THE UNPUBLISHED WORKS FOR CLARINET BY ALEXANDER GRECHANINOV:

PREPARING A PERFORMANCE EDITION OF THE *SONATA NO. 1 FOR CLARINET AND PIANO*, OP. 161

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Alexander Grechaninov was one of the most important composers of the late Russian Romantic School. By the second half of the twentieth century he remained one of the few living composers who continued the traditions of the great Russian Romantic masters, such as Tchaikovsky and Rimsky-Korsakov. He is primarily known for his liturgical works, which are truly masterpieces of this genre. Because many of his instrumental works remain unpublished, particularly the chamber works, they continue to be undeservedly ignored in the concert hall. Grechaninov’s unpublished works for clarinet include *Septet for Clarinet, Bassoon and String Quintet*, Op. 172a, *Serenade for Clarinet and String Orchestra* (without opus number), and *Sonata No. 1 for Clarinet and Piano*, Op. 161. This project not only brings to light Grechaninov’s unpublished clarinet works, but also emphasizes the importance of his published clarinet pieces which have to date been forgotten, especially in the United States. The writer prepares a performance edition of the *Sonata No. 1*, Op. 161 from Grechaninov’s original autograph manuscript which is held in the New York Public Library’s Toscanini Archives. After a brief introduction, the document describes Grechaninov’s biography, including his historical and societal background, compositional growth throughout his career, and outside influences to which he would have been exposed (Chapter 2). Chapter 3 discusses in details Grechaninov’s compositional output and distinct features of his style. Chapters 4 and 5 discuss the published and unpublished works for clarinet by Grechaninov. Chapter 6 provides a detailed structural and tonal analysis of the *Sonata No. 1*, Op. 161 and discusses the process of editing. Included in the
appendices are: performance edition of the *Sonata No. 1 for Clarinet and Piano*, Op. 161 (score and clarinet part); photocopy of the original autograph manuscript of the *Sonata No. 1 for Clarinet and Piano*, Op. 161 (score and viola part); photocopy of the original autograph manuscript of the *Septet for Clarinet, Bassoon and String Quintet*, Op. 172a; and photocopy of the original autograph manuscript of the *Serenade for Clarinet and String Orchestra*, without opus number.
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CHAPTER 1

INTRODUCTION

Alexander Grechaninov was one of the most important composers of the late Russian Romantic School. By the second half of the twentieth century he remained one of the few living composers who continued the traditions of the great Russian Romantic masters, such as Tchaikovsky and Rimsky-Korsakov. He is primarily known for his liturgical works, which are truly masterpieces of this genre. Because many of his instrumental works remain unpublished, particularly the chamber works, they continue to be undeservedly ignored in the concert hall. Almost all of Grechaninov’s music of the Russian period (ending in 1925) has been published. The number of published works falls sharply during his years in France (1925-1940) and the United States (1940-1956), even though he continued to compose many new pieces. A great deal of his instrumental chamber music, including two clarinet sonatas (1940 and 1943), a Concertino for Two Clarinets (1944), a Serenade for Clarinet and Strings and a Septet for Clarinet, Bassoon and String Quintet (1944) was written during his years in France and the United States.

In this study the writer will present an overview of the Concertino, Septet and Serenade and prepare a performance edition of the unpublished Sonata, Op. 161 from Grechaninov’s original autograph manuscript which is held in the New York Public Library’s Toscanini Archives. Rediscovering these works will be a significant contribution to the clarinet repertoire and will help to draw more attention to the musical legacy of Alexander Grechaninov.
CHAPTER 2

BIOGRAPHY

Russian Period (1864-1925)

Alexander Grechaninov was born on October 25, 1864, in Moscow in the family of a small merchant. No one in his family was associated with music; however, in his autobiography, Grechaninov mentions that his parents liked folk tunes and religious songs, and sometimes sang them at home. This may be one of the reasons why those two genres had such a significant influence on his compositional style. In 1881 Grechaninov was admitted to the Moscow Conservatory where he began to study piano with Nicolai Safonov and theory with Sergey Taneev. It was during these years in Moscow that young Alexander started to compose. His first compositions were mostly romances for voice and piano, composed between 1887 and 1890. Later he destroyed some of them; however, others survived, including the Lullaby on Lermontov’s poems. Lullaby was the first Grechaninov’s work that became extremely popular in Russia and later worldwide. It was in 1890, after conflict with Anton Arensky, professor of counterpoint at the Moscow Conservatory, that Grechaninov moved to St.Petersburg. There he was accepted to conservatory, where he began to study composition with Nicolai Rimsky-Korsakov. Rimsky-Korsakov undoubtedly played a crucial role in Grechcaninov’s establishment as a composer. Later they became good friends. It was under Rimsky-Korsakov’s mentorship that Grechaninov wrote his first successful serious works: String Quartet No. 1 (1894) and the Symphony No. 1 (1895) premiered under Rimsky-Korsakov’s baton. In 1896 he returned to Moscow where he wrote his first opera, Dobrynya Nikititch, premiered in the Bolshoi Theater in 1903. The success of Dobrynya Nikititch brought Grechaninov into the center of Moscow in

musical circles. He started teaching piano, theory, and choral classes at the Gnessin and Berckmann Children schools and was appointed to a position at the Moscow Musical Ethnographical Committee which was in charge of gathering and transcribing folk songs. This job obviously reinforced the composer’s interest in vocal music. At that time he became well known for his songs and romances, such as Lullaby, When the Ax Falls, The Convicts, At the Crossroads. The last was dedicated to and premiered by the famous Russian bass Fyodor Shalyapin. In 1902 Grechaninov wrote his Second Liturgy, Op. 29 which was one of his first sacred works that had a truly great success. Seven years later he was granted a 2000-ruble Emperor’s pension for the Credo from the Second Liturgy.

