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Effective Orchestral Accompaniment at the Keyboard: An Evaluation and Comparison of the Piano Reductions for Mozart's Clarinet Concerto

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EFFECTIVE ORCHESTRAL ACCOMPANIMENT AT THE KEYBOARD: AN EVALUATION AND COMPARISON OF THE PIANO REDUCTIONS FOR MOZART'S CLARINET CONCERTO

By

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TABLE OF CONTENTS

LIST OF FIGURES

ABSTRACT

Piano reductions of orchestral scores are invaluable tools for rehearsals and arguably the most frequent vehicles for modern-day performances. Piano accompanists face the arduous task of performing an orchestral reduction in a manner consistent with the integrity of the score while achieving an idiomatic sound on the keyboard. All pianists stand to gain from any study that offers practical approaches to and considerations for arriving at a sensible pianistic representation of any work originally intended for orchestra.

This study uses Mozart's Clarinet Concerto, K. 622, to examine the most accessible editions arranged for clarinet and piano. It highlights the differences between all of the orchestral reductions and evaluates these choices from a pianist's perspective. Furthermore, the work includes numerous side-by-side comparisons, assesses each edition in terms of its adherence to the orchestral score, and offers multiple interpretations of the most effective way to represent the orchestra within the confines of the piano.

INTRODUCTION

Though not every aspiring performer will have an opportunity to perform as soloist with an orchestra, it is expected that he will study a handful of concertos during his formative years to round out an appropriate body of repertoire. It is, therefore, no surprise that piano reductions of orchestral scores are an invaluable tool for rehearsals and arguably the most frequent vehicle for modern-day performances. In spite of this high demand, the subject of instrumental accompanying (especially regarding the challenges of playing an orchestral reduction with an instrumental soloist) receives minimal attention or complete neglect in most current pedagogical resources.

With such an arduous task—performing an orchestral reduction in a manner consistent with the integrity of the score while achieving an idiomatic sound on the keyboard—all pianists stand to gain from any study that offers practical approaches to and considerations for arriving at a sensible pianistic representation of any work originally intended for orchestra.

A related quandary that often plagues the pianist, in tandem with making difficult interpretive choices, is determining which edition of any reduction best represents what the composer intended the listener to hear. What types of choices did the arranger make? Are they realistic for a two-handed pianist (rather than the three-handed one that

seems to exist in some editors' imaginations)? Do they reflect the orchestra in a way that will lend credibility to the performance?

Using Mozart's Clarinet Concerto, K. 622, I will examine the most accessible editions arranged for clarinet and piano, highlighting the differences between all of the orchestral reductions and evaluating these choices from a pianist's perspective. Furthermore, by focusing on such a popular concerto with so many published arrangements for the pianist to consider, I will be able to present numerous side-by-side comparisons, assess each edition in terms of its adherence to the orchestral score, and offer multiple interpretations that attempt to represent the orchestra in the most effective way within the confines of the piano.

The ultimate purpose of this study is to find a synthesis of editorial ideas that either help or hinder a pianist's interpretation of orchestral accompaniment. It is, therefore, my hope that this analysis will serve as both a practical and pedagogical resource for collaborative pianists, as these concepts may be applied to other pieces and genres.

Research for this treatise included three types of sources: 1) books, periodical articles, and internet sources related to Mozart, his concerto for clarinet, and the subject of piano accompanying; 2) dissertations and treatises that discuss important collaborative performance issues and orchestral reductions in particular; and 3) the seventeen published editions for clarinet and piano that were in print and readily available during the time this research was conducted.

CHAPTER ONE: CHALLENGES OF ORCHESTRAL REDUCTIONS

All collaborative pianists, at one point or another, discover the necessity of incorporating orchestral reductions into their body of repertoire in order to ensure their marketability. When preparing an oratorio, operatic aria or instrumental concerto, the skills required to render an effective performance are the same. In his well-known publication, *The Unashamed Accompanist*, Gerald Moore devotes a chapter to playing orchestral accompaniments and refers to the task as "one of the least grateful [ones] which the accompanist has to perform..."[1]

It is this thankless undertaking which is discussed in the forthcoming pages. To quote Moore again, "The accompanist, frail though he may be, becomes a substitute for a hundred men."[2] How is it that one person can actually accomplish this? What specific challenges stand in the way of success? The fundamental difficulty rests in the truth that a reduction rarely captures the essence of a work's intended orchestral sound, thus putting the pianist at a disadvantage before he even sits down to play.

Some reductions provide merely a skeletal outline of the orchestral structure, rendering a very bland and sparse performance and exposing the inadequacies of the keyboard when compared to an eighty-piece orchestra. Other reductions inundate the pianist with an excessive amount of

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[1] Gerald Moore, *The Unashamed Accompanist* (London: Julia McRae Books, 1984), 91.

[2] Ibid., 91.

information on the page, making it exceedingly difficult or impossible to play, thereby taking on the role of a study score more than a performance score.

> Because these piano reductions are primarily intended for study and rehearsal, they tend to follow literally the orchestra score, often with a sacrifice of facility in playing or of idiomatic piano sound.[3]

And while many scores lie somewhere between these extremes, the common thread in all piano reductions is that choices must be made which represent the orchestra, support the soloist effectively, and highlight the strengths of the piano and pianist. Thus, one of the first and most important steps toward success as an orchestral substitute is selecting the best available performance edition. In some cases, that task may not be so simple.

> These reductions vary from composer to composer, and even more from editor to editor. The making of them poses the same sort of problem that faces the translator of a play or a poem: to retain the essential sense of the original, and at the same time to make it sound stylish in the new language. Some sort of compromise is necessary in both cases.[4]

Editors and pianists alike must ask the same questions when relating the orchestral score to a keyboard reduction. How can this music be played to represent the most salient features of the orchestration? When all elements cannot be transcribed realistically for two hands, what are the most appropriate choices for modifying the music without altering the composer's intent?

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[3] Thomas B. Milligan, Jr. "Concerto Accompaniments on the Second Piano," *Clavier,* Vol. 7 (January 1968), 44.

[4] Philip Cranmer, *The Technique of Accompaniment* (London: Dobson Books Ltd., 1970), 45.

Though categorization is generally problematic, for the purpose of this study I will subdivide the challenges of orchestral reductions into three categories: representing the full instrumentation of the orchestra; making appropriate choices; and considering one's performance objectives.

Representing the Orchestra

> The conductor or, in this case, you as the accompanist must enjoy the position of putting legs on the solo voice, by supporting it and going where it leads.[5]

Opening an orchestral score and beginning the process of dissecting it to play it for a singer or an instrumental soloist is really just that: the beginning. Even after studying the score for a significant amount of time and practicing passages in a variety of different ways, the challenges do not seem to diminish. How is it that two hands on a percussive instrument are to represent the floating lilt of a flute or piccolo, express the rich, bold tones of a French horn, all the while maintaining a strong bass and beat of timpani or double bass? The paradox is, indeed, that the pianist is required to decide which musical lines are more important than others.[6]

Gerald Moore recommends fully understanding the orchestration as the first step. If playing an aria, he suggests enlarging the chords and doubling the bass to imitate the type of instrumental foundation an orchestra would provide for the singer while emulating the effects of

[5] Robert Spillman, *The Art of Accompanying: Master Lessons from the Repertoire* (New York: Schirmer Books, 1985), 193.

[6] Victoria DiMaggio Lington, "The Piano as Orchestra: The Accompanist and the Twentieth Century Orchestral Reduction" (DMA Diss.: University of North Texas, 2002), 7.

specific instruments. He states that the pianist should "*dig* into the keyboard" to achieve the effect of brass instruments. Further, he states that strings can be represented by using the same force as one would with the brass but without "the punch."[7]

Making Appropriate Choices

Making choices is most apparent when deciding what to include and what to exclude. Moore uses the example of Bach cantatas. There are so many notes that the pianist has to choose which ones to include in the reduction. He recommends leaving out notes in order to maintain the stylistic legato phrasing that Bach intended.[8] But he does not give much advice as to how to make those choices.

An orchestral score represents a wide range of notes and often one must decide whether it is more important to play the pitches in their correct register or whether to transpose a particular line into a different octave, one that makes the overall texture more playable. By making that choice, one problem may have been solved, yet several others may have been created. The pianist must consider this when making individual, measure-by-measure decisions. By moving the melody into a range where it must compete with a counter-melody, there is a great risk of creating unnecessary confusion with regard to voice leading and sonority.

Another important issue is the use or misuse of pedals. When and how should one use the pedal to its full advantage to build up sound and intensity?

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[7] Moore, *The Unashamed Accompanist*, 92.

[8] Ibid., 92-93.

> The addition of a sensible amount of pedal can help in giving the illusion of larger space and echo inherent in orchestral sound. I suspect it is also an aid in mimicking the sound of a string section, which always has infinitesimal differences in timing, no matter how well the players stay together.[9]

One must know when to use pedal sparingly to avoid the blurring of harmonies and thickening of textures that should remain calm and simple. Also, overuse of pedal takes away from clarity of articulations the pianist must imitate.

The decision to double octaves in both bass and melody lines can enhance the sound of the piano and may come closer to representing a richer, fuller orchestral sound. In doing so, however, one might do more harm than good by creating unnecessary technical challenges (especially in the case of fast, moving passages), thus bringing more attention to the fact that there is only one person at a keyboard rather than an orchestra.

Repeated notes and string tremolos can rarely be duplicated on the keyboard with any significant success, therefore it becomes a necessary evil to alter the music in a non-obtrusive way that will achieve the overall effect while giving the pianist a more sensible solution at the keyboard. Examples of this would be broken octaves or chords in place of tremolos and alternate harmonic figures to replace incessant repeated notes.

Parallel harmonies can only be imitated up to a certain speed, at which point each pianist must decide what he or she is capable of doing successfully and comfortably. In the case of parallel thirds and sixths, arrangers differ on how to represent these passages. Some will notate all parts of the texture so one can make his own choices, no matter how unplayable it may be. Others make decisions for the pianist

[9] Spillman, 187.

and leave out notes that they deem the least necessary. It is clearly a matter of taste whether one will attempt to play every note in the score or accept the limitations of the solo keyboardist and make reasonable musical compromises.

When playing a piano solo or collaborative work written specifically for the piano one must adhere to the composer's exact notation, assuming that by doing so one can achieve the best musical results. When playing a piece written for anything other than solo piano, one cannot and should feel an obligation to be bound to the "letter of the law." Merely the fact that the pianist is substituting for the preferred performance medium automatically implies that he must adapt the music to fit the confines of his instrument, favoring the "spirit of the law" as it applies to the music.[10] Because of the wide variety of instrumental colors for which one is responsible when representing an orchestra, it is even more important for the pianist to play a reduction that allows him to express the maximum variety of shades/colors in his sound palate. If the writing is too complex, the pianist will be bogged down in the unnatural realm of technical idiosyncrasies. If it is too sparsely written, the pianist has fewer tools with which to make musical decisions.

Considering Performance Objectives

Moore says that Mozart and Bach should always be treated with "the refinement and style that [they] deserve" as the piano transcriptions of their orchestral works are

[10] Martin Katz, "Monster Arias: Sensible Solutions for Problematic Orchestral Reductions," Songfest Masterclass, 15 June 2004.

considered very pianistic.[11] Interestingly, one byproduct of this study is reaching conclusions that point to the qualities a transcription must possess in order to be considered "very pianistic," and furthermore whether all transcriptions of this particular orchestral work by Mozart are worthy of such praise. However, finding the most suitable edition can have as much to do with circumstances as it does with a gratifying navigation of the keyboard.

It is important to define one's goals in learning any orchestral reduction. Are you preparing a soloist for an upcoming performance with orchestra? Or are you planning a recital performance with piano? This may affect certain decisions you make as the accompanist. Take *rubato*, for example. If your intention is to perform this work for a public recital at the keyboard, then your accompanying style would be no different than that of playing an instrumental sonata: two players agreeing on musical ideas. But if an orchestral performance is in the soloist's immediate future, your role as an accompanist ought to be quite different in this regard. Changes of tempo cannot be as spontaneous; instead they must be more deliberate and intentional, giving thought to a conductor who must wield control of a stage full of musicians.

Other important considerations relate to the issues of balance and flexibility of interpretation. It should come as no surprise that a pianist must be able to represent the same reduction in multiple ways depending on the soloist's strengths and weaknesses. This is often the case at a competition where a pianist serving as an official accompanist must adapt elements such as tempo, dynamics, and articulation based on the abilities and personal choices of each competitor with whom he works. Likewise, a good

[11] Moore, *The Unashamed Accompanist*, 92.

accompanist must be able to understand the difference between playing an orchestral *forte* to support a violin as opposed to a bassoon. With regard to the choices one must make in an arrangement, sometimes simply playing softer is not enough; one must find ways to trim the texture to achieve proper balance, such as doubling fewer notes, moving notes out of the range of the solo instrument, and so forth.

Survey of Pedagogical Resources

Books and journal articles that discuss techniques of piano accompanying are few in number when compared to the resources dedicated to the teaching and performance of solo keyboard literature. Perhaps this helps to explain the curricular inconsistencies in various universities that offer instruction and courses in collaborative keyboard skills. The majority of existing resources dedicated to accompanists have become invaluable teaching supplements for many pedagogues and students, but the focus of these texts favors topics related to vocal accompanying and coaching skills as opposed to instrumental collaboration.

