THE MUSIC FOR SOLO CLARINET BY ARNOLD COOKE: THE INFLUENCE OF PAUL HINDEMITH AND A COMPARISON OF THE MUSIC FOR SOLO CLARINET BY BOTH COMPOSERS, A LECTURE RECITAL TOGETHER WITH THREE RECITALS OF SELECTED WORKS BY C. NIELSEN, J. FRANÇAIX, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

by

John E. Wheeler, B.M., M.M.
Denton, Texas
May, 1987
The Music for Solo Clarinet by Arnold Cooke:
The Influence of Paul Hindemith and a Comparison of the Music for Solo Clarinet by Both Composers. Doctor of Musical Arts (Clarinet Performance), May, 1987, 52 pp., 21 illustrations, 2 appendixes, bibliography, 31 titles.

The lecture was presented July 1, 1986.

This dissertation is an analytical comparison of the works for solo clarinet by Paul Hindemith and his student Arnold Cooke. A total of seven compositions are studied and analyzed for style, covering aspects of melody, harmony, rhythm, form, and texture.

Two Appendixes are included: One lists all vertical sonorities in Cooke's Sonata in B-flat for Clarinet and Piano, in which all chords are grouped according to Hindemith's Chord Classification System. The second appendix is a list of cadence types also analyzed according to Hindemith's Chord Classification System, used in Cooke's Sonata in B-flat.

From this data, conclusions concerning the accessibility of Cooke's music for solo clarinet to the player and listener are made. Although Hindemith's music for solo clarinet is more often played, it is this author's conclusion that Cooke's works are more satisfactory in their accessibility and ease of performance.

Three other recitals were given. On January 13, 1983 the first recital was given with works by Carl Maria von Weber, Louis Cahuzac, William O. Smith, and Carl Nielsen. The second recital was given February 13, 1984, with works by Bernhard Molique,
Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Limitations</td>
<td></td>
</tr>
<tr>
<td>II.</td>
<td>A BRIEF BIOGRAPHY OF ARNOLD COOKE</td>
<td>4</td>
</tr>
<tr>
<td>III.</td>
<td>THE GENERAL MUSICAL STYLES OF PAUL HINDEMITH AND ARNOLD COOKE</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>The Musical Theories of Paul Hindemith</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The General Musical Style of Paul Hindemith</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Arnold Cooke as a Student of Paul Hindemith</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Musical Style of Arnold Cooke</td>
<td></td>
</tr>
<tr>
<td>IV.</td>
<td>THE SONATA IN B-FLAT FOR CLARINET AND PIANO AND THE SONATA FOR CLARINET AND PIANO BY PAUL HINDEMITH</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Melody and Rhythm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Harmony and Texture</td>
<td></td>
</tr>
<tr>
<td>V.</td>
<td>THE CONCERTO FOR CLARINET AND STRINGS AND THE CONCERTO NO. 2 FOR CLARINET AND ORCHESTRA BY ARNOLD COOKE AND THE CONCERTO FOR CLARINET IN A AND ORCHESTRA BY PAUL HINDEMITH</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rhythm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Texture</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Piano Scoring</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Concerto No. 2 for Clarinet and Orchestra</td>
<td></td>
</tr>
<tr>
<td>VI.</td>
<td>ALLA MARCIA FOR CLARINET AND PIANO AND PRELUDE AND DANCE FOR CLARINET AND PIANO BY ARNOLD COOKE</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Alla Marcia for Clarinet and Piano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Prelude and Dance for Clarinet and Piano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Melody and Rhythm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Harmony</td>
<td></td>
</tr>
</tbody>
</table>
VII. SUMMARY AND CONCLUSIONS ................................. 46

APPENDIXES

A. Chart of Hindemith System Chord Groups
   in the Sonata in B-flat for Clarinet
   and Piano by Arnold Cooke ............................. 48

B. Root Progressions and Chord Groups in
   Cadences in the Sonata in B-flat for
   Clarinet and Piano by Arnold Cooke ................. 49

BIBLIOGRAPHY .......................................................... 50
North Texas State University
School of Music

Graduate Recital

JOHN E. WHEELER, Clarinet

Assisted by:
Judy Fisher, Piano
Tim Bell, Violin
Bill Adams, Piano
Steve Pandolfo, Snare drum

Monday, January 31, 1983  6:30 p.m.  Concert Hall

Variations, Op. 33 (1811)  Carl Maria von Weber

Arlequin (Piece caracteristique pour clarinette seule)  Louis Cahuzac

Suite for Violin and Clarinet (1952)  William O. Smith
  I Overture
  II Song
  III Dance
  IV Burlesque
  V Finale

Concerto for Clarinet and Orchestra,
Op. 57 (1928)  Carl Nielsen

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
North Texas State University  
School of Music

Graduate Recital

JOHN E. WHEELER, Clarinet

Assisted by:
Judy Fisher, Piano
Anna Dryer, Violin

Monday, February 13, 1984     8:15 p.m.     Concert Hall

Concertino in F for Clarinet  
and Orchestra. .................Bernhard Molique  
I [Allegro]  
II Andante  
III Rondo - Allegro

Five Pieces for Solo Clarinet. .............Michael Webster  
I Fanfare  
II Rhapsody  
III Ländler  
IV Romance  
V Perpetual Motion

Contrasts for Violin,  
Clarinet and Piano. ..................Bela Bartok  
I Verbunkos  
II Pihenő  
III Sebes

Presented in partial fulfillment of the requirements for the degree of  
Doctor of Musical Arts
North Texas State University
School of Music

Graduate Recital

JOHN E. WHEELER, Clarinet

Assisted by
Judy Fisher, Piano
Roy Robuck, Violin
Mark Hatch, Violin
Ellen Townley, Viola
Terice Preto, Cello

Monday, April 22, 1985  8:15 p.m.  Concert Hall

Concerto in B-Flat Major
for Clarinet and Strings...

Johann Stamitz
(1717-1757)

Allegro moderato
Adagio
Poco presto

Tema con Variazioni pour
Clarinette en La and Piano...

