

HARALD GENZMER: UNEXPLORED

WORKS FOR CLARINET

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A MANUSCRIPT

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts
in the School of Music
in the Graduate School of
The University of Alabama

TUSCALOOSA, ALABAMA

2020

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ABSTRACT

Harald Genzmer's oeuvre includes many compositions involving the clarinet that are of high quality but have received little exposure. While all of his works for clarinet are published, dishearteningly few have been recorded. This manuscript and accompanying recording project were inspired by this deficiency, in the hope that with further exposure Genzmer's clarinet works will become a core part of the repertoire.

To that end, this manuscript explores the life of Harald Genzmer, discusses his experiences studying with Paul Hindemith (whose influence informed much of Genzmer's compositional style), and provides a description of the three works recorded for this project: *Sonatine für Klarinette und Klavier* (1967), *Trio für Oboe, Klarinette und Fagott* (1994), and *Bläserquintett für Flöte, Oboe, Klarinette, Horn und Fagott* (1956–57).

ACKNOWLEDGEMENTS

I would like to express my deepest appreciation to my committee chair, clarinet professor, and mentor, Dr. Osiris J. Molina, for his unwavering support and guidance. His love of music and the clarinet is infectious, and he has made a lasting impression on me. I also wish to thank my committee members: Diane Boyd Schultz, Joseph Sargent, Amir Zaheri, Jeremy Crawford, and Carl B. Hancock. Their challenging questions, guidance, and contributions were invaluable in the realization of this project.

I also had great pleasure working with the following musicians, with whom I spent many hours in rehearsals and recording sessions: Dr. Laurie Middaugh, Erik Larson, Ben Maclay, Ammi Lopez, Dr. Mary Lindsey Bailey, Nicholas Gledhill, and Matthew Huff. I gratefully acknowledge the assistance of Tom Wolfe, my sound engineer, for the many hours he spent assisting me in recording and editing this project.

I am forever indebted to my parents for giving me the opportunities and experiences that have made me who I am. Special thanks to my in-laws, Alan and Shelley, for their support and encouragement along the way. Most importantly, I wish to thank my loving and supportive wife, Andrea Coleman, for always believing in me. She earned this degree right alongside me, and I would never have gotten this far without her. Lastly, my children, Alexis, Olivia, Dax, and Quinn, who were my inspiration.

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BIOGRAPHY

Early Life

Harald Genzmer was born on February 9, 1909, in Blumenthal, Germany, near Bremen. His family members traditionally practiced law: his uncle (Erich Genzmer), father (Felix Genzmer), and grandfather (Stephan Genzmer) were all attorneys. Harald broke with tradition by pursuing music, an art with which he was familiar thanks to his mother Helene, who played piano in the home. Harald described her playing as “house-music in a loveable way.”¹

The Genzmer family moved frequently as a result of Felix’s position as a constitutional lawyer for the German administration. By the time Genzmer was fourteen, he had lived in Poznan (1910), Berlin (1919), Rostock (1921), and Marburg (1923).² One of Harald’s early musical memories was in Rostock, where he heard an orchestra for the first time in 1923. The orchestra played Strauss’ *Eine Alpensinfonie* (An Alpine Symphony), op. 64. He was so overwhelmed with emotion that he begged his parents to let him hear the performance a second time; he was surprised to find that after hearing it once, he recognized the entire symphony. That same year, Genzmer attended a chamber concert in Marburg featuring works by Max Reger and was immediately impressed by his Clarinet Quintet, op. 146.³

When the Genzmers moved to Marburg in 1923, Felix secured a teaching position as a full professor at the University of Marburg, eventually becoming president of the university. Harald spent his high school years (1925–28) in Marburg and studied music theory with Herman

¹ Günter Weiß, “Gespräch mit Harald Genzmer,” in *Komponisten in Bayern Band 1: Harald Genzmer*, 27.

² Rainer Mohrs, “Genzmer, Harald,” in *Die Musik in Geschichte und Gegenwart*, 732.

³ Weiß, “Gespräch mit Harald Genzmer,” 27.

Stephani, the music director at Marburg University. From 1928 to 1934, Genzmer attended the Berlin Music Academy; he took one year off in 1930 due to illness. At the Academy he studied composition with Paul Hindemith, organology⁴ with Curt Sachs, musicology with Georg Schünemann, piano with Rudolf Schmidt, and clarinet with Alfred Richter.⁵

Professional Career

After graduating from the Academy, Genzmer served as répétiteur at the Opera House in Breslau. During the 1936 Summer Olympics held in Berlin, there was an arts competition which Genzmer entered. He won the bronze medal in the “solo and chorus” category for his composition *Der Läufer* (The Runner). This piece remains unpublished, with its only performance being held at the Olympics Games.⁶

Genzmer remained in Breslau until the end of 1937.⁷ The political atmosphere at that point had become unsavory, and after the Nazis advised him to join their party, he responded, “Do you believe that I would compose better?” The Nazis left him alone, but he decided to return to Berlin.⁸ There Genzmer taught at the Volksmusikschule Neukölln (1938–1940) and enjoyed a fruitful relationship with Oskar Sala, for whom he composed several pieces for the traultonium, a monophonic electronic instrument. Genzmer became one of the most prominent composers for this instrument.⁹

Genzmer understood the idiosyncrasies of many instruments well, which likely stemmed from his time studying organology. Reflecting this expertise, he highlights the unique

⁴ Organology is the science of musical instruments and their classifications.

⁵ Mohrs, “Genzmer, Harald,” 732.

⁶ Bernhard Kramer, “Musica Olympiaca: The Forgotten Composers of the Olympic Art Competitions,” *Journal of Olympic History* 13, No. 3 (November 2005): 8–23.

⁷ Weiß, “Gespräch mit Harald Genzmer,” 31.

⁸ *Ibid.*, 32.