Two widely cited books, Kurt Adler's *The Art of Accompanying and Coaching* and Gerald Moore's *The Unashamed Accompanist*, do not adequately address specific procedures involved with instrumental accompanying, especially the skills discussed in this treatise regarding orchestral reductions. Adler contributes only a few paragraphs on the subject, while Moore speaks in somewhat vague generalities, as his text is aimed more at the seasoned accompanist who may not require an in-depth look at every pianistic challenge one may encounter.[12]

[12] Kurt Adler, *The Art of Accompanying and Coaching*, corrected ed. (University of Minnesota Press. New York: Da Capo Press), 1976 and

Philip Cranmer's *The Technique of Accompaniment* is a small but useful gathering of suggestions related to a number of collaborative performance topics. He devotes one chapter to a discussion of orchestral reductions, comparing a few published excerpts with his own interpretations. These examples mark Cranmer as an advocate for fairly liberal editing techniques that result in pianistic fluency and sensibility.[13]

Perhaps the most thorough source for those seeking guidance on the subject of piano reductions is Robert Spillman's textbook, *The Art of Accompanying*. In two separate chapters, one devoted to opera arias and another to instrumental concertos, the author poses questions for the pianist to consider when making interpretive decisions. He also provides direct applications to several staples in the literature, along with considerable commentary. Still, however, Spillman focuses more on piano technique than the quandaries of evaluating published editions and making personal adaptations as needed.[14]

Among several journal articles that discuss piano accompanying with varying degrees of depth and usefulness, two contributors to *Clavier* magazine emphasize the importance of learning how to flatter the piano with more idiomatic performances of orchestral reductions. Lois McLeod's article is limited to operatic arias, but most of her suggested techniques apply equally well to instrumental examples. Thomas B. Milligan, Jr. focused his research on the keyboard reductions for piano concertos and, of particular note, offered multiple solutions to single

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Gerald Moore, *The Unashamed Accompanist*.

[13] Cranmer, *The Technique of Accompaniment.*

[14] Spillman, *The Art of Accompanying*.

excerpts in an effort to encourage creativity and a conscientious approach to representing an orchestra at the piano.[15]

Given this relative lack of guidance, the following chapter is devoted to a comparative analysis of the various interpretations available for consideration when preparing a performance of Mozart's Clarinet Concerto. The aforementioned challenges in performing an orchestral reduction will be discussed alongside specific examples from the selected work.

[15] Lois McLeod, "For Accompanists: The Challenge of Operatic Arias." *Clavier,* Vol. 20 (March 1981), 37 and Milligan, "Concerto Accompaniments on the Second Piano."

CHAPTER TWO: COMPARING PERFORMANCE EDITIONS

Background

Mozart's Clarinet Concerto was the penultimate composition completed in his lifetime and it came during what appears to have been, from most accounts, a relatively happy and stable time in his career. He and his wife Constanze had a new son, he was finding success with the performances of his latest opera, *Don Giovanni*, and he had seemingly continuous opportunities for employment.[1] Because Mozart biographies abound, little focus is placed on the course of his life in the present treatise. Instead, pertinent information relating only to circumstances surrounding the composition of the clarinet concerto is provided here.[2] What were the events that led Mozart to compose this piece? For whom was it composed and why? How does it fit into his larger body of works?

At the beginning of his career, Mozart did not normally use clarinets in his compositions, since they were not readily available in the Salzburg court. He usually wrote

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[1] Stanley Sadie, *The New Grove Mozart* (London: Macmillan, 1980), 134-141.

[2] A partial list of Mozart biographies includes Robert Haas, *Wolfgang Amadeus Mozart* (Potsdam: Akademische Verlagsgesellschaft Athenaion, 1933); Jean and Brigette Massin, *Wolfgang Amadeus Mozart* (Paris: Librairie Artheme Fayard, 1970); Louis Biancolli, *The Mozart Handbook* (Cleveland: World Publishing Company, 1954); Otto Jahn, *The Life of Mozart,* trans. Pauline Townsend (New York: Edwin F. Kalmus, 1905-07); Alfred Einstein, *Mozart: His Character and His Work* (new York: Oxford University Press, 1945); and Otto Deutsch, *Mozart: A Documentary Biography* (Palo Alto: Stanford University Press, 1965).

for the clarinet as a harmony instrument, in the same manner as an oboe or horn, not in an exposed melodic role. Upon hearing clarinets used as melody instruments in a performance heard in Mannheim, Mozart wrote his father with great excitement: "Ah, if only we had clarinets [in Salzburg]! You wouldn't believe the wonderful effect a symphony makes with flutes, oboes and clarinets."[3] Later, his desire to write works featuring the clarinet increased, largely due to his friendship with clarinetist Anton Stadler, whom he met sometime prior to March of 1784.[4] Mozart wrote prominent clarinet parts in operas such as *Don Giovanni* and *La Clemenza di Tito*, and deemed them so integral that he hired Anton Stadler as the clarinetist for an important performance of *Don Giovanni* in September of 1791.[5]

Anton Stadler, known also for his basset horn playing, was considered to be Vienna's first renowned clarinetist. He enjoyed many successful performance tours with his brother and fellow-clarinetist, Johann. Even though Stadler was well known in his own right, his fame escalated due to his friendship with Mozart.[6]

As noted above, it is difficult to determine exactly when Mozart and Stadler's friendship began. It is likely that they met while living in Salzburg and cemented their friendship when Stadler became a member of Mozart's Masonic

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[3] As quoted in Konrad Kuster, *Mozart A Musical Biography* (Oxford: Clarendon Press, 1996), 324.

[4] Kuster, 324. Kuster states that the two must have met by this time, since Stadler began performing in the premieres of several Mozart compositions shortly afterward.

[5] David Ellis Etheridge, "The Concerto for Clarinet in A Major, K. 622, by W.A. Mozart: A Study of Nineteenth and Twentieth-Century Performances and Editions" (DMA Diss.: University of Rochester, 1973), 9-10.

[6] Etheridge, 12.

lodge. As members of the Masons, they often provided music for Lodge meetings.[7] While they remained close friends until Mozart's death, Stadler is known to have taken advantage of the friendship by borrowing a great deal of money that he never repaid, as evidenced by the inventory of Mozart's personal estate.[8]

In October of 1791, Mozart completed his Clarinet Concerto and presented it to Stadler. Two years earlier, Mozart had composed one hundred ninety-four measures as the beginning of a basset horn concerto in G Major. The clarinet concerto is believed to be an adaptation of his basset horn piece, although the latter does not contain Mozart's autograph. Various scholars have concluded that it is indeed the same piece, as there is significant evidence that this concerto was composed for an instrument with the lower range of the basset horn. Further editions included changes to the range that appear to have been made to accommodate the higher range of the standard A clarinet.[9] Stadler developed a clarinet with extended range, which is often referred to as his "bass clarinet," but to avoid confusion, musicologist Jiří Kratochvíl developed the term "basset clarinet" to refer to Stadler's specific instrument.[10]

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[7] Koster, 324.

[8] Etheridge, 13.

[9] Ibid., 15-16.

[10] Jiří Kratochvíl, "Betrachtungen über die Urfassung des Konzerts für Klarinette und des Quintetts für Klarinette und Streicher von W.A. Mozart," in *Internationale Konferenz über das Leben und Werk W.A. Mozarts* (Prague, 1958), 262-271.

Comparative Analysis

Mozart's Clarinet Concerto has been reproduced as a piano score by numerous publishing companies, undoubtedly due to its popularity and sales potential. Editors have given much attention to the adaptations made for the "A clarinet" from the original manuscripts intended for Stadler's basset horn. This research often includes standard performance choices made by well-known clarinetists over the years, thus accounting for the variety of interpretations among scholars and artists today. No information, however, could be found to explain why these editors also found it necessary to create new piano reductions and what, if any, significant differences existed between them.

Rarely are pianists approached by other musicians, hired to rehearse or perform a program, and then asked to select and locate all of the music themselves. A clarinetist, for example, would likely own a personal copy of Mozart's Clarinet Concerto and prefer the pianist to use that particular edition. And while one would expect that the soloist deliberately chose a certain score to suit his particular needs or tastes, it can be reasonably assumed that his research did not take into account any considerations for the accompanist. It therefore becomes the pianist's responsibility to validate any orchestral reduction in terms of how well it represents the original instrumentation and also how well it feels and sounds on a keyboard.

Sometimes, regardless of how carefully a score has been transcribed, a performer may discover technical challenges which do not appear to have simple solutions; or perhaps he might merely disagree with certain editorial decisions.

That is why a comparison of performance editions, alongside the orchestral score, can provide diverse and valuable insight to a pianist who desires guidance as he seeks to improve at this particular set of collaborative skills.

When an editor makes a choice, it is to favor one idea over another. In the case of a piano reduction, either technical constraints or musical considerations are always at the root of these choices. A classical concerto such as this one is the perfect setting for demonstrating just how many options are possible at the keyboard when representing orchestral sounds. With the work of seventeen different editors available for this study, many conclusions can be reached by examining both the similarities and distinctive differences among their interpretations.[11]

One has to look no further than the opening two measures to observe the variety of opinions in even the simplest musical gestures.

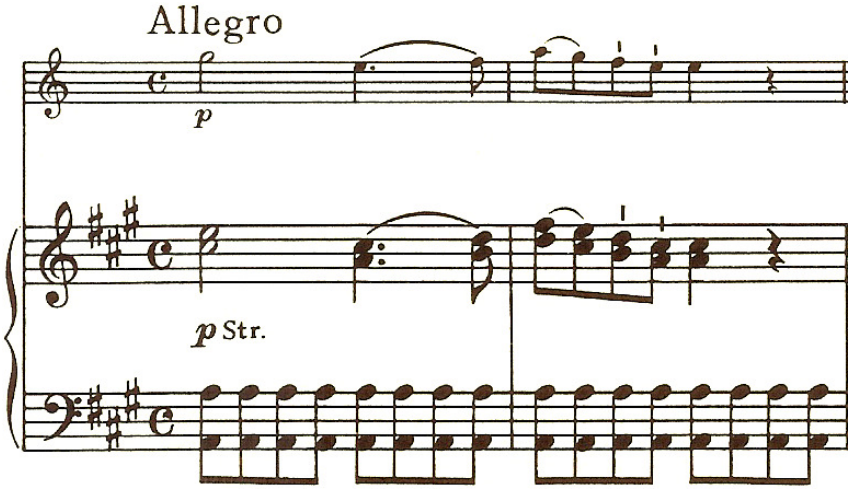

Figure 2.1 Peters Edition (I, 1-2)

[11] See Appendix for details concerning the selection criteria for editions included in this study, along with annotations describing the author's impressions of each.

The quiet, steady patter of repeated eighth notes obviously poses no technical challenge to the pianist, but some editors believed that a literal representation (as shown in Figure 2.1) was not the best choice. Nine of the surveyed editions make no change to Mozart's pedal point for the violas, cellos and basses. The editors of Bärenreiter, Ricordi, Schirmer, and Schott felt that this quiet opening should omit the bass register, adding it later when the dynamics climb to *forte*. Their choice obviously favors the element of dynamic contrast, which is easily manipulated by adding or taking away octave doubling at the keyboard.

Two editors went against the grain and offered solutions which avoid repeated notes. A plausible reason for this might be to give younger pianists an easier option that does not require as much control to achieve a light, even sound. Carl Fischer's score edited by Bellison employs use of both the bass and cello/viola registers with alternating eighth notes[12] (Figure 2.2).

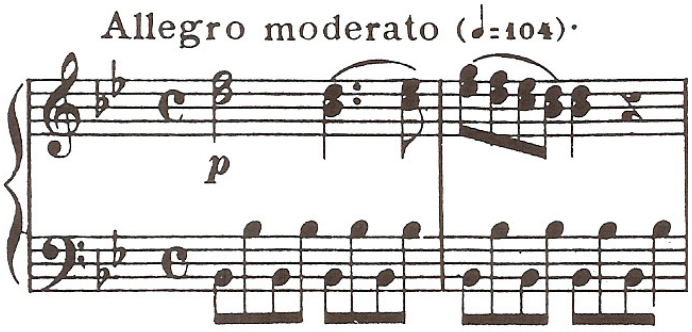

Figure 2.2 Bellison edition[13] (I, 1-2)

[12] Carl Fischer currently publishes two editions of this concerto, one of which was originally copyrighted by the Cundy-Bettoney Co. before all rights were assigned to Carl Fischer, LLC. For the sake of clarity, these editions will be referred to by the editors' last names, Bettoney and Bellison.

[13] Editions exist in both A and B-flat Major. See Appendix for more information.

Clearly this choice may be more comfortable for the hands, but it in no way replicates Mozart's intentions and furthermore offers no change in figuration to express the stronger dynamics and thicker texture in measure nine. The Universal edition attempts to convey this contrast through a change in rhythm, beginning with alternating quarter notes in the opening two bars (Figure 2.3) and changing to repeated eighth notes in measures nine and ten where the motive is repeated.

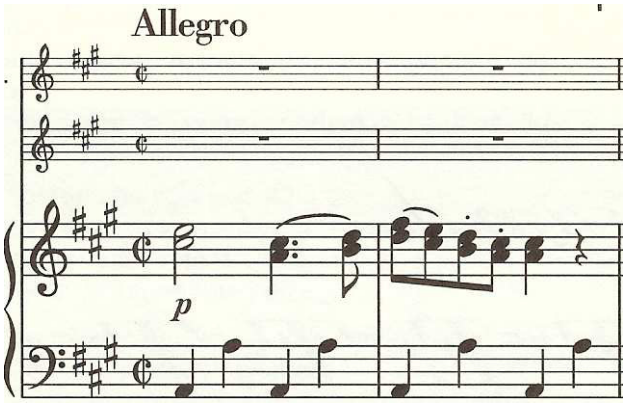

Figure 2.3 Universal Edition (I, 1-2)

As this study will confirm, rhythmic intensity is indeed an important element of orchestral accompanying at the keyboard, but an inaccurate rhythmic representation such as this one lacks the energy and anticipation that the other editors were able to capture.