Jean Françaix
(b. 1912)

Tema
Var. 1 - Larghetto misterioso
Var. 2 - Presto
Var. 3 - Moderato
Var. 4 - Adagio
Var. 5 - Tempo di valza
Cadence
Var. 6 - Prestissimo

Quintet in B-Flat Major, Op. 34 for
Clarinet and String Quartet (1811).

Carl Maria von Weber
(1786-1826)

Allegro
Fantasia (Adagio ma non troppo)
Menuetto (Capriccio presto)
Rondo (Allegro giocoso)

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
North Texas State University  
School of Music  

Graduate Lecture Recital  

JOHN E. WHEELER, Clarinet  

Assisted by  
Judy Fisher, Piano  

Tuesday, July 1, 1986  
5:00 p.m.  
Concert Hall  

PROGRAM  
The Music for Solo Clarinet by Arnold Cooke: The Influence of Paul Hindemith and A Comparison of the Music for Solo Clarinet by Both Composers  

PERFORMANCE  
Sonata in B-Flat for Clarinet and Piano (1959). ............... Arnold Cooke  
Allegro moderato  
Scherzando  
Adagio ma non troppo  
Molto vivace  

Prelude and Dance for Clarinet and Piano (1979). ............... Arnold Cooke  

Presented in partial fulfillment of the requirements for the degree of  
Doctor of Musical Arts  

ix
LIST OF ILLUSTRATIONS


17. Arnold Cooke, *Dance*, measures 3-6 of the clarinet part.


CHAPTER I

INTRODUCTION

Both Paul Hindemith and Arnold Cooke have written numerous works involving clarinet as a solo instrument. Hindemith's Sonata and Concerto are already established in the standard clarinet repertoire in this country. Unfortunately, this popularity does not apply to the music for solo clarinet of Arnold Cooke.

British clarinetists have noted the influence of Hindemith in Cooke's music for solo clarinet. Jack Brymer, former principal clarinet of the London Symphony Orchestra, has observed that Cooke's Sonata is "a pleasant modern work, with something of Hindemith in it, but a lot of Cooke."¹ John Denman, also a former principal clarinet of the same orchestra, regards this Sonata as an "excellent example of Hindemith's influence."²

It is this author's intention to pinpoint the influence of Hindemith in the music for solo clarinet by Arnold Cooke,

and to evaluate the accessibility of both Hindemith's and Cooke's solo clarinet works to the average performer. This evaluation is to be accomplished by applying the analytical procedures used by George Townsend in his analysis of the clarinet music of Paul Hindemith, to the solo clarinet music of Cooke. Harmony in Cooke's solo clarinet music will be analyzed by means of Hindemith's Chord Classification System. All elements comprising the musical style of both composers will be compared. Because Cooke's solo clarinet works cover a 39-year period between 1946 and 1985, this author will trace any changes of style in this music.

Arnold Cooke had defined Gebrauchmusik, long identified with his teacher, Paul Hindemith, as "music for amateurs." As Cooke describes Hindemith's original concept of the term, the guiding principle of Cooke's compositional technique becomes lucid:

For him [Hindemith] this was not merely a technical problem but also one of communication, of making himself intelligible to the ordinary person; which is not the same as making a bid for popularity."

By examining the solo clarinet works of Cooke and their counterparts by Hindemith, one will discover attractive works that make apparent their accessibility to both performer and listener. It is this author's conclusion that Arnold Cooke's solo clarinet music is truer to the aforemen-

tioned concept of *Gebrauchmusik* than corresponding works by Hindemith.

**Limitations**

Because both Hindemith and Cooke wrote numerous chamber works involving the clarinet, the limitation of examining only the music for solo clarinet is more appropriate for the practical scope of this project. This discussion will be limited to published works, although there is a youthful, unpublished *Grand Rondo in B-flat for Clarinet and Piano* (1914) by Hindemith.

More comparative analysis will be applied to the sonatas for clarinet than to the concerti. The style of Cooke's *Concerto for Clarinet and Strings* will be seen as a prototype of his *Sonata*, written five years later. Hindemith's *Concerto for Clarinet and Orchestra*, written nine years after his *Sonata*, is a more complex work than the latter.

Cooke's earliest work for solo clarinet and piano, *Alla Marcia* (1946) will be examined as a forerunner to his *Concerto* and *Sonata*. Cooke's most recently published solo clarinet and piano composition, *Prelude and Dance* (1979), will be discussed in terms of any similarities to and deviations from the style of the earlier *Concerto* and *Sonata*. 
Arnold Cooke was born November 4, 1906 in Gover sal, Yorkshire, England. His mother, May Atkinson Cooke, was an amateur pianist who had received a music certificate from Trinity College in London. Cooke's father, although not himself a performer, came from a musical family. Consequently, Arnold started piano lessons at the age of seven.

In 1921, while at Repton School, Cooke began studying the cello. During the next four years he studied harmony, counterpoint, and composition with Dr. G. C. Stocks who was a student of Charles V. Stanford.

After completing his studies at Repton, Cooke continued his musical training at Cambridge, where he studied composition with Edward J. Dent. Cooke continued to perform as a cellist and was active in numerous local chamber music societies.

Edward Dent, Cooke's primary compositional influence at this time, was not an advocate of the nationalistic and folk oriented music of Vaughn Williams. Although Dent's specialty was music research, he was a composition student of Charles Stanford, who was, in turn, heavily influenced by
the late romantic German composers. Cooke himself has recalled that the chief influences on his composition during his training at Cambridge were Brahms and Elgar.¹

As an English representative of the International Society for Contemporary Music Centre, Dent was acquainted with many important composers from the Continent, including Hindemith. A former composition student of Dent, Walter Leigh, was studying with Hindemith at this time. Cooke, on the advice of Edward Dent and Walter Leigh, began studies with Hindemith at the Berlin Hochschule in 1929 after receiving his Mus.B. degree at Cambridge.

While residing in Berlin with a group of American music students, Cooke was exposed to the music of such composers as Kurt Weill, Ernst Krenek, and Arnold Schoenberg.

