brahms had heard Mühlfeld play at a rehearsal in the 1880s, this latter meeting was Jenner’s first opportunity to meet the clarinetist. Mühlfeld

²³ Jenner, “Johannes Brahms,” trans. Gillespie, 193.

²⁴ Ibid., 194.

²⁵ Horst Heussner, Preface to Gustav Jenner’s *Sonata in G-Dur für Klavier und Klarinette in A* (Mainz: Schott, 1987).

²⁶ Ibid.

performed a program of works by Mozart, Weber, and Spohr for Brahms. He also discussed repertoire and characteristics of the clarinet, including differences between A and B-flat clarinets. According to Pamela Weston, “Brahms announced there and then his intention to write some chamber works for Mühlfeld.”²⁷ Later that summer, Brahms wrote to Clara Schumann that “You have never heard such a clarinet player as ... Mühlfeld. He is absolutely the best I know.”²⁸ Weston also states that Brahms “thought [Mühlfeld] the finest player he had ever heard on any wind instrument, ... the ‘Nightingale of the orchestra.’”²⁹ In fact, Brahms spoke so favorably about Mühlfeld to the Duke of Meiningen that the latter told Mühlfeld, “whenever you wish to leave, and it is on Brahms’ account, you may go without asking my permission.”³⁰ Brahms was so inspired by Mühlfeld that he came to refer to Mühlfeld as “Fräulein von Mühlfeld, meine Primadonna.”³¹ Thus, Mühlfeld inspired Brahms to compose the *Trio in A Minor, op. 114* for clarinet, cello, and piano (1891); *Quintet in B Minor, op. 115* for clarinet and string quartet (1891); and *Sonatas, op. 120* for clarinet and piano (1894).

In the years following Brahms’ and Jenner’s trip to Meiningen, Mühlfeld visited Vienna several times.³² Because of Jenner’s relationship with Brahms, he likely spent time with Mühlfeld during these visits. Notable among these was Mühlfeld’s May 1894 trip, which was a “music festival” wherein “Brahms wanted to show off his beloved clarinetist to the wide circle of his Viennese friends.... They made music morning, afternoon, and evening, for days on end.”³³ Since Jenner was part of Brahms’ group of friends, he almost certainly heard Mühlfeld play and

²⁷ Pamela Weston, “‘Meine Primadonna’: Mühlfeld,” in *Clarinet Virtuosi of the Past* (London: Robert Hale, 1971), 215.

²⁸ Clara Schumann and Johannes Brahms, *Letters*, vol. 2, 1853-1896, ed. Berthold Litzmann (New York: Vienna House, 1971), 196.

²⁹ Weston, “‘Meine Primadonna,’” 215.

³⁰ *Ibid.*

³¹ *Ibid.*, 209.

³² Heussner, Preface to Gustav Jenner’s *Sonata*.

³³ Weston, “‘Meine Primadonna,’” 222-3.

likely spent time with him on this occasion. In addition, Jenner attended the 7 January 1895 premiere of Brahms' *Sonatas, op. 120*.³⁴ Mühlfeld and Brahms performed these works for the Vienna *Tonkünstlerverein*. Following the premiere, Brahms hosted a celebration with his circle of friends, another opportunity for Jenner to interact with Mühlfeld. Finally, on 21 January 1897, Mühlfeld and Jenner performed a recital for the University of Marburg's Academic Concert Society, featuring Brahms' *Sonata No. 2 in E-flat Major* and Robert Schumann's *Fantasiestücke*.

Having interacted with Mühlfeld and heard him play, Jenner decided to write a sonata for him. He finished his *Sonata in G Major, op. 5* in 1898/9³⁵ and dedicated it to Mühlfeld. The work was premiered on 16 February 1899 by Mühlfeld and Marie Baumayer at a concert to benefit the Brahms Memorial Fund. Jenner submitted the work to Breitkopf and Härtel for publication on 13 July 1899, and they published the work that same month, including Jenner's arrangement for violin and piano. Mühlfeld subsequently performed the work several more times, including the English premiere on 13 January 1900 with Fanny Davies on piano and a performance with Jenner in Meiningen on 22 January 1901.

Jenner's only other clarinet work is his *Trio in E-flat Major* for clarinet, horn, and piano, which was not published during his lifetime. It evolved from a trio for piano, violin, and cello that he had presented to Brahms at their first meeting. Jenner reportedly made significant changes to the original version of this work while he was studying with Brahms in Vienna, and he continued to revise it after moving to Marburg in 1895. Two versions of the *Trio* survive from this period. Jenner submitted the first to Breitkopf and Härtel for publication in November 1900, shortly after the *Trio* had been premiered. The only dedication to ever appear on the *Trio* is

³⁴ Ibid.

³⁵ The precise date of composition is unknown. Jenner did not mention the work in a 6 January 1898 letter to Groth detailing "a whole number of works [he had] finished," so it likely had not been completed by this date. Since it was premiered on 16 February 1899, this establishes an approximate time frame for its completion.

featured on this version, offered to Jenner's friend Johannes Weiss, Professor of Theology at the University of Marburg. The second version, written within the last ten years of Jenner's life, normally serves as the source for modern editions of this work. In both versions, Jenner provides for an alternate ensemble of piano, violin, and cello – the work's original instrumentation.

Like most of Jenner's output, both the *Sonata in G Major, op. 5* and *Trio in E-flat Major* retain many elements of Brahms' style, as will be discussed in the following chapters. However, as Heussner points out, these works serve as an important historical resource:

Jenner's works number among the interesting documents of more recent music history not merely for the simple reason that they are representative of the music between Brahms and Schönberg but because, as perhaps the last expression of middle-class music culture on the eve of catastrophe, musical inspiration and a thoroughly personal style are proper to them.³⁶

³⁶ Horst Heussner, *Gustav Jenner (1865-1920). Universitätsmusikdirektor in Marburg* (Marburg: 1985), 8-9; trans. Praeder in Rauch, "Gustav Jenner," 7.

CHAPTER 2: INTERPRETATION OF FORMAL AND HARMONIC LANGUAGE

IN JENNER'S *SONATA*, *OP. 5*

In interpreting a piece of music, it is crucial to understand how that music is constructed. To this end, the following chapter will discuss the form and harmonic language of each movement of Jenner's *Sonata*, including a comparison with the appropriate movement(s) in Brahms' *Sonatas*.¹ Jenner's forms are similar to Brahms', especially those of Brahms' *Sonata No. 1*.² In addition, Jenner uses comparable transitional and modulatory techniques, and he maintains similar key relationships. Melodic comparisons will be discussed in chapter 3.

MOVEMENT I: *ALLEGRO MODERATO E GRAZIOSO*

Form

The first movement of Jenner's *Sonata* is in sonata form, as outlined in figure 2.1.³

¹ Appendices A and B contain formal outlines of Jenner's *Sonata* and Brahms' *Sonatas*, respectively.

² The analyses of Brahms' *Sonatas* contained in this document are based on those in James Spencer Fay's D.M.A. dissertation "The Clarinet and its Use as a Solo Instrument in the Chamber Music of Johannes Brahms" (Johns Hopkins University, 1991).

³ In all figures and examples in this document, capital letters will be used to refer to major keys, and lower case letters will mean minor keys. In addition, the following abbreviations will be used:

PA: primary theme area	tr: transition	SA: secondary theme area	CA: closing area
s: subsection	re: retransition	ca: codetta	co: coda

Exposition					Development				
PA	tr	SA	tr	CA	s ₁	s ₂	s ₃	s ₄	re
1	33	53	86	97	117	133	143	151	171
G	G, D	D	G, D	D, G	G, C, a	F, d	d	a ^b , e ^b , D	D

Recapitulation				
tr	SA	tr	CA	ca
191	211	244	255	283
G	G	C, G	G	G

Fig. 2.1: Form of First Movement of Jenner's *Sonata*

The form of this movement is traditional in many ways. In the exposition (mm. 1-116), Jenner writes only one theme in each thematic area, as Brahms does in the first movement of his *Sonata No. 2*.

The primary theme area (mm. 1-32) begins with the lyrical primary theme, shown in example 2.1.

Ex. 2.1: Primary Theme of Jenner's *Sonata*, mvmt. I
(clarinet, mm. 1-6)

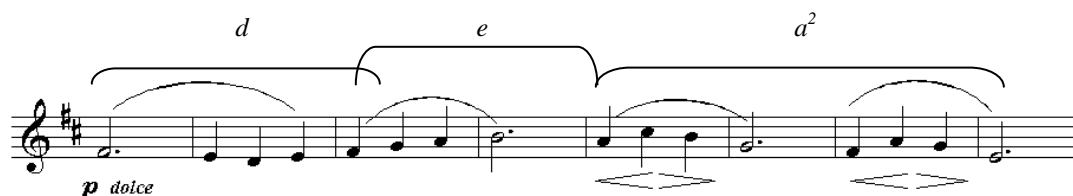
It has a clear two-part structure, with each phrase lasting three measures. The first phrase, consisting of the *a*, *b*, and *c* motives, reappears on the dominant in mm. 21-23. Other than this, Jenner bases the remainder of the primary theme area on the *a* motive. The primary theme is restated by the piano to begin the first transition (mm. 33-53). However, Jenner alters the second phrase as shown in ex. 2.2 to begin modulating.



Ex. 2.2: Alteration of Consequent Phrase to Begin First Transition
of Jenner's *Sonata*, mvmt. I (piano, mm. 36-42)

In performing this phrase, it is crucial to preserve the interpretation of the primary theme, as will be discussed in chapter 3. Once Jenner deviates from the original statement, the pianist should stress the *crescendo* to increase the tension created by Jenner's use of sequence and diminution of the rhythm. The remainder of the first transition centers around the *a* motive, often with the rhythm modified to four eighth notes. This modification allows Jenner to incorporate the *a* theme into the accompaniment as well as the melody. Because of this, both players need to retain the theme's phrasing whenever they have a fragment of it.

The secondary theme area (mm. 53-96) is still in 3/4, but it appears slower and more serene than the primary theme area because the secondary theme consists primarily of quarter notes (ex 2.3).



Ex. 2.3: Secondary Theme of Jenner's *Sonata*, mvmt. I
(piano, mm. 53-60)

Jenner presents this theme as a two-voice canon in three statements, further emphasizing the equality of the clarinet and piano.⁴ The secondary theme is first stated by the piano in canon with itself (mm. 53-60); then with the clarinet as *dux* and the piano as *comes* (mm. 61-76); and finally

⁴ The primary theme was stated once by each instrument while the other played accompanimental gestures.

with the piano as *dux* and the clarinet as *comes* (mm. 77-94). Brahms also stresses the equality of the instruments in both of his *Sonatas*. In the *Sonata No. 1*, first movement, the piano introduces the *a* theme, and the *c* theme is initially presented in hocket between the two instruments. In the first movement of his *Sonata No. 2*, Brahms uses canon to present the secondary theme. By treating the instruments as equals, both composers reinforce the chamber texture of their works.⁵ As such, both players must consciously take a soloistic or accompanimental role, as appropriate.

Jenner also uses a canon in the second transition (mm. 86-96). The basis for this material is the first two measures of the secondary theme, which are sequenced as shown in ex. 2.4.

Ex. 2.4: Use of Sequence in Second Transition
of Jenner's *Sonata*, mvmt. I (mm. 86-94)

This section is unusual and noteworthy because while it serves to move forward in the form, Jenner returns to the G major tonality from the beginning of the movement. Subsequently, he modulates to D major, mirroring the first transition's modulation to the same key.⁶

⁵ Jenner further emphasizes this point by using the piano to introduce the secondary theme.

⁶ Brahms also uses a second transition in his *Sonata No. 2*, first movement.

The closing area (mm. 97-116) introduces the final theme (ex 2.5) of the movement, marked *dolce*.



Ex. 2.5: Closing Theme of Jenner's *Sonata*, mvmt. I
(clarinet, mm. 96-104)

After the clarinet's statement of this melody, the theme appears in the piano in mm. 104-112.

The piano's accompaniment in mm. 96-104 is based on the *d* and *a* motives, and the clarinet's accompanimental gestures in mm. 104-112 are based on the *a*² and *d* motives.

The development (mm. 117-190) consists of four subsections and a retransition.

Although Jenner includes references to each of the themes, the primary theme is the most prominent, as in the development of Brahms' *Sonata No. 2*, first movement. To begin the first subsection (mm. 117-132) of Jenner's development, the piano states the primary theme.

However, when the second phrase begins, it modulates to C major, alerting the listener that this is not a repetition of the exposition (ex. 2.6).

G: I vii^{o6}₅ I⁶ I⁺⁶

C: V⁺⁶ I

Ex. 2.6: Modulation of Primary Theme to Begin Development of Jenner's *Sonata*, mvmt. I (mm. 117-121)

This phrase should be approached much like the beginning of the first transition. The players must be careful to interpret the primary theme just as they did at the beginning of the movement so as not to reveal the upcoming modulation. After this modulation, Jenner states the entire primary theme in C major, and the subsequent measures are very similar to mm. 7-11 of the primary theme area. Jenner's allusions to the beginning of the exposition are similar to the literal repeat found in Classical sonata form, while also incorporating the less strict formal rules of the Romantic.

The second subsection (mm. 133-142) begins with the closing theme presented in the piano, with the clarinet stating the piano's accompaniment to the closing theme. Jenner gradually fragments this theme until only the opening *appoggiatura* remains (ex. 2.7).

Ex. 2.7: Appoggiaturas in Second Subsection of Development
in Jenner's *Sonata*, mvmt. I (clarinet, mm. 139-140)

As when Jenner used motives from the primary theme as accompanimental gestures in the first transition, the players should preserve the primary theme's original interpretation when it is fragmented.

This appoggiatura is the basis for the development's third subsection (mm. 143-150). The motive is presented in quarter notes instead of eighth notes, first by the piano and then the clarinet. In addition, each of the subsection's two statements of the melody features a voice exchange: first between the right and left hands of the piano (m. 143, beat 3 to m. 146, beat 3) and then between the clarinet and the piano's top line (m. 147, beat 3 to m. 150, beat 1).

Since the appoggiatura is derived from the primary theme's *a* motive, as will be discussed in chapter 3, Jenner is preparing for the primary theme's return in the fourth subsection (mm. 151-170). This section focuses primarily on developing the melody's first phrase, which is presented alternately by the piano and the clarinet. During each statement, the accompanying instrument typically presents one of the theme's motives.

The retransition (mm. 171-190) begins with the piano restating the primary theme's first phrase. Against the piano's melody, the clarinet's line (ex. 2.8) is reminiscent of the secondary theme, the only instance in which Jenner develops this melody.



Ex. 2.8: Use of the Second Theme in the Development of Jenner's *Sonata*, mvmt. I (clarinet, mm. 171-172)

Since the secondary theme is not included elsewhere in the development, the clarinetist should view this as more than an accompanimental gesture. Instead, the piano and clarinet should be equal at this point. After these two measures are sequenced, Jenner bases the remainder of the

retransition on sequenced fragments of the primary theme. By using sequences in this section, Jenner can remain in the dominant while temporarily tonicizing other keys, thus retaining the retransition's typical function of reinforcing the dominant while also exploring other tonalities, as was common in the Romantic era. In order to reinforce the underlying harmonic function throughout these sequences, Jenner writes pedals throughout this section: A in mm. 171-174 and D in mm. 175-182.

The recapitulation (mm. 191-289) seems to begin as expected, although with a slight ornamentation of the beginning of the primary theme. However, Jenner modifies the theme's second phrase by developing its motives (ex. 2.9), as he did in the first transition (mm. 33-52).



Ex. 2.9: Modification of Consequent Phrase in the Recapitulation of Jenner's *Sonata*, mvmt. I (clarinet, mm. 194-200)

Thus, while the antecedent phrase of the primary theme is heard, Jenner actually begins the recapitulation with the first transition instead of the primary theme area. This omission is effective because the entire development focused on the primary theme, including two complete restatements in the fourth subsection. Similarly, in Brahms' *Sonata No. 1*, first movement, Brahms omits the first theme, as it was the basis for the retransition and it comes back in the coda.⁷

In the exposition's first transition, the piano states the melody, whereas the clarinet states it in the recapitulation's first transition. Brahms also switches the instruments' lines in the secondary theme area of his *Sonata No. 1*, first movement. By moving the melody to the clarinet,

⁷ However, since Brahms' primary theme area contained two themes, he still incorporates this section into the recapitulation by including its second theme.

Jenner recreates the voicing of the opening measures, thus implying that he is beginning the recapitulation with the primary theme area.

Other than the omission of the primary theme area and the exchange of lines in the first transition, the recapitulation proceeds as expected. In the first transition, Jenner alters the harmonies beginning in m. 196 to avoid modulation. The secondary theme area (mm. 211-243), second transition (mm. 244-254), and closing area (mm. 255-282) proceed almost exactly as they did in the exposition. Finally, Jenner writes a codetta that begins with the primary theme and then features arpeggiated triplets in the clarinet.

Throughout this movement, Jenner typically signals the end of a section by writing moving notes in the clarinet over a relatively inactive piano part, as shown in ex. 2.10.



Ex. 2.10: Concluding Figure of Primary Theme Area
in Jenner's *Sonata*, mvmt. I (mm. 30-32)

These concluding figures typically begin with a motive that Jenner used in the preceding section and then devolve into a chord or scale. Their use is summarized in fig. 2.2.

<u>Measures</u>	<u>Section</u>	<u>Motive</u>
30-32	PA	<i>a</i>
48-52	t	(chord)
95-96	SA	<i>d</i>
112-116	CA	<i>a, b</i>
140-142	s_2	a^2
168-170	s_4	<i>a</i>
206-210	t	(chord)
253-254	SA	<i>d</i>
288-289	ca	(chord)

Fig. 2.2: Standard Concluding Figures in Jenner's *Sonata*, mvmt. I

Jenner even uses this technique to end the movement, as the clarinet outlines a chord over a static piano part, as shown in ex. 2.11.



Ex. 2.11: Concluding Figure at End of Jenner's *Sonata*, mvmt. I

Brahms also uses this form-defining figure in the first movement of his *Sonata No. 2*, although not as consistently as Jenner does.⁸ By writing quick notes over a relatively inactive accompaniment, Jenner allows the clarinetist to prepare listeners for the following section by taking a little time and getting softer or louder, as appropriate.