The issue of octave doubling at the piano is not limited to discussions of exact instrumental registers or strengthening the overall sound. Successive parallel octaves, for example, can serve as pitfalls for inaccuracy within a busy texture or upbeat tempo.

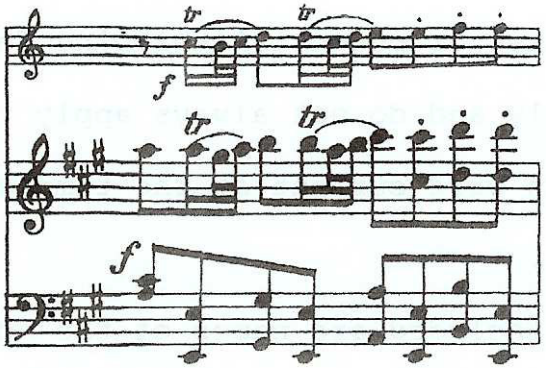

Figure 2.4a Leduc edition (I, 43)

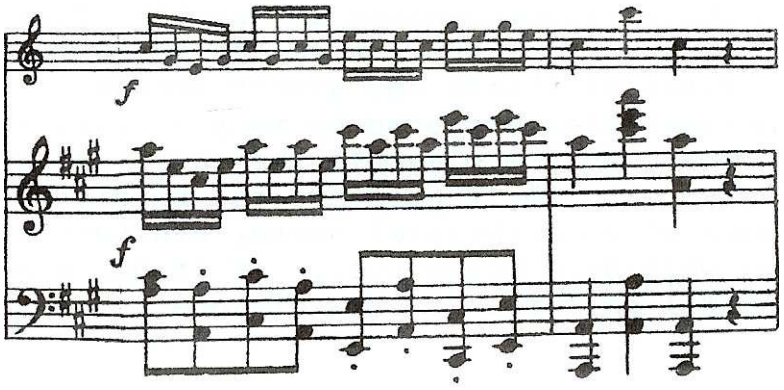

Figure 2.4b Leduc edition (I, 55-56)

In these two cases (Figure 2.4), the closest representation would maintain both the bass and cello registers, calling for the pianist to negotiate these intervals while also focusing on the flurry of activity in the treble clef. But when, in fact, an exact duplicate of the orchestration would also include a third octave to denote the viola register, one must conclude that there is a point where precision must give way to practicality. In this case, the pianist is better served by an edition that favors a more stable hand position which reduces the potential for error. Only four editions (Bärenreiter, Bellison, Henle, and Universal) are consistent in both of these measures to eliminate octave doubling (Figure 2.5).

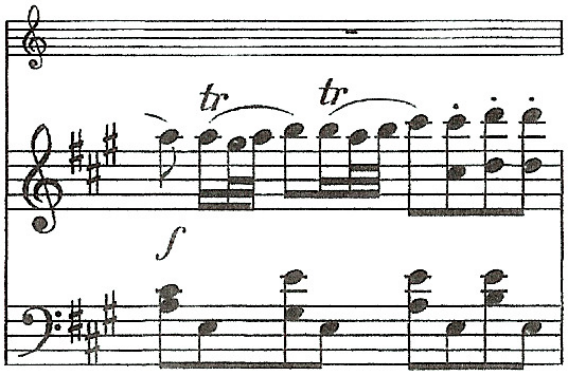

Figure 2.5a Henle Edition (I, 43)

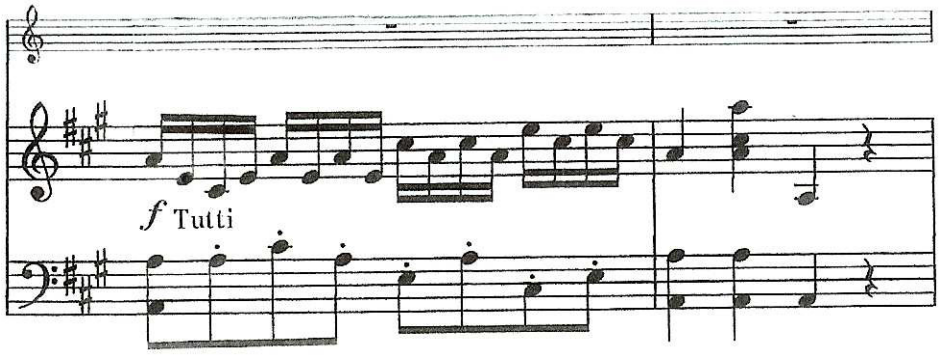

Figure 2.5b Henle Edition (I, 55-56)

Successive octaves also create a challenge in terms of articulation. All pianists know that it is difficult to achieve a convincing legato when one hand is expected to play an extended passage of parallel octaves. In terms of a solo performance, we accept that the composer knows the extent of the instrument's abilities in this matter. Yet the orchestral accompanist must give more thought to his role, deciding if there are better choices at his disposal that will mimic the smoothness of a bow across a string or air blown through a mouthpiece.

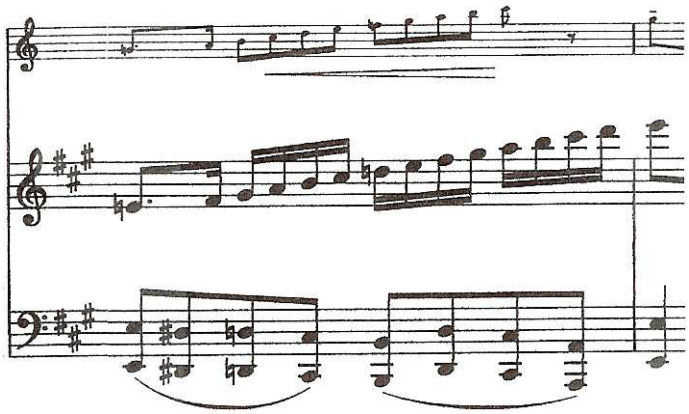

Figure 2.6a Southern Edition (I, 47)

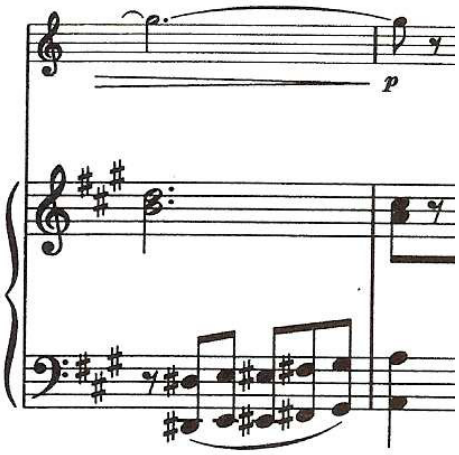

Figure 2.6b Southern Edition (III,113)

In situations such as these (Figure 2.6), which exist in the Southern edition and nine others, one could go to considerable trouble working out delicate finger-slides and flutter-pedaling yet still not manage to convey a compelling sense of legato. Or, by choosing to follow the suggestions of other editors (Figure 2.7), the same passage can be played convincingly with either the top or bottom octave represented individually.

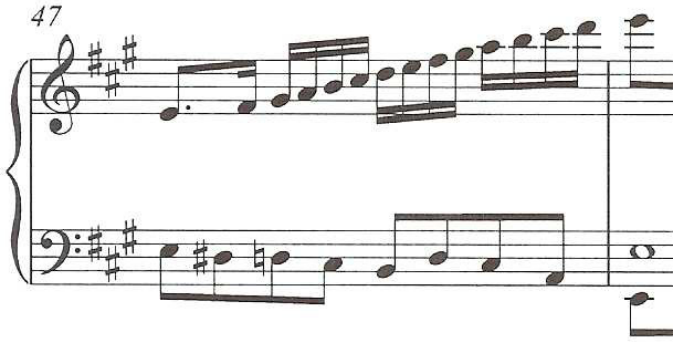

Figure 2.7a Mayhew Edition (I, 47)

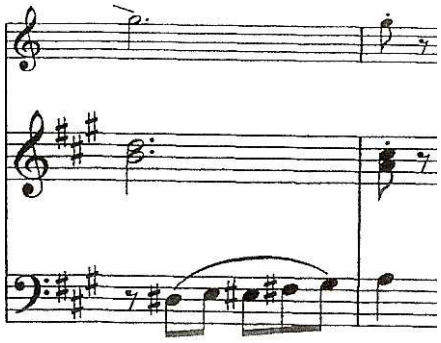

Figure 2.7b Mayhew Edition (III, 113)

A related and more common difficulty is that of parallel thirds and sixths. No matter how technically proficient the pianist, a literal transcription of these orchestral harmonies rarely yields the best results. Perhaps some editors choose to provide the pianist with all of the information so that he may make his own decisions as to which notes are expendable. This might explain the abundance of these figures in editions such as International, Schott, and Breitkopf, as well as several others with varying frequency.

In each case, the pianist must consider tempo, harmonic function, and technical restrictions as factors in determining the best choice for these situations. First, a faster tempo understandably limits one's ability to navigate

the keyboard with ease, but it also shortens the amount of time that a listener is able to process every note and rhythm. Second, when analyzing the harmonic layer of an orchestral reduction, one should learn to recognize which notes are necessary to represent the harmonic progression and which notes are expendable. And third, each instance must be evaluated in terms of practicality for the instrument and its player's abilities. Which, then, is more desirable: a literal but awkward rendering of parallel sixths at an *allegro* tempo (Figure 2.8), or a temporary loss of harmony in favor of maintaining a smooth and nimble melodic contour (Figure 2.9)?

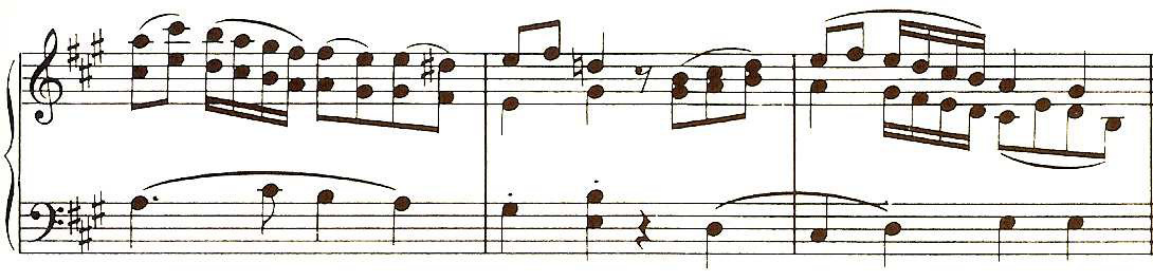

Figure 2.8 International Edition (I, 28-30)

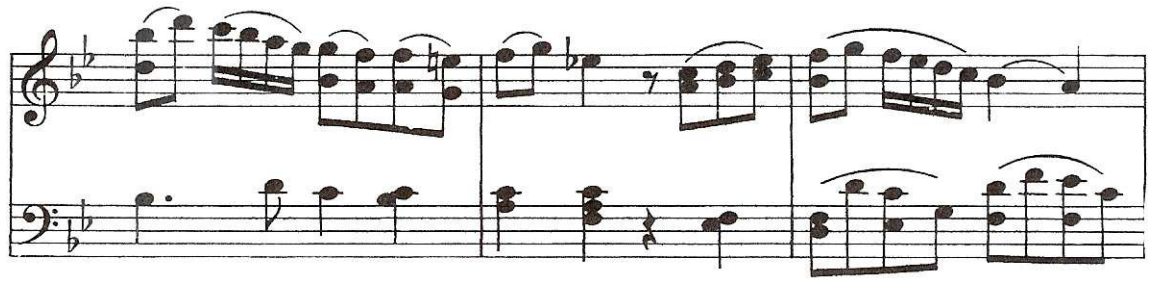

Figure 2.9 Schirmer Edition (I, 28-30)

It is this author's assertion that pianistic fluency should always be given preference, so long as the intent of the musical gesture remains intact and perceptible.

Editorial decisions such as this are important criteria in seeking out the most appropriate piano reduction to suit the nature of the performance. To that end, pianists should consider that editors of orchestral reductions fall into two categories: 1) non-pianists who, despite every good intention, cannot share a keyboardist's perspective on idiomatic choices, and 2) pianists who find the best solutions to serve their own needs and abilities.

The latter is an excellent description for all of us who sit down at the keyboard and attempt to transform it into an orchestra. In a sense, we become editors ourselves, taking a blueprint created by someone else and adapting it in our own way. And while a seasoned accompanist might be able to make some of these choices at sight, everyone can benefit from the comparison of ideas. Consider, for example, these two measures containing parallel thirds (Figure 2.10). The Schott edition, along with a few others, does not present exceptionally difficult notation, but many pianists may prefer to consider alternatives that are more technically reliable at brisk tempos. Figures 2.11 and 2.12 accomplish that goal with two different but equally acceptable options.