Cooke returned to England in 1932 and found employment as an arranger and composer of incidental music for plays presented at a contemporary repertoire theatre. In 1933 he was appointed to the Royal Manchester College of Music. After naval service in World War II, he returned to the Chelsea area of London in 1946 as a free-lance composer. In the summer of 1947, Cooke joined the faculty of the Trinity College of Music in London. The following year, he received his doctorate from Cambridge.

Cooke has written four symphonies, one ballet, one opera, and six concerti for various instruments. Although the bulk of his musical output is instrumental chamber music, he has also written many vocal works. Most of Cooke's published solo clarinet music was written for large forms. These works include the Sonata in B-flat for Clarinet and Piano (1959), the Concerto No. 1 for Clarinet and String Orchestra (1955), and the Concerto No. 2 for Clarinet and Orchestra (1981). Cooke also has written two short works for clarinet and piano, Alla Marcia (1946) and Prelude and Dance (1979).

CHAPTER III

THE MUSICAL STYLES OF PAUL HINDEMITH
AND ARNOLD COOKE

The Musical Theories of Paul Hindemith

Because Hindemith's theoretical practice greatly affects melodic and harmonic materials in his music, a brief examination of his theoretical ideas is necessary in order to understand his musical style.

These ideas are embodied in Hindemith's book, *The Craft of Musical Composition*. Volume I describes the concepts and their origins, while Volume II is comprised of exercises in part writing.\(^1\) Although the book is not, according to Bernhard Heiden, "... an explanation or defense of his own way of composing,"\(^2\) it represents an attempt to find an organization of musical construction based on natural laws.

At the core of this system are two series of pitches and intervals; these series are determined by natural phenomena. Series I is based on the harmonic overtone series relation-

---


ship to one note. This twelve-tone chromatic hierarchy of pitches that are related to a central pitch helps form an establishment of tonality in the music of Hindemith.

Series II is a collection of intervals organized by means of the consonant and dissonant combination tones. Combination tones are pitches that come about as a result of the interaction of overtones of two pitches sounding simultaneously.

Hindemith also concludes that all intervals have roots. Thirds, fifths, sevenths and octaves have their roots on the bottom pitch. Seconds, fourths, and sixths, because they are often regarded as inverted intervals, retain their roots as the upper pitch. Consequently, the root of any vertical sonority can be determined by locating the most consonant interval (from Series II) and its root. The exception to the determination of roots is the tritone, the most unstable interval in Series II.

Complex vertical structures can then be analyzed in a system based on intervallic content (as related to the hierarchy of Series II) rather than the previous system based on the triad. To accomplish this, Hindemith grouped vertical sonorities into six types or groups based on intervallic content. Because of the weakness and neutrality of the tritone, all chords are divided first into two main categories. Three groups contain chords without a tritone, and three
contain chords with a tritone. 3

The two groups used most frequently in Hindemith's and Cooke's music are Group I and Group III, both containing no tritones. Group I represents triadic sonorities, while Group III contains sevenths and seconds. Of the two groups containing tritones, Group II is limited to minor sevenths and major seconds; Group IV, the most dissonant group of chords, contains major sevenths and minor seconds.

Two other groups of chords remain because of the difficulty in locating a definitive root. Listed as a group without the tritone, Group V contains the augmented triad and a chord consisting of two perfect fourths. Chords from Group VI contain more than one tritone. The planned juxtaposition of chord groups, which Hindemith called "harmonic fluctuation," greatly influences the vertical sonorities of his music.

By removing the roots from a series of vertical structures, one may, according to Hindemith, determine the degree progression by using relationships set up in Series I.

The Musical Style of Paul Hindemith

Melody

Hindemith's approach to melodic writing is described

3. Ibid.
by Leon Dallin as "free tonality." In this style, as described by Dallin, a tonal center is established at the beginning and at certain points in a melodic line. Between these points occur a free use of all twelve possible pitches. "In between, all twelve notes are used with equal freedom and independence." According to the theories of Hindemith, however, the use of all pitches is based on the hierarchy established in Series I. Although Hindemith uses a duodecaphonic scale, the principles set forth in Series I impose a logic over the use of all twelve tones within a tonal plan. In summarizing this melodic style, Dallin concludes: "Each note creates the impression of being in its proper place and indispensible...."

Harmony

Within Hindemith's harmonic system, all vertical sonorities are possible. Dissonance and consonance are balanced and manipulated by the composer in the harmonic fluctuation of vertical sonorities. Augmented triads and chords built on perfect fourths (group five), and the diminished triad (group six), are used less frequently than other sonorities.

5. Ibid., p. 46.
6. Ibid., p. 46.
ties. As a result, many of the vertical sonorities are based on a combination of major seconds, perfect fourths and perfect fifths.

Much of the harmony in Hindemith's music is a result of what Marion Bauer calls "dissonant counterpoint," in a contrapuntal, linear texture. Cadences are clearly delineated, often with a root progression of a fourth or fifth approaching a triadic sonority. Hans Tischler describes many cadences in Hindemith's *Ludus Tonalis* as being based on melodic rather than harmonic progressions: "often all the voices move stepwise to their goals...."

**Rhythm**

Hindemith does not address the basic musical element, rhythm, in his *Craft of Musical Composition*. Although polyrhythms, polymeters, syncopation, hemiola, ostinati, and other rhythmic affects do occur, Hindemith's music is comprised primarily of conventional meters and rhythm subdivisions.


Texture

Much of the music of Hindemith is polyphonic. This style, identified with the Neo-Classic style of the early Twentieth Century, permeates all of Hindemith's music, and becomes prominent in such Baroque forms as the fugue (*Ludus Tonalis*), passacaglia (*Nobilissima Visione*), and the concerto grosso (*Concert Music for Strings and Brass*). Hindemith's works for solo clarinet, the *Sonata* and the *Concerto*, are based on Classical-Romantic forms, and, therefore display both homophonic and polyphonic textures.

Arnold Cooke as a Student of Paul Hindemith

Arnold Cooke studied with Paul Hindemith at the Berlin Hochschule from 1929 to 1932. Two years later Hindemith was fired from his position at the Hochschule because of the worsening political climate.