⁸ Brahms writes rapid notes in the clarinet against a relatively inactive piano to shift into the first transition, coda, and most of the subsections of the development.

Jenner deviates from this technique a few times in the movement. To end the first subsection of the development, which is similar to mm. 1-11 of the primary theme area, Jenner continues modifying the *a* motive and adds a *diminuendo* (ex. 2.12).



Ex. 2.12: Concluding Figure of Second Subsection of Development
in Jenner's *Sonata*, mvmt. I (mm. 129-132)

This technique is similar to Jenner's typical concluding figure in that he bases the end of the section on modifications of the *a* motive. To compensate for not using his normal device, Jenner adds a *diminuendo* to facilitate listeners' understanding of the form. He also uses a similar technique to conclude the development's third subsection: he has already established a sequence of appoggiaturas and adds a *diminuendo* to help listeners identify the next subsection.

To end the development, Jenner retains the concept of his overall concluding figure but slightly alters its execution. He maintains a sparse texture but writes moving notes in the piano's right hand, highlighting the *a* motive (ex. 2.13).



Ex. 2.13: Concluding Figure of Retransition
in Jenner's *Sonata*, mvmt. I (mm. 187-190)

Since the clarinet states the primary theme following this excerpt, it is appropriate for the piano to perform the concluding figure. If the clarinet had stated the concluding figure, then the return of the primary theme in m. 191 would have been less prominent.

Finally, Jenner does not use his typical concluding figure before the codetta. Instead, he simply *decrescendos* and writes slower rhythms (ex. 2.14).



Ex. 2.14: Concluding Figure of Closing Area
in Jenner's *Sonata*, mvmt. I (mm. 281-282)

By doing this, he is preparing listeners for a soft sustained chord on the downbeat of the following measure. However, instead he writes a seven-measure codetta that begins with a *forte* statement of the primary theme's first phrase, possibly because he omitted the primary theme

area from the recapitulation. To execute the transition to the codetta, both players should exaggerate the *diminuendo* and add a slight *ritardando*. In interpreting these measures, the players can envision the movement ending on the downbeat of the following measure. Once the codetta begins, they must immediately resume the established tempo and exaggerate the *subito forte*.

Harmonic Language

This movement is in G major. As expected, Jenner moves to the dominant in the exposition and remains in the tonic in the recapitulation. Within the development, he follows the tonal organization shown in fig. 2.3.

<u>Subsection</u>	<u>Keys</u>
s ₁	G – C – a
s ₂	F – d
s ₃	d
s ₄	a ^b – e ^b – D
re	D

Fig. 2.3: Tonal Organization of Development
of Jenner's *Sonata*, mvmt. I

Jenner begins by emphasizing third relationships. He starts the first subsection in G major and moves to C major and A minor, its relative minor. Jenner continues to move through the flat keys, modulating to F major and D minor in the second subsection. In the third subsection, he increases the harmonic tension by tonicizing B-flat major, G minor, and E-flat major instead of modulating to them. Thus, Jenner is still in D at the end of the subsection, although he refers to both D minor and D major. At the beginning of the fourth subsection, Jenner shifts abruptly to A-flat minor, a tritone away. This key is a departure from his established tonal scheme and

exemplifies the adventurous tonal language of the Romantic style. He arrives at this distant key by reinterpreting D's Neapolitan chord as the dominant in A-flat minor, as shown in ex. 2.15.

d/D: vii°7 I N
a[♭]: V i

Ex. 2.15: Modulation to A-flat Minor to Begin Fourth Subsection of Development in Jenner's *Sonata*, mvmt. I (mm. 150-152)

Jenner next moves to the closely-related key of E-flat minor and then to D major, as shown in ex. 2.16.

e[♭]: i V D: ♭VI iv ii^{°7} I⁶₄

Ex. 2.16: Modulation to D Major in Fourth Subsection of Development in Jenner's *Sonata*, mvmt. I (mm. 168-171)

He alerts listeners to the modulation by moving melodically from F to G-natural, which is foreign to the key of E-flat minor. As such, the pianist should place a slight emphasis on the G-natural, which also helps build the harmonic tension created in a sequence.

As is typical of most composers, Jenner modulates primarily by pivot chord.⁹ While the shared chord is usually diatonic in both keys, Jenner sometimes uses a borrowed, Neapolitan, or augmented chord as the pivot chord, as seen in the two previous examples. This use of non-diatonic pivot chords to modulate was not unusual in the Romantic era. Jenner uses the same technique within the development's first subsection (ex. 2.17).

The musical score for Ex. 2.17 shows a piano (p) and forte (f) dynamic range. The key signature changes from E-flat minor to C major. The harmonic progression is labeled as G: I, vii°₅, I⁶, I⁺⁶, C: V⁺⁶, I.

Ex. 2.17: Modulation to C Major in First Subsection of Jenner's *Sonata*, mvmt. I (mm. 117-121)

This pivot chord modulation is particularly interesting because it features an augmented chord. This results from chromatic motion between D and E; at the same time, the bass line presents the leading tone in the new key.

The only modulation wherein Jenner does not use a pivot chord is in the fourth subsection of the development. He begins in the key of A-flat minor, then tonicizes B-flat major

⁹ This is also true of Brahms' *Sonatas*.

and modulates to E-flat minor. To accomplish this, Jenner uses direct chromatic motion from G-natural through G-flat to F-natural, as shown in ex. 2.18.

a[♭]: iv/iv e[♭]: i V

Ex. 2.18: Modulation to E-flat Minor in Fourth Subsection of Development in Jenner's *Sonata*, mvmt. I (mm. 158-159)

To alert listeners that the key is changing, it is helpful for the pianist to emphasize the chromatic motion G-natural – the tonic of the preceding key – to G-flat and then F-natural, the fifth of the dominant chord in the new key.

Throughout this movement, Jenner's chordal progressions mostly adhere to the expected circle of fifths pattern. However, he uses interesting progressions at several points, typically during sequences. At the end of the secondary theme area (mm. 86-94),¹⁰ the harmonies underlying the sequence could be analyzed as shown in ex. 2.19.

¹⁰ The examples shown refer to the exposition, but the same progression is also present in the recapitulation.

Harmonic progression in G major:

G: IV V^4_2 iv^6 V^7 vii^o7 ii I

vi

vii^o7 I I^6

Ex. 2.19: Harmonic Progression in Second Transition
of Jenner's *Sonata*, mvmt. I (mm. 86-94)

However, the chords in mm. 87-93 can also be understood as a stepwise descent in the bass line from C to G. Jenner then emphasizes the A major and G major chords (mm. 91 and 93, respectively) with a leading tone chord, as shown in ex. 2.20.

The musical score for Ex. 2.20 shows a piano piece in G major. The right hand features a chromatic structural descent from E to B. The harmonic progression is as follows:

- G: IV
- V^4_2
- ii^6
- B^7
- vii^{o7}/A
- A
- vii^{o7}/G
- G (I)
- I^6

Dynamics include *cresc.* and *dim.*

Ex. 2.20: Harmonic Progression in Second Transition
of Jenner's *Sonata*, mvmt. I (mm. 86-94)

The latter analysis emphasizes Jenner's use of sequence, and it is also more helpful when performing, as it reflects the resolution of the secondary-leading-tone chords. At the same time, the top line in the piano's right hand features a chromatic structural descent from E to B, including the third in the B, A, and G major chords.

Jenner also uses sequences in the third subsection of the development, resulting in non-traditional harmonic progressions. For example, mm. 146-7 feature the progression $vii^{o7}/V - V - iv^7 - N - i^6$ in g minor, and mm. 148-51 consist of $V/ii - ii^6 - I^6 - ii^7 - vii^{o6} - vi^6$ in E-flat major.¹¹ Finally, Jenner features plagal relationships in the codetta, as he twice alternates G major and C major chords before sustaining a G major chord beginning in m. 287. This emphasis on the subdominant instead of the dominant is common in music of the Romantic period.

The first movement of Jenner's *Sonata* is somewhat similar to the first movements of Brahms' *Sonatas*, and it does not depart drastically from standard sonata form. However,

¹¹ These are both tonicizations in the overall key area of D major/minor.

performers must be aware of the points when Jenner does deviate. His alteration of the primary theme to begin the first transition and the development, as well as its omission from the recapitulation, should be a surprise to the audience. To accomplish this, performers must be careful not to alert listeners to the upcoming change; this is accomplished by not altering the interpretation of the primary theme's first phrase. In addition, performers should be cognizant of the movement's underlying harmonic motion and emphasize the more interesting modulations, namely those in the development.

MOVEMENT II: *ADAGIO ESPRESSIVO*

Form

The second movement of Jenner's *Sonata* is in ternary form, as summarized in fig. 2.4.

A			B			A'	
a	a'	tr	b	b'	tr	a	co
1	9	20	25	33	42	45	61
E	E	c [#]	D ^b , b ^b	b ^b , D ^b	D ^b , E	E, B	B, E

Fig. 2.4: Form of Second Movement of Jenner's *Sonata*

The form of this movement is similar to that of Brahms' *Sonata No. 1*, second movement.¹² Both movements are ternary, and the corresponding sections have comparable structures. Several other similarities will be discussed throughout the following segment.

Jenner's A section (mm. 1-24) contains two statements of the *a* theme (ex. 2.21), which is lyrical but disjunct.

¹² Brahms' *Sonata No. 2* only has three movements, and its second movement is a Ländler and Trio, similar in function to Jenner's third movement. As such, there is only one movement with which to compare Jenner's second movement: the second movement of Brahms' *Sonata No. 1 in F Minor*.

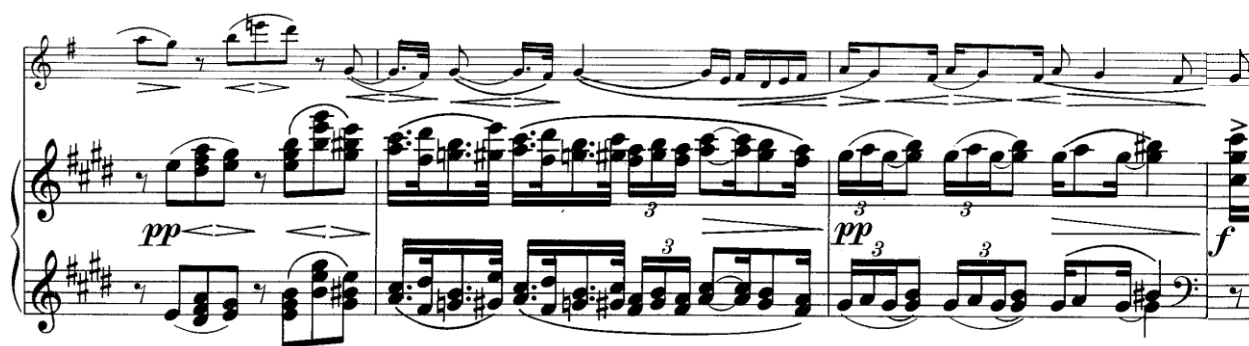


Ex. 2.21: Theme *a* of Jenner's *Sonata*, mvmt. II
(clarinet, mm. 1-3)

In the *a'* theme (mm. 9-19), shown in ex. 2.22, the piano presents the *a* theme while the clarinet introduces a countermelody that is essentially an inversion of the *a* theme offset by one beat; a sixteenth-note triplet accompanimental figure is also present.

Ex. 2.22: Theme *a'* in Piano and Countermelody in Clarinet
in Jenner's *Sonata*, mvmt. II (mm. 9-11)

Since the countermelody is derived from the *a* theme, performers should retain the *a* theme's character, as will be discussed in chapter 3. Jenner extends the melody beginning in m. 17 by introducing a dotted-sixteenth/thirty-second-note figure, as shown in ex. 2.23.



Ex. 2.23: Extension of Theme *a'*
in Jenner's *Sonata*, mvmt. II (mm. 17-20)

This rhythmic motive continues into the transition (mm. 20-24), which also incorporates the beginning of the *a* theme and the sixteenth-note triplet accompaniment from mm. 9-16 (ex. 2.24).



Ex. 2.24: Transition from A to B
in Jenner's *Sonata*, mvmt. II (mm. 20-21)

The transition essentially consists of merged elements of the A and B sections, including the sixteenth-note triplet accompaniment of the B section. Consequently, performers must be careful to phrase the ideas in the transition as in the A or B section, as appropriate.

The B section (mm. 25-44) consists of the clarinet twice stating the *b* theme (ex. 2.25), which is stepwise and does not contain the frequent rests of the *a* theme.



Ex. 2.25: Theme *b* of Jenner's *Sonata*, mvmt. II
(clarinet, mm. 25-27)

In addition, Jenner incorporates the dotted-sixteenth/thirty-second-note figure into the *b* theme, as shown in ex. 2.26.



Ex. 2.26: Dotted-Sixteenth/Thirty-Second-Note Figure in Theme *b*
of Jenner's *Sonata*, mvmt. II (clarinet, mm. 27-28)

In the second statement of the *b* theme (mm. 33-41), Jenner embellishes the initial statement of the theme, as shown in ex. 2.27.



Ex. 2.27: Theme *b'* of Jenner's *Sonata*, mvmt. II
(clarinet, mm. 33-39)

The *b* theme's opening figure is presented in m. 33, and mm. 33-34 center around the pitches E-sharp and F-sharp, respectively. This parallels the chromatic motion at the end of m. 25. The pitches from m. 26 are clearly stated in m. 35, with their rhythm augmented. This new figure is then sequenced in the following measure, and the original ascending sixth is filled in by step.

The leap-step contour of the *b* theme's final appoggiatura is inverted in the remainder of the new passage. Players must discover these similarities between the *b* and *b'* themes and retain the appropriate aspects of their phrasing, as will be discussed in chapter 3.

The transition (mm. 42-44) to the A' section begins by incorporating sweeping sixty-fourth-note figures in the piano (ex. 2.28) before stating the opening two beats of the *a* melody in mm. 43-44 (ex. 2.29).



Ex. 2.28: Sixty-Fourth-Note Transitional Figures
in Jenner's *Sonata*, mvmt. II (piano, m. 42)

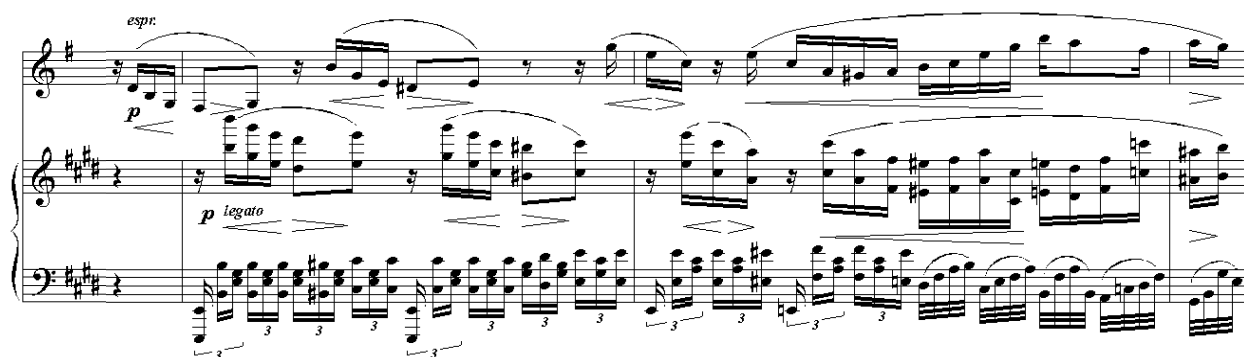


Ex. 2.29: Reintroduction of Theme *a*
of Jenner's *Sonata*, mvmt. II (mm. 43-44)

Jenner once again combines elements of the two sections to facilitate a smooth transition. The sixteenth-note figures refer to the relatively quick thirty-second notes in m. 40 of the B section, and these thirty-second notes return in m. 47 to ornament the *a'* theme. In the transition, Jenner also retains the B section's sixteenth-note-triplet accompanimental figure and then uses it in mm. 45-

46 of the A' section. As in the first transition, performers must be conscious of retaining the phrasing of the elements from the A and B sections.

Against this accompaniment, Jenner begins the A' section (mm. 45-69) by stating the *a* theme in canon (ex. 2.30).



Ex. 2.30: Theme *a* in Canon to Begin A' Section
of Jenner's *Sonata*, mvmt. II (mm. 44-47)

The clarinet's anacrusis is the first entrance of the theme, followed by the piano one beat later. Since Jenner writes a canon here, both voices are of equal importance and must be balanced as such. Within the second measure, Jenner also switches to a thirty-second-note accompaniment, which is reminiscent of the transition's sweeping sixty-fourth notes. After the initial two-measure phrase, Jenner ornaments both lines with thirty-second notes (ex. 2.31).



Ex. 2.31: Ornamentation of Theme *a*
in Jenner's *Sonata*, mvmt. II (mm. 47-49)

In executing this passage, the piano and clarinet must be treated as equally important, and both performers should emphasize the original theme within the highly ornamented lines. This

exchange of virtuosic, ornamented lines continues for several measures, eventually leading to a figure similar to the end of the *a'* theme (ex. 2.32 and 2.33).



Ex. 2.32: End of A Section's Theme *a'*
in Jenner's *Sonata*, mvmt. II (clarinet, mm. 17-20)



Ex. 2.33: End of A' Section's Theme *a*
in Jenner's *Sonata*, mvmt. II (clarinet, mm. 53-57)

The subsequent coda (mm. 61-69) begins with the clarinet's statement of the *a'* melody while the piano presents the countermelody. After the two-measure phrase, the piano presents the *a* theme, and the remainder of the coda is based on the *a* melody.¹³

Harmonic Language

The key of this movement is E major, the chromatic submediant of the *Sonata*'s overall key of G major.¹⁴ The harmonic motion of Jenner's second movement is summarized in fig. 2.5.

¹³ Brahms also uses his opening theme as the basis for the coda of his *Sonata No. 1*, second movement.

¹⁴ Brahms also uses a third-related key for the second movement of his *Sonata No. 1*: he writes in A-flat major, the diatonic mediant of the overall key of F minor.