The period of 1907-1912 was marked by the drastic shift in Grechaninov’s musical style towards modernism. Critics wrote about the obvious French influences in Grechaninov’s music, such as impressionistic harmonies and the choice of French texts for his songs cycles (for example Le Fleurs Du Mal after Baudelaire, Poème Dramatique after Heine, Feuilles Mortes after Minsky). His harmonic writing became more complex and dissonant; his melodic language of that time often employed exotic and even mystical intonations (for example, the symphonic poem Wind on the poem by the Russian poet-symbolist Konstantin Balmont). Among the most important works of that period are several vocal and choral cycles, the opera Sister Beatrice, and Symphony No. 2 (Pastoral), Op. 27. In 1911-17 Grechaninov wrote several large liturgical works that became the standards of the genre, such as Passions and the monumental Domestic Liturgy. During those years he was also touring intensely both as a conductor and as a pianist.

The Revolution of 1917 and the following four years of civil war was an extremely difficult period for music and arts in Russia. Most of the concert halls and theaters were shut down, and musicians, including Grechaninov, were struggling to make a living. His personal
attitude toward the Communist ideology was rather negative because of religious oppression. Religion was an essential part of his personal and musical life. In 1921-22 Grechaninov went on an extensive European tour that included Riga, London, Prague, Paris, and Berlin. The tour was very successful and created great interest for his music in Europe. Despite all the hardship during the post-revolutionary period, Grechaninov kept composing prolifically from 1917 to 1924. He wrote two symphonies, two children’s operas, numerous smaller works for children, several choral cycles, and four large sacred works. Despite the generally anti-religious politic of the communist government, until the mid-1920s Grechaninov’s sacred works were periodically performed in concert halls. Moreover, in 1922 his gorgeous concert aria *Bless Me, O Lord*, Op. 88 was published by the Moscow State Publishing House. In 1925, totally frustrated and disappointed with his life in Soviet Russia, he decided to immigrate to Europe finally settling in Paris where he spent the next 15 years.

**French Period (1925-1939)**

In Paris Grechaninov joined the large group of Russian ex-patriots that included Stravinsky, Prokofiev, Glazunov, and other famous composers and musicians. To make a living, he toured intensely throughout the Europe, performing and conducting his compositions, mostly songs and choral works. During his first years in Paris, Grechaninov wrote a series of piano works for children which attracted widespread interest in audiences and publishers. From 1929 to 1935 he made annual tours to the United States where his music was well received. During those tours he visited New York (including several concerts in Carnegie Hall), Chicago, Philadelphia, Cleveland, and Los Angeles. Unlike in Western Europe, his liturgical music had an unexpectedly great success in the United States. Many of these compositions was translated into English, published and performed regularly in the US. For example, *Five Sacred Choirs*, Op. 94
(1922-30), was published in English in 1932 by Raymond A. Hoffman in Chicago. During his French period, Grechaninov wrote religious music not only in the Orthodox tradition but also for Catholic services. In 1937 his *Festive Mass* and five motets won an award in a contest organized by the Catholic Church in Paris. This was a truly remarkable success, especially taking into the account that Grechaninov was competing with thirty-eight composers, Belgian and French, all of them Catholic. In 1939 he wrote the monumental *Missa Oecumenica*. Among the other important works of the French period are his fourth and fifth symphonies, a violin concerto, a string trio, piano cycles for children, and a children’s opera, *Dream of the Little Christmas Tree*, which was premiered in Paris in 1935 with the great success. In terms of his musical style, Grechaninov remained devoted to the traditions of the Russian Romantic School. Famous Russian musical critic of that time, Leonid Sabaneev, classified Grechaninov, together with Rachmaninov and Metner, in the conservative wing of the Russian immigrant composers. The innovative mainstream, according to Sabaneev, was represented by Prokofiev and Stravinsky².

American Period (1939-1956)

In September 1939 World War II had begun in Europe, and Grechaninov left France because of the danger of German invasion. He decided to move to the United States where he was well known because of the numerous tours he made in 1929-1935. At first Grechaninov and his wife, Maria Grigorievna Sredina, settled in Detroit, however, a year later they moved to New York City, a center of Russian immigrants in the United States. The first seven years of the American period ended his compositional output. In 1940-47 he wrote several instrumental sonatas, including two for clarinet, the opera *The Marriage*, and various liturgical works. His symphonic and choral music began to appear on the programs of the best American orchestras.

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In 1939 Philadelphia Orchestra under Leopold Stokowski premiered Grechaninov’s fifth symphony. In 1942 the New York Philharmonic under Sir John Barbirolli performed Grechaninov's fourth symphony. In 1944 Serge Koussevitsky performed his Missa Oecumenica with the Boston Symphony. The composer’s 80th jubilee in 1944 was widely celebrated in both the USSR and the USA by a series of concerts and articles. Grechaninov became a United States citizen in 1946 and was granted an honorary doctoral degree from New York College in 1951. The last nine years of his life Grechaninov was weakened by depression and diseases. After his wife's death in 1947, he stopped composing, putting the emphasis on arranging and reworking his old compositions. Alexander Grechaninov died on January 5, 1956, in New York. His remains, according to his will, were buried in Moscow at Novodevich'e Cemetery.
CHAPTER 3

GRECHANINOV THE COMPOSER. DISTINCT FEATURES OF HIS STYLE

Vocal Works

Grechaninov's vocal music can be divided approximately into three categories: sacred (liturgical) works, secular choruses and vocal ensembles, and chamber vocal pieces.