⁹ *Ibid.*, 38.

characteristics of each instrument in his compositions. Although he did not consider himself a virtuoso instrumentalist, he enjoyed composing virtuosic pieces for a wide variety of instruments.¹⁰

Genzmer's tenure in Neukölln did not last long. He was drafted and played clarinet in a military band. After a few months, he was reassigned to perform primarily at hospitals. He traveled with many different artists, including Oskar Sala and the prominent flutist Gustav Scheck.¹¹

After World War II, in May 1946, Genzmer was offered a position at the Munich Hochschule für Musik und Theater; due to complications with the American occupation, however, his appointment was blocked. Fortunately, Genzmer's friend Gustav Scheck had recently founded the Hochschule in Freiburg and invited Genzmer to teach composition and serve as deputy director. His administrative responsibilities proved challenging, and included procuring grand pianos, repairing windowpanes, locating chairs, and searching second-hand bookstores for music scores.¹² Although the post-war period was difficult, Genzmer was excited to be finally allowed to expose students to new works by major composers like Igor Stravinsky, Paul Hindemith, and Alban Berg, which had been forbidden under the Third Reich.¹³

Genzmer wrote only two pieces for the clarinet during these years: *Septet* (1944) for harp, flute, clarinet, horn, violin, viola, and cello, and *Bläserquintett* (1956–57). He worked in Freiburg for eleven years (1946–57), and while he enjoyed the city itself he found the compositional scene to be a “toten Winkel” (dead zone), a situation made worse by his own

¹⁰ Ibid.

¹¹ Ibid., 32.

¹² Ibid.

¹³ Harald Genzmer, “Wenige Wochen vor seinem Tod sprach Barbara Haas mit dem Komponisten Harald Genzmer,” Interview by Barbara Haas, *Neue Musikzeitung*, no. 57 (February, 2008).

disinclination toward traveling for performances and developing contacts.¹⁴ In 1957, the position at the Hochschule in Munich became available again and was once again offered to him. He accepted the position and began his tenure there in March 1957.

Genzmer enjoyed much success in Munich and did not regret his decision to leave Freiburg, despite being warned by his colleagues that one could easily become a “fifth wheel” there.¹⁵ On the contrary, he was quickly approached by many musicians interested in new pieces for their ensembles. Genzmer enjoyed the challenge of writing for a variety of ensembles and rarely refused a project. The popularity of his works grew as his chamber pieces were performed on tours around the country and abroad. Genzmer also found time to pursue personal projects such as his works for orchestra, choir, and chamber orchestra.¹⁶

Unlike many composers of his generation, Genzmer avoided “abstract” musical techniques (e.g., twelve-tone, serialism, atonality) and remained committed to writing in an accessible style. Erich Valentin has called him a “humanist among musicians” for his interest in making human connections.¹⁷ At the core of his philosophy, Genzmer felt that it was essential for a composition to appeal to both musician and listener: “Music should be energetic, artistic and comprehensible. It should appeal to performers by being practicable but also conceivable to the listener.”¹⁸ Genzmer approached his compositions with the unique characteristics of each instrument in mind as well as the abilities of the person or ensemble for whom he was composing—an approach that was attractive to performers and educators and resulted in many commissions.

¹⁴ Weiß, “Gespräch mit Harald Genzmer,” 33.

¹⁵ *Ibid.*, 34.

¹⁶ *Ibid.*

¹⁷ Erich Valentin, “Ein Humanist unter den Musikern,” in *Komponisten in Bayern Band 1: Harald Genzmer* (Tutzing: H. Schneider, 1983), 13–26.

¹⁸ Weiß, “Gespräch mit Harald Genzmer,” 32, my translation. Originally “Musik soll vital, kunstvoll und verständlich sein. Als praktikabel möge sie den Interpreten für sich gewinnen, als erfassbar sodann den Hörer.”

Genzmer wrote many more clarinet works while living in Munich than he did in Freiburg, including the following six pieces: *Nonett* (1962) for oboe, clarinet, bassoon, horn, string quartet, and double bass; *Quartet* (1964) for clarinet, violin, cello, and piano; *Sextett* (1966) for two clarinets, two horns, and two bassoons; *Sonatine* (1967) for clarinet and piano; *Concertino* (1972) for clarinet and chamber orchestra; and *Fantasie* (1973) for clarinet solo. These pieces are excellent examples of the varied instrumentation and diverse projects Genzmer enjoyed creating.

Retirement

Genzmer retired from teaching in 1974 but remained as an advisor to students who were nearing graduation, tutoring them until their exams. Retirement did not slow his compositional output or dampen his involvement with the musical community. He dedicated himself to several organizations, including the Gesellschaft für musikalische Aufführungs und mechanische Vervielfältigungsrechte (GEMA, the Society for Musical Performance and Mechanical Reproduction Rights).¹⁹ He also directed the music department of the Academy of Fine Arts in Berlin and Munich. Although he remained active in these organizations, the peace and quiet of retirement allowed him to focus on larger projects.

Genzmer composed the majority of his works for the clarinet during his retirement, adding nine more pieces to the repertoire: *Sonata* (1982) *für Soprano Saxophone (Klarinette in B)*; *Konzert* (1983) *für 2 Klarinetten und Streiche*; *Capriccio* (1984) *für 2 Klarinetten*; *Sonate* (1984, revised 1986) *für Bassklarinete solo*; *Trio* (1988) *für Klarinette, Violoncello und Klavier*; *Konzert* (1992–93) *für Klarinette un B und Orchestra*; *Trio* (1994) *für Oboe, Klarinette und*

¹⁹ Ibid., 36.

Fagott; Quintett (1995) für Klarinette und Streichquartett; and Sonate (1997) für Klarinette in B und Klavier No. 2.

Genzmer's clarinet works greatly enrich the canon. His compositions are diverse in style, instrumentation, and complexity, which makes them accessible to a wide range of musicians.

EXPERIENCES WITH PAUL HINDEMITH

When Genzmer was 16 years old, he attended a life-changing performance of the Amar-Hindemith Quartet in Gießen, Germany. Genzmer did not know who Hindemith was, so before the concert he purchased a score of Hindemith's String Quartet No. 3, op. 16 with money he earned as a musician in a dance band. At the time he was studying music theory with Hermann Stephani in Marburg, so he was capable of reading and interpreting the score. As he studied it in depth, he was surprised by how much it differed from the music he knew. The compositional style was foreign to him and seemed to contradict every practical rule he had been taught. At the concert, score in hand, Genzmer expected to hear something absurd; once it started, however, he immediately put down the score and listened, fascinated. He then decided to study this style of composition someday.²⁰

After graduating from high school in 1927, Genzmer studied clarinet under the tutelage of a military musician in preparation for his arrival at the Musikhochschule in Berlin. He took the entrance exams in 1928, intending to study composition and clarinet. During his clarinet audition, he performed a work for clarinet and piano (the specific piece is unknown). Paul Hindemith spontaneously sat at the piano and accompanied him,²¹ and Genzmer was accepted.