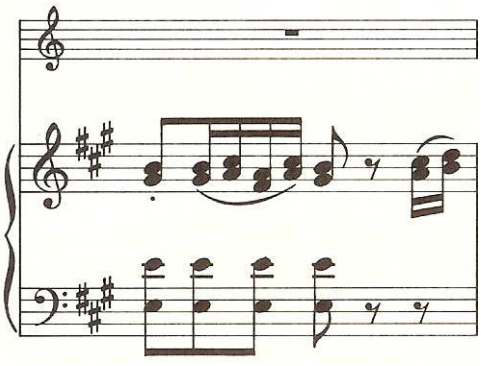

Figure 2.10a
Schott Edition (III, 12)

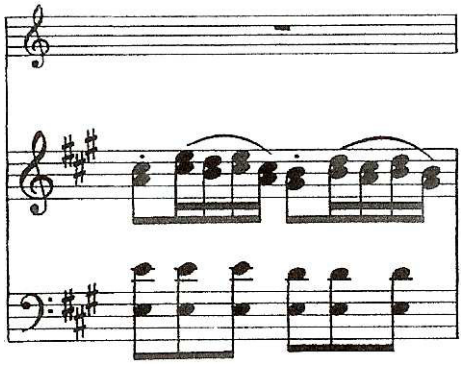

Figure 2.10b
Schott Edition (III, 42)

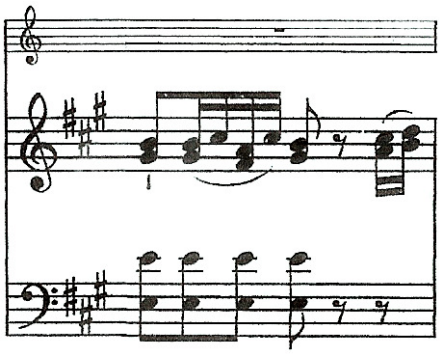

Figure 2.11a
Henle Edition (III, 12)

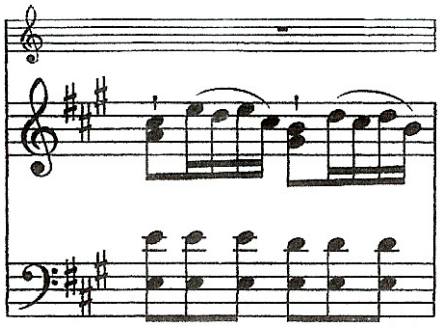

Figure 2.11b
Henle Edition (III, 42)

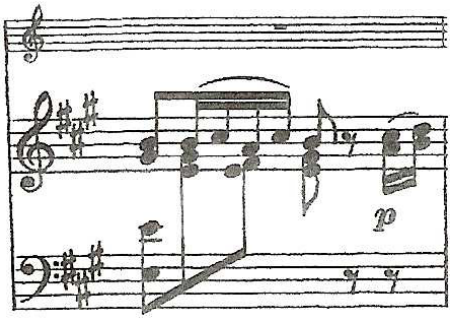

Figure 2.12a
Ricordi Edition (III, 12)

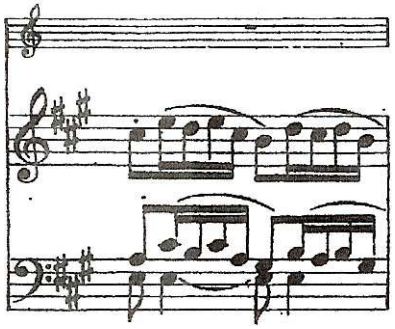

Figure 2.12b
Ricordi Edition (III, 42)

Other technical considerations can become important issues in the proper context. Concerning ornamentation, for example, the execution of a trill can vary greatly according to stylistic considerations, tempo, and one's finger dexterity. This is yet another matter on which editors often differ, and a prime example of why it is important to compare any reduction with the original orchestral score. Upon comparison, one would notice that the Schirmer edition (Figure 2.13) has simplified its notation by eliminating the escape tones, which are printed in the violin parts of the full score (Figure 2.14).

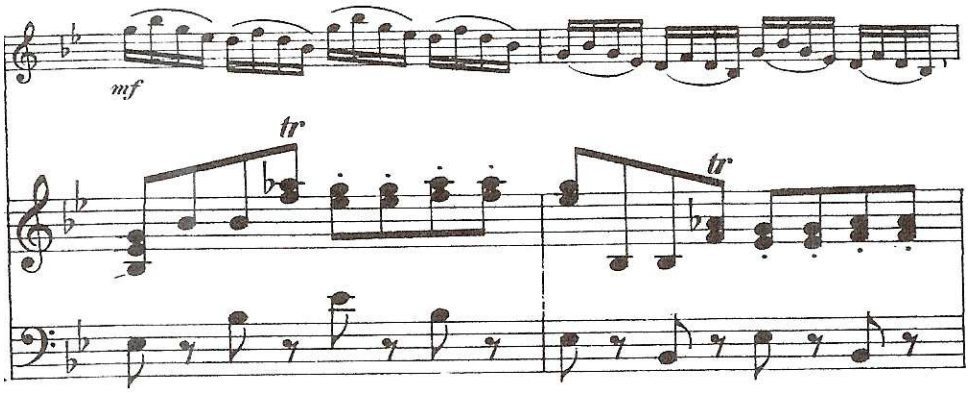

Figure 2.13 Schirmer Edition (I, 331-332)

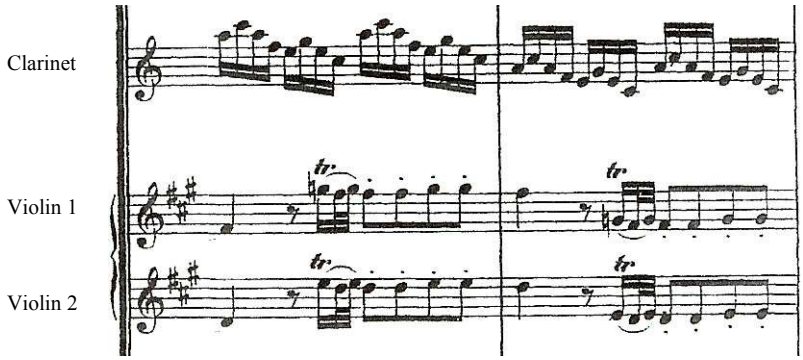

Figure 2.14 from Dover Edition Full Score (I, 331-332)

Thankfully, most editors do not assume that pianists will automatically know to include these notes as part of the ornament. All of the other editions used in this study provide notation similar to Figure 2.15 where appropriate, though several, including the Universal edition, make the ornaments easier to play (Figure 2.16).

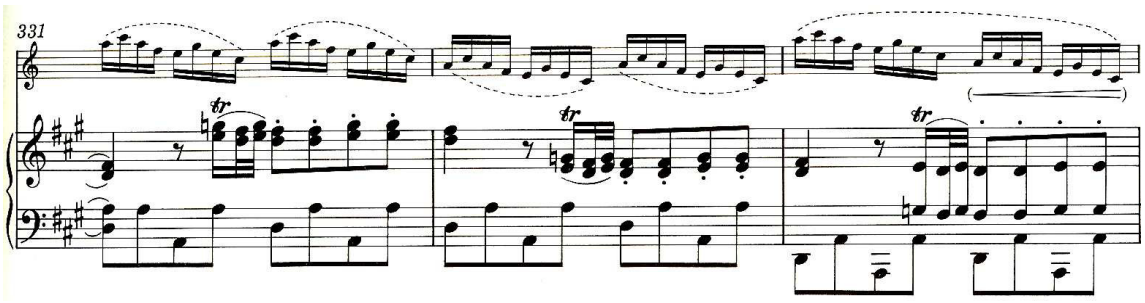

Figure 2.15 Breitkopf Edition (I, 331-333)

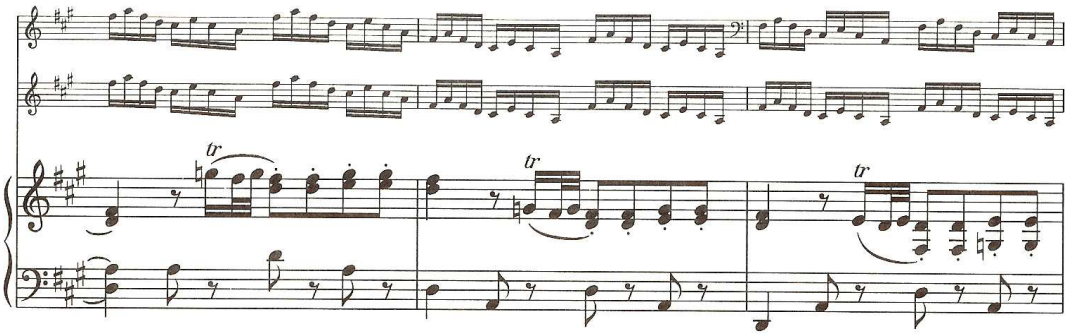

Figure 2.16 Universal Edition (I, 331-333)

When tempos are slow, these issues of accuracy and pragmatism become overshadowed by more aesthetic matters. In the second movement of this concerto, Mozart achieves a textural simplicity that cushions one of his most lyric and sustained melodies. And though the texture is void of clutter and busy counterpoint, a good piano reduction must, in this case, sensitively distinguish between the presence and absence of wind instruments. The first eight bars, whose orchestration is meant to resemble a string quartet, should not sound the same as the eight that follow it (Figure 2.17).

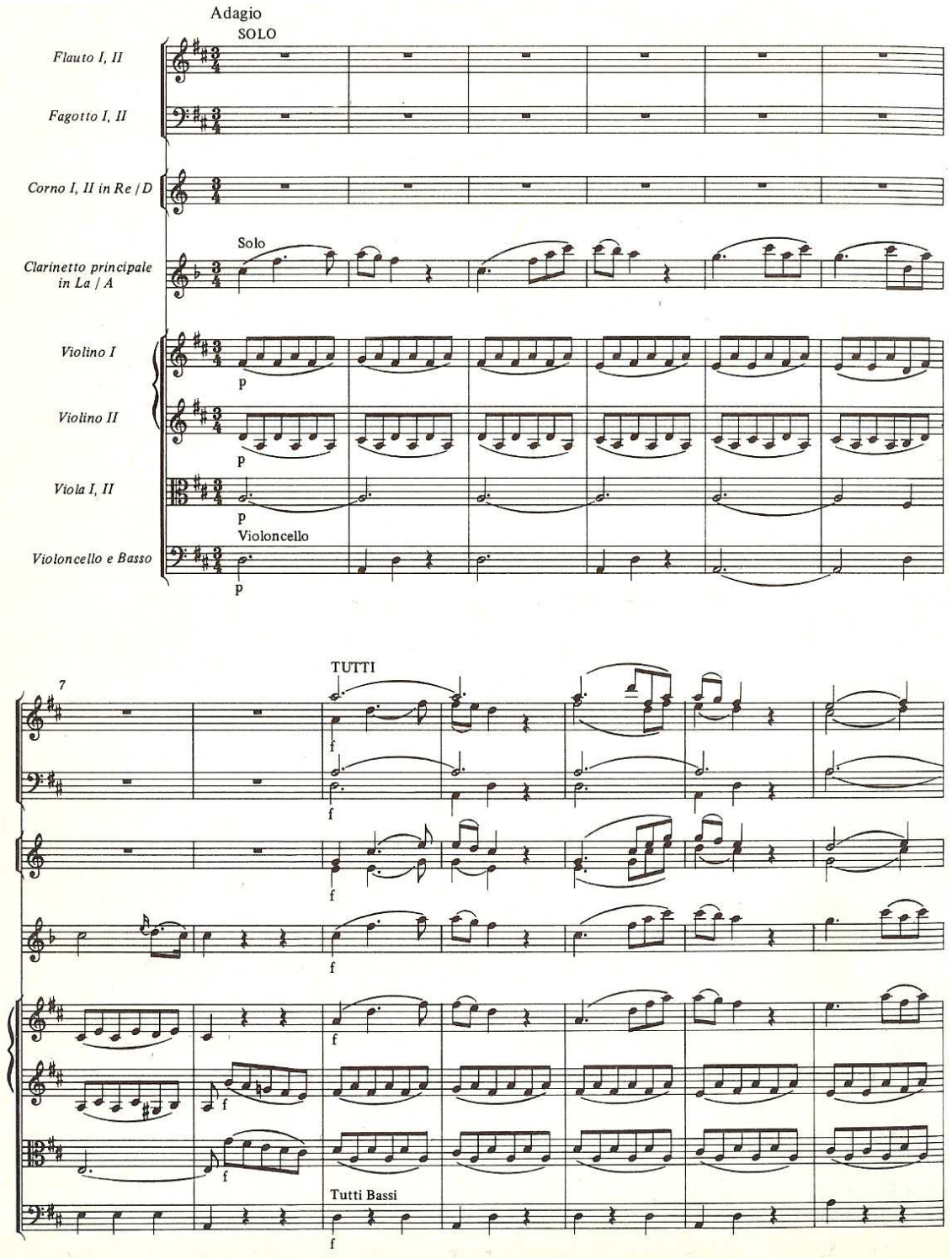

Figure 2.17 Bärenreiter Study Score (II, 1-13)

Not only do the wind instruments enrich the orchestral timbre, they also incorporate melodic material in a higher register than the violins. This, along with the entrance of the basses, widens the range of possibilities that a pianist should consider when playing *tutti* sections similar to measures nine through sixteen (Figure 2.18).