Liturgical music is the most well-known part of his musical legacy. Many of Grechaninov's sacred compositions have become true masterpieces of the genre and brought him world fame. He wrote four liturgies for St. John Chrysostom, five masses, six motets, two monumental choir cycles, two concert arias on the sacred lyrics, and numerous smaller works, totaling over 150 compositions. Grechaninov, along with Rachmaninov, Kastalsky, Chesnokov were the part of the new mainstream in Russian church music that started at the end of 19th century. He significantly broadened the strict rules of Russian Orthodox choral music, primarily by the use of dense chordal harmony in combination with old Slavic hymns and chants. His first sacred work that became popular is the Second Liturgy, Op. 29. The most striking part of this work is undoubtedly the Credo where the composer gave the text to a solo alto accompanied by the simple sustained chords in the choir. Grechaninov reached the culmination of his a capella writing in the two monumental works that are the longest pieces for unaccompanied choir in the Russian sacred music: Passions, Op. 58 (1911) and Vespers, Op. 59 (1912). His greatest innovation was an inclusion of the instruments to the Orthodox liturgical music. The pinnacle of Grechaninov’s concert sacred music is the Domestic Liturgy, Op. 79 (1917) for the solo tenor, choir, string orchestra, harp and celesta. This piece later brought the composer world fame. The use of any musical instruments in the Orthodox service was strictly prohibited by the church. Grechaninov was never allowed to perform those works at church despite all his attempts to do
so. The most significant of Grechaninov’s sacred works written during his immigration years is the monumental *Missa Oecumenica*, Op. 142 (1933-39), a Latin Mass on Orthodox, Gregorian and Hebrew liturgical melodies, scored for the soloists, mixed choir, orchestra and organ. The US premiere of this piece was made in 1944 by the Boston Symphony Orchestra and Choir conducted by Serge Koussevitsky.

Grechaninov wrote more than 30 secular choruses and about 20 vocal ensembles, duets and quartets. Most of his secular vocal music is written on the poems of Russian poets of 19th-early 20th century. Vocal ensembles occupy a special place in composers output because they are rare and beautiful representatives of the genre in the entire Russian music literature. The best examples of his vocal ensembles are duets *Dreams*, Op. 17 (1897), *The Winds Are Blowing*, Op. 41 (1907), *The Afternoon*, Op. 62 (1913); *Two Quartets*, Op. 30 (1903) after Nekrasov and *Two Fables*, Op. 36 (1905) after Krylov. In these works Grechaninov masterfully conveyed the affect and mood of the poems, usually lyrical, pastoral and contemplating. In his choral writing composer widely used the technique of vocal polyphony which was an obvious influence of Sergey Taneev, his friend and teacher. In addition to his original choruses and ensembles, Grechaninov wrote over 30 arrangements of folk songs for various vocal groups.

The late 19th – early 20th century is considered the Golden Age of Russian romance for voice and piano. Grechaninov’s contribution to this genre is immense – he wrote over 200 songs and romances. Some European critics even called him the Russian Schubert. Grechaninov was one of the first composers who wrote romances with orchestral accompaniment, allowing this genre a way into large concert halls. Among his most famous songs and song cycles are: *Lullaby*, Op. 1, *Autumnal Sketches*, Op. 43, *Le Fleurs Du Mal*, Op. 48, *Dead Leaves*, Op. 52, *In the

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Twilight, Op.63, and Sonetti Romani, Op. 160. The main features of his chamber vocal works are extreme lyricism, simplicity and bright melodic colors. All his vocal works are very poetic.

Another distinct feature of his vocal lyrics is that they are frequently influenced by folk tunes, not only Slavic, but often European and Oriental. Grechaninov also wrote numerous arrangements of various folk songs which he gathered during his endeavors in Russia and Europe (25 Melodies Musulmanes, Op. 25, 20 Scotch Songs, Op. 49, Four Belorussian Folk Songs, Op. 89).

Music for Theater

Alexander Grechaninov wrote three operas and incidental music for four theatrical plays. Most of these works were written during the period of 1898-1910 except for the last opera The Marriage, which was written in 1945-46. His incidental music for Alexei Tolstoy’s tragedy Tsar Fyodor commissioned by Stanislavsky was the first musical score written for a particular play in the history of Russian drama theater. His first opera, Dobrynia Nikitich, is based on the Russian epic legends. It was premiered at the Bolshoi Theater in 1903 with a considerable success. The main character was performed by the great Russian bass, Fyodor Shalyapin. The next opera, Sister Beatrice, is based on the play by Belgian writer Metterlink. In this work Grechaninov widely uses the system of leitmotivs which may be considered as an influence of Wagner and Strauss. After the premiere, Grechaninov was criticized by the church officials for picturing the Madonna as one of the characters. The last opera, The Marriage, was written on the comedy by Nicolai Gogol. Later Grechaninov made an English translation of the libretto which became quite popular in the United States.
Instrumental Music

Unfortunately, Grechaninov's instrumental works are far less known and popular than his vocal output. One of the reasons, according to numerous critics and researchers, is that the composer felt he was achieving better artistic results with his vocal music\(^4\). Many of the instrumental pieces written during his immigration years remained unpublished, and, thus unknown to the audience and musicians. Nevertheless, he wrote a great deal of instrumental music, both chamber and orchestral: five symphonies, four string quartets, two piano trios, several sonatas and suites for various instruments, concertos for violin and for cello, more than 20 piano cycles, and numerous smaller works. All four quartets and two trios were awarded prizes at composition contests, such as the Belaieff Competition at St. Petersburg and Paris, and the Petrograd Chamber Music Society. Of his orchestral works the fourth and fifth symphonies are definitely the most significant pieces of his symphonic writing. They were both premiered in the United States: the fourth in 1942 by New York Philharmonic under Barbirolli, the fifth in 1939 by the Philadelphia Orchestra under Stokowski.

Unlike his vocal compositions, Grechaninov's instrumental music is not innovative. It is a rather traditional Russian Romantic style, influenced by the music of Tchaikovsky and the “Mighty Heap”, combined with his typical expressive melodic writing and “cantabile” style.

