



Sosyal Bilimler Enstitüsü Dergisi  
The Journal of Social Sciences Institute  
Yıl/Year: 2019 – Kış / Winter Sayı/Issue: 46  
Sayfa / Page: 47-72

ISSN: 1302-6879 VAN/TURKEY

Makale Bilgisi / Article Info - Geliş/Received: 31.08.2019  
Kabul/Accepted: 04.10.2019 - Araştırma Makalesi / Research Article

**EXAMINATIONS ON LUDWIG  
VAN BEETHOVEN'S TRIO, OP.  
11 AND SUGGESTIONS FOR  
CLARINET PLAYERS**

**LUDWIG VAN BEETHOVEN'İN  
OP. 11 ÜÇLÜ'SÜ ÜZERİNE  
İNCELEMELER VE KLARNET  
İCRACILARI İÇİN ÖNERİLER**

**Öğr. Gör. İlkay AK**

Anadolu Üniversitesi, Devlet Konservatuvarı  
ORCID: 0000-0001-8321-1513, iakkoca@anadolu.edu.tr

**Abstract**

This study examines the Trio, Op. 11 for clarinet, cello and piano in Bb Major by German composer Ludwig van Beethoven. It mainly focuses on the role of the clarinet within the ensemble and offers suggestions for improving performance technique and interpretation of the clarinet player, as well as togetherness of the ensemble. The aim is to help musicians and music students perform the work in a correct manner, in the light of these examinations.

Beethoven composed the Trio, Op.11 upon the request of clarinet virtuoso Joseph Beer and completed it in the first half of 1789. Today, musicians and music students frequently perform and study this work, which is the most important works of clarinet chamber music education repertoire.

First, this study introduces general information on Beethoven's life and musical identity, and shortly touches upon his works with clarinet, along with similar works of other composers in the 19th century. Then, in the light of examinations on the Trio, Op. 11, it determines the sections that may create technical difficulties in clarinet performance, as well as difficulties for ensemble playing, and makes suggestions to overcome these difficulties. This study would help current and future generation musicians, educators, pianists, clarinet and cello players to learn about Beethoven and to improve the quality of their interpretation by providing a more comprehensible view on the subject.

**Keywords:** Beethoven, chamber music, trio, clarinet, violoncello, piano.

**Öz**

Bu çalışma, Alman besteci Ludwig van Beethoven'ın klarnet/keman, viyoloncel ve piyano için "Op. 11 Si bemol Majör Üçlü" başlıklı eserini incelemektedir. Çalışma ağırlıklı olarak grup içinde klarnetin rolüne odaklanmakta ve klarnet icracısının eser içindeki performans tekniğini ve yorumunu geliştirmesi ve aynı



zamanda grubun beraberliği için önerilerde bulunmaktadır. Bu doğrultuda amaç, müzisyenlerin ve müzik eğitimi gören öğrencilerin yapılan bu incelemeler ışığında eseri doğru bir şekilde seslendirmelerine yardımcı olabilmektir.

Beethoven Op. 11, Üçlü'yü, klarnet virtüözü Joseph Beer'in isteği üzerine bestelemiş ve eseri 1798 yılının ilk yarısında tamamlanmıştır. Günümüzde, müzisyenler ve müzik eğitimi gören öğrenciler, oda müziği eğitim repertuarının en önemli eserleri arasında yer alan bu eseri sıklıkla konserlerde icra etmekte ve çalışmaktadırlar.

Bu çalışma, ilk olarak Beethoven'ın yaşamı ve müzikal kimliği hakkında genel bilgiler vermekte ve bestecinin klarnetli yapıtları ile 19. yüzyıldaki diğer bestecilerin benzer türdeki eserlerine kısaca değinmektedir. Daha sonra, eser üzerinde yapılan incelemeler doğrultusunda, hem enstrümanların birliktelikleri açısından hem de klarnet çalıcılığında teknik açıdan zorluk oluşturabilecek yerleri ve bu zorlukları azaltmaya yönelik önerileri ortaya koymaktadır. Bu çalışma, günümüz ve gelecek kuşak müzisyenlerinin, eğitimcilerinin, klarnet, viyolonsel ve piyano icracılarının Beethoven'ı tanımalarına ve konu üzerinde daha anlaşılır bir görüş sağlayarak yorum kalitelerini artırmalarına yardımcı olacaktır.

**Anahtar Kelimeler:** Beethoven, oda müziği, üçlü, klarnet, viyolonsel, piyano.

## 1. Introduction

Ludwig van Beethoven was born in Bonn, Germany in 1770. His grandfather was one of the court musicians of the governor of Cologne, Germany, and his father, Johann, was one of the members of the choir. He received his first music lessons from his father, who discovered his son's exceptional talent and wanted him to be raised like Mozart. He would lock Beethoven to the practice room for long hours, expecting him to practice, and punish him severely when needed (İlyasoğlu, 2001: 71).