<u>Section</u>	<u>Keys</u>
A	E – c [#]
B	D ^b – b ^b – D ^b – E
A'	E – B – E

Fig. 2.5: Tonal Organization of Jenner's *Sonata*, mvmt. II

After establishing E major in the A section, Jenner moves to its relative minor of C-sharp. He begins the B section in D-flat major, the enharmonic spelling of the chromatic submediant, which is also the relation of the second movement's tonality to the overall key of the *Sonata*. Within the B section, Jenner moves to B-flat minor, paralleling the A section's modulation to the diatonic submediant. By moving to third-related keys instead of by fifths, Jenner emphasizes distinctly Romantic harmonic relationships. In the remainder of the B section, he returns to D-flat major and then E major, again highlighting mediant relationships.¹⁵ In the A' section, Jenner modulates to the dominant, thus using a traditional harmonic relationship to reinforce the tonality near the end of the movement.

Despite the seemingly straightforward key relationships in this movement, Jenner creates tonal uncertainty by frequently tonicizing other keys and juxtaposing them with their relative minors. For example, each statement of the *a* theme is in E major but also tonicizes B major (mm. 4-5) and A major (mm. 6-7). Jenner also implies each key's relative minor (ex. 2.34), adding to the tonal uncertainty he has created.

¹⁵ These are sometimes spelled chromatically, as in D-flat to E.

E:	I	+	vi	V^6_4/vi	vi^6
(c#):	III	+	i	V^6_4	i^6

Ex. 2.34: References to the Relative Minor in the *a* Theme of Jenner's *Sonata*, mvmt. II (m. 1)

Brahms creates a similar tonal ambiguity in the first theme of his *Sonata No. 1*, second movement.¹⁶ By tonicizing B major and A major, Jenner highlights the traditional tonal emphasis of dominant and subdominant in this section. He obscures this traditional reference by alluding to each key's relative minor, which is related by third. Thus, Jenner combines the Classical period's movement by fifth with the Romantic period's movement by third.

To begin the transition (mm. 20-24), Jenner finally modulates to C-sharp minor, a key area he referenced throughout the A section. This allows for a modal shift to D-flat major to begin the B section, wherein Jenner maintains the tonal instability he created in the A section. Even though the only keys in the B section are D-flat major, B-flat minor, and E major, Jenner frequently implies other keys, as shown in fig. 2.6.

¹⁶ For a complete discussion of this matter, see pp. 145-149 of James Spencer Fay's D.M.A. dissertation "The Clarinet and its Use as a Solo Instrument in the Chamber Music of Johannes Brahms" (Johns Hopkins University, 1991).

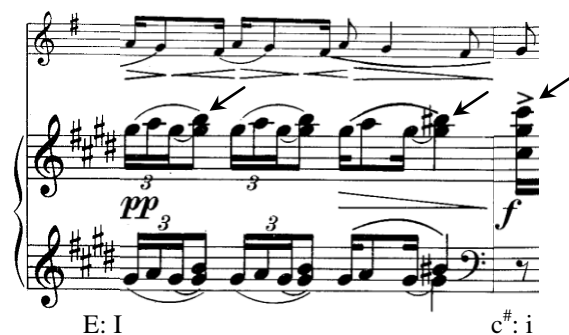
D ^b	b ^b	D ^b	E
m. 25	m. 31	m. 34½	m. 44½
D ^b – A ^b – d ^b – A ^b – D ^b	b ^b	D ^b – b ^b – A ^b – G ^b – A ^b	E

Fig. 2.6: Implication of Keys in B Section
of Jenner's *Sonata*, mvmt. II (mm. 25-44)

Jenner again juxtaposes major and minor references, including allusions to both the relative and parallel keys.

The harmonic support that Jenner provides for the theme in the A' section parallels that of the A section. However, in m. 55, Jenner departs from his established cycle of tonicizations. The beginning of the new series (E – B – A – E) is the same as both previous statements of the *a* theme. He then proceeds to tonicize F-sharp major, allowing for the upcoming modulation to B major. This key also begins the coda, wherein Jenner eschews third relationships in favor of the traditional dominant-tonic harmonic structure. By doing so, he retains the coda's function of concluding the movement and reinforcing its tonality.

As in the first movement, Jenner modulates primarily by common chord, with the pivot chord sometimes serving as a secondary function in one or both keys. However, he deviates from this practice in two places. First, he uses chromatic motion to modulate to C-sharp minor at the beginning of the transition, as shown in ex. 2.35.



Ex. 2.35: Modulation to C-sharp Minor in the First Transition
of Jenner's *Sonata*, mvmt. II (mm. 19-20)

This chromatic line from B to B-sharp to C-sharp transforms the dominant pitch in the previous key into the new key's leading tone and then tonic, allowing listeners to hear this as a modulation instead of yet another allusion to the relative minor. To further alert listeners to the modulation, pianists should slightly emphasize the B-sharp in both hands.

To return to E major in the second transition, Jenner uses a common-tone diminished seventh chord (ex. 2.36).



Ex. 2.36: Modulation to E Major in the Second Transition
of Jenner's *Sonata*, mvmt. II (mm. 43-44)

The fully diminished seventh chord functions to transition gradually from the preceding A-flat chord to the following B⁷ chord. To do this, Jenner retains the A-flat from the first chord

throughout the fully diminished seventh chord and then resolves this pitch to an A-natural in the final chord. In addition, the first chord's C-natural moves to a C-flat in the diminished seventh chord, which is restated enharmonically as a B-natural in the final chord. Throughout the common tone diminished seventh chord, the bass line reiterates an E-flat, the dominant in the previous key of A-flat major. In the new key of E major, Jenner enharmonically restates this pitch as the leading tone, which functions as the third of the B⁷ chord on beat three of m. 44. Because both instances of chromatic motion occur within arpeggiations, knowledge of this technique can enable performers to learn the passage more quickly; highlighting the half-step motion for the audience's benefit is impractical.

The second movement of Jenner's *Sonata* is structurally similar to Brahms' *Sonata No. 1*, second movement. Jenner somewhat obscures the formal divisions by combining elements of the previous and subsequent sections in his transitions, and these elements must be phrased consistently throughout the movement, regardless of where they appear in the form. In addition, Jenner's themes become increasingly more ornamented as the movement progresses, with the exception of the *a* theme's presentation in the coda. In executing each of these embellished figures, performers need to emphasize the underlying melody so that the audience can identify it. Finally, the tonalities throughout this movement are very ambiguous, resulting in a feeling of constant vacillation. Performers must accept this and not try to identify specific key areas for the audience, as this ruins the ambiance of uncertainty that Jenner has indicated.

MOVEMENT III: ALLEGRETTO GRAZIOSO

Form

The third movement of Jenner's *Sonata* is a Ländler and Trio, as detailed in fig. 2.7.

Ländler			Trio					<i>D.C. al fine</i>
A	B	A'	C	D	C ¹	C'	D'	
a a'	b b'	a a'	c c'	d d' c ¹	c ² c ^{2'} c ^{2''}	c c'	d d' c ¹	
1	13	25	37	47	59	73	83	
C, G	C, F, C	C	e, b	B, E, B	G, A ^b , e	e, E	E, A, E	

Fig. 2.7: Form of Third Movement of Jenner's *Sonata*

This movement is similar to the third movement of Brahms' *Sonata No. 1 in F Minor*, a Ländler and Trio.¹⁷ Jenner's Ländler (mm. 1-36) is in ternary form, and each section contains two statements of its melody, first in the clarinet and then in the piano. Brahms presents his themes the same way in the A section of both of his Ländlers. In Jenner's A section (mm. 1-12), the inverted-arch *a* theme (ex. 2.37) begins with an anacrusis of three eighth notes and features a sparse accompaniment.



Ex. 2.37: Theme *a* of Jenner's *Sonata*, mvmt. III
(clarinet, mm. 1-4)

Throughout the A section, Jenner uses an unusual technique at cadence points, as shown in ex. 2.38.¹⁸

¹⁷ Although the second movement of Brahms' *Sonata No. 2 in E-flat Major* is also a Ländler and Trio, the other characteristics that influenced Jenner are rather basic and also occur in the third movement of Brahms' *Sonata No. 1*.

¹⁸ Jenner also uses this technique in the A' section.



Ex. 2.38: Cadential Treatment in the A Section
of Jenner's *Sonata*, mvmt. III (piano, mm. 3-4)

The final chord, stated on the downbeat of m. 4, includes a retardation in the right hand. Initially, the only chord tone present is the root of the chord, which moves up an octave when the retardation resolves on the second beat. Pianists should bring out the bass motion at this point, as it is the only chord tone on the downbeat.

In the Ländler's B section (mm. 13-24), Jenner writes the contrasting *b* theme, which consists of a stepwise ascending line (ex. 2.39).



Ex. 2.39: Theme *b* of Jenner's *Sonata*, mvmt. III
(clarinet, mm. 12-16)

The A' section (mm. 25-36) of the Ländler is very similar to the A section, with the addition of a slightly more active piano part. Jenner also exchanges the clarinet and piano lines beginning in m. 31.

The Trio (mm. 37-94) begins abruptly in E minor after a short rest. It is in 9/8 and is more formally complex than the Ländler: CDC¹C'D'. This unusual Trio structure can be seen as

an elaboration of the CD scheme of the Trio of Brahms' *Sonata No. 1*, third movement. With Brahms' literal repeat of the D section, this form expands to CDD; Jenner simply repeats his entire Trio instead of just one section, and he writes the C¹ section as a transition.

The C section (mm. 37-46) introduces the two motives and two of the three accompanimental figures that Jenner uses throughout the Trio. The first motive, heard in the piano, is a scherzo-like triplet motive (ex. 2.40), followed by a more lyrical motive in the piano (ex. 2.41).



Ex. 2.40: Scherzo Motive of Jenner's *Sonata*, mvmt. III
(piano, m. 37)



Ex. 2.41: Lyrical Motive of Jenner's *Sonata*, mvmt. III
(piano, m. 38)

The accompanimental gestures consist of the clarinet's inverted-arch sixteenth notes (ex. 2.42), the piano's wide-interval eighth notes (ex. 2.43), and the piano's undulating triplets (ex. 2.44).



Ex. 2.42: Inverted-Arch Gesture
in Jenner's *Sonata*, mvmt. III (clarinet, m. 38)



Ex. 2.43: Wide-Interval Gesture
in Jenner's *Sonata*, mvmt. III (piano, m. 41)



Ex. 2.44: Undulating Gesture
in Jenner's *Sonata*, mvmt. III (piano, m. 47)

These gestures serve to outline the underlying harmonies and define the Trio's sections. The C sections utilize both duple-subdivision gestures (ex. 2.42 and 2.43), and the D sections use only the triplet figure (ex. 2.44). Finally, the C¹ section only features the eighth-note gesture (ex. 2.43).

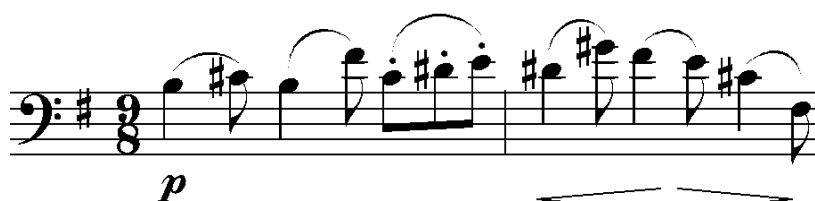
The *c* theme is characterized by a juxtaposition and layering of the two motives, as in ex. 2.45.



Ex. 2.45: Theme *c* of Jenner's *Sonata*, mvmt. III
(mm. 43-45)

The theme is introduced by the piano, while the clarinet features the sixteenth-note accompaniment shown in ex. 2.43. At the end of this statement, the clarinet presents the lyrical motive over the piano's scherzo motive and eighth-note accompanimental gesture. The second statement (mm. 43-46) is canonic, with the piano as *dux* and the clarinet as *comes*, and the voices must be balanced.

In the D section (mm. 47-58), Jenner combines the pitches of the scherzo motive with the style of the lyrical motive to attain the *d* theme (ex. 2.46).



Ex. 2.46: Theme *d* of Jenner's *Sonata*, mvmt. III
(piano, m. 47-48)

Jenner sets this new theme against the aforementioned undulating triplet accompaniment, which he uses throughout the entire section. Both statements of the theme are presented in canon, with the piano as *dux* and the clarinet as *comes*, resulting in equally important lines. The D section

concludes with a codetta that centers around the *c'* theme (ex. 2.47), in which Jenner alters the *c* theme by presenting it in a 6/8 meter.



Ex. 2.47: Theme *c'* of Jenner's *Sonata*, mvmt. III
(mm. 55-58)

In this codetta, performers should retain the interpretation of the scherzo motive, as will be discussed in chapter 3. However, since it is presented in 6/8 instead of 9/8, the downbeats should be slightly emphasized to underscore the change of meter.

The transitional *C*¹ section (mm. 59-72) features three statements of the *c* theme, which is accompanied by the scherzo motive and the wide-interval eighth-note gesture. The subsequent *C'* (mm. 73-82) and *D'* sections (mm. 83-94) parallel their counterparts, with slight modifications to the harmonies so that the Trio ends in E major. At the conclusion of the Trio, Jenner writes a literal *D.C. al fine*, similar to the written-out *D.C.* in the dance movement from each of Brahms' *Sonatas*.¹⁹

¹⁹ Brahms slightly alters the second statement of each Ländler section. In his *Sonata No. 1*, third movement he omits the clarinet eighth note gestures beginning in m. 99 and adds the marking *calando* in m. 131. In Brahms' *Sonata No. 2*, second movement he adds a two-measure introduction in mm. 139-140 and a clarinet appoggiatura in mm. 148-149; he also augments the piano's rhythm in mm. 217-221 and reiterates the tonic on the release of the final chord.

Harmonic Language

Jenner's third movement is in C major, the subdominant in the overall key of G major. Its modulations are summarized in fig. 2.8.

<u>Section</u>	<u>Subsection</u>	<u>Keys</u>
Ländler	A	C – G
	B	C – F – C
	A'	C
Trio	C	e – b
	D	B
	C ¹	G – A ^b – e
	C'	e – E
	D'	E

Fig. 2.8: Tonal Organization of Jenner's *Sonata*, mvmt. III

The Ländler features traditional tonal relationships, emphasizing the dominant and subdominant. The Trio's tonal center is E, the mediant of the movement's key of C major,²⁰ and Jenner emphasizes large-scale modal mixture throughout this section.

As in Jenner's Ländler, the Trio's CD and C'D' pairs emphasize Classical key relationships. In the C section, Jenner moves from E minor through B minor to reach B major at the beginning of the D section. Similarly, he shifts from E minor to E major in the C' section, thus allowing the Trio to end in E major. By doing so, Jenner facilitates a more dramatic return of the opening for the *D.C. al fine*: instead of writing a direct modulation between the closely-related keys of E minor and C major, he features the distantly-related keys of E major and C major.

While the Trio's CD and C'D' pairs are not particularly unusual in their tonal structure, it is the transitional C¹ section that includes the most interesting key relationships. This section

²⁰ Brahms also modulates to a third-related key in the Trio of his *Sonata No. 1*, third movement: he moves to F minor in the overall key of A-flat major.

begins with a direct modulation to G major, which is the chromatic mediant of E major and the chromatic submediant of B major. On a more abstract level, the tonic notes of these three keys spell an E minor chord, alluding to the overall tonal center of the Trio. From G major, Jenner modulates to A-flat major,²¹ a seemingly unrelated key. However, this can be respelled enharmonically as G-sharp major, the chromatic mediant of E major and chromatic submediant of B major. Taken together, these three tonal centers spell an E major chord, another allusion to Jenner's juxtaposition of E major and E minor in the Trio.

As expected, Jenner modulates primarily by pivot chord throughout this movement. However, he also features direct modulations at the most structurally significant points: the beginning of the Trio, the beginning of the Trio's transitional C¹ section, and the restatement of the Ländler. In addition, Jenner uses chromatic motion to modulate from A-flat major to E minor at the end of the C¹ section (ex. 2.48).

Ex. 2.48: Modulation to E Minor in C¹ Section
of Jenner's *Sonata*, mvmt. III (mm. 70-72)

In mm. 70-71, Jenner moves from G-natural, the leading tone in A-flat major, to G-flat, the supertonic in the new key of E minor. In addition, the supertonic B-flats in m. 71 become B-

²¹ This section is particularly tonally unstable. It can be heard in either A-flat major or E-flat major, as Jenner avoids clearly tonicizing either key.

naturals in m. 72, functioning as the dominant in E minor. Because Jenner staggers this chromatic motion across two measures, the initial dominant chord is transformed into a minor dominant chord in m. 71, thus alerting listeners that the key is changing. Since the chromatic motion is generally interrupted by other pitches, emphasizing it in performance is unrealistic. However, understanding Jenner's use of this technique can enable performers to learn the passage more quickly.

Finally, the Trio's D and D' sections include an interesting progression. Jenner establishes a typical $I-V^7-I$ pattern and then adds a seventh to the tonic chord, thus tonicizing the subdominant and continuing the $I-V^7-I$ progression in that key. He then oscillates between secondary dominants, as shown in ex. 2.49.

The musical score is for a piano accompaniment in B major, 3/4 time. It consists of three systems of staves. The first system has four measures with chords labeled B: I, V⁷, I, and V⁷. The second system has four measures with chords labeled V⁷, I, V⁷, and I. The third system has four measures with chords labeled V⁷/VII, V/V, V⁷/VII, and V/V. The score includes dynamics like 'dolce' and 'pp', and articulation like 'rit.'.

Ex. 2.49: Tonicization in D Section
of Jenner's *Sonata*, mvmt. III (mm. 49-54)

By writing a C-sharp major chord instead of resolving the E⁷ chord to an A major chord, Jenner incorporates a secondary dominant in B major, beginning to reestablish that tonality for the upcoming codetta. In performing this passage, pianists should proceed as if the E⁷ were to resolve to an A major chord on beat two. However, when they reach the unexpected C-sharp major chord on beat two, they should emphasize it with a *tenuto*. This also reinforces Jenner's indicated dynamics, whereupon beat two is the apex of the phrase.

This movement's Ländler is typical of the genre, and its form and tonal relationships are relatively straightforward. The Trio exhibits a more interesting form, although it is actually an elaboration of a two-part Trio wherein the entire segment is repeated. Jenner's use of two motives and three accompanimental gestures to define the Trio's sections is interesting, and the alteration of the motives in the D section should be emphasized in performance. In addition, the Trio's seemingly unusual tonal relationships reflect the uncertainty regarding whether the Trio's tonal center is E minor or E major. Jenner consecutively tonicizes the third of each key in the C¹ section, resulting in what first appears a somewhat unusual modulation: G major to A-flat major. However, when performers understand these keys in the context of the entire trio instead of in relation to each other, this harmonic scheme makes more sense. The Romantic harmonic and formal language inherent in Jenner's Trio contrasts the relatively conservative style of his Ländler. Performers can emphasize this dichotomy by focusing on the Classical features of the Ländler, especially its regular phrases and fifth-related modulations. In the Trio, they can exaggerate the elisions and tonal instability, often to third-related keys.