Music for Children

Grechaninov's music for children is a significant part of his musical legacy which became a true classic of the genre. He brought it to the close attention of the audience and professional musicians who previously did not consider the genre a serious music. As a reflection of this success, Grechaninov's children music was widely published in the

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Europe, USSR and US, and became an indispensable part of the repertoire. One of the reasons for such big interest in children’s music is that all his life the composer had a great love for kids and always enjoyed working with them as a pedagog. In the early 1900s he taught piano, theory, and choral classes at the Gnessin and Berckmann music schools for children which undoubtedly instigated his interest in this field. Grechaninov even developed his own pedagogical method. According to the composer’s own words, the main components of his method and music for children are: the game as an impulse and image for singing and improvising; the folk song material as a base; the smooth and easy connection between the games or other child’s activities and the music lessons.5

Another reason for Grechaninov’s great interest and love for children’s music is that his own personality was close to a child's nature – simple, naive and sincere. “I adore children and their company has always been a great joy for me…. I always felt on an equal footing with children and did not have to pretend. The fact that I felt such ease in their company explains why I wrote music for children with such facility and interest.”6

Grechaninov's children’s music includes a wide variety of musical forms including numerous songs and song cycles for solo voice and choir, such as Ai-doo-doo, Little Rooster, The Seasons, and In the Country among others. Instrumental cycles and miniatures (Children’s Album, Op. 98, Grandfather’s Album, Op. 119, Glass Beads, Op. 123, On the Green Meadow, Op. 99), arrangements of the folk songs for mixed ensembles, and three operas: Cat, Rooster and Fox, The Dream of a Little Christmas Tree, and The Little Mouse’s Hut. The Dream of a Little Christmas Tree became

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6 Ibid., 94.
extremely popular among Western audience and was frequently performed in Paris and New York.

Summarizing the discussion about Grechaninov's musical language, the writer would like to emphasize that one of the most valuable features of his style was the simplicity and clarity of expression of the musical material. The influence of Russian folk music was an essential source of inspiration for the composer. Simplicity, lyricism and melodic writing – these are Grechaninov's most distinct characteristics that brought the love and admiration of listeners.
CHAPTER 4

PUBLISHED WORKS FOR CLARINET

_Suite Miniature for Clarinet and Piano_, Op. 145 is a cycle consisting of the ten short pieces: _Chanson d'Aurore_ (Song of the Dawn); _Chant d'Artisan_ (Song of the Craftsman); _Humoresque_; _Bal Champêtre_ (Village Ball); _Fanfare de Coquelicots_ (Fanfare of the Poppies); _Vers la Maison_ (Homeward); _Souvenir de l'Ami lointain_ (A Gift from the Remote Friend); _Au Foyer_ (At the Chimney); _Phantasme_ (Illness); _Valse Dans le Soir_ (Evening Waltz). It was written in 1935 in Paris. The most recent edition was published in 1991 by Masters Music Publications. In this edition the title was changed to _Miniature Suite: Ten Easy Pieces_. Three pieces (_Chanson d'Aurore, Fanfare de Coquelicots_ and _Vers la Maison_) were published separately by Rubank in 1941 and edited by Himie Voxman. This work is a good example of Grechaninov’s music for children. It obviously belongs to the genre of the programmatic song/instrumental cycle or album for children and youth which was popular among the Romantic composers (Tchaikovsky’s _Children’s Album_, Schumann’s _Album for Youth_). The music is simple, melodious, and extremely charming. The piece can be performed by young musicians and fully deserves to be a part of the repertoire for beginner/intermediate level students. There are several transcriptions of Grechaninov’s piano children instrumental cycles made for clarinet and piano, for example _Brimborinos for Clarinet and Piano_, Op. 138, published by Stainer&Bell.

_Concertino for Two Recorders or Two Clarinets and Piano_, Op. 171 was written in 1944 in New York and published five years later by the Hargail Music Press. To this writer’s knowledge, it is the only edition of this piece published. The _Concertino_ is a rather short one-movement work, and is quite attractive music; however, it is of questionable artistic value. The
structure is fairly simple; clarinets (recorders) play the same melody at a third, fifth or octave for most of the work. The fanfare-like character of the clarinet (recorder) parts bears a resemblance with the writing for chalumeau and early clarinet by Baroque composers. The only citing about this work found by the writer appears in *The Concertos for Clarinet* by Burnett Tuthill: “A short single movement of simple, attractive, and effective music. Easy enough for beginners and good enough for professionals.”7 In the same article Tuthill mentioned a clarinet concerto by Grechaninov: “Grechaninov, Alexander (1864-1956). Concerto. Moscow: USSR. Not available, but from other works known, we may expect melodious … music”8. The writer has searched all available catalogs of Grechaninov’s works as well as the books and articles about him and found no information about this work.

*Sonata No. 2 for Clarinet and Piano*, Op. 172 (1943) is dedicated to the prominent Russian/American clarinetist, Simeon Bellison.9 The work in two movements is characterized by tonal harmonies and song-like melodies. The first movement, *Moderato*, opens with the folk-like theme based on the ascending fourth. Later the theme develops into a series of fast passages and trills performed in turn by both instruments. The composer quite often uses dissonances and chromaticisms, staying within the limits of the tonic key, F major. The second movement, *Andantino*, is written in the variation form. The theme (G minor), performed by the clarinet, is probably borrowed from the Belorussian folk song10. In the six variations and coda, the composer gradually modifies the main melody, often leaving just the fragments of it combined with the new material. In Variation 2 the theme is played only by the piano. Variation 4 opens

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8 Ibid.
and closes with a clarinet cadenza. Variation 5 is a four-voice fugue. The coda starts with the opening fragments of the theme and then develops into an impetuous toccata. The movement ends in the tonic major key.