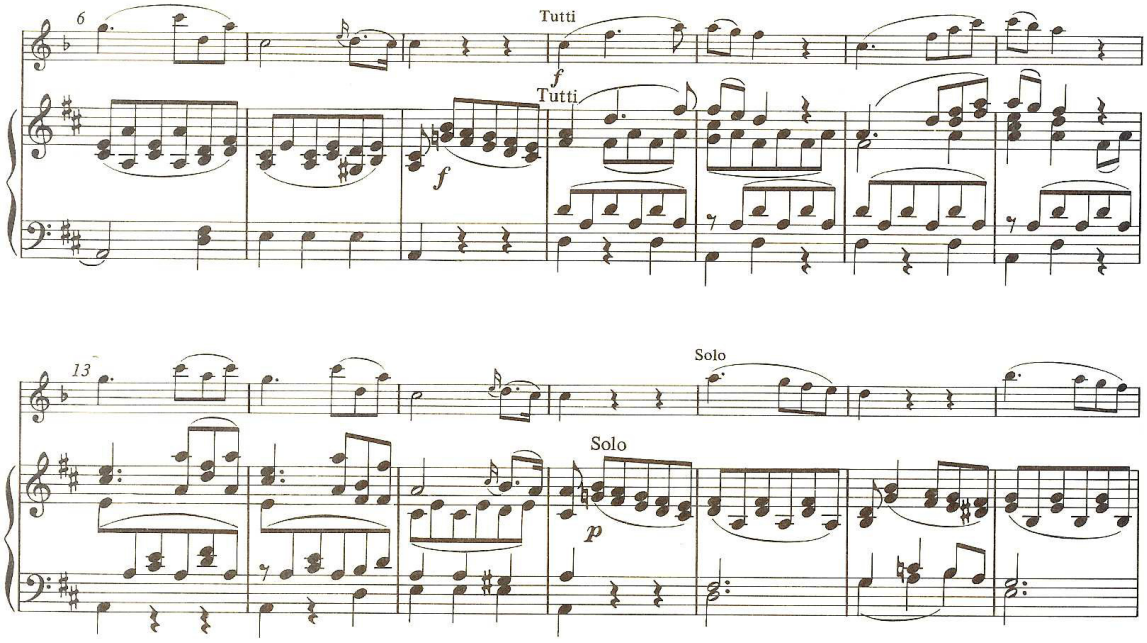

Figure 2.18 Bärenreiter 1987 Edition[15] (II, 6-19)

The Bärenreiter example seen here attempts to maintain the violin section's gentle rocking eighth notes as inner voices for both hands, while simultaneously negotiating separate articulation and voicing for the bass line and melody. This editor clearly preferred to continue notating the string pitches as accurately as possible, while others did not mind rearranging these inner voices to help facilitate the use of a lower bass register (Figure 2.19).

[15] See Appendix for a discussion of the differences between the 1987 and 2003 Bärenreiter editions.

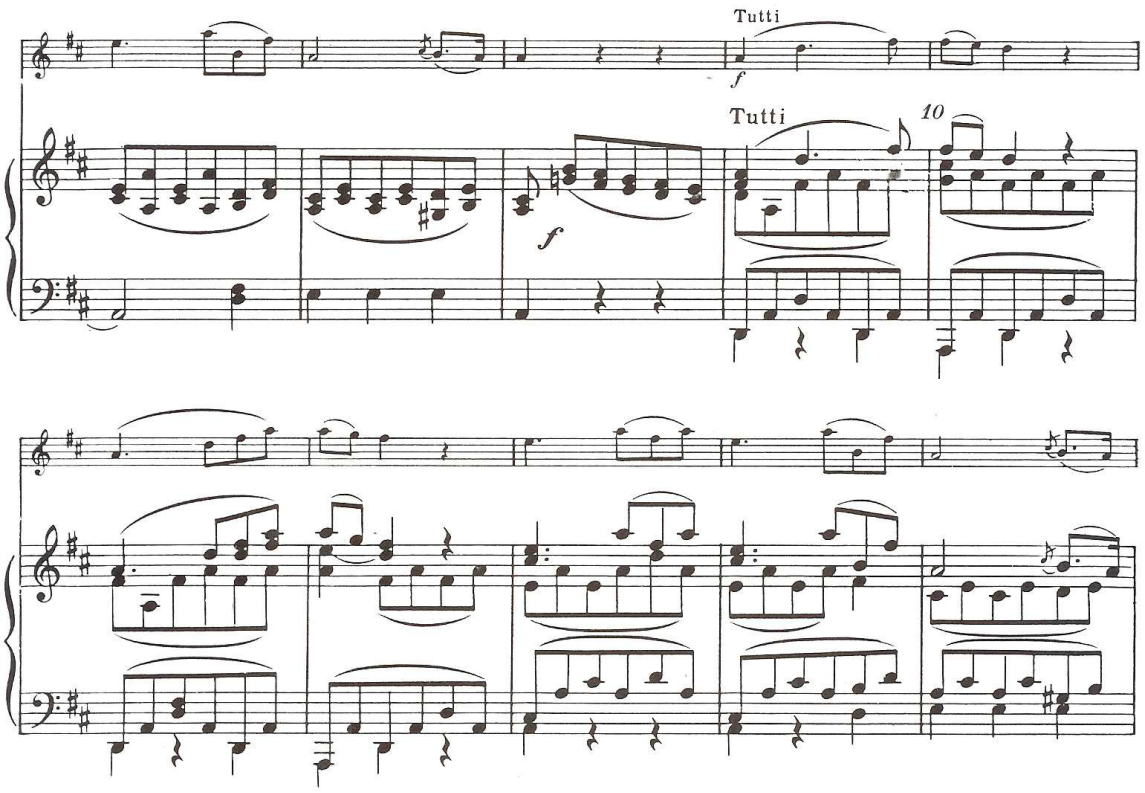

Figure 2.19 Boosey & Hawkes Edition (II, 6-15)

Though the Boosey and Hawkes edition matches an expansion of orchestral sound with the proper corresponding range on the keyboard, it creates a sparse middle register and lacks the refinement one expects to hear and feel when playing Mozart.

In terms of orchestral representation, there are, however, greater offenders among the collection of editions for these passages in the second movement. The Leduc edition (Figure 2.20) represents the decision of several editors not to create dense or complicated textures, presumably so that the reduction would remain easy to play and not require much pedaling.

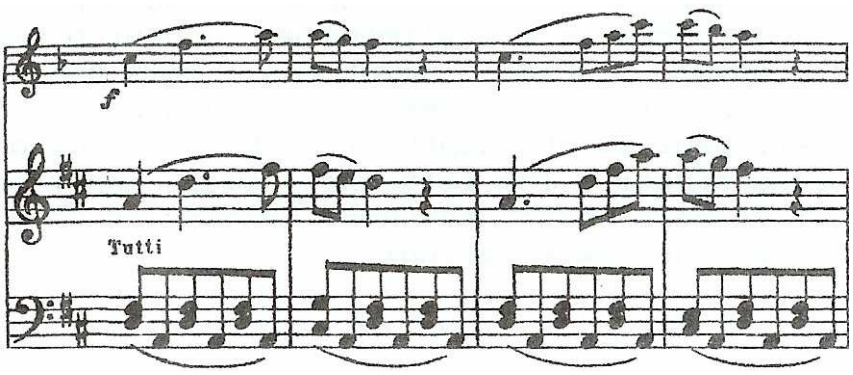

Figure 2.20 Leduc Edition (II, 9-12)

To accomplish this simplification, the left hand contains all non-melodic movement in the string section an octave below Mozart's orchestration. The unfortunate result is a poor representation of such a beautiful and sonorous moment in this concerto.

One of the most common reasons a pianist seeks out multiple editions of the same piece is to get ideas about creative solutions to difficult passages. For this particular concerto, there are two places within the orchestral exposition where editors differ considerably when attempting to capture the full activity of the ensemble.

The first passage speaks to the issue of rhythmic integrity. Measures thirty-nine and following (Figure 2.21) present an intricate texture that is meant to be played at a relatively soft dynamic level while slowly building intensity. To achieve this, the pianist must decide how literal his interpretation should be and what edition favors his choices.

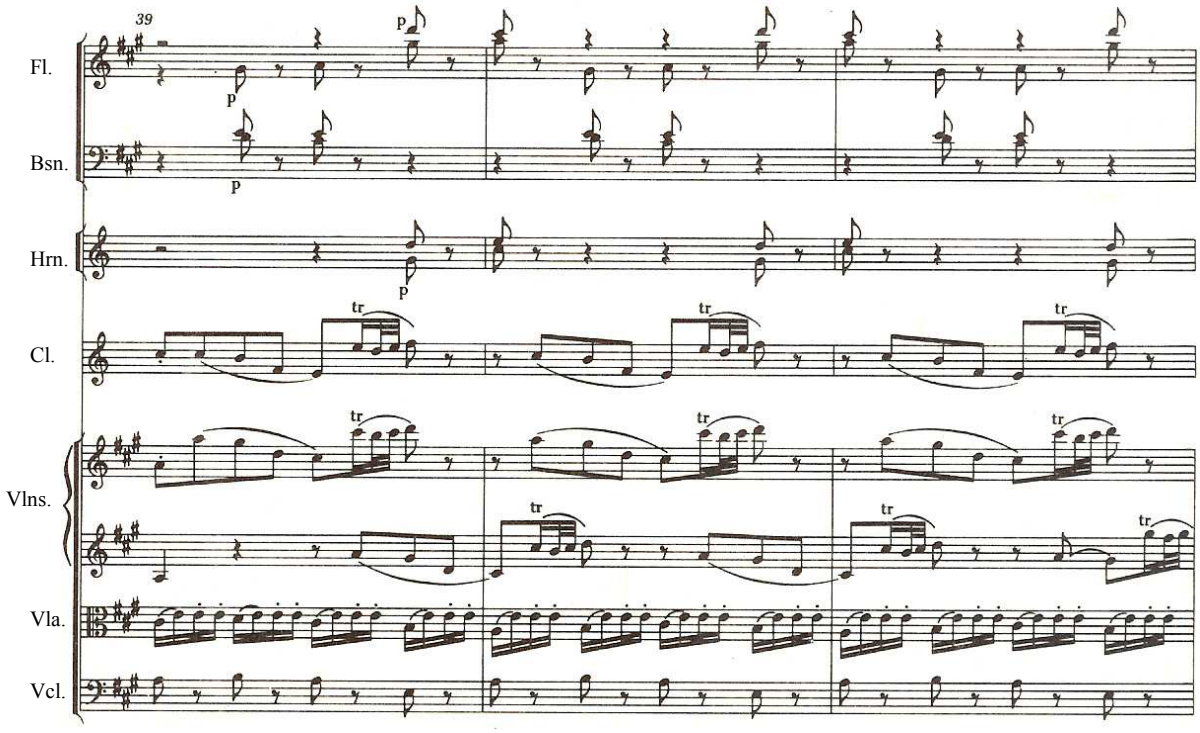

Figure 2.21 Bärenreiter Study Score (I, 39-41)

Most editors concluded that the first violin melody provides enough activity to occupy the right hand, but their interpretations differ significantly for the left-hand accompaniment figuration. The main problem to be solved is, of course, how to effectively convey a combination of the harmonic progression and the viola's delicate yet energizing rhythmic activity. Most pianists would agree that a literal transcription of the viola part is a problematic choice, and all seventeen editors concur. Most of their alterations attempt to create comfortable Alberti bass patterns that do not require major changes of hand position. As one would expect, some are more successful than others.

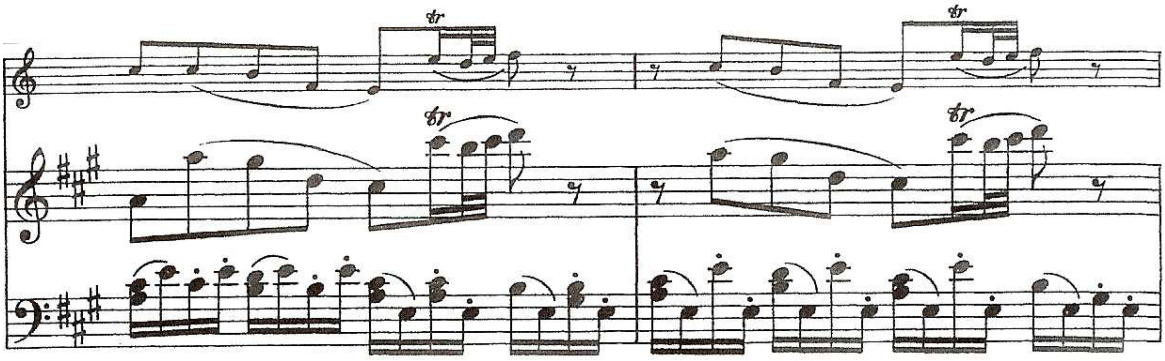

Figure 2.22 Breitkopf Edition (I, 39-40)

As shown above (Figure 2.22), the editor for Breitkopf does not suggest a consistent pattern from one measure to the next, despite the fact that there are no changes in the original orchestration. It would seem that he could not settle on one solution over the other, and instead presented both options for the pianist to consider. In his favor, however, is the presence of articulation marks to help express the extra weight of sound produced by the basses and cellos that play on the downbeats. Of course, there are more accurate ways of communicating this information, as the Ricordi edition demonstrates (Figure 2.23). This option may not be the most comfortable figuration, but it offers the pianist much more textural clarity.