MOVEMENT IV: *ALLEGRO ENERGICO*

Form

The fourth movement of Jenner's *Sonata* is a five-part rondo, as shown in fig. 2.9.

Refrain 1		Episode 1		Refrain 2		Episode 2		Refrain 3
a	tr (b)	c	tr (d)	a'	tr (b)	c	tr (d)	a'
1	9	31	44	75	91	115	128	163
G	G, b, D	D	D, C	C	C, e, G	G	G	G

Fig. 2.9: Form of Fourth Movement of Jenner's *Sonata*

The most interesting aspect of this movement is its transitions, which present new themes and are considerably longer than the tonally stable areas. The only rondo in Brahms' *Sonatas*, the fourth movement of his *Sonata No. 1*, does not feature an emphasis on the transitions, as does Jenner's.²² Indeed, these two rondos do not share many characteristics aside from their overall form. Jenner appears to have retained only the idea of writing a rondo without preserving any the specific traits found in the final movement of Brahms' *Sonata No. 1*.

In Jenner's fourth movement, the first refrain (mm. 1-30) features the march-like *a* theme (ex. 2.50), which is also used to begin the transition.



Ex. 2.50: Theme *a* of Jenner's *Sonata*, mvmt. IV
(clarinet, mm. 1-4)

In the first transition (mm. 9-30), Jenner also introduces the ominous *b* theme in D (concert B) harmonic minor (ex. 2.51).



Ex. 2.51: Theme *b* of Jenner's *Sonata*, mvmt. IV
(clarinet, mm. 18-22)

Whereas the *a* theme was 8 measures long, this transition consists of 22 measures.

The first episode (mm. 31-74) presents the sprightly, upbeat *c* theme (ex. 2.52) in canon, followed by another transition (mm. 44-74).

²² The final movement of Brahms' *Sonata No. 2 in E-flat Major* is a theme and variations.



Ex. 2.52: Theme *c* of Jenner's *Sonata*, mvmt. IV
(clarinet, mm. 31-35)

Again, the proportions are unexpected: the 13-measure *c* theme is followed by a 31-measure transition, which introduces the final theme of the movement (ex. 2.53).



Ex. 2.53: Theme *d* of Jenner's *Sonata*, mvmt. IV
(piano, mm. 44-47)

This *d* theme, also in canon, consists solely of whole notes, producing a serene effect.

Jenner gradually transitions into the second refrain (mm. 75-114) by introducing a dotted-half-note/quarter-note rhythm beginning in m. 62, then diminuting this rhythm until it reaches the dotted-eighth-note/sixteenth-note rhythm of the *a* theme. In executing this section, performers must maintain the 3:1 proportion of this rhythm and not let it become a triplet. In the second refrain, Jenner retains elements of the second transition by sustaining notes longer than in the first refrain, producing a slightly lengthier *a'* theme (ex. 2.54).



Ex. 2.54: Theme *a'* of Jenner's *Sonata*, mvmt. IV
(clarinet, mm. 74-78)

Performers must maintain the serene atmosphere of the *d* theme on the sustained notes, and on the moving notes, they must switch to the march-like character of the *a* theme. The first transition (mm. 91-114) and *c* theme (mm. 115-127) are essentially the same as when they were first stated, only in the overall key of C major. The second transition (mm. 128-162) is also very similar, except it tonicizes more keys to avoid a clear modulation. Finally, the third refrain (mm. 163-181), in G major, features the *a'* theme with no statement of the *b* theme.

Harmonic Language

The overall key of the movement is G major, the tonic key of the *Sonata*. The movement's tonal organization is summarized in fig. 2.10.

<u>Section</u>	<u>Subsection</u>	<u>Keys</u>
Refrain 1	a	G
	tr (b)	G – b – D
Episode 1	c	D
	tr (d)	D – C
Refrain 2	a'	C
	tr (b)	C – e – G
Episode 2	c	G
	tr (d)	G
Refrain 3	a'	G

Fig. 2.10: Tonal Organization of Jenner's *Sonata*, mvmt. IV

Each refrain-episode pair moves from I to V in its respective key, G major and then the subdominant, C major. This can be viewed as an extension of the standard practice of stating the second episode in a related key; Jenner simply uses that related key – in this case the subdominant – as the basis for the second refrain-episode group. Since he also preserves the relationship tonic-dominant relationship within this pair, he allows the second episode to return to G major, and he retains that key for the final refrain.

In spite of this seemingly straightforward tonal organization, Jenner's frequent tonicization of other keys lends some tonal ambiguity to the movement, especially in its transitions. The first transition begins in G major, but Jenner creates tonal uncertainty by alternately tonicizing E minor and C major, as shown in ex. 2.55.

The image displays two systems of musical notation. The first system consists of a violin part (top staff) and a piano accompaniment (bottom two staves). The violin part features a melodic line with various ornaments and dynamics, including *sf* (sforzando) and *ff* (fortissimo). The piano accompaniment provides harmonic support with chords and moving lines. Below the first system, the Roman numeral analysis for G major is provided: $\flat VI ii^{\circ 6}_5 i$, $\flat VI ii^{\circ 6}_5 i$, V , I , $\flat VI vii^{\circ 6}_4 i$, V , I , $\flat VI vii^{\circ 6}_4 i$, and $V^6_5 I$. These are grouped under the labels *vi*, *IV*, *vi*, *IV*, *vi*, and *IV*. The second system continues the musical material with similar notation and dynamics, and its analysis is shown below: V^7 , $V^{+6} I$, and V^7 , all under the label *IV*.

Ex. 2.55: Tonal Ambiguity in First Transition
of Jenner's *Sonata*, mvmt. IV (mm. 9-14)

Following these tonicizations of E minor and C major, Jenner modulates to B minor and then to D major. Throughout this transition, he once again emphasizes both Classical and Romantic tonal relationships: G major, C major, and D major refer to the expected tonic, subdominant, and dominant key areas. On the other hand, G major, E minor, and C major are typical of the

Romantic era in that their tonic pitches are related by thirds and outline a C major chord.

Similarly, the tonal centers of G major, B minor, and D major outline a G major chord. Jenner retains these relationships when the first transition returns, now beginning in C major.

Jenner also emphasizes traditional harmonic relationships in the second transition, which moves from the dominant to the subdominant. However, he uses a third-related key to attain this modulation: Jenner prolongs an F-sharp ninth chord throughout mm. 51-61,²³ implying the key of B minor, the diatonic submediant of D major. To transition to C major, Jenner then uses direct chromatic motion from C-sharp to C-natural and A-sharp to A natural (ex. 2.56), and pianists should bring out these half steps when performing this movement.

D: V/vi C: V⁶₅/V

Ex. 2.56: Modulation to C Major in Second Transition
of Jenner's *Sonata*, mvmt. IV (mm. 61-62)

When Jenner restates the second transition, he once again includes a prolongation of a dominant chord, this time tonicizing E minor. If he were to maintain the same harmonic organization as in the first statement of the transition, this section would feature chromatic motion to modulate to F major, and the new tonality would begin with a secondary dominant

²³ Jenner uses two second-inversion B minor chords and two E-sharp fully-diminished-seventh chords to prolong the F-sharp chord.

chord. Although Jenner writes the expected chord and its resolution, he presents them in the context of C major. He then sequences these two measures, thus tonicizing the keys of C major, D minor, and E-flat major. This ends on an E-flat major chord, and Jenner returns to G major as shown in ex. 2.57.



Ex. 2.57: Return to G Major in Restatement of Second Transition of Jenner's *Sonata*, mvmt. IV (m. 154)

As he did at the end of the initial statement of the second transition, Jenner moves two chord tones by half step to attain a G major chord, thus establishing the tonic of the new key. As such, the pianist should emphasize the chromatic motion.

The fourth movement's rondo form does not feature the typical focus on the recurring theme. Instead, Jenner emphasizes the transitions by lengthening them and using them to introduce new themes. As such, this movement contains four themes, each with a distinct mood, and performers must change character immediately when beginning a new theme. In addition, performers should not attempt to conceive of the tonally unstable areas in a particular key. Instead, they should allow these sections to remain ambiguous, contrasting with the standard fifth-relationships between statements of the *a* and *c* themes.

CHAPTER 3: INTERPRETATION OF MELODIES IN JENNER'S *SONATA, OP. 5*

In interpreting Jenner's melodies, it is imperative to first understand how they are constructed. Based on the motives used in each theme, performers can then make informed choices about interpretation. To this end, this chapter begins by discussing the structure of each theme before proceeding to address the interpretive implications of this design. In addition, since most performers are familiar with Brahms' melodies, several of these themes will be used to illustrate interpretation in Jenner's themes. Even though these comparisons are based on style and/or motivic correlations, performers must remember to contemplate the interpretation in the context of Jenner's *Sonata* and not simply retain the phrasing of Brahms' themes without considering the new setting.

MOVEMENT I: *ALLEGRO MODERATO E GRAZIOSO*

Jenner uses developing variation in his first movement. This term, which applies to a work's melodic ideas, was coined by Arnold Schoenberg to mean "that variation of the features of a basic unit produces all the thematic formulations which provide for fluency, contrasts, variety, logic and unity on the one hand, and character, mood, expression, and every needed differentiation, on the other hand."¹ In other words, the basic musical ideas of a movement or work are contained within the motives of its first few bars. Schoenberg elaborates:

¹ Arnold Schoenberg, *Style and Idea*, ed. Leonard Stein, trans. Leo Black (New York: St. Martin's Press, 1975): 397.

The features of a motive are intervals and rhythms, combined to produce a memorable shape or contour which usually implies an inherent harmony....

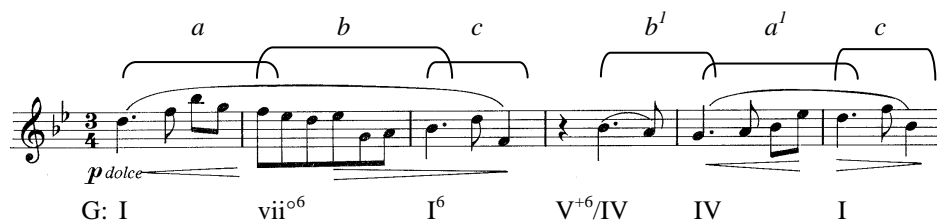
...Variation, it must be remembered, is repetition in which some features are changed and the rest preserved.

All the features of rhythm, interval, harmony, and contour are subject to various alterations. Frequently, several methods of variation are applied to several features simultaneously; but such changes must not produce a motive-form too foreign to the basic motive.²

This idea is epitomized in Brahms' music, including his *Sonatas, op. 120*. Jenner also uses developing variation in his *Sonata*, most prominently and consistently in its first movement. All three of his themes are related, even though they may not initially appear to be so. As such, this section will include a discussion of how the secondary and closing themes are derived from the primary theme.

Primary Theme

The primary theme of the movement features a period with a clear two-part structure, as shown in example 3.1. (Note that throughout this chapter, clarinet examples are not given in concert pitch.)



Ex. 3.1: Primary Theme of Jenner's *Sonata*, mvmt. I
(clarinet, mm. 1-6)

The first phrase consists of three motives. The *a* motive is characterized by an ascending first-inversion B-flat major chord, the first note of which is sustained longer than the remaining

² Arnold Schoenberg, *Fundamentals of Musical Composition*, ed. Gerald Strand (New York: St. Martin's Press, 1967): 8-9.

itches. After the melody reaches the tonic, it returns to the dominant, with the descending fourth partially filled in by a neighbor tone. The pitches in the *b* motive consist primarily of an A half-diminished seventh chord, which is also the underlying harmony. The initial figure (beats 1 and 2) highlights the pitch E-flat by introducing both upper and lower neighbor tones. After this, the melody descends to the submediant and then ascends by step to the tonic on the downbeat of the following measure. The final motive of the first phrase, *c*, is similar to the *a* motive in that its pitches comprise the tonic chord, with the tonic presented first and sustained longer than the others. However, the *c* motive differs in its contour, lack of passing tone, and function of concluding the phrase.

The second phrase begins with the *b'* motive, which features a stepwise descent from the tonic to the submediant. This is a retrograde of the final three pitches of the *b* motive, and it is combined with the rhythm used in the *a* and *c* motives. Harmonically, this motive presents a secondary dominant chord, which resolves to its tonicized chord in the following measure. The subsequent *a'* motive is built on the subdominant. It retains the rhythm of the *a* motive, as well as its function of outlining a chord. However, it focuses on the subdominant chord, and the passing tone occurs after the first note instead of at the end of the measure. Like the first phrase, this phrase concludes with the *c* motive, now emphasizing the third of the chord.

In interpreting the Jenner's primary theme, performers must first remember that it is marked *dolce*, so an intimate, chamber-music tone is appropriate. This melody also shares some similarities with the primary theme from Brahms' *Sonata No. 2*, first movement (ex. 3.2).



Ex. 3.2: Primary Theme of Brahms' *Sonata No. 2*, mvmt. I
(clarinet, mm. 1-8)

Both Jenner's and Brahms' themes consist of two phrases. Jenner's first phrase is similar to mm. 1-2 of Brahms' melody, and Jenner's second phrase is equivalent to Brahms' mm. 5-8.³ Furthermore, both themes are composed of a series of motives, and several of these motives share direct correlations, which will be discussed in more depth in the following pages.

Performers must also consider the motivic structure of Jenner's primary theme, as these motives occur throughout the remainder of the movement and need to be recognizable to listeners. Specifically, because Jenner later restates the *a* motive as an appoggiatura and indicates a *crescendo* and *diminuendo*, the same phrasing should be applied in the first measure so that listeners can perceive the relationship (ex. 3.3).



Ex. 3.3: Suggested *Tenuto* in First Phrase Based on Accompanimental Appoggiatura in Jenner's *Sonata*, mvmt. I (a: clarinet, mm. 1-3; b: clarinet, m. 26)

Thus, since the note at the top of the appoggiatura is highlighted by dynamics, the equivalent B-flat on beat 3 of m. 1 should also be emphasized. It is best to do this using a *tenuto* so that the dynamic markings are retained in the first phrase. Whenever a form of the *a* motive occurs,

³ The third and fourth measures of Brahms' melody serve to link his two phrases together and transition from the chalumeau to the clarion.

performers should stress the note after the leap, using their discretion as to whether dynamics or a *tenuto* will most effectively portray this emphasis.

Two interpretations are possible for the *b* motive, which is the peak of the first phrase due to Jenner's dynamic markings. Part of the reason the phrasing is unclear is that the harmony is ambiguous. Since the first four notes are a neighbor tone figure centered on E-flat, this measure could also be heard as a leading-tone chord, with the clarinet's first eighth note serving as a passing tone. In this case, the first E-flat could be the climax, as shown in ex. 3.4.



Ex. 3.4: Possible Climax in Motive *b*
of Jenner's *Sonata*, mvmt. I (clarinet, m. 2)

By phrasing to the E-flat, the performer compensates for the fact that this resolution occurs on a weak beat. This interpretation does not advocate strongly accenting the E-flat, but rather providing a gentle swell to subtly emphasize the resolution of the non-chord tone.

On the other hand, this measure can also be heard as a dominant seventh chord, with the root only stated by the clarinet for the first eighth note. The aforementioned interpretation is also effective in this circumstance, as the performer is emphasizing the seventh of the chord, which does not resolve until the D in the following measure. On the other hand, one could also phrase into the F on the downbeat, thus bringing out the fleeting root of the chord (ex. 3.5).



Ex. 3.5: Possible Climax in Motive *b*
of Jenner's *Sonata*, mvmt. I (clarinet, m. 2)

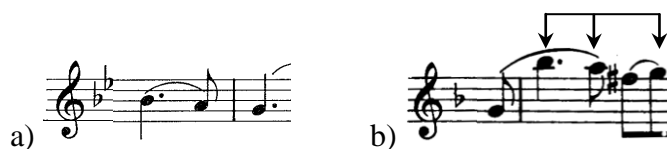
The latter interpretation also reflects a correlation with the primary theme from Brahms' *Sonata No. 2*, first movement (ex. 3.6).



Ex. 3.6: Comparison of Jenner's Motives *b* and *c* with Brahms' Primary Theme
(a: clarinet, mm. 2-3 of Jenner's *Sonata*, mvmt. I;
b: clarinet, mm. 1-2 of Brahms' *Sonata No. 2*, mvmt. I)

The conclusion of each theme's first phrase begins on a metrically accented non-chord tone and then proceeds to move down by a major second and a minor sixth. In Jenner's theme, the second pitch is prolonged with a lower neighbor tone. The final measure of each melody serves to conclude the phrase.

Regardless of whether performers choose the F or the E-flat as the climax of Jenner's first phrase, they must be consistent throughout the movement. When beginning the primary theme's second phrase, performers must be careful to show that the two phrases are related, preferably by not breathing on the rest. In addition, they can also observe the correlation between the beginnings of Jenner's and Brahms' second phrases, as shown in ex. 3.7.



Ex. 3.7: Comparison of Beginning of Jenner's Second Phrase with
Second Phrase of Brahms' Primary Theme (a: clarinet, mm. 4-5 of Jenner's *Sonata*,
mvmt. I; b: clarinet, mm. 4-5 of Brahms' *Sonata No. 2*, mvmt. I)

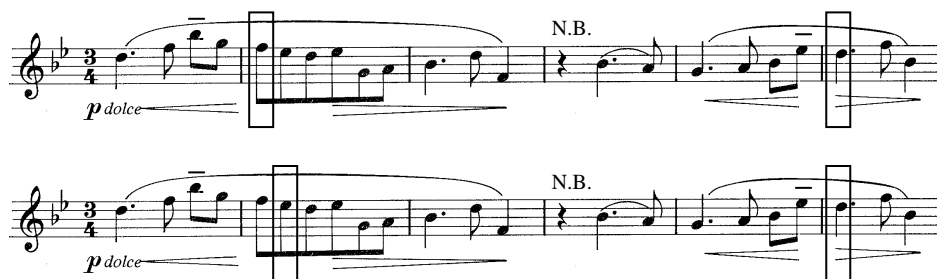
Jenner's b^I motive is similar to the beginning of Brahms' second phrase, as they share the same rhythm and descend stepwise. Brahms simply includes a lower neighbor tone to ornament the final G, but the pitch content is essentially the same, and the motives also share a similar rhythm.