Genzmer's first two years of study were stressful because of his limited musical knowledge. He was unfamiliar with even prominent repertoire such as the operas of Mozart or Verdi and the symphonic works of Bruckner, Brahms, Mahler, or Strauss. Hindemith

²⁰ Weiß, "Gespräch mit Harald Genzmer," 28.

²¹ *Ibid.*, 29.

occasionally taught using works by Bach, Mozart, Verdi, Reger, and Stravinsky, but he mostly emphasized counterpoint and fugue. According to Genzmer, “Hindemith especially admired Stravinsky...he went to almost every performance of *Oedipus Rex* and thought that this was the finest work of new music that he knew.” Concerning Strauss however, Genzmer says that:

The opposition between Strauss and Hindemith is unknown; one could almost speak of hatred on the side of Hindemith. In lessons, Hindemith often asked his students if they had heard anything interesting recently. One time I came in, full of excitement from a performance of *Elektra*, which Strauss himself had conducted. Hindemith’s comment: “I don’t know it!” Later I heard *Salome* with great sympathy, which surprised Hindemith. None of this, however, was able to stop my growing admiration for Strauss.”²²

Genzmer also spent time with Hindemith outside of the classroom. From time to time, Hindemith took his class on trips to the Grunewald forest on the western side of Berlin, and each student brought an instrument. There, they composed short pieces for the instruments present and performed them on the spot. Later in his career, Genzmer was called upon to write theater music for whatever instrumentation was available, a pursuit for which his Grunewald trips prepared him well.

Genzmer, along with fellow student composer Oskar Sala, frequently visited Hindemith at his residence. They would listen to Joseph Wolfsthal (violin), Hindemith (viola), Emil Feuermann (cello), and Arthur Schnabel (piano) play piano quartets by Mozart, Schumann, and Brahms late into the night. In between these music sessions, Genzmer recalls participating in one of Hindemith’s great passions: playing with model trains. Hindemith sat at one station, Schnabel at the other, and Sala and Genzmer at the freight yards. Hindemith’s passion for trains was so intense that he would get upset if one did not keep to the timetable, which he had meticulously planned out.²³

²² Ibid., 29.

²³ Ibid., 30.

Siegfried Mauser, former president of the Hochschule für Musik in Munich (2003–14), described Genzmer’s tonal language and compositional style as uniform across his entire oeuvre. Genzmer recalls finding his musical voice not only with Hindemith but also as a student of Curt Sachs, an important organologist who motivated Genzmer to think analytically about a wide array of instruments. Genzmer credits his broad familiarity with woodwind instruments to his clarinet instruction: “when one can play clarinet, one can soon play the saxophone and then the other woodwind instruments.” He also played recorder; he performed Hindemith’s trio with the composer at a music festival in Plön, Germany.²⁴

Genzmer completed his studies in 1934. It was during that year that the Reichskulturkammer (Reichs Culture Chamber) attacked Hindemith, labeling him a “degenerate artist.” These claims became so strong that he retired from teaching in Berlin.²⁵

Hindemith’s influence on Genzmer’s compositions is apparent in many ways. Like Hindemith, Genzmer believed in a practical approach to composing; most of his compositions were written for a specific purpose or ensemble. Both composers often composed for amateurs, especially young performers. They both played the clarinet, and Genzmer’s pieces for clarinet are often similar in genre to those of Hindemith. They each wrote a sonata for clarinet and piano, a quintet for clarinet and string quartet, a concerto for clarinet, a wind quintet, and a quartet for clarinet, violin, cello, and piano. Jerry McBride observes the close parallels between the two composers:

The melodic, harmonic, and structural materials of his *Quintett für Klarinette in B und Streichquartett* (1996) are highly reminiscent of Hindemith’s music, including the use of quartal harmonies and classical forms. The first and fourth movements are fashioned in sonata form; the second movement is through-composed with a florid, rhapsodic clarinet melody undoubtedly in homage to the second movement of the Brahms Quintet; and the

²⁴ Harald Genzmer, “im Gespräch mit Siegfried Mauser,” February 2, 1999, <https://www.br.de/fernsehen/ard-alpha/sendungen/alpha-forum/harald-genzmer-gespraech100.html>.

²⁵ Weiß, “Gespräch mit Harald Genzmer,” 31.

third movement is a scherzo with rapidly shifting meters primarily in 3/4 and 7/8, contrasted by a trio section in distinct 4/4 meter. Genzmer begins the finale with a quiet introduction that gives way to a Vivace, where the strings play a dense counterpoint to long legato clarinet melodies of ascending and descending fourths, leading to a heroic conclusion for the work.²⁶

²⁶ Jerry McBride, "Instrument Ensemble Music," *Music Library Association, Notes*, 55, No. 4 (1999): 1016–19, <https://doi.org/10.2307/899634>.

RECORDED WORKS

While Harold Genzmer's compositional output was extensive, the number of recordings produced is dishearteningly small. The present project aims to begin addressing this deficit and includes new recordings of Genzmer's *Sonatine für Klarinette und Klavier* (1967), *Trio für Oboe, Klarinette und Fagott* (1994), and *Bläserquintett für Flöte, Oboe, Klarinette Horn und Fagott* (1956–57). The included recording of *Trio für Oboe, Klarinette und Fagott* is the premiere recording of this work.

Information about each recorded piece is presented below, supported by excerpts from the scores that exemplify Genzmer's compositional style. Even as many twentieth-century composers avoided tonal centrality in favor of serialism or other atonal structures, Genzmer favored a free use of classical forms, especially the sonata, rondo, and ternary forms. One trait that appears frequently is Genzmer's consistent use of tonal centers.