Beethoven, who met music through his father, got advanced in his studies rapidly, and performed on stage for the first time on March 26, 1778. He succeeded to draw public attention by playing piano at such an early age. When Beethoven shared the stage with one of his father's singer students, he mesmerized the notables of Bonn with his talent on the piano (Karlıdağ, 2019: 8). Beethoven's father was very impressed by the success of this concert, and right after the concert, he had Beethoven take piano, violin and organ lessons, with the understanding that he alone would not be enough for his son's music education (Yalçınkaya, 2010: 7). Beethoven's first teacher was the organ player Gilles van den Eeden, who was a close friend of the grandfather Beethoven. His teacher not only taught him about organ, but also gave him information on basic composition. Upon the death of Eeden, Beethoven continued his organ studies with Willibald Koch. He also continued his violin studies with Franz Ries, and at the same time

took French Horn lessons from Nikolaus Simrock. However, throughout Beethoven's time in Bonn, his true mentor was Christian Gottlob Neefe (Karlidağ, 2019: 8).

When Beethoven began studying with Neefe, he had a great development musically, and began to make his first composition attempts. Beethoven kept progressing under Neefe's mentorship. His *Variations in c minor* on a theme by Ernst Christoph Dressler was published in a music journal titled "Cramer," in 1783. Among the other works Beethoven composed between 1782 and 1785 are 3 Electoral Sonatas for Piano, WoO 47 (1784), several songs, and short pieces for piano. When Beethoven was in his 20's, he began to write his most dynamic and striking works (Karlidağ, 2019: 10-11). In November of 1792, he left Bonn and moved to Vienna. In Vienna he studied composition with Haydn, counterpoint with Albrechtsberger, and vocal music composition with Salieri. Beethoven rapidly gained recognition, and the love of nobles such as Prince Lichnowski and Prince Lobkowitz (Say, 1994: 315). He did his first public performance in Vienna, in 1795. The composer played his and Mozart's piano concertos in this concert, and after this successful performance, he performed concerts in Nurnberg, Prague and Berlin (Say, 1994: 315-316). Because of the hepatitis he had between the years 1800 and 1801, he began to have progressive deafness. Because of this incident, Beethoven's temperament was changed and he continuously had depressions (Say, 1994: 316). İlyasoğlu explains Beethoven's days of struggle with the following words:

He was shattered because of understanding that he would be removed from the society, rather than the musical difficulties he would be facing. As a composer, he was hearing the music in his head as soon as looking at the sheet music, and was able to arrange with his inner ear and write down the inspirations rushing in his brain. As a pianist, the disaster began! He would no more be able to receive applause at different halls, conduct his works as a conductor! In addition, it was impossible for him to teach. Thereby, he realised that his social life was over. He withdrew himself from the society and shut himself away in his inner world (İlyasoğlu, 2001: 71).

In 1809, nobles of Vienna, Prince Kinski, Prince Lobkowitz, and Archbishop Rudolph endowed Beethoven with an annual income on the condition of him living in Vienna. Beethoven got out of depression with his own willpower and decided that: "I'm not leaving this world before creating all the works which I sense that I have to compose!" After this decision, Beethoven wrote his *Eroica* symphony, *Fidelio* opera and oratorio titled



*Christ on the Mount of Olives*. Beethoven composed his last quartet in the fall of 1826. The composer returned home in December and lied sick for 3 months. Doctors were not able to do anything about it, and the composer died in March 26, 1827 (İlyasoğlu, 2001: 71-72).

According to some historians Beethoven is a classical period composer, and according to others, he marks the beginning of Romanticism. His works can be examined in three periods. These are *early*, *middle*, and *late* periods French composer d'Indy (1851-1931) titled these periods as *Imitation*, *Eversion*, and *Reflection*. The composer's works in early period has a classical structure, however they get closer to the Romantic essence (İlyasoğlu, 2001: 70-74). Among his works from this period, many piano sonatas such as *Moonlight* and *Waldstein*, *Kreutzer* sonata for violin and piano, and 3 concertos for piano are the prominent ones (Selanik, 2010: 166). The composer's middle period (1803-1816) was his most prolific period. The series of symphonies that began with *Eroica*, took place in this period until the end of the eighth symphony. His late period compositions are far from dramatic display, and their musical language is more abstract (İlyasoğlu, 2001: 70-74). According to Grout-Palisca: "*Beethoven's music, more than all of the composers before him, has the feature of a direct expression of personality*" (Say, 1994: 319). In addition to this, Pamir states,

According to Beethoven, perfection meant especially simplicity and necessity. He always warned himself with the direction "Always aim to be simpler." Another point is that the artist has not sacrificed spiritual content in the name of his simplicity. On the contrary, as Beethoven simplifies himself, the spirit he brings in his work enriches and intensifies (Pamir, 2000: 37-38).