Grechaninov’s Sonata No. 2, Op. 172 is without doubt one of the best works for clarinet written by Russian composers. It requires from the clarinetists both a superb musicianship and solid technique. This piece deserves to be an integral part of the repertoire, and the writer hopes to bring it to greater attention of musicians and audiences. The piece was first published in 1949 by the Moscow State Publishing House and again in 1966 by Muzyka, Moscow. Both editions are presently out of print. After extensive research, the writer did not find any commercial recording of this work. However, the arrangement of the second movement, Variations, for clarinet and string quartet appears on the recording made by German clarinetist Dieter Klöcker with the Vlach String Quartet Prague (Esquisses Hébraïques: Clarinet Quintets on Jewish Themes), CPO 999630. According to the catalogue of the Simeon Bellison Archives compiled by Israeli musicologist and librarian Claude Abravanel, the transcription was made by Grechaninov himself. The writer did not find any documentation concerning a published edition of the clarinet quintet version.

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CHAPTER 5

UNPUBLISHED WORKS FOR CLARINET

The manuscript of the *Septet for Clarinet, Bassoon, and String Quintet* (two violins, viola, cello and double bass) Op. 172a was obtained by the author from the New York Public Library’s Toscanini Archives. It is an arrangement of the *Sonata No. 2 for Clarinet and Piano*, Op. 172. The inclusion of bassoon and double bass to the traditional combination of clarinet with strings might seem a little odd; one could presume that Grechaninov wrote it for a particular group of musicians. Unfortunately, the writer was not able to find any documented citations about this piece. The title, including the composer’s name, is written in French. The musical text of the *Septet* is almost identical to that of the *Sonata* with the exception of the last section of the first movement (measure 159 to the end), where the composer made some significant changes and added several measures. Grechaninov also slightly modified the theme in the second movement of the *Septet* (measure 2) comparing to the corresponding measure in the *Sonata*. Because of the intertwining of the melodic material the clarinet part in the *Septet* differs a great deal from the clarinet part in the *Sonata*. In some cases in the *Septet* the clarinet plays the melody it had at the corresponding sections of the *Sonata*, however, in many cases it plays the accompaniment part while the first violin or bassoon have the leading part. In the second movement the theme is presented solely by strings while the clarinet and bassoon enter only at the first variation. The cadenza at the end of the fourth variation is played by clarinet and is identical to that in the *Sonata*.

The manuscript of the *Serenade for Clarinet and String Orchestra* was obtained at the Glinka Museum of Musical Culture archive in Moscow. At the Yuriy Alexandrov’s catalog as well as at the Glinka Museum archive catalog, this piece is listed without either an opus number.
or a composition date. After extensive research, the writer has discovered that this work was originally written as a third movement of the *Suite for Orchestra* in 1902. In 1907-1909 Grechaninov, not satisfied with the composition, reworked the *Suite* into a symphony: he replaced the *Serenade* with the *Scherzo* and rewrote the second movement and Finale. The work in its new version became his *Symphony No. 2*, Op. 27¹².

The *Serenade* is a short work which consists of two parts. In the first part (*Allegro grazioso*) the strings present a simple folk-like theme. The second part (*Recitative con molto liberta*) is in essence a quite lyrical clarinet cadenza with the occasional accompanying chords in strings. The choice of the key is a bit unusual – F-sharp major. The clarinet part is written for clarinet in A. Since the *Serenade* is rather short for an independent orchestral work, in the writer’s opinion, it might have greater success as a chamber composition if arranged for clarinet and string quintet.

A detailed description of the *Sonata No. 1 for Clarinet and Piano*, Op.161 will be provided in Chapter 6. This will include the background information and tonal and structural analysis of the work using traditional common practice technique

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CHAPTER 6

PREPARING PERFORMANCE EDITION OF SONATA NO. 1 FOR CLARINET (OR VIOLA) AND PIANO, OP. 161

Analysis

Grechaninov started composing his Sonata No. 1 for Clarinet (or Viola) and Piano, Op. 161 in France in 1935 and finished it in 1940, after his move to the United States. The manuscript title page reads: “1er Sonata pour Clarinetto et Piano” with the inserted “ou Viola” (Example 1). This clearly indicates that the sonata was originally written for the clarinet with the viola part added later.

Example 1. A Grechaninov. Sonata No. 1 for Clarinet (or Viola) and Piano, Op. 161, title page

The first movement, Allegro, is written in the sonata allegro form; the tonic key is B-flat major. The tonal overview of the movement is shown in Example 2:
The general character of the movement is light and graceful which is characterized by the *staccato* articulation in the clarinet part, along with *grazioso* and *con eleganza* markings. The first theme is fast and playful. It is built on a descending and ascending arpeggiated figure which is the basic motive for the whole movement (example 3). The key relationship in this theme is based on the constant interplay between the tonic and relative minor (G minor) harmonies which can clearly be seen at the opening measures of the piano part.
Example 3. Mvt I. Theme I. mm. 1-16

The second theme (mm. 43-74), in D minor, is more lyrical and melancholy. It consists of the two motives or elements. The first (Example 4a) presents new thematic material, while the second is derived from the main motive of the first theme (Example 4b).
Example 4a. I mvt. Theme II, element 1, mm. 43-56

Example 4b. I mvt. Theme II, element 2, mm. 62-71
The closing theme (mm.74-94) is in F major. Like the second theme, the closing theme consists of the two motives. The first is based on the *grazioso* dotted figures in the clarinet part; the second is broad and legato (Examples 5a and 5b).

Example 5a. I mvt. Closing theme, element 1, mm. 74-78

Example 5b. I mvt. Closing theme, element II, mm. 78-89
The exposition ends in the dominant key, F major, which is typical for the classical sonata allegro form. The choice of the F major as a final key makes the tonal plan of the exposition outline a B-flat major triad (B-flat-D-F). In other words, the tonal plan of the exposition represents the harmonization of the first, third, and fifth scale degrees in B-flat major. Also, the use of the arpeggio figure on a larger scale clearly indicates the connection with the main motive and creates the sense of unity.