Although Hindemith had not yet published his *Craft of Musical Composition*, the theoretical concepts outlined above were already being used by the composer in his classes at the Berlin Hochschule. Arnold Cooke has stated that Hindemith "was working along these lines and in that direction" toward the concepts published later.

Cooke describes Hindemith as:

very lively. Full of gaiety and humor. He was very strict in his methods, but also very clear and detailed in explanation. He had his students in a class, about half a dozen, once a week, spending the whole morning or afternoon with us. He took each student's work in turn, and went through it in detail at the piano. We also had discussions and arguments from time to time, occasionally not only on musical matters.

Elsewhere Cooke further described Hindemith's course:

Each pupil's work was taken separately in turn, Hindemith went through it rigorously at the piano, commenting, criticizing, suggesting alterations, even rewriting. He had enormous facility on this; and to demonstrate a point would sometimes rewrite a whole page or so of music in a few minutes. It was rather unsettling and disturbing at first, but very instructive and stimulating the more one got used to the method.12

Cooke has also recounted, in correspondence with Stanley Gaulke, the use of single and two part melodies as the start of compositional pedagogy.

I think it was this concept of melodic construction that influenced me most in his teaching, and the use of intervals and not relying harmonically on the classical chord formation and their derivations and extensions.13


The Musical Style of Arnold Cooke

Characteristics of the music of Hindemith can be found in all musical elements of Arnold Cooke's style.

**Melody, Rhythm, and Meter**

As stated earlier, the hallmarks of Dallin's "free-tonality" style are: establishment of tonal centers at the beginning and at certain other points, free use of the chromatic scale or a hierarchy of melodic intervals, and brief areas of tonality change.

The similarity of approach to melodic construction and to rhythmic use in the music of Cooke and Hindemith can be seen in the following two examples. The first, from Hindemith's [Concerto for Clarinet in A and Orchestra](https://example.com), is constructed according to the concept of "free tonality." The tonal centers range from $e$, $F$-sharp, $C$, $E$-flat, $B$-flat, to $E$. Simple meter and straightforward rhythms are used.

**Example 1.** Paul Hindemith, [Concerto in A](https://example.com), 1st movement, measures 33-39 of the clarinet part.

![Example 1](https://example.com)
The second example, from Cooke's Sonata for Clarinet and Piano, illustrates the same melodic and rhythmic features found in the previous example.

Example 2. Arnold Cooke, Sonata in D-flat, measures 1-14 of the clarinet part.

Harmony

The vertical structures in the music of Arnold Cooke, if analyzed in the context of Hindemith's chord classification system, are mostly from the third chord group. These chords, which include seconds or sevenths and no tritones, contain mostly tertian and quartal intervals. Group I chords, triads with perfect fifth and octaves are also found. Chords containing tritones are less common.

The most common cadential root progressions in Cooke's writing are the half step and the major second.

Texture

An alternation of homophonic and polyphonic textures is found in Cooke's solo clarinet compositions. Polyphonic
sections are most often brief imitative passages, usually in a stretto style.

Form

Like Hindemith, Cooke favors a free use of classical forms, especially the sonata, rondo, and ternary forms.
CHAPTER IV

THE SONATA IN B-FLAT FOR CLARINET AND PIANO

BY ARNOLD COOKE AND

THE SONATA FOR CLARINET AND PIANO

BY PAUL HINDEMITH

Hindemith's Sonata for Clarinet and Piano dates from 1939 and is part of a series of sonatas written for various wind instruments between 1935 and 1943. Although written after the Gebrauchmusik compositions of the 1920's, these sonatas provide a non-virtuosic repertoire for wind instruments lacking an extensive solo repertoire.

Although Hindemith achieved renown as a violist and violinist, he was considered a proficient amateur clarinetist. Edwin Evans states that Hindemith was "competent to play the clarinet part--no mean feat--in his own quintet." 1 Hindemith stated to clarinetist Keith Wilson, a colleague at Yale, that he himself could play his Sonata, but consid-

ered his own clarinet tone to be "inferior."²

Because of Hindemith's familiarity with the clarinet, his *Sonata* has been singled out as one of the more important works from this series of sonatas for wind instruments. Richard F. Goldman refers to Hindemith's *Sonata for Clarinet and Piano* as "one of the best of his celebrated series for each practical instrument."³

Arnold Cooke's *Sonata in B-flat for Clarinet and Piano* was composed in 1959 as a result of a commission from the Hampton Music Club and was premiered the same year by Thea King, clarinet, and James Gibb, piano, at a concert sponsored by the Hampton Music Club.⁴ Cooke's *Sonata in B-flat* is his third work for clarinet as a solo instrument, following his *Ala Marcia for Clarinet and Piano* by thirteen years and his *Concerto for Clarinet and Orchestra* by four years.

The clarinet sonatas of Cooke and Hindemith share many features. Both are four-movement works of approximately the same length and are in the key of B-flat. Intended for amateur performers, these sonatas feature idiomatic clarinet writing, second movement scherzi, third movements featuring

---


expansive clarinet themes with chordal piano accompaniments, final movement rondos, and similar meters and tempi. Similarities in melodic writing and harmonic structure noted in the previous chapter are also found.

**Form**

In his music for solo clarinet, Cooke favors the use of A B A formal structures featuring a middle section set off by differences in tempo, harmonic content, or contrapuntal texture. While a middle section is inherent in sonata and ternary forms, Cooke also uses such sections in his rondo form.

The use of tonal centers highlights the return of themes. The first movement exposition contains three themes whose tonal centers are as follows: B-flat, A, and D. As these themes return in the recapitulation the first two are based on a B-flat tonality, while the third is centered on F. The tonality of this section ascends a perfect fourth to the tonal center of B-flat in the coda finishing the movement.