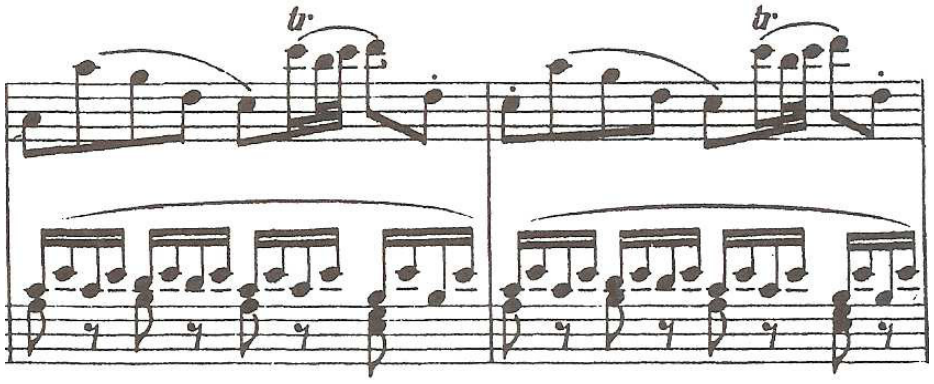

Figure 2.23 Ricordi Edition (I, 39-40)

As in many cases of transcriptions, certain motives or countermelodies must be eliminated to render a playable reduction. In this particular passage, the second violin part is missing entirely from nearly all editions because of the technical difficulties it would cause. Even so, some editors cannot seem to resist the impulse to prove their thoroughness and fill the score with potentially confusing information. Boosey and Hawkes has published such an edition that includes both violin parts for the right hand to negotiate (Figure 2.24).

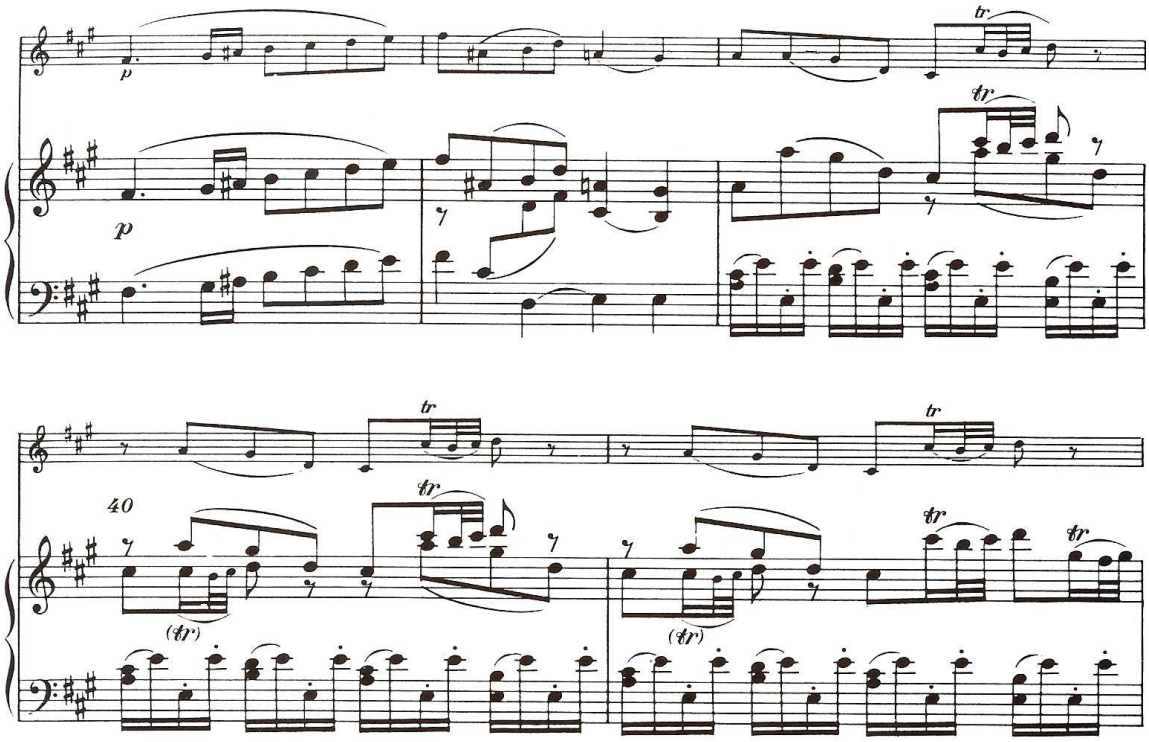

Figure 2.24 Boosey & Hawkes Edition (I, 37-41)

A few conservative editors not only avoided the overlapping violins but also chose to simplify the left-hand accompaniment, particularly in regard to rhythm. The most recent Bärenreiter edition (Figure 2.25) is representative

of several scores that replace sixteenth notes with eighths, while the Universal edition goes one step further and notates only the bass line (Figure 2.26).

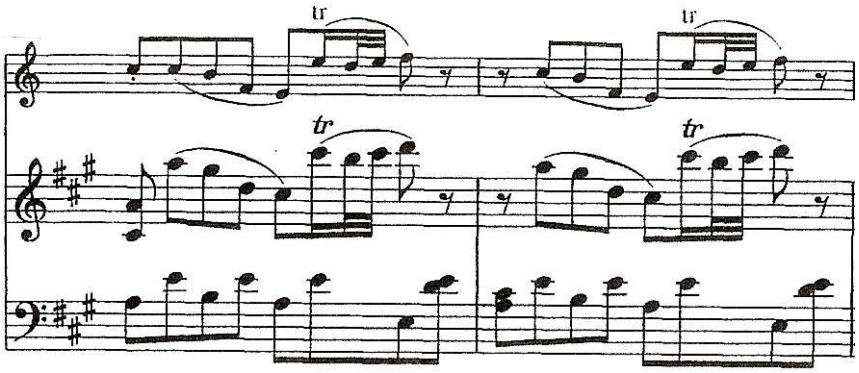

Figure 2.25 Bärenreiter 2003 Edition (I, 39-40)

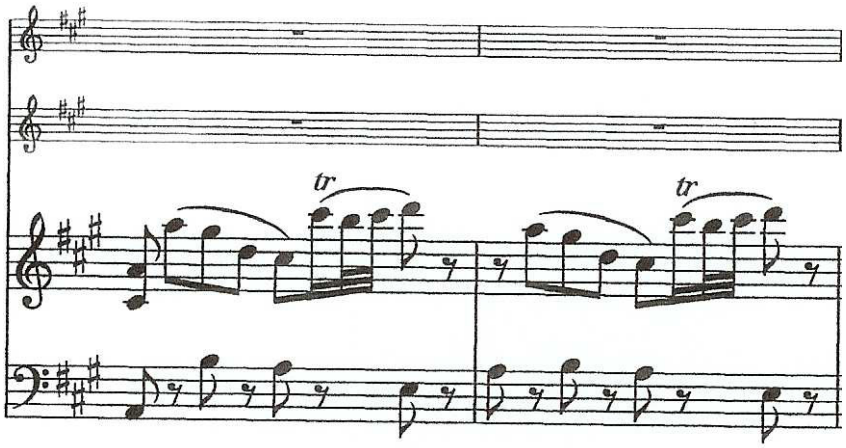

Figure 2.26 Universal Edition (I, 39-40)

The second passage containing significant editorial differences truly highlights each arranger's priorities in preparing an effective interpretation of this concerto. A pianist working from Billaudot, Breitkopf, Bettoney, Leduc, Peters, Southern or Universal editions would count himself

fortunate to come across six measures as straight-forward as these:

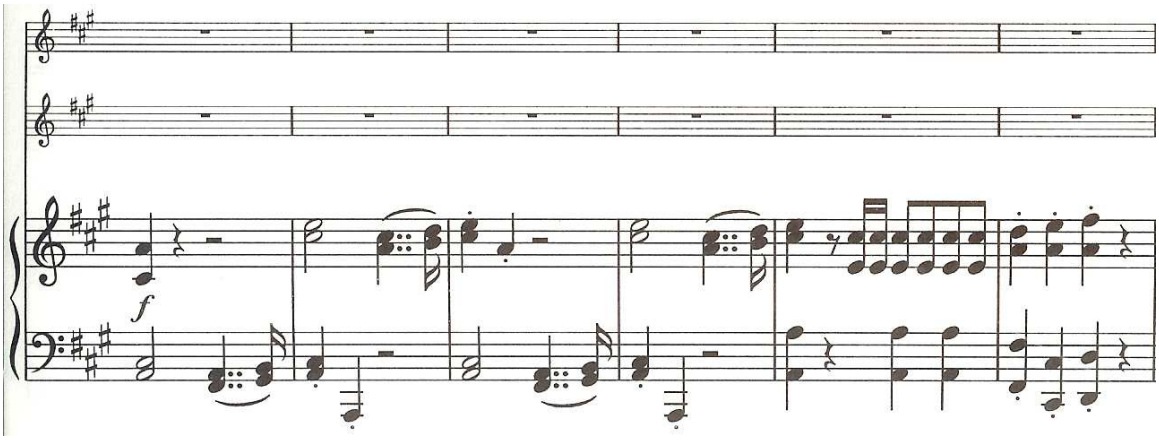

Figure 2.27 Universal Edition (I, 31-36)

Aside from differing on the proper octave in which to place these pitches, seven scores are in agreement that this is the most appropriate rendering of Mozart's orchestration. And while the imitative exchange between right and left hand does indeed represent the most important motive in the texture as it is passed between high and low-pitched instruments, it creates an unexpected element of emptiness and a halt in forward motion. One needs merely to glance at the orchestral score or sample any available recording to discover that there is much more activity taking place during this intensifying passage (Figure 2.28).

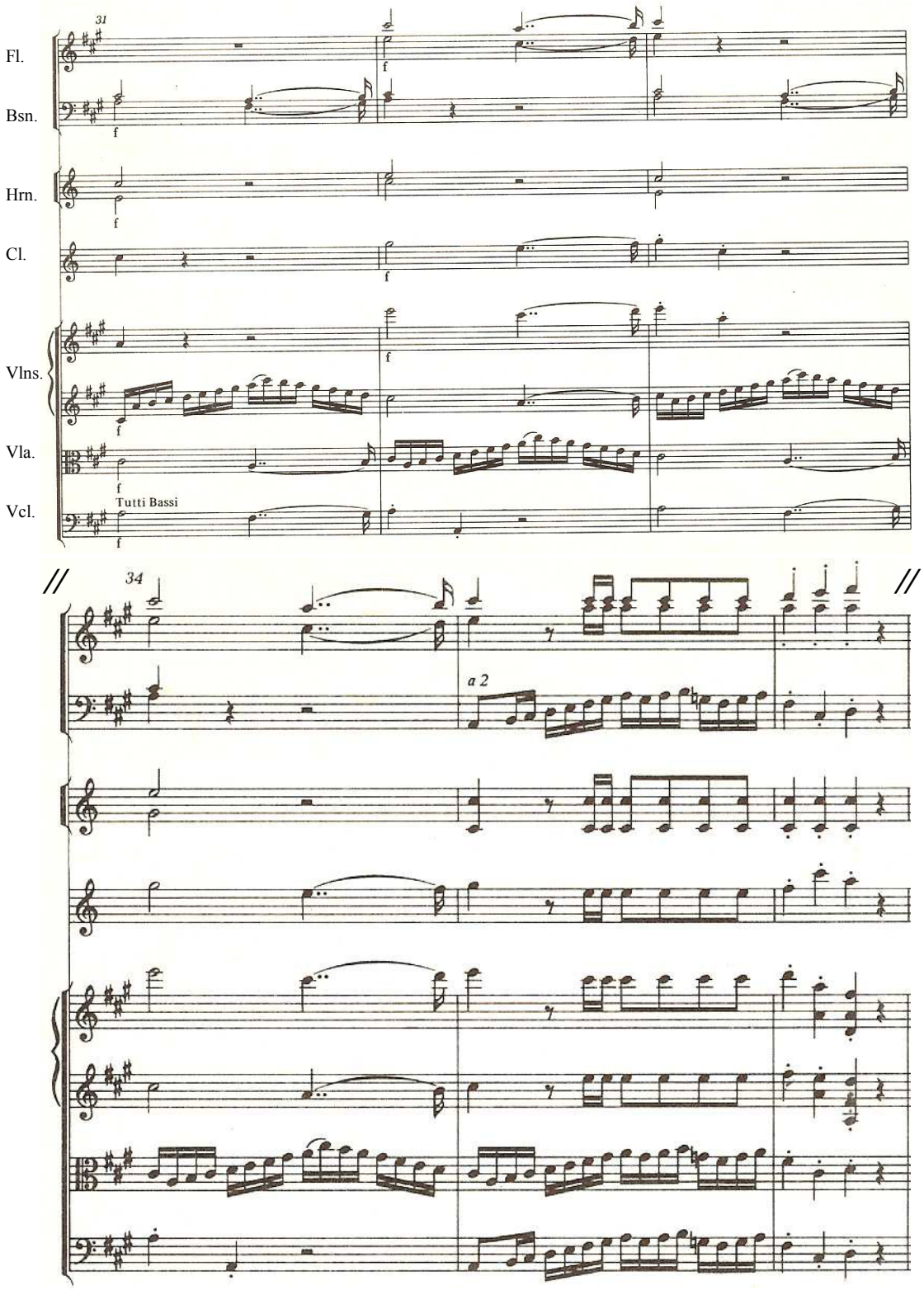

Figure 2.28 Bärenreiter Study Score (I, 31-36)

How does one justify the exclusion of so many notes? What reasoning would cause an editor or a pianist not to attempt a transcription that incorporated the perpetual motion of sixteenth notes established by the second violins and violas? With certain scores, such as Universal, the arranger has clearly established a goal of producing an extremely accessible reduction for the novice pianist. Viewed from that perspective, one can hardly criticize an edition for its omissions done in favor of consistency. However, since the majority of published editions do not put forth this goal, it stands to reason that any edition suitable for study or performance should include the sixteenth-note figures in the piano score.