In the development, Grechaninov uses the melodic material mostly from the first theme. The section starts in the tonic key, goes through B major (m. 102), C major (m. 108), D major (m. 110) and modulates to E-flat key area (m. 112). At measure 120 the composer changes the key signatures to all naturals and modulates another half-step up, to the E key area which is a pinnacle of the upward chromatic tonal motion that started on the tonic key. There seems to be a tendency in Grechaninov’s music to ascend in stepwise motion (see the beginning of the second movement). At measure 136 the composer returns to E-flat area. Then he goes through E major (m. 148), A major (m. 152), and E-flat major again (m. 156). The entire section of mm. 158-175 presents the dominant harmony of F (viiº7 and V7) and serves as a preparation of the retransition. Grechaninov finishes the development, according to the classical sonata allegro traditions, in the dominant key, F major (m. 176). The recapitulation is rather traditional, the first and closing theme are in the tonic key, while second theme returns in the relative minor, G minor. One may find it interesting that in the exposition Grechaninov’s choice for the second theme is D minor, a third up from the tonic key, while in the recapitulation the second theme is in G minor, a third down from the tonic key. This technique was widely used by the early Romantic composers, particularly Schubert. The musical text of the recapitulation is almost identical to the exposition except for the addition of a tiny Coda (mm. 270-280) closing in B-flat major.
The second movement, *Canzona*, is a lyrical *Andante* with the calm song-like theme for clarinet. The title may reflect the influence of the *Canzona for Clarinet and String Orchestra* by Sergey Taneev, Grechaninov’s friend and mentor. The movement consists of the six sections (ABA'CA"C' form) representing three thematic ideas. Besides the purely thematic connections, all six sections employ a similar dotted motivic pattern that serves as a unifying or connecting link (indicated by brackets on the examples). The multisectional structure and use of the thematic/motivic links between the sections are the characteristics of the Baroque variation canzona form which was popular among the early 17th century Italian composers, such as Mauricio Trabaci, Ascanio Mayone, Tarquinio Merula, and especially Girolamo Frescobaldi who was a true master of this genre:

Trabaci's canzonas (seven from his first book, 1603) are in numerous sections, and in the sixth the sections are almost for the first time related thematically to form what has come to be known as a ‘variation canzona’. The same tendency is to be found in the canzonas of Mayone, whose first book was published in the same year. But the great early master of the canzona was Frescobaldi. Frescobaldi’s first published canzonas were the five in his *Ricercari et canzoni franzese* (1615). They are multisectional, showing a tendency towards variation which is more pronounced in some than in others…. Only in the third canzona [from *Ricercari et canzoni franzesi*], where the descending chromatic four-note figure on which it is based can be recognized throughout the work, is the treatment strictly that of the variation canzona…. … in Merula's earlier canzonas thematic links between the sections are often found, resulting in what amount to variation canzonas.13

The citation from the *New Grove* helps to define the distinct characteristics of the variation canzona, such as multisectional structure and motivic links between the sections. The tonal overview of the second movement is presented in Example 6.

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<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A'</th>
<th>C</th>
<th>A''</th>
<th>C'</th>
</tr>
</thead>
<tbody>
<tr>
<td>(mm. 1-8)</td>
<td>(mm. 9-16)</td>
<td>(mm.17-24)</td>
<td>(mm.25-45)</td>
<td>(mm.45-53)</td>
<td>(mm.54-66)</td>
<td></td>
</tr>
<tr>
<td>Keys</td>
<td>A; B; C#</td>
<td>E; A; G#: C#: B; D</td>
<td>A; e; B; D</td>
<td>D; d; c; b; b; c; E</td>
<td>A; B; A; D</td>
<td>D; E♭; D</td>
</tr>
</tbody>
</table>

Of a great interest is Grechaninov’s use of tonality in this movement. The tonal plan is a dynamic dialog between A major and D major. The first two sections are dominated by A major harmony. Starting the third section there is a shift to the tonic key (D major) area. A major briefly returns at the end of C section - beginning of A". The last section confirms the tonic key of D major. The composer widely uses chromaticism, such as numerous accidentals, suspensions and passing tones, modal mixture, and moves to remote keys.

The first section is a lyrical eight-bar principal theme which consists of two four-bar phrases (Example 7).
The first phrase (mm. 1-8) is dominated by the A major harmony, mostly seventh and ninth chords, and ends with the cadence on A. The only time when D major appears is the downbeat of the third bar. In the second phrase Grechaninov moves the melody a whole step up, presenting the B major/minor key influence. He ends the first theme on the C-sharp major, a secondary dominant of B major. It is another whole step up, which makes the tonal plan of the section look like an upward progression A-B-C-sharp. The fact that the tonal plan represents the harmonization of the first three scale degrees of A major, clearly indicates a dominance of this key in the opening section of the second movement.

The second section (mm. 9-16) is more agitated which is characterized by the dotted rhythm and con moto marking. As well as the first section, it consists of two four-bar phrases
(Example 8)\textsuperscript{14}. The first phrase is built on a major third ascending sequential pattern: E seventh chord - A major, G-sharp seventh chord – C-sharp minor. The second phrase is also a sequence where the dotted motive is first presented in the diminished seventh of B (mm. 13-14), and, then is transposed a minor third up to the diminished seventh of D (mm. 15-16). The tonal plan (E; A; G-sharp; C-sharp; B; D) suggests that this section, as well as the previous one, belongs to the A major key. The fact that the odd-numbered members of the tonal plan outline the E major triad, as well as the presence of g-sharps and c-sharps clearly indicate the dominance of the A major in the B section.

Example 8. Mvt II. Section B, mm. 9-16

The third section (mm. 17-24) presents a return of the principal theme, this time presented by piano (Example 9).

\textsuperscript{14} The arrows suggest tonic/dominant motion within a rapidly modulating passage
Example 9. Mvt II. Section A', mm. 17-20

The melody is almost identical to that of A section except for the last measure. However, the harmonic plan has some noticeable differences compared to the opening. The first four-bar phrase ends on the e minor, minor dominant of A. The second phase starts on B major, goes to A and D harmonies in the third bar, and ends with the plagal cadence in D major, indicating a shift from the A major area of influence to D major.