The second movement of the Sonata is in sonata-rondo form. The middle section is a fugato followed by motivic development of one of the preceding themes. Although Gaulke describes the form of the fourth movement of the Sonata as "five part form": A B C A B, this author contends that the form of this movement is the same sonata-rondo form compri-

singing the second movement. Three themes are found in the outer sections of the fourth movement. The middle section, as in the corresponding section in the second movement, is a fugato based on material from the second theme. The sonata rondo principal is further supported by the use of B-flat as a tonal center for all themes in the recapitulation.

The third movement of Cooke's Sonata is in A B A form with the outer sections of the movement remaining in the tonal center of D-flat. The middle section itself is in A B A form. The outer parts of this section feature a canon between clarinet and piano; the canonic material is stated in inversion when it recurs. Cooke unifies this section by placing its three sub-sections in the same tonality of B-flat.

Like Cooke, Hindemith favors contrasting middle sections in the second and fourth movements of his Sonata for Clarinet and Piano. The thematic material of Hindemith's second movements is structured as follows: A B A B C A B. Although the thematic material of the C section is new, motifs from the preceding sections are found here. Unlike the fugato in Cooke's second movement, material from the outer sections is not developed in Hindemith's middle section.

The independent thematic material of the middle section of the fourth movement, also containing rhythmic motifs from previous sections, is presented in two-part and three-part canons between clarinet and piano.
Hindemith, like Cooke, uses an A B A form for the third movement of his Sonata. The middle section of this movement is also structured in a self-contained form: A B A B. Unlike Cooke, Hindemith uses this section to explore different tonal centers ranging from C-sharp, G-flat, and B, to B-flat.

Hindemith's Sonata also demonstrates a slightly freer use of tonality changes than does Cooke's Sonata. The first four sections of the second movement by Hindemith are almost entirely in F with only a brief four-measure repetition of the first theme in B-flat. When this section returns after the independent middle section, the tonality remains B-flat, thus causing the movement to end in a different tonality than it began. Hindemith does not often return to the opening tonality of a movement. In the first movement, the B-flat tonality returns only briefly in the third theme of the recapitulation and in the coda. Like Cooke, Hindemith uses the sonata form as the structural shape for the first movement of his Sonata.

Melody and Rhythm

Arnold Cooke's melodic style is based on small intervals with the intervallic content of most of the themes consisting of tertian and scalar passages. Cooke uses melodies dominated by intervals of the perfect fourth and perfect fifth in inner sections of the first and second movements of his Sonata.
The theme, based on fourths from the second movement of Cooke's *Sonata* bears a striking resemblance to the second theme in the first movement of Hindemith's *Sonata*.


Unlike Hindemith, Cooke does not use rhythmic or intervallic motifs to generate unity of themes throughout this work. There are no written metrical changes in Cooke's *Sonata* except for one change found in the fourth movement. Here the clarinet part, originally in 6/8, is altered to 3/4, causing a shift in stress within each measure. The clarinet theme, derived from the opening measures of the movement, is rhythmically altered by delaying the second note in each
measure. All this is accompanied by the continuing 6/8 meter in the piano.

Example 5. Arnold Cooke, Sonata in B-flat, 4th movement, measures 218-225 of the clarinet part.

In the third theme of the second movement, a shift of meter is implied by stress-accent changes in the clarinet, reinforced by eighth-note groupings in the piano. Although remaining in 2/4 meter, the note-groupings imply the imposi-
tion of two measures in 3/8 meter. This is shown in example 6 during the first appearance of the third theme.

Example 6. Arnold Cooke, Sonata in B-flat, 2nd movement, measures 36-40 of the clarinet part.

These are the only rhythmic or metric irregularities in the Sonata by Cooke.

Two intervallic motifs found in the opening theme of the first movement affect the thematic material of Hindemith's Sonata for Clarinet and Piano. One motif, three ascending pitches a perfect fourth apart, and the other, an alternation of two notes, a whole step apart, are found in subsequent movements of the Sonata. The opening theme from the first movement along with the two motifs, are shown in example 7.

Example 7. Paul Hindemith, Sonata, 1st movement, measures 1-7 of the clarinet part.
The first motif, with its ascending perfect fourths, appears again in the second theme of the movement, seen in Example 3, and in the principal theme of the third movement. The second motif predominates the opening of the second movement and accompanimental figures throughout the fourth movement.

Because of the use of the first motif in the Sonata, the result of more frequent melodic fourths creates more disjunct thematic material in Hindemith's Sonata.

Although Hindemith's use of rhythm and meter is described as "conservative" by George Townsend, there are twenty-five metric changes in the Sonata, no asymmetrical meters, and a static pulse during all metric changes. However, measure 77 in the first movement illustrates a placement of four equal quarter notes in the time of one 3/4 measure giving a very brief polymetric effect. This is shown in Example 8.

Example 8. Paul Hindemith, Sonata, 1st movement, measure 7 of the clarinet part.
Repeated accompanimental rhythmic motifs dominate the second movement. In addition, a rhythmic motif consisting of three quarter notes, one dotted-quarter note, and an eighth-note (Example 9), permeates the main theme of the middle section of the movement (Example 10).


Harmony and Texture

George Townsend, in accordance with Hindemith's chord classification system, has analyzed all vertical structures in the clarinet music of Paul Hindemith, including the Sonata. As the same procedure is applied to Cooke's Sonata in B-flat many conclusions can be made. Generally, most chords are from the Group III classification, containing second, seventh, and no tritones. Also frequent are chords from Group I comprised of triadic and perfect sonorities. The third movement of Cooke's Sonata, however, contains 88 chords from Group I and 82 from Group III, the result being a more triadic sound for the movement.

With the exception of the fugato in the second and fourth movements and the recurring two-part canon in the middle section of the third movement, the texture of Cooke's Sonata is that of an accompanied melodic line; counter-themes occur only in the second appearance of musical material in the first and second movements. Brief canonic treatment of themes is found in transitional and developmental sections of the first movement, in the return of the third theme at the end of the second movement, and in the outer section of the third movement.

Cadences in the Cooke Sonata were analyzed using two criteria: 1) the group types of the two chords in each

cadence, and 2) the root movement of those chords. Cooke overwhelmingly favors a Group III chord leading to a Group I chord which is usually a triad. Cadences with both chords from Group I are also favored. Root movement by a minor second is most common, although that of a major second is also found.