In addition, performers should remember that m. 5 is derived from the a motive, so the final eighth note of the measure should feature a slight *tenuto*, as shown in ex. 3.8.



Ex. 3.8: *Tenuto* in Motive a^I of Jenner's *Sonata*, mvmt. I
(clarinet, m. 5)

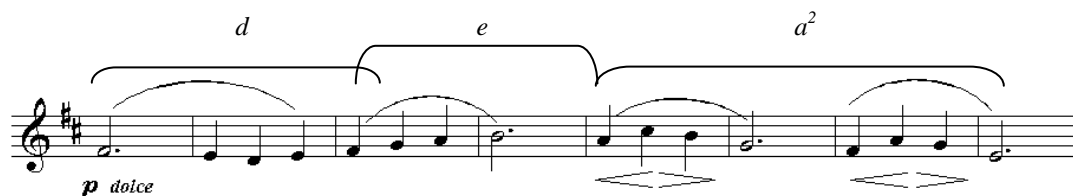
Besides these two issues, Jenner's dynamic markings are specific and convey his desired phrasing. These two possible interpretive decisions are summarized in ex. 3.9, and they should be retained whenever the first theme or one of its motives occurs. Throughout this chapter, boxes are used to show the peak of a phrase, "N.B." indicates that no breath should be taken, and any added *crescendos* and *diminuendos* will be presented above the staff.



Ex. 3.9: Possible Interpretations of Primary Theme
of Jenner's *Sonata*, mvmt. I (clarinet, mm. 1-6)

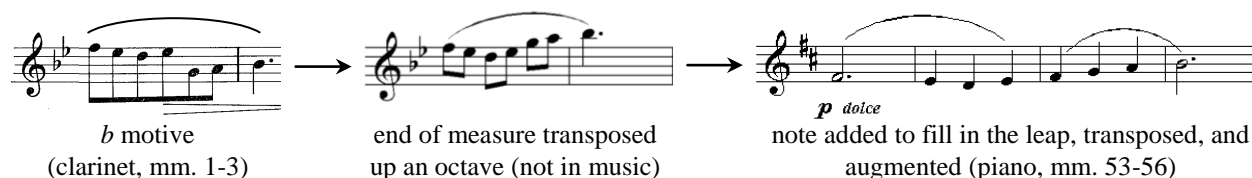
Secondary Theme

Jenner's secondary theme can be divided into three motives, as shown in ex. 3.10.



Ex. 3.10: Secondary Theme of Jenner's *Sonata*, mvmt. I
(piano, mm. 53-60)

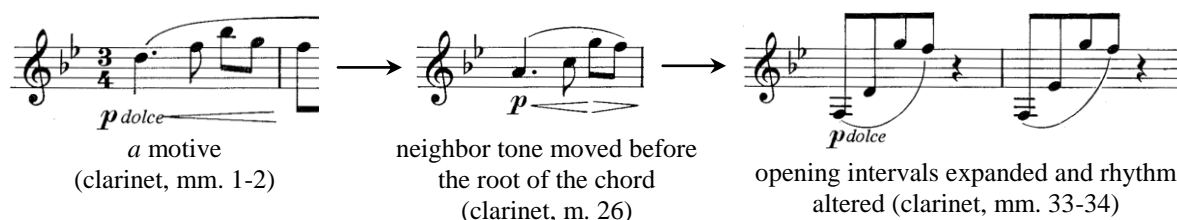
This melody is derived from the *b* motive of the primary theme, as shown in ex. 3.11.



Ex. 3.11: Derivation of Secondary Theme from Primary Theme
in Jenner's *Sonata*, mvmt. I

In addition to retaining aspects of the *b* motive's pitch content, rhythm, and contour, Jenner also preserves its harmonic function. Since the secondary theme is presented in the dominant, it is based on the motive that reinforces the leading tone chord ($\text{vii}^{\text{ø}7}$), which functions as a dominant.

The secondary theme contrasts the primary theme in that it is more conjunct, outlining the tonic scale instead of the tonic chord. Its *d* motive is an inverted arch that moves stepwise from the mediant to the tonic and back to the mediant. Following this, Jenner writes the scalar *e* motive, which ascends from the mediant to the submediant. Finally, he concludes with two statements of the appoggiatura-like a^2 motive, which is derived from the *a* motive (ex. 3.12).



Ex. 3.12: Derivation of Appoggiatura Figure from Primary Theme
in Jenner's *Sonata*, mvmt. I

In interpreting Jenner's secondary theme, it is helpful to retain the style the *c* theme from Brahms' *Sonata No. 2*, second movement (ex. 3.13).



Ex. 3.13: Theme *c* of Brahms' *Sonata No. 2*, mvmt. II
(piano, mm. 81-85)

Both melodies are marked *dolce* and have a vocal quality. In addition, each features relatively slow conjunct motion, thereby providing a serene contrast to its movement's more energetic first theme. As such, they require smooth connection and continuous motion into the next downbeat, both of which also apply to Jenner's secondary theme.

Jenner transforms the piano's eight-measure statement of the secondary theme into a sixteen-measure melody when the clarinet enters, and this statement includes more dynamic markings. As such, the clarinet melody (ex. 3.14) will be used as the basis for interpretive decisions, and similar phrasing should be used whenever any form of this melody appears.



Ex. 3.14: Restatement of Secondary Theme of Jenner's *Sonata*, mvmt. I
(clarinet, mm. 61-76)

In addition, since this melody is presented in canon, both performers must phrase the melody the same, and they must make sure that both voices can be heard.

Jenner's dynamic markings are very helpful in interpreting this phrase, as he clearly indicates *forte* at the climax of the phrase. To convey this, the performer must take care not to breathe before the G in m. 69. Instead, it is best to do so quickly after the half notes at the ends of the first and third slurred phrases, keeping in mind that each of the dotted-half notes in this melody needs to move to the following measure. In addition, since the appoggiaturas in the second half of the phrase come from the *a* theme, the note after the leap must be played *tenuto*, as it was in the *a* motive. Finally, the piano resolves the G-sharp at the end of this theme, so the performer must bring out the resolution of this chromatic pitch. These interpretive suggestions are summarized in ex 3.15.



Ex. 3.15: Interpretation of Secondary Theme
of Jenner's *Sonata*, mvmt. I (clarinet, mm. 61-76)

Closing Theme

As expected in a movement that utilizes developing variation, this movement's closing theme (ex. 3.16) is derived from its primary and secondary themes.



Ex. 3.16: Closing Theme of Jenner's *Sonata*, mvmt. I
(clarinet, mm. 96-104)

The opening appoggiatura comes from the a^2 motive, which is used in the secondary theme.⁴ The slurred *staccato* quarter notes in the first full measure come from the d motive of the secondary theme.⁵ The second and third measures are similar to the a and b motives of the primary theme, and the fourth measure is equivalent to the a motive with the final two notes lowered.

Throughout the remainder of the closing theme, Jenner sequences the primary theme's c motive,

⁴ This is derived from the a motive of the primary theme.

⁵ Although the d motive is derived from the b motive, the closing theme's first measure is most similar to the d motive because of its rhythm and metric placement.

sometimes adding a lower neighbor to the first pitch or altering the intervals. However, he retains the function of the *c* motive, which is to conclude the phrase.

In basing his closing theme on both of the previous themes, Jenner may have been influenced by the closing area of Brahms' *Sonata No. 2*, first movement. In the closing area, Brahms first restates the ascending octaves from the secondary theme, and then he presents a slightly embellished version of the primary theme. In Jenner's closing area, he does not simply present part of one theme and then part of the other; instead, he integrates the two themes into a new melody. Because this new theme is based on both the primary and secondary themes, its similarities with Brahms' themes have already been discussed.

Interpretational decisions in Jenner's closing theme are similar to those of the movement's previous themes. The *a*² motive receives a *tenuto* after the leap. As in the secondary theme, the lower-neighbor figure moves to the downbeat of the next measure. In the closing theme, Jenner uses the *b* motive slightly differently than in the primary theme, as indicated by his dynamic markings. In the primary theme, the ornamented note (on the second half of the beat) was the climax of the phrase. However, he now writes a *crescendo* leading to the following downbeat, so the motive must be interpreted as leading to the *a* motive in m. 100, the apex of the phrase. Jenner uses the subsequent *c* motives much as he did in the first theme: to get softer and end the phrase. Finally, if a breath is needed, it is best to do so after the F in m. 102, once the sequence has been established. However, this may not always be possible due to the amount of playing before this passage, and if a breath is needed earlier, the clarinetist could breathe one measure earlier. This interpretation is summarized in ex. 3.17.



Ex. 3.17: Interpretation of Closing Theme
of Jenner's *Sonata*, mvmt. I (clarinet, mm. 96-104)

MOVEMENT II: ADAGIO ESPRESSIVO

Theme *a*

The second movement's *a* theme is built around a descending chord followed by a lower neighbor tone (indicated by "NT"), as shown in ex. 3.18.



Ex 3.18: Theme *a* of Jenner's *Sonata*, mvmt. II
(clarinet, mm. 1-3)

At the end of the phrase, Jenner simply extends the original motive by adding several arpeggios leading to the downbeat of the following measure, which features another lower neighbor tone. While this melody is somewhat disjunct due to its use of thirds, it remains lyrical and serene because the successive thirds comprise triads.

When interpreting the *a* theme from Jenner's second movement, the first point to consider is the movement's marking of *espressivo*, which is reflected in Jenner's detailed dynamic indications. Since the eighth-note pulse is prevalent throughout the movement, performers will have time to highlight these specific instructions. At the same time, they must

maintain a tranquil character, similar to that of the theme from Brahms' *Sonata No. 2*, third movement (ex. 3.19).⁶



Ex. 3.19: Theme of Brahms' *Sonata No. 2*, mvmt. III
(clarinet, mm. 1-4)

To convey this serenity when performing Jenner's *a* theme, smooth connection and a steady airstream are essential.

Another feature of the *a* theme's expressive character are the metrically accented lower neighbor tones, which are chromatic pitches. These chromatic neighbor tones are not uncommon in music of the late Romantic; Brahms also uses them in the second phrase of the primary theme from his *Sonata No. 2*, first movement (ex. 3.20).



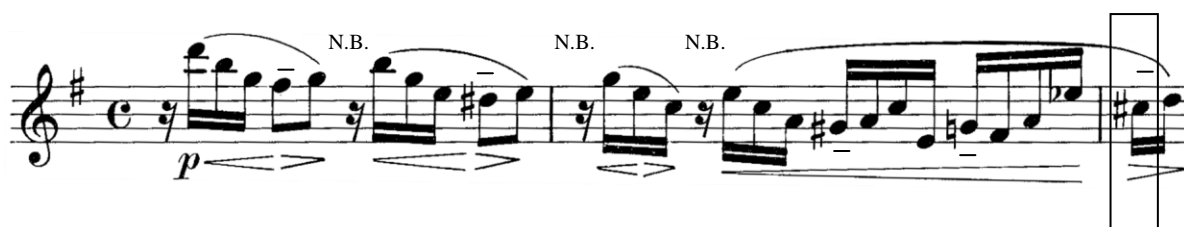
Ex. 3.20: Second Phrase of the Primary Theme
in Brahms' *Sonata No. 2*, mvmt. I (clarinet, mm. 4-8)

In this phrase, each dotted-quarter note is followed by a passing tone. The second half of each measure emphasizes chromatic lower neighbor tones by placing them on the beats, thus displacing their resolution to the off-beats. Performers of Jenner's *a* theme can use Brahms' melody as an example of giving weight to chromatic neighbor tones presented on the beat, thus

⁶ Both melodies also feature descending arpeggios decorated with neighbor tones. Jenner simply states the arpeggio followed by the lower neighbor tone, which resolves upward to the root of the chord; Brahms begins by decorating the fifth of the chord with an upper neighbor tone. In addition, at the end of the melody, both themes emphasize the final pitch by first using a neighbor tone.

integrating them as a crucial part of the melody and conveying the highly emotional character of both themes.

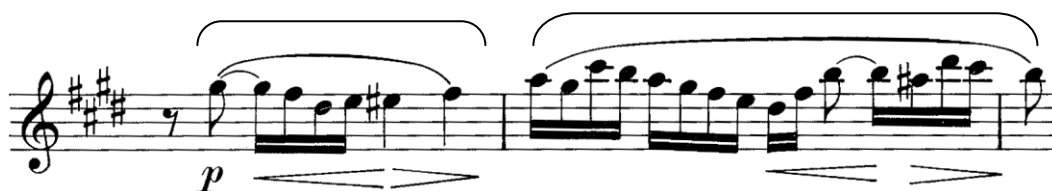
Finally, it is imperative to conceive of Jenner's *a* melody as one phrase instead of a series of arpeggiations separated by rests. To convey this to listeners, performers must avoid breathing on the rests and direct the phrase to the C-sharp lower neighbor on the downbeat of the third measure. These suggestions for interpreting the *a* theme are summarized in ex. 3.21.



Ex. 3.21: Interpretation of Theme *a*
of Jenner's *Sonata*, mvmt. II (clarinet, mm. 1-3)

Theme *b*

The second movement's *b* theme consists of two parts, as shown in ex. 3.22.

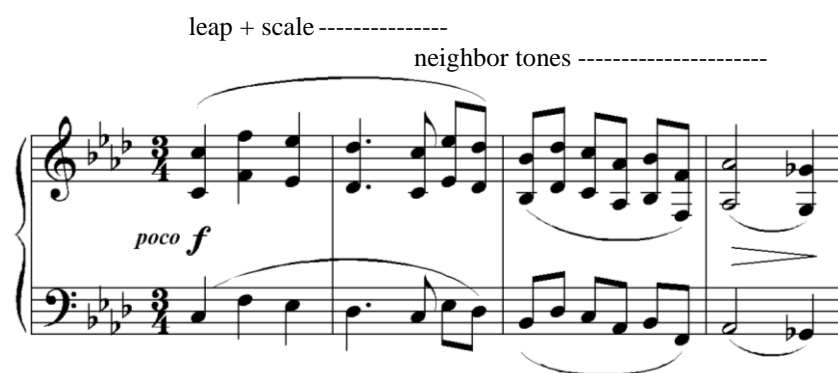


Ex. 3.22: Theme *b* of Jenner's *Sonata*, mvmt. II
(clarinet, mm. 25-27)

The principal feature of the first half of this theme is the cambiata presented in the first four notes. After this reaches the E, Jenner writes a chromatic passing tone to move to the F-sharp at

the end of the measure. In the second half of the theme, Jenner twice leaps up by fourth to a structural non-chord tone and then descends using scalar figures.

In interpreting this melody, performers must first observe Jenner's marking of *tranquillo*, maintaining a smooth connection between all of the notes despite awkward fingerings and large leaps. The *a* theme from Brahms' *Sonata No. 1*, first movement (ex. 3.23), which presents a leap followed by a scale and then neighbor tones, can be used as a guide when interpreting Jenner's *b* theme.



Ex. 3.23: Theme *a* of Brahms' *Sonata No. 1*, mvmt. I
(piano, mm. 1-4)

Both Brahms' and Jenner's themes are lyrical, and they both feature contours that highlight scalar and chordal motion. Specifically, Brahms begins his theme with an upward leap of a fourth and a stepwise descent, which Jenner does in the second half of his theme.⁷ The end of Brahms' melody features a series of incomplete upper and lower neighbor tones, which Jenner uses in the first half of his theme, specifically as a cambiata. Brahms' theme is first stated by the

⁷ Jenner's leap leads to a non-chord tone. When Brahms first presents his melody, he does so in octaves, creating tonal instability. As such, listeners are unsure of which notes are chord tones, although the note after the leap is actually the tonic. The second time this melody is presented, the pitch at the top of the leap is the non-chord tone F, over an A-flat major chord. Finally, in its third statement, Brahms changes the interval from a fourth to a fifth, allowing the top note to remain in the chord. For further discussion of the tonal ambiguity associated with this theme, see pp. 147-151 of Walter Frisch's *Brahms and the Principle of Developing Variation* (Berkeley: University of California Press, 1984).

piano, resulting in a smooth and seemingly effortless line. This is crucial to executing Jenner's theme, despite its somewhat awkward key and passagework for the clarinet.

In performing the first half of Jenner's *b* theme, performers must emphasize the resolution of the cambiata by placing a slight *tenuto* on the E-natural. However, Jenner subsequently indicates that the E-sharp on the third beat is to be the peak of the first part of the phrase; consequently, the *tenuto* on the E-natural serves to heighten the harmonic tension by emphasizing the chromatic line.

In interpreting the second half of Jenner's melody, performers might refer to the *a* theme from Brahms' *Sonata No. 1*, first movement (ex. 3.23, p. 74). In this phrase, the first note leads into the second, necessitating a slight *crescendo*. In Jenner's *b* theme, this translates into a small *crescendo* over large intervals, which also emphasizes the metrically accented non-chord tone and helps facilitate smooth connection. In addition, in both melodies, the top note is the focus of the gesture, as the descending scalar figure is less intense and *decrescendos* slightly. These suggestions are summarized in ex. 3.24.



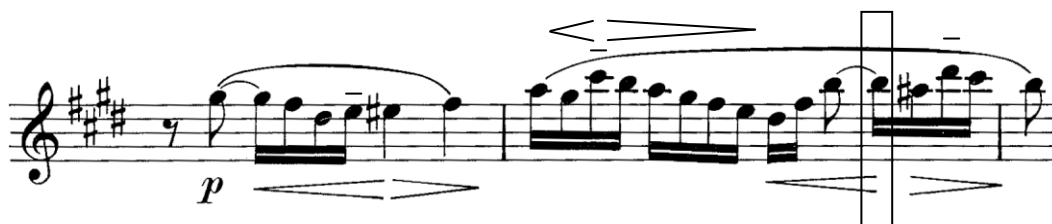
Ex. 3.24: Interpretation of End of Theme *b*
of Jenner's *Sonata*, mvmt. II (clarinet, mm. 26-27)

In determining the overall shape of Jenner's *b* theme, performers must refer to Jenner's dynamic markings. These limit the possible climaxes to the E-sharp in m. 25 or the B in m. 26. The second option, shown in ex. 3.25, is preferable for a number of reasons.