On the other hand, according to Lockwood, more recent discussions on Beethoven's music suggests that the composer's works from around between 1815-1827, portray "a 'turn toward lyricsm' as a distinctive feature of his later style" (Lockwood, 1992: 209). Kerman's biography of Beethoven in the *New Grove Dictionary* supports this idea and gives the song cycle *An die ferne Geliebte* as a clear example of this lyrical expression (Lockwood, 1992: 209).

## 2. Beethoven's Music

Similar to majority of the classical period composers, Beethoven wrote mostly for string instruments and piano. Among his works for string instruments, such as violin sonatas, string trios and quintets, some of his string quartets stand out with their groundbreaking features (British Library, 2009). The string quartet is not only the most respected genre of chamber music Beethoven worked with, but it is also the one he aimed

the highest at (Lederer, 2012: 116). As Lederer states, “Beethoven’s place in the history of string quartet is, with Mozart and Haydn, at its pinnacle” (Lederer, 2012: 116). According to Greenberg, the 16 string quartets Beethoven wrote throughout his career also provide a documentation of his ongoing and revolutionary evolution as a composer.

The string quartets of Beethoven are not only great works of art unto themselves, they are also a musical diary of Beethoven’s ever-changing, ever-evolving compositional technique and expressive priorities (Greenberg, 2009: 11).

The six string quartets (Op. 18) Beethoven wrote between 1799 and 1801 are from his early period. These quartets lack the boldness and excitement of his later works, and they make it clear that the composer takes Haydn and Mozart as a model at this time. The later quartets, Op. 59, Op. 74 and Op. 95, are from his middle period. These quartets symbolize a great jump in scope and force, and also their personalities are radically different from each other. On the other hand, the composer’s late quartets Eb Major, Op. 127, A minor, Op. 132 and Bb Major, Op. 130 present his typical diversity, which is apparent in all his creative periods (Lederer, 2012: 118-120).

Beethoven’s another favorite genre, of which he had a large output, was piano works. In *The Classical Style*, Rosen argues that Beethoven’s earlier style of his keyboard works is closer to an early romantic idiom; and that as he got older, he got closer to the forms and proportions of Mozart and Haydn (Keefe, 2009: 485).

The composer’s more advanced piano works, among with other advanced works, drew some complaints from the 18th Century Viennese society at the time. Because of the growing popularity of keyboard playing in upper class and increasingly in middle class, composers created a vast and diverse repertory of keyboard music at this time. The largest market was for works by amateurs that were technically and stylistically more approachable. This caused most 18th century composers to differentiate between more ‘serious’ compositions and works for the popular market, being aware of the restrictions imposed by the demand of the general listener and dilettante. In later stages of his career, Mozart’s popularity was reduced because of his cultivation of more learned and less approachable style. Similar to Mozart, Beethoven also had his share of complaints due to the same reason, especially for his keyboard works (Keefe, 2009: 460). Despite the complaints of the 18th Century audiences, today Beethoven’s piano works are among the most important repertoire for pianists. Lederer talks about this importance with the following words:

When planning recital programs, pianists come back again and again to Beethoven and Chopin as the two most important composers for their instrument, whose music appeals most to the public and best demonstrates the performer's technique and artistry (Lederer, 2012: 10).

In addition, the author suggests that Beethoven's famous piano sonatas titled "Pathétique," "Waldstein," "Appassionata" and "Moonlight" are "unassailable coin of the Western cultural realm" (Lederer, 2012: 10).

Other than the 32 piano sonatas and 5 piano concertos, the composer had written many smaller works for piano in the form of waltz, bagatelle and the like (British Library, 2009). The 5 piano concertos, similar to string quartets, are also significant in the sense that they portray Beethoven's development as a composer in certain aspects:

These concertos reveal the steady development of Beethoven's mastery of pianistic and orchestral resources through his early and middle periods. The first two, No. 1 in C Major, Op. 15 (1795), and No. 2 in B-flat Major, Op. 19 (before 1793), reflect the youthful exuberance of Beethoven's earlier style. No. 3 in C Minor, Op. 37 (1800), is "one of the most successful embodiments of Beethoven's "C Minor mood"" (New Grove Dictionary) and No. 4 in G Major, Op. 58 (1805–1806) is considered a milestone in concerto development. No. 5 in E-flat Major, Op. 73 ("Emperor," 1809), clearly illustrates Beethoven's further innovations in concerto structure (Beethoven, 1983).