In his analysis of the chord structures of Hindemith's Sonata, Townsend finds the same predilection for the use of chords from Group III and Group I. As in Cooke's Sonata, one movement in Hindemith's Sonata, in this case the second, is comprised mostly of chords from Group I, giving the movement a more triadic sound. Both composers demonstrate a paucity of chords from the remaining chord groups.

According to Townsend, the overall texture of Hindemith's Sonata is:

consistently polyphonic, and the counterpoint is usually three-part...With a clearly defined bass supporting contrapuntal lines in the clarinet and piano right hand, the voicing is more akin to a typical Baroque sonata da camera that a nineteenth century score.

three-part imitative counterpoint is the most common of contrapuntal textures in Hindemith's Sonata and is most apparent in the development section and coda of the first

---

7. Ibid., 134.
8. Ibid., 131.
movement, the outer sections of the third movement, and the third section of the final rondo. Independent, but subordinate, counterthemes are found in the more homophonic passages, particularly the piano right hand in the second theme of the first movement, the clarinet theme during the restatement of the A section of the second movement, the piano accompaniment of the B section of the same movement, the middle section piano part in the third movement, and numerous passages in the fourth movement.

Hindemith's cadences also demonstrate the use of a Group III chord leading to a Group I chord. However, the most common cadential root movement is a perfect fifth.

Conclusions

Both Hindemith and Cooke demonstrate a tendency for contrasting middle sections and standard forms. The use of tonality to reinforce these thematic forms by both is also similar, although Hindemith does start and end a movement in different tonal centers.

Cooke uses thirds and second in his melodic style, while Hindemith often uses ascending-fourth based melodic material. Polymetric effects, more numerous meter changes, and repeated rhythmic motifs give Hindemith's Sonata a slightly less conservative approach to rhythm and meter than that found in Cooke's Sonata. Harmonic usage is virtually the same with
both composers. Hindemith uses more contrapuntal texture in his Sonata.

The clarinet writing in both sonatas features a conservative use of dynamics, fingerings, and range, although Cooke makes a greater use of sustained high pitches.
Arnold Cooke's *Concerto for Clarinet and Strings* was written in 1955 and was first performed at the Cheltenham Festival in 1957 by Gervase de Peyer, clarinet, with the Goldsmith String Orchestra, Charles Mackerras, conductor. After the success of Cooke's *Concerto for Oboe* in 1954, the clarinet concerto was written at the suggestion of William Morrison, a personal friend of the composer, and to whom the work is dedicated.\(^{1}\)

Hindemith's *Concerto for Clarinet in A and Orchestra* was written in 1947 for clarinetist Benny Goodman who first performed the work with the Philadelphia Orchestra, Eugene Ormandy, conductor, on December 11, 1950.

These two concertos for clarinet differ somewhat from the sonatas in form, rhythm, texture, and adaptations for piano.

Form

The sonata form found in the first movement of Cooke's clarinet concerto and the rondo form in the third movement are much the same as in Movements I and IV of his Sonata. Although distinct middle sections are present in each movement, there are no fugato sections in the Concerto. The ABA form of the second movement is varied by two factors: a cadenza added to the outer sections, and themes from the middle section appearing after the return of the first section. The thematic structure of the second movement is as follows: Themes A and B followed by a brief clarinet cadenza, themes C, D, and E, and themes A, B, E, D, and a similar cadenza as before. The middle section of the third movement, measures 125 to 187, is separated by its D-flat tonality, slower tempo, and new thematic material. The development section of the first movement of Cooke's Concerto is comprised of contrasts between canonic texture and rapid, scale-like passages for clarinet.

Hindemith does not utilize the standard concerto sonata form for the first movement of his clarinet concerto. George Townsend has said that the "form derives from the alternation and development of the four principal themes." Each theme, two for orchestra and two for clarinet, is developed without a separate development section: A, B, C, A (devel-

oped), A and B (together), C, A and B (developed), D, Coda (C and A).

In another departure from standard concerto form, Hindemith includes an extra movement, in addition to the usual three. Movement II is an ostinato based on a chromatically descending, syncopated motif found in Movement I, measures 1-2 (Example 11).


\[ \text{Example 11. Paul Hindemith, *Concerto in A*, 2nd movement measures 1-2.} \]

The third movement is in a five-part form: A B A C A (coda). All sections except the C section feature clarinet-stated themes repeated in the orchestra.

The fourth movement in Hindemith's *Concerto* is a standard rondo form: A B C A B A (coda).

**Rhythm**

Rhythm in Arnold Cooke's *Concerto* is as conventional as in his *Sonata*. Cadenzas in the first two movements are the only exceptional features in a conservative use of meter throughout the *Concerto*. The third movement contains material which, as in the second movement of Cooke's
Sonata, implies metric changes to 3/8 meter within a 2/4 framework. The third theme of the final movement exhibits two 3/8 measures which are superimposed in measures 73-74. A notated meter change to 3/8 appears in measure 76. This theme (Example 12) bears a resemblance in rhythm and thematic material to Example 6 (from the second movement of Cooke's Sonata).

Example 12. Arnold Cooke, Concert for Clarinet and Strings, 3rd movement, measures 72-76.

With the exception of the second movement, Hindemith's use of rhythm is almost as conservative as in his Sonata. Meter changes, including occasional asymmetrical meters, are found throughout the first movement of the Concerto. Compound meters, found in movements I, III, IV, are more common in Hindemith's Concerto than in his Sonata.

The second movement of Hindemith's Concerto with its isorhythmic ostinato (Example 11) is a study in rhythmic variation. A favorite device is the occasional interruption of activity by use of a 5/4 measure stating the motif. Juxtapositions of two ostinati of different lengths, as in
Example 13, are also found. The lower bassoon line is a three-measure, chromatic pattern. The upper line is a new theme in the oboe stated in six-measure phrases, while the clarinet is assigned the original two-measure ostinato.


Example 14 demonstrates a polymetric relationship between the orchestral line in 6/8 and the solo clarinet in 2/2.