Sonatine für Klarinette und Klavier

Genzmer composed *Sonatine für Klarinette und Klavier* in 1967, during his time at the Musikhochschule in Munich. The *Sonatine* is a three-movement work (Lento–Allegro, Adagio, and Vivace) with distinct thematic sections and many virtuosic passages for both performers. Niall O'Loughlin's notes that "much of Genzmer's *Sonatine* is rhapsodic and somewhat lacking in forward movement; thematic links do something towards unifying the various sections and even the movements. Both instrumental parts are decidedly tricky."²⁷ The piece is "capricious

²⁷ Niall O'Loughlin, "Clarinet," ed. Christopher Steel et al., *The Musical Times* 110, No. 1514 (1969): 415, <https://doi.org/10.2307/951526>.

and merry, reminding the listener that Genzmer absorbed elements not only from Germanic sources, but also from such Gallic-oriented figures as Poulenc, Milhaud, and Stravinsky.”²⁸

The first movement, Lento–Allegro, is in sonata form. The introduction is slow and begins with solo clarinet; the piano enters a few measures later. It begins with a tonal center on F and shifts to F sharp by the end of the introduction. The piano accompaniment is light, dynamically only reaching a *mezzo piano* during the introduction, while the clarinet demonstrates its complete range and dynamic capabilities. Genzmer explores a variety of timbral colors by using every note on the clarinet between a low E and a high F sharp above the staff (except for two: C sharp and D sharp above the staff). He also uses a variety of rhythmic groupings, including irregular rhythms such as quintuplets and decuplets (see Figure 1).

²⁸ Mark Lehman, “Genzmer: Flute Sonatas 2+3; Clarinet Sonata & Sonatine; Fantasy; Solo Flute Sonata 3.” *American Record Guide*, 2008.

Figure 1. *Sonatine für Klarinette und Klavier*, mvt. I, mm. 1–14.

Lento (♩ ca. = 50)

The Allegro marks the start of the exposition, which presents four related motivic phrases. Genzmer emphasizes the tonal center of E (F sharp in the clarinet) by beginning and ending each phrase with this pitch-class (see Figure 2). The first, second, and fourth phrases begin with a quarter-note ostinato in the left hand of the piano, the clarinet entering either two or four measures later. The third phrase differs in that the piano starts with the melody instead of the ostinato, the clarinet joining shortly thereafter.

Figure 2. *Sonatine für Klarinette und Klavier*, mvt. I, mm. 19–20, 25–26, 34–35, and 43–44.

In the development, Genzmer draws on material from both the exposition and the introduction. He develops the first four measures of the piece by augmenting their rhythmic values. Despite the elongated rhythms, the faster tempo causes this passage to sound three times faster than its first appearance (see Figure 3). There is a partial recapitulation that highlights the motifs found in the fourth phrase of the exposition, and the movement ends with a short coda.

Figure 3. *Sonatine für Klarinette und Klavier*, mvt. I, mm. 1–4 and 81–88.

The Adagio is the slowest of the three movements and the shortest at only 25 measures long. Genzmer presents two motivic ideas in a clear ABAB form, often showcasing the clarinet's wide range in a relatively short amount of time. The opening A section has a tonal center of B flat and contains two phrases, each with similar arch-like contours. Each phrase begins in the

chalumeau (low) register and climbs to the altissimo (high) register before returning to the chalumeau.

The B section's tonal center is C and marked *poco più mosso*, with one long phrase over seven measures. This phrase follows a similar contour to the first two but starts a little higher in the clarion (middle) register. It ascends into the altissimo range and returns to the chalumeau with a *rallentando*. Genzmer returns to the opening tempo and motif, now transposed down a fifth to Eb. This pattern lasts for only a moment before changing into a new motif, which intensifies through a rising tessitura and increasing dynamics. The climax arrives deceptively: not with the *forte* altissimo D but rather after a quick diminuendo resolving a half step higher on an altissimo D sharp. Then, in typical Genzmer fashion, he quickly returns to the warm depths of the clarinet's low register. The final B section returns to Bb, the piece's original tonal center. While the previous B section was marked *poco più mosso*, the final B section remains *Adagio*. The contour at the end differs from the previously expressed arch shape in that it starts high and descends gradually, ending with a *pianissimo* which crescendos rapidly to a *forte-piano* on the last note before fading back to *pianissimo*.

The final movement, *Vivace*, is energetic and features fast sixteenth notes and triplet passages with varying articulations. The overall form of the finale is ABA with a coda that races to the end. This movement is predominantly notated in triple meter but is best performed with one beat to the measure. The A sections center on F and feature sixteenth-note passages, dotted-eighth-sixteenth passages, trills, and grace notes. The B section and the coda contain long series of triplets and trills. The piano joins in on these figures, playing a more prominent role in the finale. Genzmer continues with the *piano/forte* dynamic dichotomy heard throughout this piece, rarely including less dramatic dynamic markings.

Trio für Oboe, Klarinette und Fagott

Genzmer composed *Trio für Oboe, Klarinette und Fagott* in 1994, and it was published in 1999 by Ries & Erler. This work is among the last Genzmer composed involving the clarinet, followed only by his *Quintett für Klarinette und Streichquartett* in 1995 and *Sonata for Clarinet and Piano, no. 2* in 1997. His choice of instrumentation is not unusual: among woodwind chamber music ensembles, the reed trio (oboe, clarinet, and bassoon) is second only to the woodwind quintet in number of original works.²⁹ The combination creates a well-balanced and homogenous blend of colors.

Genzmer's trio consists of five movements: Allegro moderato, Adagio, Prestissimo-Moderato, Molto tranquillo, and Vivo. Its textures are complex, highly imitative, and occasionally homophonic, with multiple meters present in each movement.

The first movement has two main themes presented in a five-part rondo form, ABABA. It begins with all three instruments presenting the first theme in unison, with a tonal center of F (see Figure 4). This theme then moves between each voice in an imitative manner, with free contrapuntal accompaniment.

²⁹ James E. Gillespie, *The Reed Trio: An Annotated Bibliography of Original Published Works* (Detroit: Information Coordinators, 1971), 9.

Figure 4. *Trio für Oboe, Klarinette und Fagott*, mvt. I, mm. 1–6.