The fourth section (mm. 25-45) starts with the new theme. The unifying dotted motivic element is presented in both clarinet and piano parts (Example 10).
Example 10. Mvt. II. Section C, mm. 25-31

The first four-bar phrase starts with the b-minor triad – G7 harmonic figure for the first three bars. However, the e-sharp instead of f-natural implies that G7 in this pattern is really a German augmented sixth chord in b minor, which is enharmonically equal to the G7. In the fourth bar of this phrase Grechaninov moves the harmonic pattern a step down: augmented B-flat major triad-E half-diminished chord where B-flats are clearly borrowed from the D minor. The next four-bar phrase is a descending sequence: V of D - D minor, V of C – C minor (mm.29-36). Then the composer presents the ascending sequence V of B-flat – B-flat minor, V of B – B minor, V of C – C minor (mm. 37-41), and, finally ends with the prolonged dominant of A which heralds the return of the principal theme. In terms of tonality, the section clearly belongs to D key area, despite the return of A major at the end.
Example 11. Mvt II Section A", mm. 46-49

The A" section starts with the principal theme this time played by both instruments (Example 11). However, in the third measure the clarinet migrates to the accompaniment line while the piano continues the melody. The tonal plan is similar to that of A' section. A major influence returns at the beginning; however, the second phrase leads to the cadence in D major.

The C' section (mm. 54-66) begins with the C theme harmonized with D7 harmony (Example 12a). In the third bar Grechaninov deceptively resolves the D7 into E-flat major and two bars later arrives to a big fermata on E-flat major, Neapolitan of D. The “Neapolitan stop” is followed by the one-measure fermata embellishment (Con alcuna liberta [non precipitando]) which leads to the six-measure closing section or Coda (mm. 60-66). In the Coda, Grechaninov widely uses a mode mixture borrowing the diminished harmonies from D minor. What also suggests a mode mixture is the presence of f-naturals and b-flats at the second and third measures from the end. And only the final measure confirms the tonic key, arriving on the authentic cadence in D major (Example 12b).
Example 12a. Mvt. II, section C', mm. 54-59

Example 12b. Mvt. II, section C', mm. 60-65

The third movement, sonata allegro *Finale*, begins and ends with the short three-note ascending motive which serves not only as a motto but also as the cornerstone on which much of the material in this movement is built (example 13).
Example 13. Mvt. III. Opening motive, m. 1

![Motive Image]

Example 14. Movement III. Tonal Chart

<table>
<thead>
<tr>
<th>mm</th>
<th>Exposition (mm. 1-168)</th>
<th>Development (mm. 169-252)</th>
<th>Recapitulation (mm. 253-392)</th>
<th>Coda (mm. 393-444)</th>
</tr>
</thead>
<tbody>
<tr>
<td>key</td>
<td>Th. I 3-53 B♭</td>
<td>Th. II 69-88 F</td>
<td>Clos. Th 123-146 F</td>
<td>g (393-408), C♭ (409-424), B♭ (425-444)</td>
</tr>
</tbody>
</table>

The melodic structure of the whole movement is based on the alternation of the light articulated figures with the lyrical motives. This technique, in combination with fast tempo (*Vivace*) and repeated motivic patterns in the piano part, creates an effect of the constantly spinning merry-go-round.
The first theme consists of three elements: the first is graceful and articulated (mm. 6-21), the second (22-40) is broad and lyrical. The third element (mm.40-53) serves both as a return of the first and as a beginning of the transition. All three elements contain references to the opening motive (Examples 15a, 15b, and 15c). Like in the principal theme of the first movement, the key relationship is based on the interplay between the B major and G minor. The theme starts in g minor, goes to C major (m. 12), and finally arrives on B-flat major at m. 20. The short retransition between the second and third elements starts with the dominant and diminished seventh harmonies of G minor, goes through C minor, and leads to the return of the principal light articulated motive, this time in the tonic key. The second theme (mm.69-88), in F major, is the lyrical legato tune in clarinet accompanied by the light staccato chords in piano part.
(Example 16). The next theme, which starts at m. 89, has a harsh and heavy character which is indicated by the *marcato* and *duro* markings. Because of such a drastic contrast with the lyrical second theme, the writer would consider this new theme the transition rather the part of the second theme (Example 17).

Example 16. Mvt III. Theme II, mm. 69-80
In the transition, Grechaninov employs chromatic harmonies and remote keys. The theme starts on the dominant of B, and then repeats the same figure a perfect fourth up, finishing on the dominant of E-flat. At m.108 the composer moves to D-flat major and stays there until the m.119 where he modulates back to F major using the G-flat seventh chord which is enharmonically equal to the Neapolitan major seventh chord in F major. In mm. 120-123 Grechaninov uses the German augmented sixth chord – Tonic harmonic pattern in F major, repeating it several times before moving to a closing theme (Example 18).
The closing theme (mm.125-146), in F major, consists of the two motivic ideas: broad and lyrical theme, and the light articulated motive (Examples 19a and 19b). The staccato motive is essentially a repetition of German augmented sixth - Tonic pattern (see mm. 120-123).

Example 19a. Mvt III. Closing Theme. Motive 1, 125-135

Example 19b. Mvt III. Closing Theme. Motive 2, mm. 140-146
The exposition finishes with the fast *fortissimo* chromatic passage (mm. 147-167), which ends on the motto motive (Example 20)

Example 20. Mvt. III . Mm147-167

The composer repeats this passage twice, first time ending it on F major, second time on A major. A major harmony probably foreshadows the following D major and serves as a transition link between the exposition and development. At the very beginning of the development Grechaninov changes the key signatures to one sharp (m. 169). The development opens and closes with the chorale-like motive (*fortissimo* and *quasi trombe* markings) which serves as an
introduction and coda. At the beginning the choral is in D major on the D pedal point (Example 21).