Texture

The prevailing texture of Arnold Cooke's clarinet Concerto is homophonic. Themes in the orchestra are often accompanied by rapid passages in the clarinet line. Since cadenzas take the place of the fugato sections found in Cooke's Sonata, the texture of his Concerto can be described as even more homophonic than that of the Sonata. As in the Sonata, themes are occasionally stated in brief canons.

Polyphonic textures prevail in Hindemith's clarinet concerto. Major themes are stated simultaneously in movements I and II. In almost all sections where a single
melodic line predominates, countermelodies, rhythmically independent bass lines, and ostinati are present. George Townsend states that "extended homophonic sections are unusual." Contrasts in texture also reinforce the formal structure of the second and third movements where recurring sections return with two or more independent lines.

Piano Scoring

The piano transcriptions of the orchestral parts for Cooke's *Concerto for Clarinet and String Orchestra* and Hindemith's *Concerto for Clarinet in A and Orchestra* are unsuccessful as piano accompaniments for different reasons. Cooke, taking full advantage of the sustaining ability of string instruments, uses long pitch values and sustained chords. This practice, resulting from the homophonic texture, is unobtainable with the limited duration of sound inherent in the piano. The third movement of Cooke's *Concerto* is more successful in this regard because of its faster, more rhythmic thematic material.

Because of the multiplicity of simultaneous musical lines within the orchestral accompaniment of Hindemith's *Concerto*, many passages are left out of the piano part in sections of the first three movements. Thematic activity at

low, middle, and upper pitch extremes cause scoring problems in the piano part throughout the work. Sustained pitches are also a problem in the slow tempo of the third movement.

Because of the rarity of clarinet solo performances with both amateur and professional orchestras and the unsuccessful piano transcriptions in the published clarinet-piano versions, these two concerti are not as accessible to the amateur.

**Concerto No. 2 for Clarinet and Orchestra**

Anold Cooke's *Concerto No. 2 for Clarinet and Orchestra* was written in 1981 on a commission from the American clarinetist Stephen Bennett. The first performance was given by Bennett on February 6, 1985 at the Royal Northern College of Music in Manchester accompanied by the B. B. C. Northern Orchestra, George Hurst, conducting.

Although this Concerto is not, at this writing, available in published form in the United States, a recording of the premier was examined resulting in the following observations.

The first movement is in sonata form. After a slow orchestral introduction and clarinet cadenza, all based on the lyrical horn melody at the beginning of the work, the

---

solo clarinet introduces another theme at the beginning of the main, allegro portion of the movement. The exposition features imitative counterpoint and the simultaneous use of themes. A more extensive clarinet cadenza, based mainly on the faster second theme, precedes the coda.

The second movement is in A B A form featuring a middle section set apart by a cadenza and new thematic material in a faster tempo and triple meter.

The third movement is in sonata-rondo form featuring a middle section comprised of a fugato based on the opening theme and an extensive clarinet cadenza based on the first two themes. The second theme of the movement, with its repeated sixteenth notes and juxtaposition of 3/8 meter over the 2/4 of the movement, demonstrates a rhythmic and motivic relationship to the second theme of the second movement of the Sonata.

No major differences in form, melodic material, rhythm and meter, harmony, and texture from either the Sonata or the first clarinet Concerto were found.
Alla Marcia for Clarinet and Piano

Alla Marcia for Clarinet and Piano by Arnold Cooke, the composer's first work for this medium, was written in 1946 at the suggestion of Allan Frank, head of the Music Department at Oxford University Press. The work is a "simple clarinet piece suitable for students." ¹

The overall form of this work is A B A including an inner section distinguished both by a change of tonality from B-flat to G and new thematic material.

Alla Marcia is the only work in this study which contains key signatures, thus producing a more triadic, diatonic sound. In employing a Hindemith chord analysis, one discovers a predominance of chords from Group I with a total of 74 such chords out of a total of 141 vertical sonorities.

The same melodic and rhythmic practices found in Cooke's concerti and Sonata are exhibited in Alla Marcia.

Because of the modest intent of the work, range is

limited to $D^3$ (sounding) in the clarinet, while slurred articulation is consistent throughout the clarinet part.

Imitation between the clarinet and piano, right hand, is found in four passages of two measures each. When the opening theme is repeated in the piano in measures 20 to 25, the clarinet provides a brief countertheme. With the exception of these passages, the texture of the work is homophonic.

**Prelude and Dance for Clarinet and Piano**

**Prelude and Dance** was written in 1979 for the Jack Brymer Series of clarient solos, comprised of ten volumes and published by Josef Weinberger of London. This five-level series is an attempt to provide short, accompanied solos for clarinetist of various proficiencies.

**Form**

The **Prelude** is an $A\, B\, A$ form with mono-thematic sections. The themes for both sections comprise the first theme for the **Dance**. The **Dance** is in the following formal pattern: $A\, B\, A^1\, B$ Coda. The return of the $A$ section features a transitional, development passage in which a fragment of the first theme, presented in inversion, alternates with statements of the original fragment by the clarinet. The coda is an extension of the final $B$ section.
Melody and Rhythm

Prelude and Dance is the only work of Cooke's for solo clarinet which utilizes intervallic and rhythmic unity of themes. The first theme of the Prelude is found in Example 15. The return of this fragment, Example 16, features rhythmic diminution of the first part in measure 43 and a sequential repetition in measure 44. This second version of the theme is used, at a fast tempo, as the opening material of the Dance, Example 17. The three examples together illustrate the evolution of this theme with its characteristic descending minor seventh and descending scale.

Example 15. Arnold Cooke, Prelude, measures 3-6 of the clarinet part.

Example 17. Arnold Cooke, Dance, measures 3-6 of the clarinet part.

The theme for the middle section of the Prelude, Example 18, comprises the second portion of the A theme for the Dance, Example 19.


Example 19. Arnold Cooke, Dance, measures 14-18 of the clarinet part.

No unusual metric or rhythmic features are found in Cooke's Prelude and Dance.