The second theme consists of double-dotted sixteenth notes introduced by the oboe and accompanied by the clarinet and bassoon in triplets (see Figure 5). Neither theme is developed; instead, they are presented with different tonal centers and passed among instruments. The tonal centers shift between F and C, finally landing on G for the last seven measures and ending on a G-major chord.

Figure 5. *Trio für Oboe, Klarinette und Fagott*, mvt. I, mm. 37–38.

The second movement, *Adagio*, is in ternary form. The A sections emphasize the tonal center of C, while the B section centers on F. The opening melody, set as a canon between oboe and bassoon, demonstrates Genzmer's extended use of octaves, fourths, fifths, major and minor

seconds, and sevenths. The clarinet interrupts the theme with a quasi-cadenza of fast thirty-second notes and nontuplets (see Figure 6).

Figure 6. *Trio für Oboe, Klarinette und Fagott*, mvt. II, mm. 105–113.

The image displays a musical score for three instruments: Oboe, Clarinet, and Bassoon. The score is divided into three systems, corresponding to measures 105-108, 109-111, and 112-113. The tempo is marked 'Adagio'. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The Oboe part (top staff) features melodic lines with triplets and slurs. The Clarinet part (middle staff) is mostly silent, with some notes in measures 109-111. The Bassoon part (bottom staff) has a more active role, including sixteenth-note arpeggios and nontuplets (marked '9') in measures 112-113. Dynamics include *p*, *mf*, and *mp*.

The B section contains new melodic and rhythmic material featuring the bassoon. The bassoon is more active and virtuosic here, with sixteenth-note arpeggios, large leaps, and varying patterns of articulation (see Figure 7).

Figure 8. *Trio für Oboe, Klarinette und Fagott*, mvt. III, mm. 149–157.

The middle section is marked *Moderato* and brings back thematic materials from the first movement, transposed up a fourth to emphasize F, with rhythmic values decreased from quarter notes to eighth notes (see Figure 9). The movement ends with a reprise of the opening idea and ends with a coda.

Figure 9. *Trio*, mvt. III, mm. 188–189, and mvt. I, mm. 1–2, Oboe

The Intermezzo is contrapuntal with two of the voices—usually the oboe and clarinet—moving together homophonically while the third voice plays a contrasting line. This movement begins and ends with an F-sharp major chord but avoids tonal associations through Genzmer’s

heavy use of chromaticism. Genzmer uses many dissonances, often displacing them by an octave or otherwise making them less striking to the ear. For example, in measures 244–245 the oboe arpeggiates a G-major triad while the bassoon arpeggiates an enharmonically spelled G-diminished triad (see figure 10).

Figure 10. *Trio für Oboe, Klarinette und Fagott*, mvt. IV, mm. 244–245.



The Finale is in an ABA form and has a scherzo feel: fast moving, light, and playful. Of all the movements it contains the least chromaticism. It begins in 2/2 time with a brief four-measure introduction by the clarinet, followed by a playful bassoon melody marked “nach einer alten Tanzweise” (“after an old dance style”). This melody is split into two phrases, accompanied by sixteenth-note figures. After the bassoon presents the melody, it is passed to the clarinet and then to the oboe. The B section changes to 4/4 time with a new melody passed between the oboe and clarinet, accompanied by the bassoon. The final A section returns to 2/2 time, but the opening bassoon theme’s rhythmic values are augmented to twice their original length. The slower feel and thinner texture continue until the end of the piece. A lively, articulated triplet accompaniment helps to rejuvenate the melody, contrasting triple with duple (see Figure 11). The piece ends with an incomplete F-major triad.

Figure 11. *Trio für Oboe, Klarinette und Fagott*, mvt. V, mm. 347–349.

Bläserquintett

Genzmer wrote his *Bläserquintett* (wind quintet) in 1956–57, during his final year of teaching at the Musikhochschule in Freiburg. It was dedicated to the wind quintet of the Frankfurt Opera Orchestra and premiered by them on January 18, 1957 in Frankfurt am Main. Genzmer’s quintet is about fifteen minutes long and in four movements (Adagio–Allegro molto, Sostenuto–Presto–Andante tranquillo, Moderato, and Allegro).

The first movement begins with a slow introduction in which the clarinet conversationally alternates with the other woodwinds (the horn enters later). Descending chromatic scales creates a sense of falling or sighing, interspersed with interjections by the flute and oboe (see Figure 12).

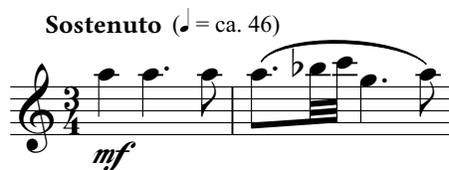
Figure 12. *Bläserquintett*, mvt. I, mm. 8–9, Clarinet.

The clarinet leads into the Allegro molto section, which is four times as fast as the introduction. Penetrating staccato eighth notes dominate an underlying motoric backdrop while

the melody is predominantly expressed by the flute. After a reprise of the introduction, the Allegro molto returns with the flute resuming its virtuosic leadership role.

The slow second movement shares similarities with the baroque *sarabande*, which is a characteristically slow dance movement in a triple meter that emphasizes beat two (see Figure 13). A surprising presto interrupts briefly, but with the Andante tranquillo, the slow dance character returns, and the movement concludes with a reprise of the opening melodies.

Figure 13. *Bläserquintett*, mvt. II, mm. 1–2, Flute.



The third movement is lively and moderately paced in 5/8. The horn and bassoon take on an accompanimental role with an eighth-note ostinato in a slur-two, tongue-three pattern (see Figure 14). This becomes a recurring theme, appearing frequently throughout the movement. The oboe features prominently, joined by a clarinet countermelody.

Figure 14. *Bläserquintett*, mvt. III, mm. 1–4, Horn.



An Allegro finale follows, highlighting all members of the quintet. The finale features more homorhythmic sections than the other movements; Genzmer uses this texture to contrast the melody (usually expressed by a pair of instruments) with the underlying accompaniment. These groupings are especially evident starting in the third measure with the oboe and bassoon, then moving to oboe and clarinet with staccato triplets (see Figure 15).

Figure 15. *Bläserquintett*, mvt. IV, mm. 1–17.