Ex. 3.25: Delayed Climax of Theme *b*
of Jenner's *Sonata*, mvmt. II (clarinet, mm. 25-27)

First, since the movement's *a* theme features a delayed peak, this interpretation is also appropriate for this theme. In addition, this emphasizes the variable role of the clarinet's B-natural (concert A-flat): whereas it begins as the root of the V chord, it becomes a 4-3 suspension when the harmony changes on beat 4. Finally, a delayed climax is featured in the *a* theme from Brahms' *Sonata No. 1*, first movement (ex. 3.23, p. 74). These suggestions are summarized in ex. 3.26.

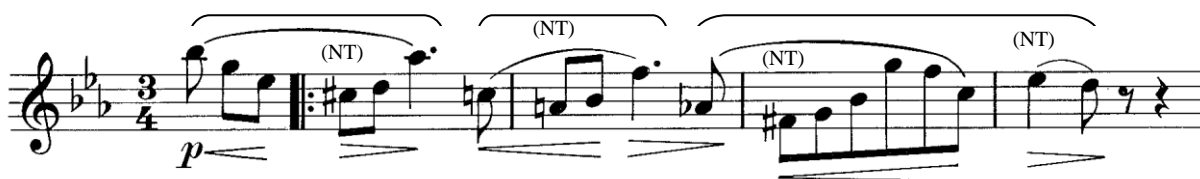


Ex. 3.26: Interpretation of Theme *b*
of Jenner's *Sonata*, mvmt. II (clarinet, mm. 25-27)

MOVEMENT III: ALLEGRETTO GRAZIOSO

Theme *a*

Jenner begins his third movement with the Ländler-like *a* theme, shown in ex. 3.27.



Ex. 3.27: Theme *a* of Jenner's *Sonata*, mvmt. III
(clarinet, mm. 1-4)

The Ländler is a German folkdance in 3/4 meter from the 18th and 19th centuries. These tunes tend to be in major keys and outline triads, with little chromaticism, and are traditionally performed by two violins, bass, cymbal, and clarinet, sometimes accompanied by voice and/or rhythmic hand clapping. Ländlers have been used in dance movements by many classical composers, including Berg, Brahms, Bruckner, Haydn, Mozart, and Weber.

Jenner's Ländler melody essentially consists of three statements of the opening motive: a descending arpeggio leading to a chromatic lower neighbor tone that resolves up and then jumps up a fifth. Jenner proceeds to sequence this motive, whereupon he condenses it by omitting the first two notes of the opening arpeggio. The third statement begins with the condensed arpeggio, but Jenner ornaments the leap of a fifth by using an arpeggio and neighbor tones. In doing this, Jenner inverts the upper neighbor-lower neighbor figure that occurs in every measure of this theme.

The phrasing of Jenner's *a* theme is rather straightforward. To convey Jenner's *grazioso* indication, it is crucial for the clarinetist to focus on a smooth connection with both the fingers and the air. In addition, the Ländler style necessitates that the downbeats are emphasized through

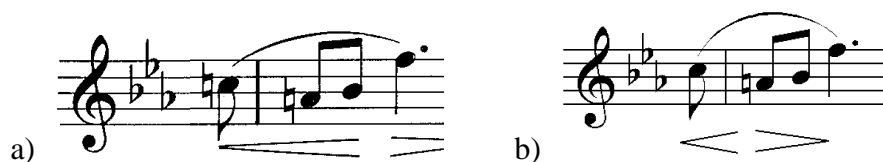
a slight *tenuto* and *crescendo* from the anacrusis. This same character can be observed in the *a* theme from Brahms' *Sonata No. 1*, third movement (ex. 3.28).



Ex. 3.28: Theme *a* of Brahms' *Sonata No. 1*, mvmt. III
(clarinet, mm. 1-4)

Both melodies are Ländler and feature an overall arch shape: Jenner's is an inverted arch with neighbor tones, and Brahms' is an arch with passing tones. In addition, both begin with an anacrusis, and the dance-like character necessitates that performers *crescendo* from the anacrusis into the following downbeat. Because of these similarities, and since most performers are more familiar with Brahms' melody, it is helpful to use Brahms' theme to internalize the character of a Ländler.

In determining the overall peak of Jenner's *a* theme, performers must consider that Jenner extends the motive's final statement. As such, the climax occurs on the downbeat of the final measure, after the longest *crescendo* he has written. It is here that he writes an upper neighbor tone instead of a lower neighbor tone, a difference that is highlighted by this phrasing. Finally, while Jenner's dynamic indications have heretofore proved helpful in determining phrasing, they are actually a hindrance in this theme because they are inconsistent throughout its four statements. The third and fourth times it is notated, the second motive is phrased into the downbeat instead of to the second beat, as it is in the first two statements; this discrepancy is shown in ex. 3.29.



Ex. 3.29: Dynamic Discrepancy in Second Motive of Theme *a* of Jenner's *Sonata*, mvmt. III (a: clarinet, mm. 1-2; b: clarinet, mm. 25-26)

Since this figure is essentially a variation of the first measure, it should likely retain the same phrasing. As such, the dynamic marking in m. 2 is misleading:⁸ this measure should be phrased into the downbeat, reflecting the theme's Ländler character. These interpretive suggestions are summarized in ex. 3.30.



Ex. 3.30: Interpretation of Theme *a* of Jenner's *Sonata*, mvmt. III (clarinet, mm. 1-4)

One other dynamic marking is inconsistent in this section. When the piano begins the final statement of the *a* theme, the first phrase climaxes on beat two instead of beat one (ex. 3.31).

⁸ This misleading phrasing also appears when the piano restates the theme beginning in m. 5.



Ex. 3.31: Notated Dynamics in Final Statement of Theme *a*
in Jenner's Sonata, mvmt. III (piano, mm. 28-29)

While this phrasing duplicates that of the accompanimental figure in the left hand, dynamics emphasizing the downbeat (ex. 3.32) would be more in keeping with the Ländler style.⁹



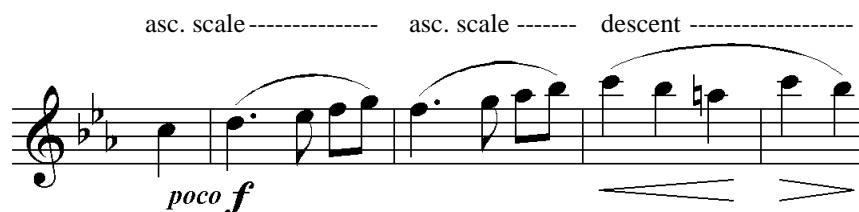
Ex. 3.32: Preferred Phrasing in Final Statement of Theme *a*
in Jenner's Sonata, mvmt. III (piano, mm. 28-29)

These alterations to the dynamics (ex. 3.29b and 3.32) reflect the *a* theme's Ländler style because they maintain its simplicity. In both cases, the music is identical to another statement of the *a* theme; Jenner does not alter the melody or any harmonies, so there is no need for a change in dynamics. As such, these two examples are likely editorial issues and should be interpreted as indicated above.

⁹ In the following measure, the left and right hands feature distinct dynamic markings, with the melody moving to beat one and the accompanimental pattern going to beat two.

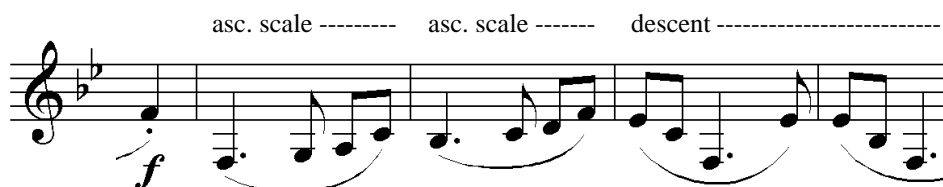
Theme *b*

Jenner's *b* theme consists primarily of an ascending five-note scale, which is repeated and then inverted before concluding with an appoggiatura, as shown in ex. 3.33.



Ex. 3.33: Theme *b* of Jenner's *Sonata*, mvmt. III
(clarinet, mm. 12-16)

This theme is comparable to the *b* theme of Brahms' *Sonata No. 1*, third movement (ex 3.34).



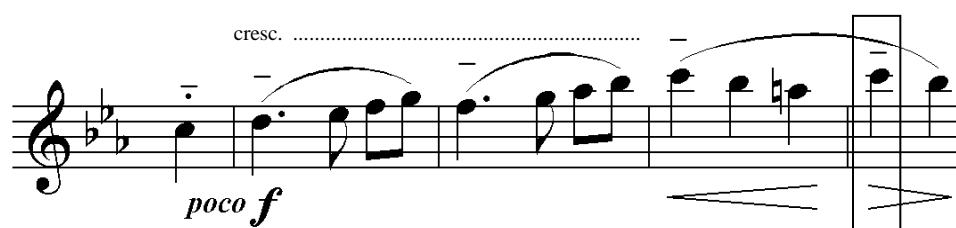
Ex. 3.34: Theme *b* of Brahms' *Sonata No. 1*, mvmt. III
(clarinet, mm. 16-20)

The melodies have a similar intensity, and they each begin with an articulated anacrusis. In addition, the first two measures of each theme feature the same articulation pattern and the same rhythm. Finally, both themes occur at the beginning of the Ländler's B section. The main difference in the first two measures is that Brahms skips a note in the scalar pattern, whereas Jenner does not. As a result, Jenner's second measure is only a third higher than the first, whereas Brahms' second measure is a fourth higher. In addition, the two melodies end differently, with Brahms descending by fourths and Jenner incorporating an appoggiatura.¹⁰

¹⁰ Brahms uses appoggiaturas at the end of his *a* theme of the *Sonata No. 2*, second movement and to conclude the theme of the *Sonata No. 2*, third movement. Also, as discussed elsewhere in this chapter, he uses them

Nonetheless, the overall contour of both melodies is two ascending scales followed by a descending gesture.

Despite these differences, clarinetists performing Jenner's *Sonata* can retain the overall intensity of Brahms' melody, especially in the use of air to help emphasize the downbeats. In addition, the anacrusis to Brahms' theme is normally deliberately placed, and this is also appropriate in Jenner's theme. Finally, the first two measures of both themes function to move to the final figure. In Brahms' theme, the climax then occurs at the beginning of this last figure, but Jenner prolongs the *crescendo*, peaking on the appoggiatura on the downbeat of the final measure. These interpretive suggestions are summarized in ex 3.35.

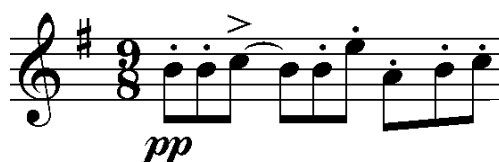


Ex. 3.35: Interpretation of Theme *b*
of Jenner's *Sonata*, mvmt. III (clarinet, mm. 12-16)

Scherzo Motive

In the Trio of the third movement, Jenner is influenced by developing variation in that he uses two motives as the basis for his two themes. As such, it is helpful to discuss the motives individually before examining each of the themes. The first motive is scherzo-like, as shown in ex. 3.36.

prominently in the *a* theme of the *Sonata No. 1*, first movement; the *c* theme of the *Sonata No. 1*, third movement; and the *b* theme of the *Sonata No. 1*, fourth movement.



Ex. 3.36: Scherzo Motive of Jenner's *Sonata*, mvmt. III
(piano, m. 37)

The most important characteristics of this motive are its buoyant *staccato* articulation and the accented neighbor tone that is slurred to the subsequent note. The pitches in this motive primarily highlight the initial note, which is emphasized first by a neighbor tone and later by a leap. The motive concludes with passing motion centered around the initial pitch.

The character of this motive is similar to the second phrase of the *a* theme from Brahms' *Sonata No. 1*, fourth movement (ex 3.37).



Ex. 3.37: Second Phrase of Theme *a*
of Brahms' *Sonata No. 1*, mvmt. IV (clarinet, mm. 10-12)

Both are light and vivacious, and both conclude with scalar figures; Brahms' are simply descending. When playing Jenner's scherzo motive, performers should retain this buoyant, energetic style.

Lyrical Motive

The remaining motive in the Trio of Jenner's third movement (ex 3.38) is more lyrical than the first.



Ex. 3.38: Lyrical Motive of Jenner's *Sonata*, mvmt. III
(piano, m. 38)

Although some intervals in this motive are not consistent, the interval of the sixth¹¹ between the first note and the sustained pitch is fixed. Jenner fills in this large interval with an eighth note either a fourth or a second up from the first pitch, and he ends with a descending second or third. In essence, this motive highlights the tied note by virtue of its duration, its tessitura, and the dynamics. Whenever this melody is played, it must be expressive and feature smooth connection between any slurred pitches.¹²

Theme c

The *c* theme of Jenner's third movement juxtaposes the two motives, as shown in ex 3.39.



Ex. 3.39: Theme *c* of Jenner's *Sonata*, mvmt. III
(piano, mm. 37-38)

¹¹ This sixth is sometimes major and sometimes minor.

¹² The first two notes of this motive are sometimes slurred and other times marked *staccato*.

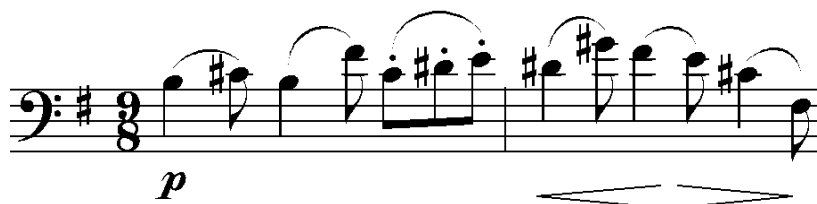
In addition to appearing side-by-side in the melody, Jenner also uses the motives in the accompaniment, so they are layered throughout the voices. He also presents the second statement of the melody in canon, further saturating the music with these two motives (ex 3.40).

Ex. 3.40: Layering in Theme *c*
of Jenner's *Sonata*, mvmt. III (mm. 43-45)

Because of this thick texture and layering, it is essential to preserve each motive's character and to switch quickly between the *staccato* articulation of the scherzo motive and the smooth connection of the lyrical motive. Jenner's dynamic markings are essential in executing this theme: the scherzo motive contains no dynamic indications, but it typically precedes the lyrical motive, which features a *crescendo* and a *diminuendo*. As such, each statement of the scherzo motive should be directed into the next statement of the lyrical motive. Because the scherzo motive appears in almost every measure, this results in a feeling of perpetually moving forward.

Theme *d*

The *d* theme combines the pitches of the scherzo motive with the smoothness of the lyrical motive, as shown in ex. 3.41.



Ex. 3.41: Theme *d* of Jenner's *Sonata*, mvmt. III
(piano, mm. 47-48)

Because Jenner presents this theme in canon, its two measures – as well as the triplet accompaniment – saturate the music, as shown in ex. 3.42.

Ex. 3.42: Layering in Theme *d*
of Jenner's *Sonata*, mvmt. III (mm. 49-50)

As in the lyrical motive, the second measure of this theme is not consistent. However, the basic contour and rhythm are retained, and the second beat is always a second lower than the eighth note that precedes it. In addition, the second and third beats function to transpose their initial pitch down an octave and fill in the leap.¹³ In this measure, Jenner derives the rhythm from the first two beats of the previous measure. The pitch content is also reminiscent of the lyrical motive because the first beat leads into the pitch highlighted on beats two and three. Jenner also emphasizes the lyrical motive's interpretation in the *d* theme, as he marks the melody *dolce* and retains the lyrical motive's dynamics in the theme's second measure. To execute this phrasing,

¹³ Jenner does not use consistent intervals to divide the octave.

the first measure of the *d* theme should be treated as an extension of the *crescendo* indicated at the beginning of the second measure.

MOVEMENT IV: *ALLEGRO ENERGICO*

Developing variation is also featured throughout the fourth movement. Jenner bases all of his themes on an ascending sixth followed by two descending seconds, as in the *a* theme from Brahms' *Sonata No. 1*, third movement (ex. 3.43).

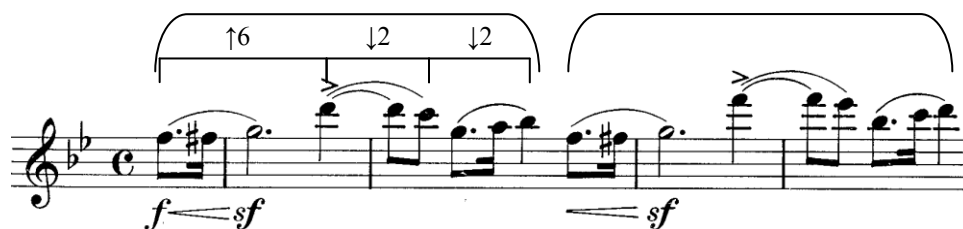


Ex. 3.43: Theme *a* of Brahms' *Sonata No. 1*, mvmt. III
(clarinet, mm. 1-4)

As in the first movement, this movement is very tightly organized. All of Jenner's themes are related to each other, even though they may not initially seem to be. As such, performers must be aware of these structural similarities to effectively interpret Jenner's *Sonata*.

Theme *a*

Just as the form of Jenner's fourth movement was the least similar to any movement of Brahms' *Sonatas*, this movement's melodies also bear the least resemblance to Brahms' themes. Jenner begins the movement with the march-like *a* theme, shown in ex. 3.44.



Ex. 3.44: Theme *a* of Jenner's *Sonata*, mvmt. IV
(clarinet, mm. 1-4)

This melody consists of two parts. The first ornaments a G minor chord using neighbor tones and passing tones. The second half is very similar to the first, only the end is transposed up a third, resulting in harmonic motion from the original G minor chord to a B-flat major chord.

Brahms' *Sonatas* do not contain any march-like melodies. However, he does use augmentations or diminutions of the dotted-eighth-note/sixteenth-note rhythm in several themes.¹⁴ In addition, while wide leaps are prevalent in several of Brahms' themes,¹⁵ he does not feature them at the climax of the phrase, as Jenner does.