A successful melding of the imitative melodic motives with the flourish of ascending and descending scales is not an easy proposition, as a survey of the remaining ten editions will show. Some interpretations are predictably accurate, however awkward it may be for the pianist. The 1987 Bärenreiter edition dutifully notates the scales along with the interchange between flutes and bassoons but fails to take into account the brisk tempo and the size of the average human hand (Figure 2.29).

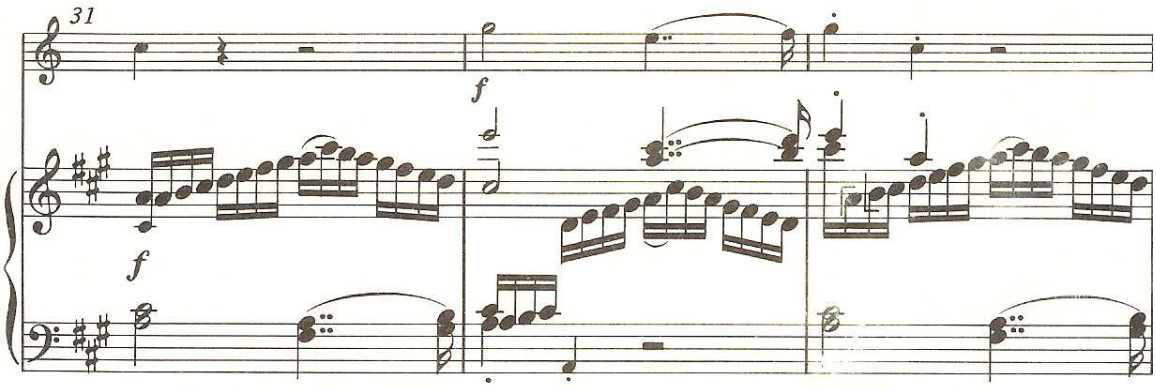

Figure 2.29 Bärenreiter 1987 Edition (I, 31-33)

This solution creates more problems than it solves, requiring swift, successive leaps from both hands in order to complete the melodic and rhythmic gestures. The International edition also fails at its attempt to create a playable rendition, offering only the notion of grace notes to facilitate the right hand change of register from violin to flute (Figure 2.30).

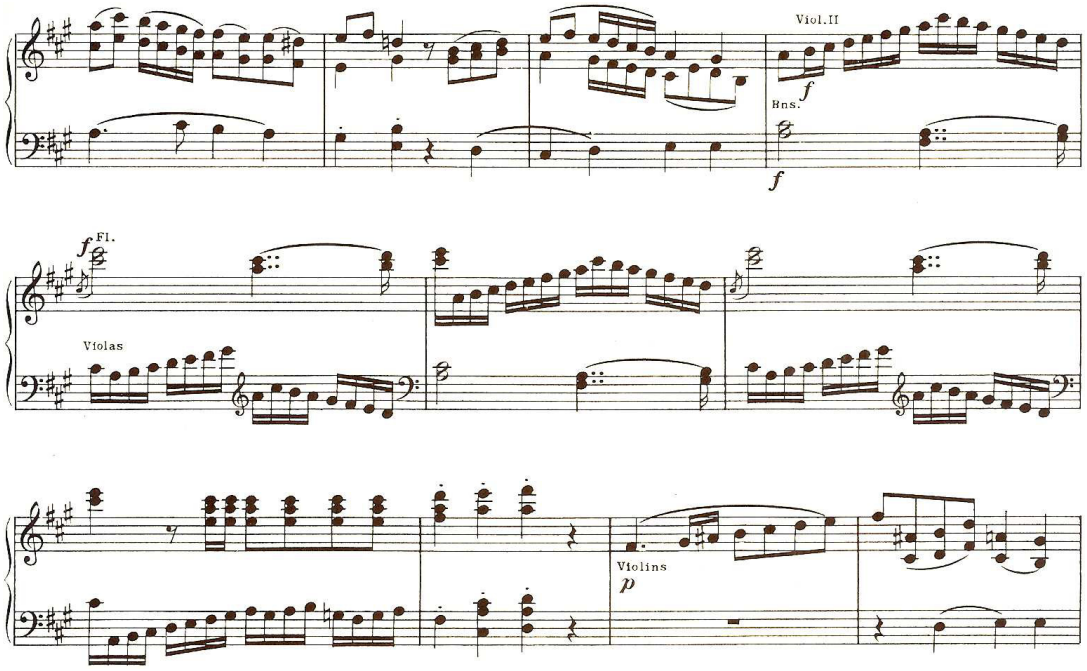

Figure 2.30 International Edition (I, 28-38)

The Henle edition is among those which seek a more idiomatic alternative but, in so doing, make questionable compromises. In this case, the arranger's choices force a fragmentation of the melodic line and interrupt the perpetual motion by removing a sixteenth note from the first beat of each bar (Figure 2.31).

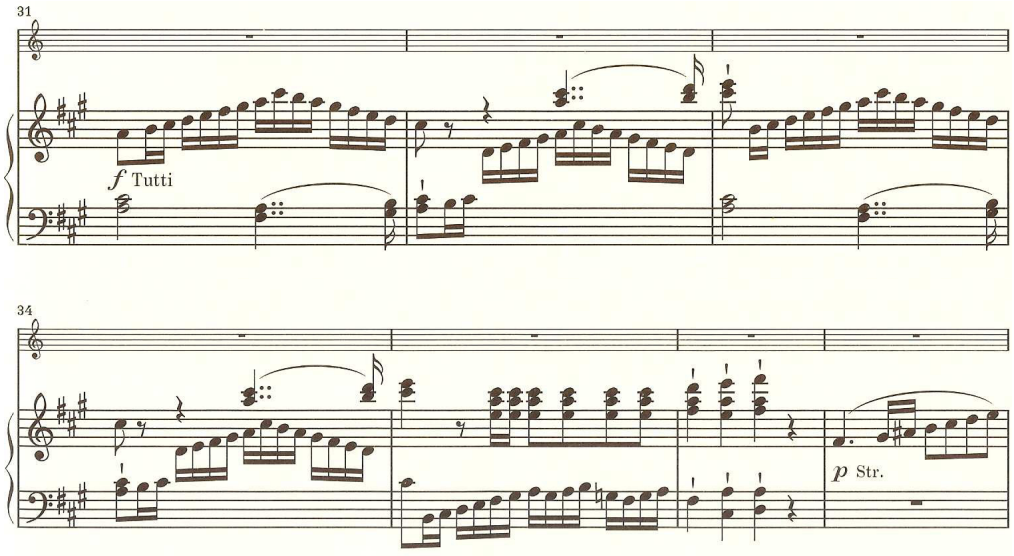

Figure 2.31 Henle Edition (I, 31-37)

Fortunately it occurred to certain editors that the main problem with this passage is not related to the sixteenth-note scales but rather to the leaps required to play the other notes in their proper register. To them, octave displacement was the least offensive choice. By placing the flute and first violin in the same register as the second violin's scales, the pianist is able to make a fluid physical gesture and successfully represent all important aspects of the orchestral texture (Figure 2.32).

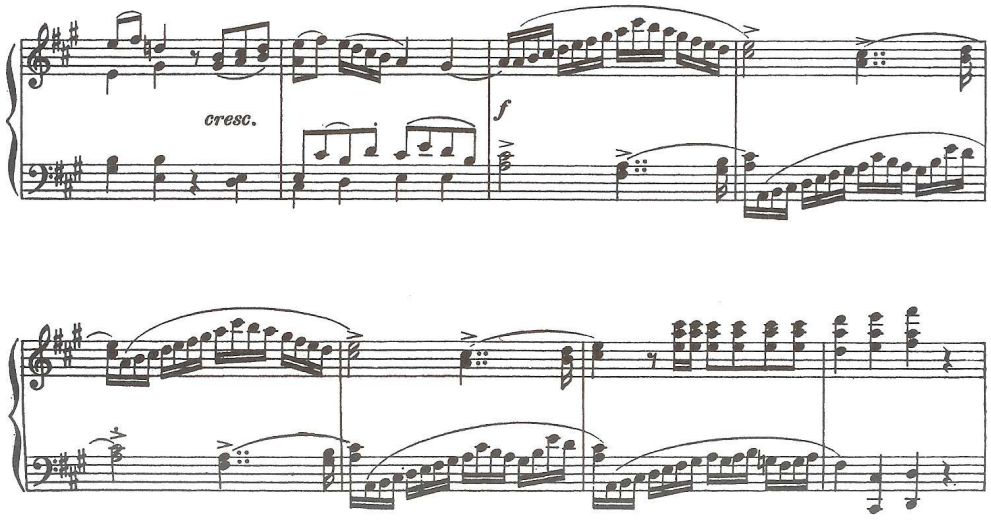

Figure 2.32 Ricordi Edition (I, 29-36)

Of course, with this shift for the treble staff in measures thirty-two and thirty-four, the pianist is forced to transpose the viola scale down an octave to avoid a collision with the right hand. One could argue that this solution has merely traded one problem for another, and yet the technical challenge created in the bass clef of the Ricordi edition is not nearly as difficult in comparison. Simply omitting the left hand's C-sharp on the downbeat of these two measures would allow for the thumb to be placed on the A and therefore facilitate an easier and more accurate reach to the octave below. Even though this solution interferes with proper voice leading of the left hand's ascending thirds, it represents the author's partiality to devising compromises that favor pianistic considerations, so long as they do not cause significant distractions.

It is also interesting to note that Ricordi's editor chose to alter the pitches of the fourth beat in these left-hand scales. No doubt the intention was to eliminate an extra shift of hand position, though measure thirty-four would have benefited from a literal transcription of the continued descent, considering the immediate recurrence of the ascending scale.

Conclusions

The goal of this comparative study was not to suggest the creation of yet another performance edition of Mozart's Clarinet Concerto, nor was it the author's intent to endorse one interpretation as superior to all others. Rather, the approach was designed to categorize predictable pitfalls of orchestral reductions and discuss the necessity of compromise at the keyboard in order to flatter both the music and the music maker. This particular work and its

numerous editions reveal some important certainties about performing orchestral accompaniments at the keyboard.

First, there is no substitute for the original orchestral score. As a tempting time-saver, or when a full score is not readily available, some pianists might make their editing choices based on an existing piano reduction and not consult any other sources, including recordings. This "short-cut" makes the assumption that the one editor being consulted has made good choices, but as this study has proven, even the more highly-regarded editions can exhibit inconsistencies and unfortunate priorities.

Second, all choices made by editors and performers are somewhat relative to circumstances. A brilliant solution that works for one pianist may be exceedingly awkward for another, depending on a number of factors. An adaptation made by a pianist for orchestral auditions may reflect an occasional preference for simplicity over authenticity, while a recital partner may have an opposing set of priorities. There is not one "master formula" that will extinguish every inherent challenge pertaining to orchestral reductions, nor is the same solution appropriate in all situations.

And third, the best choices are those which balance the limitations of the keyboard and a single performer with the spirit and sonority of the music in its original setting. The goal of every pianist who plays any type of reduction should be to make his instrument sound more like an orchestra while maintaining a fluent technical approach that pleases both the artist and the audience.

APPENDIX: AN ANNOTATED REVIEW OF THE EDITIONS

Methodology

Mozart's Clarinet Concerto, like many other repertoire standards, has been printed in numerous forms by publishing houses worldwide to satisfy public demand. With so many constant changes in the industry, obtaining the editions used for this study may become easier or more difficult as time passes. Just as there are undoubtedly editions that were taken out of circulation decades ago, some of these current scores may not stay in print longer than a few years.

Therefore, the first criterion for considering an edition for this study was that it must be in print and readily accessible. One should be able to obtain the score in a reasonable amount of time (no more than three weeks) directly from the publishing house, through one of its distributors, or by way of a local music store. Many high-school and college students may choose to borrow a score from their music library or acquire a copy through Inter-Library Loan in order to help facilitate comparisons between editions. But if a pianist's time and resources are limited, as they most often are, these concise remarks should provide enough information to narrow the search for the most appropriate score(s) to fit every performance, rehearsal, or study situation.

The second requirement was for each edition to have a different arranger, in order to ensure that none of the

scores contained a duplicated piano reduction. When multiple editions were available from the same publisher and used the same editor/arranger, only one was included in this study. Also, whenever possible, the A-Major scores took precedence over their B-flat Major counterparts.

Each annotated entry includes the ordering information one would need to purchase any of these editions. They are arranged alphabetically by name of edition, along with the name of their American distributor in parentheses, if applicable. Catalog numbers do not necessarily correspond to numbers found on the title pages of most scores. The number provided in each case is the most current and accurate piece of information that a customer service agent or music store clerk would need to locate this particular score in his catalog. The retail prices are listed in order to provide a general idea of which editions are more costly, not to guarantee any specific amounts. No prices include taxes or potential shipping fees, as these rates vary greatly and do not always apply to every purchase. All amounts were current at the time of this study's completion.

Also included are names of the editors responsible for creating the piano reductions, not to be confused with editors solely responsible for the clarinet parts. In some cases, one editor prepared all aspects of the score, but most of these editions were the result of a collaborative effort.

Finally, each edition received a subjective review by the author. The commentary focuses on general impressions, editorial tendencies, and any noteworthy observations that might be useful to other pianists.