Allegro (♩. = ca. 56)

The musical score is written for a single Horn (Hr.) in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked *Allegro* with a quarter note equal to approximately 56 beats per minute. The first measure starts with a dynamic of *p* (piano) and a breath mark. The melody consists of eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. A second dynamic of *p* appears in measure 4. A breath mark is present in measure 6. The score concludes with three triplet markings over the final three measures.

ALBUM INFORMATION

The accompanying recordings are characteristic of Genzmer's idiomatic approach to composition for the clarinet. The pieces featured are *Sonatine für Klarinette und Klavier* (1967), *Trio für Oboe, Klarinette und Fagott* (1994), and *Bläserquintett for Flute, Oboe, Clarinet, Horn and Bassoon* (1956–57). The album cover art and track listings are presented below, along with biographies of the ensembles and performers involved in this project.

Album Cover

H A R A L D G E N Z M E R



C L A R I N E T S O L O & C H A M B E R

Track Listing

Sonatine for Clarinet and Piano (1967)

1. Lento-Allegro
2. Adagio
3. Vivace

Jarom Coleman, Clarinet
Laurie Middaugh, Piano

Trio for Oboe, Clarinet, and Bassoon (1994)

4. Allegro moderato
5. Adagio
6. Prestissimo–Moderato
7. Molto tranquillo
8. Vivo

The Crimson Reeds
Erik Larson, Oboe
Jarom Coleman, Clarinet
Ben Maclay, Bassoon

Bläserquintett for Flute, Oboe, Clarinet, Horn, and Bassoon (1956–57)

9. Adagio–Allegro molto
10. Sostenuto–Presto–Andante tranquillo
11. Moderato
12. Allegro

Huxford Wind Quintet
Ammi Lopez, Flute
Mary Lindsey Bailey, Oboe
Jarom Coleman, Clarinet
Nick Gledhill, Horn
Matthew Huff, Bassoon

Liner Notes

Harald Genzmer (1909–2007) was a German composer who felt that it was essential to always have the musician and the listener at the forefront of the compositional process. Genzmer was one of the most prolific students of Paul Hindemith (whose influence informed much of Genzmer's compositional style). Genzmer's oeuvre includes many high-quality compositions involving the clarinet that have received little exposure.

Sonatine für Klarinette und Klavier (1967) is a three-movement work with distinct thematic sections and virtuosic passages for both performers. The first movement begins with a highly expressive clarinet solo, followed by a mysterious section featuring a spirited clarinet part over a low ostinato in the piano. This movement is based on four motives that are elaborated and developed as the movement progresses. The slow second movement uses sweeping arch-like contours to highlight the wide range of the clarinet, both in terms of timbre and register. The final movement is energetic: fast sixteenth-note and triplet passages in varying articulations lead to a coda that races frantically to the end. Although this piece is obscure in the clarinet repertoire, it is exciting and challenging, making it ideal for an advanced college student.

Trio für Oboe, Klarinette und Fagott (1994) is one of Genzmer's last pieces that includes clarinet. The choice of ensemble (a reed trio) creates a well-balanced and homogenous blend of colors. Genzmer's Trio consists of five highly contrasting movements which employ a variety of interesting textures, from imitation to free counterpoint to homophony. Changing and irregular meters create additional interest in each movement.

Bläserquintett für Flöte, Oboe, Klarinette, Horn und Fagott (1956–57) is Genzmer's only woodwind quintet. It was dedicated to the wind quintet of the Frankfurt Opera Orchestra and premiered by them on January 18, 1957, in Frankfurt am Main. This four-movement work is

characterized by repetitions, both of individual notes and larger-scale sections. A slow opening leads into a quicker *Allegro molto* before being repeated; a fast section featuring the flute finishes out the movement. The slow second movement is reminiscent of the baroque *sarabande*, a characteristically slow dance movement in a triple meter that emphasizes beat two. The dance is briefly interrupted by an anxious *presto*. The lively third movement is a moderately paced *scherzo* in 5/8 time. The horn underpins the movement with an *ostinato* that emphasizes a 2+3 note grouping, while the oboe and clarinet provide the melody and countermelody, respectively. The *Allegro finale* highlights every member of the quintet as a homorhythmic texture in the melody is accented with repeated notes in the accompaniment.

Performer Biographies

Jarom Coleman is currently the clarinet graduate teaching assistant at The University of Alabama and a DMA candidate, mentored by Dr. Osiris J. Molina. He performs with the Huxford Wind Quintet and Huxford Symphony Orchestra, is currently second clarinet with the Tuscaloosa Symphony Orchestra, and performs frequently with the Huntsville Symphony Orchestra. He holds degrees from Indiana University and Brigham Young University.

Laurie Middaugh received the Bachelor of Music and Master of Music degrees from the University of Montevallo, studying piano with Joan Yarbrough Cowan and Anthony Pattin respectively. She earned a Doctorate of Musical Arts from the University of Alabama studying piano with Amanda Penick. Dr. Middaugh has been a staff accompanist and instructor at the University of Montevallo for many years having taught courses in class piano, theory, aural skills, piano pedagogy, and accompaniment. She has collaborated with faculty, students, guest artists, and worked with the opera program and choirs. She has worked with area professionals, Opera Birmingham, and Red Mountain Theater Company. Dr. Middaugh has performed all across the United States, Brazil, and Austria. She had the opportunity to study at the American Institute of Music Study (AIMS) in Graz, Austria, where she has since joined as a staff pianist. She has also participated in masterclasses with John Steele Ritter, Dalton Baldwin, John Perry, Dennis Helmrich, Barbara Bonney, and Bo Skovhus.

The Crimson Reeds was formed in 2019. Its members include Erik Larson (oboe), Jarom Coleman (clarinet), and Ben Maclay (bassoon). The trio performed at the 2019 International Clarinet Association's annual conference in Knoxville, Tennessee.