Harmony

Augmented triads in the Prelude and Dance set it apart from the other works for solo clarinet by Cooke. The harmony of the middle section of the Prelude juxtaposes augmented
triads against harmonically independent pitches, such as in measures 23-26 of the Prelude, Example 20.

Example 20. Arnold Cooke, Prelude, measures 22-26

Also notable is the recurring use of a sustained, dissonant sonority from chord classification Group IV. This sonority, consisting of an octave and a fifth in the piano left hand and a major seventh and tritone in the piano right hand, is used as a repeated dotted eighth and sixteenth note motif in the middle section and as a final chord of the movement. Subsequently, a higher percentage of Group IV and Group V sonorities exist in the Prelude.

Harmonically strong cadences are avoided in the Prelude. In Example 21, a melodic cadence is implied in measures 22-23 where the first section leads into the second section. However, the chordal material in the piano moves from a Group III chord to a Group V chord, resulting in an increase in harmonic tension.
The same cadential material ends the Prelude. Harmonic and cadential use in the Dance is the same as described in earlier music by Cooke.

As in earlier works, the texture of Prelude and Dance is homophonic with some brief passages of imitative counterpoint. The characteristics of the clarinet writing in Cooke's Prelude and Dance is in the same legato style as is his Sonata.
CHAPTER VII

SUMMARY AND CONCLUSIONS

As a former student of Paul Hindemith, Arnold Cooke has retained many harmonic, melodic, and formal characteristics of his teacher. The music for solo clarinet by both composers shares similarities in the use of harmony, tonality, and melodic construction. While Hindemith uses a greater variety of formal procedures and contrapuntal textures than Cooke, both composers write conservatively for clarinet in terms of range, articulation, and dynamics.

Because of the unsuccessful piano reductions of the Hindemith and Cooke concerti for clarinet, the performance practicality of these works, due to the lack of accessibility, excludes them from performance by most gifted amateurs. Of the two sonatas studied, Cooke's Sonata in B-flat, with its homophonic texture, simple rhythms, and smaller melodic intervals, is more suitable for talented amateur performers.

Cooke's two remaining works for clarinet and piano, with the exception of the harmonic material in the Prelude, are in the same musical style as his Sonata. Therefore, these two short works fulfill the same requirement of accessibility to amateur performers as his Sonata.

The prestige of Paul Hindemith's music has suffered in
recent times. The concept of a craftsman-composer writing for a practical amateur performances has been considered by many to be a perjorative trait of the professional "hack." In defending Hindemith's music against this opinion, Cooke has best described his own place as a composer.

"... but actually every true style is a compromise, a balancing and ordering of the conflicting forces of the time, a synthesis between old and new. No art can be absolutely new and cut off from the past. The attempt to produce such art would lead to sterility, while to remain content with the old ways too long is the sign of exhaustion and decadence. One may say that it is the task for every creative artist to find the right synthesis for, as well as his own adjustments to, his time and place. This a measure of his importance."

APPENDIX A

Chart of Hindemith System Chord Groups in the Sonata in B-flat for Clarinet and Piano by Arnold Cooke

<table>
<thead>
<tr>
<th>Chord Groups</th>
<th>Number of Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement I</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>78</td>
</tr>
<tr>
<td>II</td>
<td>4</td>
</tr>
<tr>
<td>III</td>
<td>143</td>
</tr>
<tr>
<td>IV</td>
<td>9</td>
</tr>
<tr>
<td>V</td>
<td>6</td>
</tr>
<tr>
<td>VI</td>
<td>2</td>
</tr>
<tr>
<td>Movement II</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>76</td>
</tr>
<tr>
<td>II</td>
<td>9</td>
</tr>
<tr>
<td>III</td>
<td>131</td>
</tr>
<tr>
<td>IV</td>
<td>5</td>
</tr>
<tr>
<td>V</td>
<td>3</td>
</tr>
<tr>
<td>VI</td>
<td>0</td>
</tr>
<tr>
<td>Movement III</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>88</td>
</tr>
<tr>
<td>II</td>
<td>9</td>
</tr>
<tr>
<td>III</td>
<td>82</td>
</tr>
<tr>
<td>IV</td>
<td>7</td>
</tr>
<tr>
<td>V</td>
<td>14</td>
</tr>
<tr>
<td>VI</td>
<td>0</td>
</tr>
<tr>
<td>Movement IV</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>68</td>
</tr>
<tr>
<td>II</td>
<td>13</td>
</tr>
<tr>
<td>III</td>
<td>84</td>
</tr>
<tr>
<td>IV</td>
<td>31</td>
</tr>
<tr>
<td>V</td>
<td>4</td>
</tr>
<tr>
<td>VI</td>
<td>1</td>
</tr>
</tbody>
</table>
APPENDIX B

Root Progressions and Chord Groups in Cadences in the Sonata in B-flat for Clarinet and Piano by Arnold Cooke

Chord Group Cadential Progressions

<table>
<thead>
<tr>
<th>Chord Groups</th>
<th>Number of Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>III - I</td>
<td>22</td>
</tr>
<tr>
<td>I - I</td>
<td>7</td>
</tr>
<tr>
<td>V - I</td>
<td>5</td>
</tr>
<tr>
<td>II - I</td>
<td>5</td>
</tr>
<tr>
<td>IV - I</td>
<td>2</td>
</tr>
<tr>
<td>VI - I</td>
<td>1</td>
</tr>
</tbody>
</table>

Root Movement of Cadences

<table>
<thead>
<tr>
<th>Movement</th>
<th>Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>m2</td>
<td>17</td>
</tr>
<tr>
<td>M2</td>
<td>10</td>
</tr>
<tr>
<td>m3</td>
<td>3</td>
</tr>
<tr>
<td>P4</td>
<td>3</td>
</tr>
<tr>
<td>Tritone</td>
<td>3</td>
</tr>
<tr>
<td>P5</td>
<td>2</td>
</tr>
<tr>
<td>M3</td>
<td>2</td>
</tr>
<tr>
<td>Unison</td>
<td>2</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY

Books


Articles


Dissertations


Unpublished Materials


Music