Example 21. Mvt. III. Development, mm.169-174

The material following the chorale starts in the B key area. Then the section briefly modulates to G major (m.195) using the modal mixture chords (diminished seventh of g minor) and returns to B key area (m. 203). At m. 211 Grechaninov changes the key signatures to all naturals, however, enharmonically modulates to A-flat major using the d-sharp/e-flat as a common tone. At m. 215 he moves to C minor, then to E-flat minor (m. 219). At mm. 223-231 the composer again uses the Neapolitan – Tonic interplay in the key of F major. The section of mm. 231-246 is essentially a descending chromatic passage in all voices which finishes with the closing figure from the exposition on the dominant seventh chord of F. This time the motto motive is presented in inversion. The development closes with the chorale in F major, which clearly indicates the return of the tonic key. In the recapitulation Grechaninov slightly shortens the main theme, deleting the material found in the mm. 40-53 in the exposition. In addition, the recapitulation contains no harmonic or melodic surprises; all the themes are in the main key. The recapitulation ends on the fast fortissimo chromatic passage (mm. 372-392), repeating the corresponding passage of the exposition (mm. 147-167). As well as at the exposition,
Grechaninov repeats the passage twice. First time it ends on B-flat major (F major in the exposition). The second time the passage ends on the D7 indicating the shift to G minor and serving as a transition between the recapitulation and Coda. The Coda is based mostly on the material from the closing theme. It starts in G minor and leads to a cadence on the C-flat major at m. 419 followed by the five measures of the Neapolitan – Tonic repeated figure in the key of B-flat major. The last section of the coda (mm. 425-444) repeats the lyrical element of the closing theme in the tonic key and leads to the fortissimo ascending passage followed by the final cadence. The piece ends on the motto motive (example 21).

Example 21. Mvt. III. Mm. 439-444

The Sonata creates a pleasant overall impression with its charming melodious themes and colorful harmonies. The piece is of moderate technical difficulty; it requires from a clarinetist a light articulation and smooth legato as well as a good sense of phrasing. It is perfectly suitable for a professional recital or in a performance by intermediate/advanced college-level students. It undoubtedly deserves to be a part of the clarinet repertoire.
Edition

The current edition is based on the manuscript obtained from the Toscanini Archives of the New York Public Library. The manuscript includes the clarinet and piano part and the separate viola part. The manuscript is rather clean and easy to read with all the tempo, dynamics, and expressive markings indicated clearly and precisely. The writer followed the composer’s original musical text and markings. All editorial changes are indicated by brackets.

Most of the text remained unchanged except for the few places where accidentals were obviously missing, for example e-natural in the piano left hand in mm. 47 and 50, movement I.

The most challenging editorial issue was articulation. The manuscript contains several inconsistencies in articulation in the identical clarinet passages in the exposition and recapitulation of the first and third movements (for example, mm. 21-22 and 201-202, movement 1; mm. 12-17 and 263-268, movement 3). However, the corresponding passages in the viola part contain the same articulation throughout the piece. Based on the careful study of all parts, the writer’s decision was to make the articulation consistent in the identical figures in both parts throughout the piece.
CHAPTER 7

CONCLUSION

Summary

In summary, the goal of the current project is not only to bring to light Grechaninov’s unpublished clarinet works, but also to emphasize the importance of his published clarinet pieces which have to date been undeservedly forgotten, especially in the United States. This research contributes three significant unpublished works to the clarinet repertoire, and will help to draw more attention to the musical legacy of Alexander Grechaninov.

Future Research and Publication

The writer plans to publish the *Sonata No. 1 for Clarinet and Piano, Op. 161*. This will undoubtedly bring the work to the attention of the teachers and students and will help the piece to find its proper place in the repertoire. Future research may also include preparing performance editions of the two other unpublished Grechaninov’s compositions for clarinet, the *Septet* and the *Serenade*, and reworking the old Soviet edition of the *Sonata No. 2*, Op. 172 which has been out of print for over 30 years. As a long-term goal, the writer considers the possibility of recording the CD with all clarinet works by Alexander Grechaninov.
APPENDIX A

SONATA NO. 1 FOR CLARINET AND PIANO, OP. 161

(SCORE AND CLARINET PART)

A. GRECHANINOV

PERFORMANCE EDITION
Sonata No. 1
for Clarinet and Piano, Op. 161

I

A. Grechaninov
(1864-1956)

Allegro \( \frac{j}{4} = 100 \)

Con eleganza

Non legato

Clarinet in B♭

Piano

\( p \)

Cresc.

mf

f

1

20

Pno.
Sonata No. 1
for Clarinet and Piano, Op.161

A. GRECHANINOV
(1864-1956)

Con elegendza
APPENDIX B

SONATA NO. 1 FOR CLARINET AND PIANO, OP. 161

(SCORE AND VIOLA PART)

A. GRECHANINOV

Photocopy of the original autographed manuscript, obtained with permission from the

New York Public Library Toscanini Archives.
APPENDIX C

SEPTET FOR CLARINET, BASSOON AND STRING QUINTET, OP. 172a

A. GRECHANINOV

Photocopy of the original autographed manuscript, obtained with permission from the New York Public Library Toscanini Archives.
A. Gretchaninoff
op. 172

Septette
pour clarinette, fugatto
et string quintette
APPENDIX D

SERENADE FOR CLARINET AND STRING ORCHESTRA, WITHOUT OPUS NUMBER

A. GRECHANINOV

Photocopy of the original autographed manuscript, obtained with permission from the Glinka Museum of Musical Culture, Moscow.
BIBLIOGRAPHY

Books


Articles


Scores


Recordings


*Esquisses Hébraïques: Clarinet Quintets on Jewish Themes*. Dieter Klöcker and Vlach Quartet Prague. CPO Records, CPO 999630, 1999