Erik Larson performs with the Manhattan Chamber Philharmonic in New York as its assistant principal oboist and is the chair of the Fine Arts Department at the University of West

Alabama. He has previously served as principal oboe for the Columbus Symphony, Carolina International Orchestra, Oak Ridge Symphony, Tuscaloosa Symphony, South Bend Symphony, the Chicago 21st Century Music Ensemble, and Chicago Classical Symphony. He has also served as conductor and music director for the Soli Deo Gloria Chamber Singers and Chamber Players, an early music vocal and instrumental ensemble. He has performed in both Stern and Weill auditoriums at Carnegie Hall, Symphony Center in Chicago, and the Barbican Centre in London, among other venues in the United States, Australia, Belgium, Great Britain, France, Germany, Italy, Jordan, Liechtenstein, and Switzerland. He performed Eric Ewazen's first oboe concerto, "Down a River of Time," in New York City with the Carolina Philharmonic Chamber Ensemble at Carnegie Hall.

He holds degrees in Oboe Performance from Boston University under Ralph Gomberg (former principal oboe, Boston Symphony Orchestra) and Northwestern University under Ray Still (former principal oboe, Chicago Symphony Orchestra), and is a DMA candidate at the University of Alabama under Mary Bailey. He has also studied under Elaine Douvas (principal oboe, Metropolitan Opera Orchestra of New York). He has performed with such conductors as Seiji Ozawa, Zubin Mehta, Vaclav Nelhybel, Joseph Silverstein, and Louis Lane, and with musicians from the New York Philharmonic and Chicago Symphony. Two of his former students perform with the Philadelphia Orchestra and the Los Angeles Philharmonic.

He has previously been a staff member at Northwestern University and served on the faculties of the University of Alabama, Truman State University, and Olivet Nazarene University. He is active as a recitalist and frequently leads clinics and masterclasses in high schools in the Chicago, St. Louis, and Atlanta metro areas and in universities throughout the United States.

Ben Maclay enjoys a diverse freelance career. Based out of Huntsville, Ben performs frequently with the Huntsville and Tuscaloosa Symphony Orchestras and plays second bassoon with the Meridian Symphony in Mississippi. In the past, he has also performed with the Mobile and Shoals Symphonies. Ben has a strong passion for teaching bassoon and for the mentorship that comes with teaching. He maintains an active studio of almost a dozen dedicated bassoon students. In 2018, Ben taught at the University of Alabama as a sabbatical replacement. As a guest artist, Ben has taught at the summer programs for the University of Alabama in Birmingham and the University of Montevallo. He holds degrees in Music Performance from Pennsylvania State University and the University of Alabama. He currently serves as Bassoon Instructor for the University of Alabama in Huntsville and the University of North Alabama.

The Huxford Wind Quintet is the graduate wind quintet at the University of Alabama School of Music, comprised of scholarship graduate assistants in each woodwind studio. They perform annually at the University of Alabama and participate in outreach activities in and around the community. Quintet members who participated on this recording include Ammi Lopez (flute), Dr. Mary Lindsey Bailey (oboe), Jarom Coleman (clarinet), Nicholas Gledhill (horn), and Matthew Huff (bassoon).

Ammi Lopez began her flute studies at the age of nine in her home city of Xalapa, Mexico. She completed her Bachelor of Music degree at Pennsylvania State University under the tutelage of Dr. Naomi Seidman. Lopez then served as a Teaching Assistant at the Longy School of Music and at the University of Arkansas where she completed both the Master of Music and Graduate Certificate in Advance Performance as a student of Dr. Ronda Mains. She has performed with the Boston Opera Collaborative, Sequoya Woodwind Quintet, Longy Conservatory Orchestra, and the Penn State Philharmonic Orchestra. Her music industry

employment includes Blue Lake Fine Arts Camps, University of Arkansas Summer Band Programs, Wildwood Park for the Arts, Summer Academy, and the National Take a Stand Festival at Bard College. She has performed in master classes with Marina Piccinini, Ransom Wilson, Leone Buyse, Nina Assimakopoulos, Marco Granados, and Susan Milan. Ms. Lopez is currently pursuing a Doctor of Musical Arts at the University of Alabama with Dr. Diane Boyd Schultz, where she holds the flute assistantship and performs with the Huxford Wind Quintet and Huxford Symphony Orchestra.

Dr. Mary Lindsey Bailey is Assistant Professor of Oboe at the University of Alabama and holds the position of Principal Oboe of the Tuscaloosa Symphony Orchestra. She held the position of Principal Oboe of the Shenzhen Symphony Orchestra in Shenzhen, China, served as Principal Oboe of the Grand Junction Symphony Orchestra, and is an active performer with many orchestras throughout the United States. Prior to joining the faculty of the University of Alabama, she served as Assistant Professor of Oboe at Morehead State University, Instructor of Oboe at Colorado Mesa University, and served on the faculty of Lutheran Summer Music Academy and Festival. Recently, she was invited to join the faculty of the Saarburt Festival in Saarburt, Germany.

Dr. Bailey has performed around the globe in cities such as London, Paris, Hong Kong, Tokyo, Havana, Singapore, Kuala Lumpur, and Jakarta. She has performed on multiple occasions as a featured performer at the Festival Internacional de Sopros in Rio de Janeiro and is a frequent performer at conferences of the International Double Reed Society and the Music by Women Festival. In 2015, she served as Second Oboe in the 24/04 World Orchestra in Yerevan, Armenia and returned to Armenia in 2019 as English hornist of the WCIT World Orchestra. She

is a member of the Vuorovesi Trio, a chamber ensemble active in performing and commissioning works for flute, oboe, and clarinet.

Dr. Bailey holds a Bachelor of Music in education and a performance certificate from the University of South Carolina, and both a Masters of Music and Doctor of Musical Arts from the University of Cincinnati College-Conservatory of Music. In addition to her degree studies, she spent a semester abroad at King's College London. Her principal teachers are Mark Ostoich, Rebecca Schalk Nagel, Tess Miller, and Frank Miley.

Nicholas Gledhill has been in love with performing and teaching for almost a decade. He is driven to find the most effective way to teach each student that crosses his path, regardless of age. He has performed with the Grand Junction Symphony, and most recently held the position of third/utility horn with the Starkville Symphony. Active as a chamber musician since his early twenties, Nicholas has performed with the 12th Street Brass, the Chinook Winds, and most recently the Huxford Wind Quintet in Tuscaloosa, Alabama. Always seeking unique performing opportunities, he also performed with the Grand Junction Rockestra and Neue Polka, a pop-polka fusion group based in Fort Collins, Colorado. His summer activities over the years have included the Barry Tuckwell Institute, serving as junior faculty at Colorado Mesa University's Middle School Music Camp, and Blue Lake Fine Arts Camp. At Blue Lake, he has been an active performer, instructor, and administrator for the last five summers. He is currently completing his D.M.A. in Horn Performance at The University of Alabama, where he also performs as co-principal horn of the Huxford Symphony Orchestra.