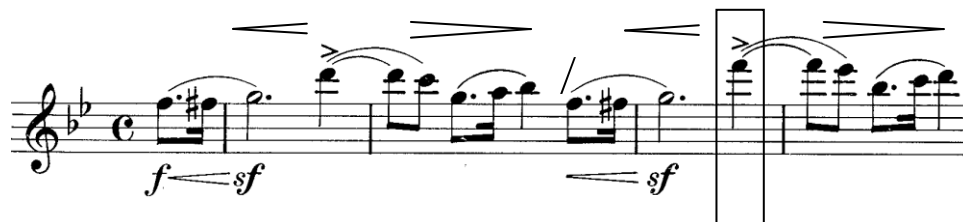
In interpreting Jenner's *a* theme, performers must consider the implications of its march-like style. First, rhythmic integrity and energy must be maintained on all dotted-eighth/sixteenth-note figures, including those in the upcoming transition. In addition, since marches typically exemplify triadic melodies, performers must be aware that the melody essentially prolongs a G minor (concert E) seventh chord.¹⁶ As such, they should not place too much importance on the non-chord tones. Dynamically, Jenner does not provide the detailed instructions that he has in previous themes, leaving the performer to determine the phrasing. The tessitura plays an important role in doing so, as each dotted-half note should *crescendo* slightly into the higher

¹⁴ Brahms prominently uses the dotted-quarter/eighth-note rhythm in the *c* theme of his *Sonata No. 1*, fourth movement and in the *a* theme of the *Sonata No. 2*, first movement. In addition, in the theme of his *Sonata No. 2*, third movement Brahms features a dotted-sixteenth note followed by a thirty-second note.

¹⁵ The *b* theme from Brahms' *Sonata No. 1*, first movement and the secondary theme from his *Sonata No. 2*, first movement both feature wide leaps.

¹⁶ This chord foreshadows the juxtaposition of C major and E minor in the first transition, as discussed in chapter 2.

note, which is the apex of its phrase. Since the second statement features a higher note at its climax, it is natural to make this the peak of the entire phrase, as shown in ex. 3.45.



Ex. 3.45: Interpretation of Theme *a*
of Jenner's *Sonata*, mvmt. IV (clarinet, mm. 1-4)

Emphasizing the altissimo F (concert D) also highlights the seventh chord outlined in the melody, since the Fs to that point could be heard simply as lower neighbor tones within the context of a G minor (concert E) chord. In addition, this phrasing also provides the clarinetist with better support and more confidence when playing in the altissimo, and it allows for the indicated accent on the upper note.

Theme *b*

The fourth movement's *b* theme (ex. 3.46) highlights the transition's tonal shift to concert B minor (D minor for the clarinet).



Ex. 3.46: Theme *b* of Jenner's *Sonata*, mvmt. IV
(clarinet, mm. 18-20)

Several aspects of this melody are reminiscent of the *a* theme (ex. 3.47), as both are based on an ascending sixth followed by two descending seconds.



Ex. 3.47: Comparison of Themes *a* and *b* in Jenner's *Sonata*, mvmt. IV
(a: clarinet, mm. 1-4; b: clarinet, mm. 18-20)

Jenner moves the *a* theme's passing tone so that it occurs on the third note, and in doing so, he highlights the harmonic form of the D minor (B concert) scale. Once he arrives at the F and E, he restates the neighbor motion instead of moving downward, as he did in the *a* theme. As in the *a* theme, the *b* theme includes a descending fourth from tonic to dominant. In the *a* theme, this leap facilitates a repetition of the opening phrase, while in the *b* theme, it serves to conclude the melody.

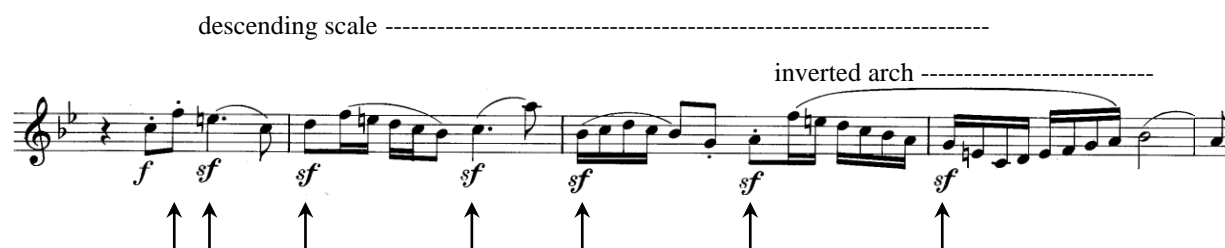
As with this movement's *a* theme, the *b* theme has no direct correlations in Brahms' *Sonatas*. However, Jenner does provide detailed dynamic instructions here, with the phrase climaxing on the downbeat of the second measure. In addition, the harmonic implications can guide the performer in interpreting this melody. Placing a slight *tenuto* on the F highlights the highest point of the phrase, while phrasing to the E on the downbeat intensifies this accented passing tone and its subsequent resolution. These suggestions are summarized in ex. 3.48.



Ex. 3.48: Interpretation of Theme *b*
of Jenner's *Sonata*, mvmt. IV (clarinet, mm. 18-20)

Theme *c*

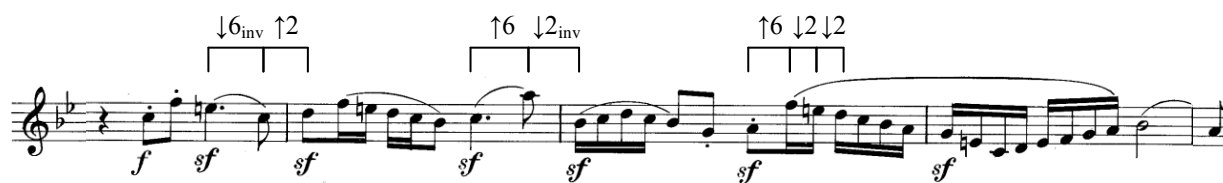
The fourth movement's sprightly *c* theme consists of a descending scale and an inverted arch, as shown in ex. 3.49.



Ex. 3.49: Theme *c* of Jenner's *Sonata*, mvmt. IV
(clarinet, mm. 31-35)

Jenner outlines a descending F (concert D) major scale, with the scale tones typically marked *sforzando* and presented on beat one or three. He prolongs each scale degree via either arpeggiation or passing motion. One of these prolongations is the unadorned descending scale in m. 33, which extends from F to G, just as the overall descending scale does. Jenner concludes this theme by ascending stepwise through the C⁷ (concert A⁷) chord, forming an inverted arch.

At the same time, Jenner retains the movement's characteristic motive of an ascending sixth followed by two descending seconds, as shown in ex. 3.50.



Ex. 3.50: Theme *c* of Jenner's *Sonata*, mvmt. IV
(clarinet, mm. 31-35)

The first two statements of the motive omit the final pitch and contain inversions: first an inversion of the sixth and then of the second. In both cases, however, Jenner maintains the change of direction between these two intervals. In addition, because this theme is presented in canon, the characteristic figure occurs on beats 1 and 3 of every measure. However, since this motive has been altered, it propels the melody forward until the figure is stated in its entirety on the third beat of m. 33.

The *sforzandos* are crucial to interpreting Jenner's *c* theme. These highlight both the descending scale and the motive that Jenner uses throughout the entire movement. In addition, the half note at the end of theme is not part of the descending scale, yet it occurs on beat three, where one would expect to hear the scale continue. Because it is unexpected and unornamented, this note is the climax of the melody. To bring out this phrasing, it is helpful to *crescendo* through the gesture that leads into it, as noted in ex. 3.51.

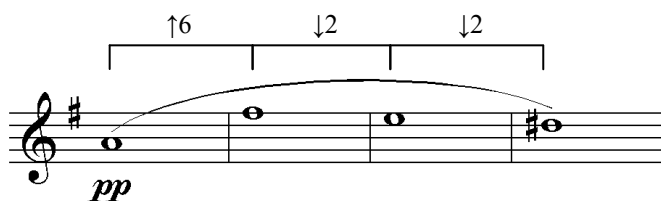


Ex. 3.51: Interpretation of Theme *c* of Jenner's *Sonata*, mvmt. IV
(clarinet, mm. 31-35)

Finally, since this theme is presented in canon, both the clarinetist and pianist must phrase it the same. They must also work to achieve an equal balance of the lines, allowing listeners to perceive the movement's unifying motive whenever it is present.

Theme *d*

Jenner also writes his *d* theme (ex 3.52) in canon, so the same concerns arise regarding the performers' phrasing and balance.



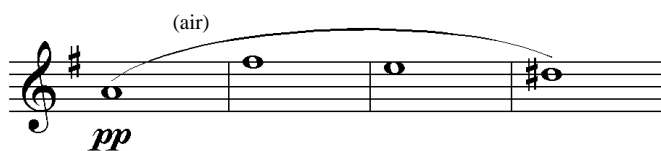
Ex. 3.52: Theme *d* of Jenner's *Sonata*, mvmt. IV
(piano, mm. 44-47)

In addition, the underlying contour of this theme is similar to that of both the *a* and *b* themes, as shown in ex. 3.53.

The image displays three musical staves labeled 'a', 'd', and 'b'. Staff 'a' (top) is in B-flat major (two flats) and contains eighth and sixteenth notes with slurs and dynamic markings *f* and *sf*. Staff 'd' (middle) is in D major (two sharps) and contains whole notes with a long slur and a *pp* marking. Staff 'b' (bottom) is in B-flat major (two flats) and contains eighth and sixteenth notes with a long slur and a *f* marking. Arrows indicate relationships: from 'a' to 'd', from 'd' to 'b', and from 'a' to 'b'.

Ex. 3.53: Comparison of Themes *a*, *d*, and *b* in Jenner's *Sonata*, mvmt. IV
(a: clarinet, mm. 1-4; d: piano, mm. 44-47; b: clarinet, mm. 18-20)

Jenner's *d* theme is very serene, as it consists solely of whole notes and is marked *sempre pianissimo*, and it serves as a stark contrast to the preceding melodies. Because the theme is so exposed, the performers must subdivide so that they change pitches at the same time. Also, since this section is transitional, it is especially helpful to consider the harmonic function of this theme when determining its interpretation. The transition begins in D major, and when Jenner tonicizes other keys, the note at the top of the leap plays an important harmonic role. First, in m. 49, the piano's C is the seventh of a fully-diminished-seventh chord tonicizing E minor. Also, in mm. 51 and 53, this pitch is the ninth of a dominant-ninth chord tonicizing B minor. Emphasizing the note at the top of the leap by providing a small *crescendo* on the lower note also allows clarinetists to have the air support necessary for a legato connection into the clarion. Besides this, it is best to maintain the serenity of this theme by featuring smooth connection and subtle dynamic contrasts. This is summarized in ex. 3.54.



Ex. 3.54: Interpretation of Theme *d*
of Jenner's *Sonata*, mvmt. IV (piano, mm. 44-47)

CONCLUSION

The unique circumstances surrounding Gustav Jenner's musical education enabled him to study with Johannes Brahms, a man whom many characterized by his "impatience and lack of teaching ability."¹ Because Jenner's family, especially his father, did not support his musical studies, he matured without having developed his compositional skills through formal lessons. Ultimately, this was what allowed him to study with Brahms: Jenner was a man in his early twenties and thus able to handle the harsh criticism that would have been impossible for a younger student to manage. At the same time, because he was relatively inexperienced in music, Jenner was likely able to take criticism better than more experienced composers.

Jenner's studies with Brahms have had a definite benefit for clarinetists, as they allowed him to write his *Sonata, op. 5*. Had Jenner not studied with Brahms, he likely would not have met or interacted with Richard Mühlfeld, and he probably would not have been exposed to Brahms' clarinet music to the extent that he was. Finally, he likely would never have received his position at the University of Marburg, so his financial circumstances could have been very different. In other words, studying with Brahms provided Jenner with the opportunity, the inspiration, and the means to write his *Sonata*.

Because Jenner did study with Brahms and many writers have commented on the similarities between their clarinet sonatas, it is only natural to use the more famous Brahms *Sonatas* as a means to begin studying Jenner's *Sonata*. The beginning of Jenner's work features

¹ Karl Geiringer, *Brahms: His Life and Work* (New York: Oxford University Press, 1947): 340.

the most similarities with Brahms, and the *Sonata* becomes progressively more distinct toward the end.

Several formal and tonal trends are prevalent in Jenner's *Sonata*. He uses traditional forms but modifies them to fit his needs. Brahms also adapts forms as needed: his *Sonata No. 1*, first movement contains two themes each in its primary and secondary thematic areas. Jenner also combines aspects of both Classical and Romantic tonality, as the keys of his movements are related to the overall tonality by third, as in Brahms' *Sonata No. 1*. Within each of Jenner's movements, the principal tonalities are related by fifths, as is common in Classical music and in most movements of Brahms' *Sonatas*. However, both composers typically accomplish these modulations by moving through third-related keys.² Jenner and Brahms also usually modulate using a pivot chord, which is sometimes a secondary function or an augmented chord. Jenner also favors tonal uncertainty, especially in the later movements of his *Sonata*. He creates this ambiguity by using frequent tonicizations and several retrogressions in the typical circle of fifths progression, similar to the harmonic language of Brahms' *Sonata No. 1*, second movement.

Jenner's first movement has several additional parallels with the first movements of both of Brahms' *Sonatas*, including the treatment of sonata form and the equality of the instruments. Both composers use sonata form for the first movements of their *Sonatas*. Jenner's development focuses on the primary theme, as Brahms does in his *Sonata No. 2*, first movement. Jenner then omits the primary theme from the recapitulation, and Brahms also excludes the opening theme from the recapitulation of his *Sonata No. 1*, first movement. Both composers also emphasize that the piano and clarinet are equally important by presenting the secondary theme in canon.³ Unlike

² These third-related keys can be observed in each movement of Jenner's *Sonata*. While Brahms uses them throughout both of his *Sonatas*, they are most notable in the development and recapitulation of the first movement of his *Sonata No. 2*.

³ Brahms does this in his *Sonata No. 2*, first movement.

Brahms, Jenner consistently defines the formal sections by writing a moving line in the clarinet over a relatively static piano part.

The ternary form Jenner uses in his second movement is comparable to that of Brahms' *Sonata No. 1*, second movement. In both of these movements, the A and B sections each contain two statements of its theme. Jenner slightly alters the second statement of each melody: in the A section, he introduces a countermelody that essentially consists of the inversion of the *a* theme offset by one beat. In the B section, Jenner expands on the middle of the theme to allow for tonicizations. In the A' section, Jenner writes the *a* theme in canon before presenting a highly ornamented variation of the melody. Finally, he reintroduces the original version of the *a* theme – with no countermelody – to begin the coda, thus lending the movement a sense of closure. Throughout the movement, Jenner gradually transitions between sections by overlapping elements of the previous and ensuing sections. He also highlights the ambiguity of his tonal organization by frequently tonicizing other keys and alluding to their relative minors, much as Brahms creates a sense of tonal instability in his *Sonata No. 1*, second movement.

The structure of Jenner's third movement, a Ländler and Trio, is similar to that of Brahms' *Sonata No. 1*, third movement. The Ländler section of each of these movements is ternary, with each section's melody stated first in the clarinet and then in the piano. Jenner's Trio features a somewhat unusual structure, but it essentially elaborates on the form that Brahms uses in the Trio of his *Sonata No. 1*, third movement. Brahms writes a CD form with a literal repeat of the D section, resulting in CDD. To understand Jenner's form, it is helpful to envision a CD form, with the entire segment repeating: CDCD. Jenner simply adds a transitional section between the two CD segments, resulting in CDC¹C'D'. Jenner concludes the movement by writing *D.C. al fine*, whereas Brahms wrote out the *D.C.* in his *Sonata No. 1*, third movement. At

this point, as well as between the Ländler and Trio, both composers also feature a direct modulation.

Jenner's divergence from Brahms' style is most noticeable in the fourth movement of Jenner's *Sonata*. Although this movement is a rondo, it is very different from the rondo that concludes Brahms' *Sonata No. 1*. Jenner heavily emphasizes the movement's transitions by using them to introduce new themes and making them longer than the tonally stable areas. He also incorporates elements of the *d* theme into the *a'* theme so the return of the opening is less obvious.

Much as Jenner's forms and harmonic language are impacted by Brahms' to varying degrees, Jenner's melodies exemplify comparable levels of influence. Based on these similarities, the accepted interpretations of Brahms' melodies can be used as models in determining the phrasing of Jenner's themes. In studying Jenner's *Sonata*, several recurring melodic figures emerge. He is partial to neighbor-note figures, sometimes presented as appoggiaturas or cambiatas. These can occur either within or at the ends of phrases, but the penultimate pitch should always be lengthened and resolved into the following note. When Jenner writes an anacrusis, making a *crescendo* into the following beat is crucial, especially in the inner movements. He also writes many melodies that are disjunct, necessitating good air support and smooth connection. Similarly, in melodies that contain rests, performers must phrase through the rests and not breathe on them. Finally, especially in the last three movements, some melodies have delayed peaks, and these require a gradual *crescendo* and quick *decrescendo*. These interpretational decisions are relatively consistent throughout Jenner's *Sonata*, and they should be varied only when musically appropriate.

In addition, Jenner's uses developing variation in his first movement. The primary theme's *b* and *a*² motives form the basis for the secondary theme, and the closing theme then combines the motives from both the primary and secondary themes. The accompanimental gestures are also derived from the melodies and should be phrased as such. Understanding how the themes are related to each other and to their accompaniment is crucial in interpreting this movement, as the phrasing needs to be consistent throughout.

The themes in Jenner's second movement are perhaps the most straightforward of the entire *Sonata*. Both are elegant and lyrical. Because the *a* theme is disjunct and the *b* theme contains awkward passagework, they require smooth connection and good air support. Finally, Jenner frequently uses the aforementioned neighbor tone figures in both melodies.

In interpreting the third movement of Jenner's *Sonata*, it is crucial to convey its Ländler character. Brahms also uses a Ländler in the third movement of Brahms' *Sonata No. 1*, and performers can retain the character of Brahms' melody when interpreting Jenner's theme. In the Trio, Jenner was influenced by developing variation, as he bases his themes on two motives and three accompanimental patterns. In executing this section, it is imperative to quickly switch between the scherzo and lyrical characters of the motives, since Jenner combines them both horizontally and vertically.