Edition: Bärenreiter (Presser)
Catalog number: 92400168
Retail Price: $32.95
Key(s): A Major
Arranger: Martin Schelhaas (1987)
Thomas Bruttger (2003)

Notes:

Currently there are two widely-circulating Bärenreiter scores. Many libraries carry the score printed in 1987 with Thomas Bruttger's piano reduction. Though exceedingly accurate and thorough, this interpretation presents some of the greatest pianistic challenges from all of the published editions. The page layout is often cluttered with two clarinet staves (representing alterations from the original part for basset horn) and a more active texture than other scores. Parallel thirds and sixths abound. Inner voices and countermelodies excluded by many editors are integrated without regard to how playable they are. Often they appear as cue notes, but their presence can be distracting. In the absence of an orchestral score, Bruttger's reduction functions well as a study tool. It is not a good choice for a recital performance or auditions.

In 2003, Bärenreiter released a new edition that, among other things, presents a new keyboard reduction by Martin Schelhaas. Though the page spacing is still a bit cramped, this score reduces the number of distractions and presents a slightly calmer texture. Most parallel thirds, sixths and octaves are eliminated, and problematic areas have sensible pianistic solutions. This updated version will be easier on the eyes and the hands. It does not, however, express the depth of orchestral sound as well as its predecessor. The left hand favors upper octaves and easier "Alberti bass" rhythms, neither of which favorably represent the lower strings.

Edition: Gérard Billaudot (Presser)
Catalog number(s): 52405553
Retail Price: $27.95
Key(s): B-flat Major
Arranger: Guy Dangain
Notes:

Pianists who are fond of octaves and large chords will feel right at home with Guy Dangain's orchestral reduction. Though it is certainly not the "fussiest" score, there are awkward moments throughout the piece that many other editors were wise to avoid. In a slightly inconsistent manner, the Billaudot edition utilizes the widest range on the keyboard of all the scores included in this study. The bass line is often doubled, almost to a fault, while the right hand frequently shows preference for upper woodwind registers above the staff. In some cases, pitches are even notated an octave above the instruments they represent. Most parallel thirds and sixths remain unedited. This edition may allow the pianist to feel "expansive" at the keyboard, but the resulting sound does not flatter Mozart's style. It is also very difficult to determine the instrumentation, due to frequent octave displacement and a general preference for block chords over clear voice leading.

Edition: Boosey & Hawkes (Hal Leonard)
Catalog number(s): 48010187, 48010188
Retail Price: $15.95, $12.95
Key(s): A Major, B-flat Major
Arranger: Ernest Roth

Notes:

This edition has instant visual appeal, due to the smaller number of systems per page and larger font. It is also an advantageous choice for the pianist who will not have a page turner, as all but one of the page breaks coincide with points of minor activity. In spirit, Ernest

Roth has followed in the path of the 1987 Bärenreiter edition by filling the score with as much information as possible. In its favor, there are a few instances where minor alterations tend to favor pianistic considerations over exact transcriptions. However, these changes are usually subtle and not plentiful or consistent enough to warrant excessive praise. This score tends to eliminate upper registers whenever possible, which helps to avoid excessive leaps and maintain a tight-knit sound, but that is one of its only positive qualities in terms of accessibility and pragmatism.

Edition: Breitkopf & Härtel (Presser)
Catalog number: 92400106
Retail Price: $25.95
Key(s): A Major
Arranger: Henri Kling

Notes:

Henri Kling is credited with editing two scores in this study, but the International edition is shared with someone else who revised his original reduction. That interpretation is preserved here in the Breitkopf edition. There are minor inconsistencies in the manner of editorial tendencies, and most technical difficulties are not avoided. There is also a conspicuous error in measure twenty-eight of the second movement, where the right hand melody ascends to an E rather than a C-sharp. Some octave displacement is in questionable taste, but on the whole, Kling's choices adhere to the orchestration reasonably well. Most pianists would hasten to mark up the score, however, because so many passages are in need of more considerate solutions.

Edition: Carl Fischer
Catalog number: W 1668
Retail Price: $10.95
Key(s): B-flat Major
Arranger: Simeon Bellison

Notes:

Carl Fischer currently distributes two editions of Mozart's Clarinet Concerto, neither of which is printed in the original key of A Major. This score is not easy on the eyes. The measures are almost always cramped to fit six systems per page, and the pages themselves seem to reflect a substandard copying process. The only redeemable aspect of the layout is the avoidance of all awkward page turns. Several editing choices reflect good judgment, especially regarding parallel thirds, sixths, and octaves. In this way, it is a better choice than the other Carl Fischer score and arguably superior to the other B-flat editions surveyed in this study. Certain parts of this score closely resemble the Ricordi edition. It should also be noted that there is a minor rhythmic error in measure thirty of the first movement——an inexplicable triplet on the first beat, rather than eighth notes——though its presence is not distracting.

Edition: Carl Fischer (Cundy-Bettoney Co.)
Catalog number: CU 734
Retail Price: $10.95
Key(s): B-flat Major
Arranger: Harry Bettoney

Notes:

This Carl Fischer score is much easier to read than its counterpart, but that is the limit of its appeal. Right away one has to question Bettoney's editorial process, since he felt the need to freely compose an ascending bass line in measures two and ten. Also, there are no distinct pianistic

advantages to using this score, as it is replete with parallel thirds, sixths, and octaves, along with several other awkward choices in figuration for both hands. Certain passages employ an extended treble range, but they are rarely approached without a quick and awkward change of hand position. With so many more comfortable editions available, there probably is no situation that warrants the use of Harry Bettoney's arrangement.

Edition: G. Henle Verlag
Catalog number: HN 729
Retail Price: $35.95
Key(s): A Major
Arranger: Jan Philip Schulze

Notes:

Henle scores are among the most reliable urtext editions in circulation. They are easy to read and often saturated with helpful footnotes when there are any discrepancies among editors. In the case of this concerto, the reduction is accessible and practical for the seasoned accompanist. Solutions are not as simplistic as one would find in scores such as the Universal edition, but most pianists should find Schulze's interpretation to be satisfactory for any performance situation. Nearly all parallel intervals have been eliminated, and chord structures are relatively thin. This makes it easier on the hands, though it does not adequately capture the essence of the orchestral sound in many places. This would be an excellent choice for a score that a confident pianist could expand upon in order to attain a richer overall tone quality.

Edition: International Music Co.
Catalog number: 1877, 1878
Retail Price: $15.95, $14.95
Key(s): A Major, B-flat Major
Arranger: Henri Kling
newly revised by Karl Heinz Füssl

Notes:

Though Henri Kling is also listed as an editor for the Breitkopf edition, these scores are not identical. Obviously Karl Heinz Füssl's revisions account for this disparity. The main differences are in the left hand's figuration and occasionally the choice of register for parallel octaves. Also, the page layout is considerably more compact than Breitkopf—six systems per page, rather than five, though a smaller font gives the appearance of less clutter. There are a few places where instrumentation is identified by abbreviations, and most page turns are easy to negotiate. But the abundance of parallel intervals and lack of creative idiomatic choices makes this a less than worthy choice for most performance situations.

Edition: Alphonse Leduc (Robert King)
Catalog number: AL 20854
Retail Price: $34.95
Key(s): A Major
Arranger: Ulysse Delécluse

Notes:

This is a slightly oversized score that still manages to appear cluttered on every page. It is fairly consistent with those scores that overlook pianistic difficulties, while also using extended treble and bass ranges to represent changes in orchestral texture. There are, however, several inconsistencies regarding left-hand Alberti bass figures, which do not inspire confidence that the

editor has strong convictions about his choices. A pianist using this edition would find it difficult to read and fairly taxing to play. It is certainly not worth the high price tag; if someone is willing to pay over thirty dollars for this piece, he would be much happier with Henle or Bärenreiter.

Edition: Kevin Mayhew
Catalog number: 3611638, 3611640
Retail Price: £8.99 (approx. $15.70)
Key(s): A Major, B-flat Major
Arranger(s): John Alley

Notes:

Though the Kevin Mayhew company does have a U.S. distributor, this title (among others) is only available directly from the United Kingdom. The price for the score is reasonable, but even standard shipping nearly doubles the total expense. It is, however, a worthwhile purchase since John Alley approaches his editing process in a very pragmatic way. His occasions for performing this work are almost always orchestra auditions, which is why this is one of the most comfortable editions to play. Certain choices do not represent the orchestration faithfully, but the texture is rarely inadequate to offer enough support for the soloist. Page turns are easy to negotiate, and the spacing is kind to the eyes. Chords are thinned as much as possible without compromising the harmonic language, so that the hands do not easily tire. One helpful feature Alley includes is suggestions for cuts in all of the *tutti* sections, which can save a pianist considerable time when preparing for auditions and competitions. It may interest pianists to know that John Alley is in the process of completing piano reductions for all of Mozart's concertos.

Edition: C. F. Peters
Catalog number: 13096
Retail Price: $13.50
Key(s): A Major
Arranger: Klaus Burmeister

Notes:

This edition resembles the Henle score at first glance, both in terms of editorial choices and page layout. The Peters reduction, however, makes less consistent decisions that weaken its credibility. In some places, it omits significant orchestral material, while other passages contain more active figuration, especially for the left hand. Fortunately, the awkward spots are never lengthy, which helps it to remain a reputable choice among the more affordable editions.

Edition: Ricordi (Hal Leonard)
Catalog number: 50012630, 50013340, 50013330
Retail Price: $15.95; $12.95; $14.95
Key(s): A Major, B-flat Major, B-flat Major
Arranger: Alamiro Giampieri

Notes:

The Ricordi edition is full of innovative solutions and overlooked options that capture the rhythmic integrity of the piece while not over-complicating the texture. There are too many parallel octaves, but this flaw is perhaps the easiest for a pianist to ignore. It is not difficult to imagine the orchestration, since the editor obviously put a great deal of thought into this interpretation. It may not be everyone's first choice for a performance edition, but pianists would do well to consider it a worthwhile score for comparative purposes.

Edition: G. Schirmer (Hal Leonard)
Catalog number: 50261780
Retail Price: $9.95
Key(s): B-flat Major
Arranger: Eric Simon

Notes:

Schirmer has created an attractive and readable layout for this score—usually four measures to a system and four systems to each page. Eric Simon is successful in avoiding many of the obvious technical pitfalls but manages to create new and unnecessary problems along the way. There are places where octave doubling creates an overlapping of hands and some additional challenges for achieving legato bass movement in all three movements. Simon also transposes several harmonies down an octave into the bass register, which muddies the sound and occasionally creates an uncharacteristic sound for Mozart. One could certainly do worse, but the editorial tendencies are not consistent enough to rank it among the more desirable scores.

Edition: Schott & Co. (Hal Leonard)
Catalog number: 49002678
Retail Price: $19.95
Key(s): A Major
Arranger: Alan Hacker

Notes:

Alan Hacker has created an edition that melds ideas from several other scores. It avoids parallel thirds and sixths, but not always octaves. It opts for eighth-note Alberti bass in some places, but then uses sixteenths in others. Some ornaments are replaced with comparable notation while others are printed traditionally. Overall, the Schott edition is a decent choice but unpredictable enough for most pianists to consider other options.

Edition: Southern Music Co.
Catalog number: SU 320
Retail Price: $25.00
Key(s): A Major
Arranger: Ethan Sloane and Ruth Wright

Notes:

The editors of this score clearly think highly of their contributions to the clarinet part, but they offer little help to the pianist, other than making the music fairly easy to read. Interpretive choices are made measure by measure and rarely indicate any consistent inclinations. Some difficulties are eliminated, but most of the common ones remain. Left-hand chords, octaves, and Alberti bass patterns vary throughout the piece, making it difficult for a pianist to feel settled and identify predictable sequences. Perhaps the clarinetist can benefit from the over-saturation of suggestions regarding dynamic expression and articulation. Otherwise, this edition offers little incentive for either performer to consider it.

Edition: Universal Clarinet Edition (Presser)
Catalog number: UE 019086
Retail Price: $29.95
Key(s): A Major
Arranger: Pamela Weston

Notes:

For the younger, less experienced accompanist or novice performer, this edition is by far the best choice. Pamela Weston never falters in her attempt to tastefully simplify the orchestration. A side-by-side comparison to any score will prove that the Universal edition always presents the least complicated interpretation. It is written so that the hands remain fairly close together on the keyboard to avoid a sparse sounding texture, and good voice leading is

preserved whenever possible. The layout can get a bit dense, since every system notates both the clarinet and basset clarinet parts on separate lines, even when the parts are in complete agreement for extended periods of time. This is not the most faithful rendering of the orchestral score, as there are numerous omissions throughout the work, but it does serve an important purpose by standing as the highest quality score for presenting the most simplistic reduction.

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BIOGRAPHICAL SKETCH

Tad Hardin began piano studies at age five in his home state of Arkansas and received a B.M. degree from Ouachita Baptist University in 1999. Three years later he completed the M.M. degree in Vocal Coaching and Accompanying from Florida State University, where he stayed to pursue his D.M. performance degree in Accompanying and Chamber Music.

His active schedule of collaborations with singers, instrumentalists, choral ensembles and chamber groups have resulted in performances across the U.S. as well as many international venues, including Austria, France, Germany, Switzerland, Canada, Bolivia, and Perú. In 2006 Hardin accepted the position of Director of Collaborative Performance for the *Asolo Song Festival and Institute of Song Interpretation*, which takes place in Northern Italy each summer.

Hardin currently teaches on the faculty of Spring Arbor University and resides in Jackson, Michigan with his wife Monica and son Zachary.