Matthew Huff is a graduate bassoon student studying for his DMA at the University of Alabama with Jenny Mann. Matthew earned a bachelor of Music Performance and Music Education at the University of Georgia studying under Amy Pollard, and earned a Master of

Music degree at Louisiana State University studying under Darrell Hale. Matthew maintains a private studio teaching local bassoon players. He also freelances and has helped out in outreach programs such as Kids' Orchestra, and currently performs with the University of Alabama's Huxford Wind Quintet and Huxford Symphony Orchestra.

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APPENDIX A: CATALOG OF HARALD GENZMER'S WORKS WITH CLARINET

Clarinet with Orchestra

Concertino GeWV 150 (1972)

Für Klarinette in B und Kammerorchester

Published in 1975 by Edition Peters

EP 8235 (full score and parts)

EP 8236 (solo part and piano reduction)

Concerto for Clarinet and Orchestra GeWv 152 (1992–93)

First performed November 17, 1994, Kaiserslautern, Germany, by Eduard Brunner and Staatsphilharmonie Rheinland-Pfalz, conducted by Jean Fournet

Published by Edition Peters

EP 12511

Concerto for Two Clarinets and Strings GeWV 173 (1983)

First performed May 29, 1984, Frankfurt (Main), Germany, Jahrhunderthalle, by Sabine Meyer, Wolfgang Meyer, and members of Frankfurter Opernhaus und Museums Orchester, conducted by Hans-Georg Schäfer

Published by Edition Peters

EP 8535

Chamber Music

Bläserquintett GeWV 351 (1956/57)

For flute, oboe, clarinet, horn and bassoon

First performed January 18, 1957, Frankfurt (Main), Germany, by the Wind Quintet of Opera Frankfurt

Published by Edition Peters

EP 5863 (score)

EP 5852 (parts)

Capriccio (Nonet) GeWV 352 (1962)

for oboe, clarinet, bassoon, horn, string quartet and double bass

First performed January 20, 1962, Athens

First performance in Germany November 18, 1963, Gelsenkirchen, Germany, by Städtisches Orchester, conducted by Richard Heime

Published by Edition Peters

EP 5965

Quartet for Clarinet, Violin, Violoncello and Piano GeWV 338 (1964)

First performed May 22, 1964, Munich, Germany by Kammersensemble Gerhard Seitz

Published by Edition Peters

EP 8843

Quintett für Klarinette und Streichquartett GeWV 361 (1995)

Published by Schott

ED 8379

Septet (1944)

For harp, flute, clarinet, horn, violin, viola and cello

Published by Schott

ED 3623 (score)

ED 1590 (parts)

Sextet GeWV 353 (1966)

For two clarinets, two horns and two bassoons

First performed March 13, 1967, Wuppertal, Germany by Westdeutsches-Bläser Sextett

Published by Edition Peters

EP 8051a (score)

EP 8051 (parts)

Trio for Clarinet, Violoncello and Piano GeWV 326 (1988)

First performed March 2, 1989, Erlangen, Germany, by Frank-Ulrich Wurlitzer (clarinet), Julius Berger (violoncello) and Margarita Höhenrieder (piano)

Published by Edition Peters

EP 8761

Trio für Oboe, Klarinette und Fagott (1994)

Published in 1999 Ries & Erler: Berlin

RE 41030

Duets

Capriccio GeWV 284 (1984)

For two clarinets

Published by Edition Peters

EP 8612

Clarinet with Piano

Sonatine for Clarinet and Piano GeWV 232 (1967)

Published by Edition Peters

EP 5944

Sonate for Soprano Saxophone or Clarinet in Bb GeWV 246a (1982)

Published by Ries & Erler

RE 22003

Sonata for Clarinet and Piano GeWV 259 (1997)

Published by Edition Peters

EP 8971

Solo Clarinet

Fantasie für Klarinette GeWV 190 (1973)

Published by Edition Peters

EP 8181

Sonata for Bass Clarinet GeWV 202 (1984, rev. 1986)

First performed May 7, 1985, Vienna, Austria, by Renate Rusche

Published by Edition Peters

EP 8720

APPENDIX B: DISCOGRAPHY

Album	Artists	Date	Label
Clarinet Sonatine (1967)			
<i>Harald Genzmer: Musik für Flöte, Klarinette und Klavier</i>	Eduard Brunner (clarinet), Oliver Triendl (piano)	2008	Thorofon
<i>Piano & Clarinet</i>	Charles West (clarinet), Susan Grace (piano)	1996	Klavier
<i>The Classical Clarinet</i>	Henk de Graaf (clarinet), Daniel Wayenberg (piano)	2006	Brilliant Classics
Clarinet Sonata			
<i>Harald Genzmer: Kammermusik</i>	Jörg Widmann (clarinet) Oliver Triendl, (piano)	2000	Thorofon
<i>Harald Genzmer: Musik für Flöte, Klarinette und Klavier</i>	Eduard Brunner (clarinet), Oliver Triendl (piano)	2008	Thorofon
Fantasia for Solo Clarinet			
<i>Karl Leister</i>	Karl Leister (clarinet)	1996	Camerata
<i>Harald Genzmer: Musik für Flöte, Klarinette und Klavier</i>	Eduard Brunner (clarinet)	2008	Thorofon
YouTube recording	Thorsten Gubatz (clarinet)	2017	
Konzert für Klarinette und Orchester			
<i>Harald Genzmer</i>	Eduard Brunner (clarinet), Bamberger Symphoniker	1998	Melisma
Concertino für Klarinette in B und Kammerorchester			
YouTube recording	Eduard Brunner (clarinet), Münchner Kammerorchester	1992	
Clarinet Quintet			
YouTube recording	Jörg Widmann (clarinet), Rodin Quartet	2018	
Bläserquintett			
<i>Hindemith-Blacher-Genzmer-Eisler</i>	Hindemith Quintett	2016	Coviello Classics