While Jenner's melodies throughout the fourth movement occasionally feature a motive or contour similar to one of Brahms' themes, they do not evoke the same in-depth comparisons that the earlier themes did. In addition, when similarities between Jenner's and Brahms' themes are observed, they are often due to the aforementioned recurring melodic figures. As such, the thematic and formal correlations are weakest when comparing the final movement of Jenner's *Sonata* with Brahms' *Sonatas*. Performers should realize, however, that Jenner utilized

developing variation in this movement, as he based all of his themes on an ascending sixth followed by two descending seconds. In addition, the *c* theme's descending scale should be emphasized, even though it is highly ornamented.

Further study of Jenner's other clarinet work, the *Trio in E-flat Major*, could demonstrate additional evidence of the similarities between the works of Jenner and Brahms. Jenner's *Trio* lends itself to a comparable comparison with Brahms' clarinet and horn works, especially his *Trio in E-flat Major, op. 40* for horn, violin, and piano. These parallels with Brahms' works make Jenner's clarinet music worthy of further performance and study by future scholars. In addition to this, however, his "distinctive, highly sensitive voice as a composer"⁴ renders the *Sonata* and *Trio* indispensable to both clarinetists and historians.

⁴ Horst Heussner, Preface to Gustav Jenner's *Sonata in G-Dur für Klavier und Klarinette in A* (Mainz: Schott, 1987).

APPENDIX A: FORM OF JENNER'S SONATA, OP. 5

MOVEMENT I: ALLEGRO MODERATO E GRAZIOSO

<u>Section</u>	<u>Subsection</u>	<u>Theme(s)</u>	<u>Measure</u>	<u>Key(s)</u> ¹	<u>Notes</u> ²
Exposition	Primary theme area	a	1	G	<i>dolce</i>
	Transition 1	a	33	G – D	<i>dolce</i>
	Secondary theme area	b	53	D	canon; <i>dolce</i>
	Transition 2	b	86	G – D	
	Closing area	a'	97	D – G	<i>dolce</i>
Development	Subsection 1	a	117	G – C – a	
	Subsection 2	a'/a	133	F – d	
	Subsection 3	a'/a	143	d	
	Subsection 4	a	151	a ^b – e ^b – D	
	Retransition	a/b	171	D	<i>dolce</i>
Recapitulation	Transition 1	a	191	G	
	Secondary theme area	b	211	G	canon; <i>dolce</i>
	Transition 2	b	244	C – G	
	Closing area	a'	255	G	<i>dolce</i>
	Codetta	a	283	G	<i>subito f</i>

MOVEMENT II: ADAGIO ESPRESSIVO

<u>Section</u>	<u>Theme(s)</u>	<u>Measure</u>	<u>Key(s)</u>	<u>Notes</u>
A	a	1	E	
	a'	9	E	melody moves to RH; countermelody in clarinet
	a/a'	20	c [#]	transition; <i>animato</i>
B	b	25	D ^b – b ^b	<i>tranquillo</i>
	b'	33	b ^b – D ^b	mm. 34-38 are an expansion of m. 26
	b/a	42	D ^b – E	transition
A'	a	45	E – B	in canon; eventually ornamented
	a'/a	61	B – E	coda

¹ Throughout this appendix, capital letters will be used to refer to major keys, and lower case letters will mean minor keys.

² RH refers to the upper staff of the piano part.

MOVEMENT III: ALLEGRETTO GRAZIOSO

<u>Section</u>	<u>Subsection</u>	<u>Theme</u>	<u>Measure</u>	<u>Key(s)</u>	<u>Notes</u>
Ländler	A	a	1	C	
		a'	5	C – G	melody in RH
			12		repeat of mm. 1-12
	B	b	13	C	
		b'	17	F – C	clarinet and RH switch parts
	A'	a	25	C	with triplets in piano
		a'	29	C	melody in RH
			36		repeat of mm. 13-36
	C	c	37	e – b	Vivace; 9/8; theme in piano; ornamentation in clarinet
		c'	43	b	clarinet and piano exchange theme
Trio	D	d	47	B	RH and clarinet exchange 2-measure theme
		d'	51	B	RH and clarinet exchange 1-measure theme
		c ¹	55	B	codetta; 6/8; <i>poco sostenuto</i> ; theme in clarinet and piano
					9/8
	C ¹ (transitional)	c ²	59	G	
		c ^{2'}	63	A ^b	
		c ^{2''}	67	A ^b – e	
	C'	c	73	e	theme in piano; ornamentation in clarinet
		c'	79	E	clarinet and piano exchange theme
	D'	d	83	E	RH and clarinet exchange 2-measure theme
		d'	87	E	RH and clarinet exchange 1-measure theme
		c ¹	91	E	codetta; 6/8; <i>poco sostenuto</i> ; theme in clarinet and piano
			94		D.C. <i>al fine</i>

MOVEMENT IV: ALLEGRO ENERGICO

<u>Section</u>	<u>Theme</u>	<u>Measure</u>	<u>Key(s)</u>	<u>Notes</u>
A	a	1	G	
	b	9	G – b – D	transition
B	c	31	D	
	d	44	D – C	transition
A'	a'	75	C	modified to include elements of d
	b	91	C – e – G	transition
B	c	115	G	
	d	128	G	transition
Coda/A''	a'	163	G	

APPENDIX B: FORMS OF BRAHMS' SONATAS, OP. 120

SONATA NO. 1 IN F MINOR, MOVEMENT I: ALLEGRO APPASSIONATO

<u>Section</u> ¹	<u>Subsection</u>	<u>Theme(s)</u>	<u>Measure</u>	<u>Key(s)</u> ²	<u>Notes</u> ³
Exposition	Primary theme area	a	1	f	in piano
		b	5	f	
		a	12	f	now in clarinet
	Transition	b	25	f – D ^b	
	Secondary theme area	c	38	D ^b	<i>dolce</i> in m. 46
		d	53	C	<i>ma ben marcato</i>
		c	68	C	
Development	Closing area		77	C – c	
	Subsection 1	c/a	90	D ^b – A ^b – E – c [#]	
	Subsection 2	c/d	116	F [#]	
	Retransition	a	128	F [#] – e	
Recapitulation	Primary theme area	b	138	f	
	Transition	a	145	f	
	Secondary theme area	c	153	F	<i>dolce</i>
		d	168	f	begins in piano
		c	183	f	
	Closing area		192	f	
	Coda ₁	b	206	f	
	Coda ₂	b'	214	f	<i>Sostenuto ed espressivo</i>
	Coda ₃	a	227	f – F	<i>sotto voce</i>

SONATA NO. 1 IN F MINOR, MOVEMENT II: ANDANTE UN POCO ADAGIO

<u>Section</u>	<u>Theme</u>	<u>Measure</u>	<u>Key(s)</u>	<u>Notes</u>
A	a	1	A ^b	
	a'	13	A ^b	
		23	D ^b	transition

¹ The author used James Spencer Fay's D.M.A. dissertation "The Clarinet and its Use as a Solo Instrument in the Chamber Music of Johannes Brahms" (Johns Hopkins University, 1991) as the basis for her own analyses.

² Throughout this appendix, capital letters will be used to refer to major keys, and lower case letters will mean minor keys.

³ RH refers to the upper staff of the piano part, and LH denotes the bottom staff.

SONATA NO. 1 IN F MINOR, MOVEMENT II: ANDANTE UN POCO ADAGIO (CONT'D)

<u>Section</u>	<u>Theme</u>	<u>Measure</u>	<u>Key(s)</u>	<u>Notes</u>
B	b	27	c [#] – D ^b	
	b'	35	c [#] – E	
	a''	41	E – C	transition; in piano; based on first half of a
A'	a	49	A ^b	in chalumeau register
	a'	61	A ^b	
		71	A ^b	transition
	a''	75	A ^b	coda

SONATA NO. 1 IN F MINOR, MOVEMENT III: ALLEGRETTO GRAZIOSO

<u>Section</u>	<u>Subsection</u>	<u>Theme</u>	<u>Measure</u>	<u>Key(s)</u>	<u>Notes</u>
Ländler	A	a	1	A ^b	
		a'	9	A ^b	melody in RH
	B	b	17	A ^b	clarinet in canon with LH
		b'	25	A ^b	melody in RH
	A'	a ¹	29	A ^b	
Trio	C		46		<i>repeat of mm. 17-46</i>
		c	47	f	
		c	55	f – E ^b	
	D	d	63	A ^b – f	
		d'	75	f	
Ländler	A		88		<i>repeat of mm. 63-88</i>
		a	91	A ^b	
	B	a'	99	A ^b	melody in RH
		b	107	A ^b	clarinet in canon with LH
		b'	115	A ^b	melody in RH
	A'	a ¹	119	A ^b	<i>calando</i> beg. in m. 131

SONATA NO. 1 IN F MINOR, MOVEMENT IV: VIVACE

<u>Section</u>	<u>Theme</u>	<u>Measure</u>	<u>Key(s)</u>	<u>Notes</u>
A	a	1	F	
	a'	9	F – a – F	<i>grazioso</i>
B	b	42	C	<i>dolce</i>
A	a	62	F	
	a'	77	F – a – F	
C	a dev.	101	d	
	c	119	d – F	<i>semplice</i>
B	a/b	142	F – C	
	a	163	D ^b – A	
A	a'	174	F – a – F	
	a'	200	F	
	a'	207	F	coda

SONATA NO. 2 IN E^b MAJOR, MOVEMENT I: ALLEGRO AMABILE

<u>Section</u>	<u>Subsection</u>	<u>Theme(s)</u>	<u>Measure</u>	<u>Key(s)</u>	<u>Notes</u>
Exposition	Primary theme area	a	1	E ^b	
	Transition	a	11	E ^b – B ^b	<i>dolce</i>
	Secondary theme area	b	22	B ^b	canon; <i>sotto voce</i>
	Transition	a	36	B ^b – D	
	Closing area	b/a	48	D – B ^b – E ^b	
Development	Subsection 1	a	56	E ^b – g	
	Subsection 2	b	65	g – G	
	Subsection 3	a	73	C – c – b – B ^b	<i>dolce</i>
	Retransition	a	93	c ^b /b – E ^b	<i>espressivo</i>
Recapitulation	Primary theme area	a	103	E ^b	<i>dolce</i>
	Transition	a	113	A ^b – C ^b	
	Secondary theme area	b	120	C ^b – e ^b – E ^b	canon; <i>sotto voce</i>
	Transition	a	134	E ^b – G	
	Closing area	b/a	146	G – E ^b	
	Coda ₁	a	154	E (F ^b)	<i>dolce</i>
	Coda ₂	a	162	E ^b	<i>Tranquillo</i>

SONATA NO. 2 IN E^b MAJOR, MOVEMENT II: ALLEGRO APPASSIONATO

<u>Section</u>	<u>Subsection</u>	<u>Theme</u>	<u>Measure</u>	<u>Key(s)</u>	<u>Notes</u>
Ländler	A	a	1	e ^b	
		a'	9	e ^b	melody in RH
		a dev.	17	e ^b	
		a dev.	27	e ^b – b – C ^b	transition ₁
		a	35	e ^b – B ^b	transition ₂
Trio	B	b	46	B ^b – e ^b	
		b'	53	e ^b – c	melody in RH
	A'	a ¹	66	e ^b	augmentation of a
	C	c	81	B	<i>Sostenuto</i> ; melody in RH
		c	95	B – d [#]	
		c'	109	G [#] – F [#]	melody moves between RH and clarinet
		c'	121	B	
Ländler	A	a	139	e ^b	
		a'	149	e ^b	melody in RH
		a dev.	157	e ^b	
		a dev.	167	e ^b – b – C ^b	transition ₁
		a	175	e ^b – B ^b	transition ₂
	B	b	186	B ^b – e ^b	
		b'	193	e ^b – c	melody in RH
	A'	a ¹	206	e ^b	

SONATA NO. 2 IN E^b MAJOR, MOVEMENT III: *ANDANTE CON MOTO*

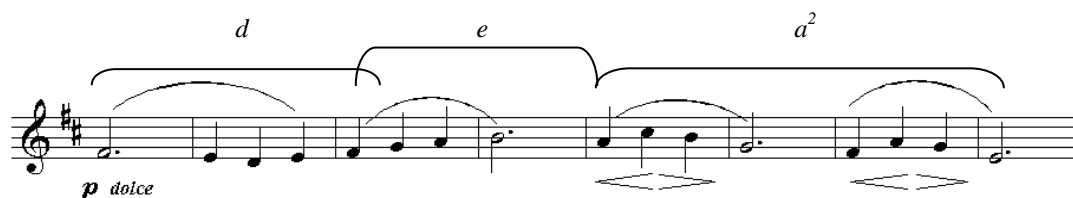
<u>Section</u>	<u>Measure</u>	<u>Key</u>	<u>Notes</u>
Theme	1	E ^b	
Variation 1	15	E ^b	simplified melody and accompaniment
Variation 2	29	E ^b	<i>dolce</i> ; soft and low
Variation 3	43	E ^b	embellished with sixteenth notes
Variation 4	57	E ^b	emphasizes off-beats
Variation 5	71	e ^b	minor and faster
Coda ₁	98	E ^b	inversion and different subdivisions in accompaniment
Coda ₂	136	E ^b	modified rhythm; sometimes inverted

APPENDIX C: THEMES IN JENNER'S *SONATA, OP. 5*

MOVEMENT I: *ALLEGRO MODERATO E GRAZIOSO*



Primary Theme (clarinet, mm. 1-6)



Secondary Theme (piano, mm. 53-60)



Closing Theme (clarinet, mm. 96-104)

MOVEMENT II: *ADAGIO ESPRESSIVO*



Theme *a* (clarinet, mm. 1-3)

MOVEMENT II: ADAGIO ESPRESSIVO (CONT'D)



Theme *b* (clarinet, mm. 25-27)

MOVEMENT III: ALLEGRETTO GRAZIOSO



Theme *a* (clarinet, mm. 1-4)

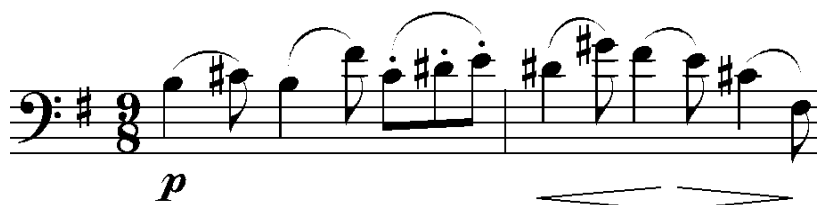


Theme *b* (clarinet, mm. 12-16)



Theme *c* (piano, mm. 37-38)

MOVEMENT III: ALLEGRETTO GRAZIOSO (CONT'D)



Theme *d* (piano, mm. 47-48)

MOVEMENT IV: ALLEGRO ENERGICO



Theme *a* (clarinet, mm. 1-4)



Theme *b* (clarinet, mm. 18-22)



Theme *c* (clarinet, mm. 31-35)



Theme *d* (piano, mm. 44-47)

APPENDIX D: THEMES IN BRAHMS' SONATAS, *OP. 120*

SONATA NO. 1 IN F MINOR, MOVEMENT I: *ALLEGRO APPASSIONATO*



Primary Theme Area, Theme *a* (piano, mm. 1-4)



Primary Theme Area, Theme *b* (clarinet, mm. 5-12)



Secondary Theme Area, Theme *c* (clarinet, mm. 42-46)



Secondary Theme Area, Theme *d* (clarinet, mm. 57-59)

SONATA NO. 1 IN F MINOR, MOVEMENT II: *ANDANTE UN POCO ADAGIO*



Theme *a* (clarinet, mm. 1-5)

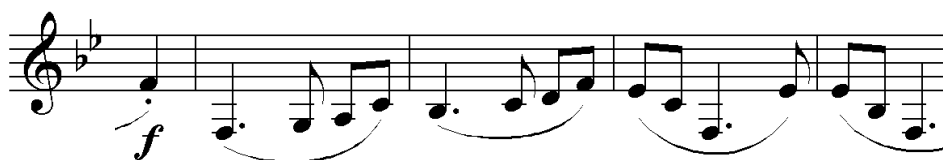


Theme *b* (clarinet, mm. 27-30)

SONATA NO. 1 IN F MINOR, MOVEMENT III: *ALLEGRETTO GRAZIOSO*



Theme *a* (clarinet, mm. 1-4)



Theme *b* (clarinet, mm. 17-20)



Theme *c* (piano, mm. 47-54)

SONATA NO. 1 IN F MINOR MOVEMENT III: ALLEGRETTO GRAZIOSO (CONT'D)

Theme *d* (clarinet, mm. 63-68)

SONATA NO. 1 IN F MINOR, MOVEMENT IV: VIVACE

Theme *a* (clarinet, mm. 8-12)Theme *b* (piano, mm. 42-46)Theme *c* (clarinet, mm. 123-127)

SONATA NO. 2 IN E^b MAJOR, MOVEMENT I: *ALLEGRO AMABILE*



Primary Theme (clarinet, mm. 1-8)



Secondary Theme (clarinet, mm. 22-25)

SONATA NO. 2 IN E^b MAJOR, MOVEMENT II: *ALLEGRO APPASSIONATO*



Theme *a* (clarinet, mm. 1-8)



Theme *b* (clarinet, mm. 48-53)

SONATA NO. 2 IN E^b MAJOR, MOVEMENT II: *ALLEGRO APPASSIONATO* (CONT'D)

Theme *c* (piano, mm. 81-85)

SONATA NO. 2 IN E^b MAJOR, MOVEMENT III: *ANDANTE CON MOTO*

Theme (clarinet, mm. 1-4)

APPENDIX E: STATEMENT OF PERMISSION



April 8, 2008

Elizabeth Aleksander
703 Folsom Lane #23
Lincoln, NE 68522

RE: Gustav Jenner SONATA IN G MAJOR, ed. by Horst Heussner, Mvt I: mm. 1-6, 26, 30-34, 36-42, 53-76, 86-94, 96-104, 112-114, 117-121, 129-132, 134-136, 139, 140, 150-152, 158-159, 168, 171-172, 187-190, 194-200, 281-282; Mvt. II: mm. 1-3, 9-11, 17-21, 25-28, 34-39, 42-49, 53-57; Mvt. III: mm. 1-4, 12-16, 25, 26, 28, 29, 37, 38, 41, 43-45, 47-58, 70-72; Mvt. IV: mm. 1-4, 9-14, 18-22, 31-35, 44-47, 61, 62, 74-78, and 154 only.

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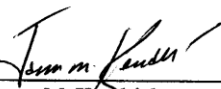
(Aleksander)
(April 8, 2008)
(Page 2)

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