### **3. Beethoven and Clarinet**

Although Beethoven did not compose any music for solo clarinet, he often utilized this instrument in his chamber music works and symphonies. Yalçinkaya states,

Although he didn't write large-scale pieces for clarinet, it is well known that he gave importance to this instrument in his chamber music and orchestral works. The number of his works for woodwind instruments is considerably less than the number of his works for strings and piano (Yalçinkaya, 2010: 11-12).

Pino also explains that, "The fact is that Ludwig van Beethoven is the first great composer to include clarinets in all of his symphonies right from the start, beginning with No. 1" (Pino, 1980: 238). The composer often favored clarinet duets in the slow movements of his symphonies. Although Beethoven used clarinet in a masterful way in all of his symphonies, "The most spectacular writing, however, occurs in the even-num-

bered symphonies, especially in Nos. 4, 6, and 8” (Pino, 1980: 239). The composer’s ‘modern’ approach in writing for the clarinet is also apparent in his Symphony No. 6 (1808). In this symphony, the clarinet part is in the key of G major, and it includes modulations to D and A major keys. These key changes require an advanced instrument and playing technique, which would not have been possible at earlier stages of Beethoven’s career (Hoepflich, 2008: 125).

The composer’s friendship with the Bohemian clarinet player Joseph Friedlowsky, who was also “the first professor of clarinet at the Vienna Conservatory” (Hoepflich, 2008: 125), allowed him to learn about the mechanism of the instrument, as well as its tonal and technical characteristics. With this knowledge, he was able to know about the instrument more intimately and compose for it “far more daringly than for other wind instruments” (Rendall, 1957: 67).

Beethoven’s first exposure to the clarinet was probably during his boyhood at the court of the Elector of Cologne. At Elector’s court orchestra, the wind instruments were especially well represented and clarinet was definitely used by 1784. It was also possible to hear this instrument within the Octet that played at the mealtime concerts of the court (Pino, 1980: 238).

Between 1792 and early 1800s, Beethoven wrote a series of chamber works that included the clarinet. In 1792, he wrote two works titled “Octet, Op. 103” and “Rondino” (Rendall, 1957: 66). Although in earlier Octets of the time, it is usually the oboe that takes the main role, in his Octet, Beethoven forces the oboe player to share the leading role with the clarinet. Right around the same time, Beethoven also wrote three duets for Clarinet and Bassoon, which were published later in 1815. The speculation is that these compositions were all written for the mealtime concerts at the Elector’s Court. Also in 1790s, Beethoven wrote a Sextet (Op. 71) for two clarinets, two horns, and two bassoons (Pino, 1980: 238). In 1798, Beethoven composed the Trio, Op. 11 for clarinet, cello, and piano, which is the main topic of this manuscript. Two more works including the clarinet were also composed around the same time period: the Quintet, Op. 16 for oboe, clarinet, horn and bassoon in Eb major, and Septet, Op. 20 for clarinet, horn, bassoon, violin, viola, cello, and double bass (Pino, 1980: 238). Pino claims that these two works are “among the greatest chamber music ever written” (Pino, 1980: 239) and Rendall adds to it with the following words: “one of the most beautiful tunes ever composed for it [clarinet] is contained in the Adagio of the Septet” (Rendall, 1957: 67).

The movements of these works are as follows,





**Octet for 2 Oboes, 2 Clarinets, 2 Bassoons and 2 Horns in E-flat Major, Op. 103**

Allegro

Andante

Menuetto

Finale: Presto

**Rondino for 2 Oboes, 2 Clarinets, 2 Bassoons and 2 Horns in E-flat Major, WoO 25**

Andante

**Duo for Clarinet and Bassoon No.1, WoO 27**

Allegro commodo

Larghetto sostenuto

Rondo: Allegretto

**Duo for Clarinet and Bassoon No.2, WoO 27**

Allegro affettuoso

Larghetto: Aria

Rondo: Allegretto moderato

**Duo for Clarinet and Bassoon No. 3, WoO 27**

Allegro sostenuto

Andantino con moto: Aria con Variazioni

**Sextet for 2 Clarinets, 2 Bassoons, and 2 French Horns in Eb Major, Op. 71**

Adagio: Allegro

Adagio

Menuetto: Quasi allegretto

Rondo: Allegro

**Quintet for Piano, Oboe, Clarinet, Bassoon, and French Horn in Eb Major, Op. 16**

Grave: Allegro ma non troppo

Andante cantabile

Rondo: Allegro ma non troppo

**Septet for Clarinet, Bassoon, French Horn, Violin, Viola, Cello, and Contrabass in Eb Major, Op. 20**

Adagio: Allegro con brio



Adagio cantabile

Tempo di Menuetto

Andante: Tema con variazioni (I-V)

Scherzo: Allegro molto e vivace

Andante con moto alla Marcia – Presto

#### 4. Clarinet and Chamber Music in the 19. Century

Solo repertoire for the clarinet began gradually in the 1720s, and during the late 18th and early 19th Centuries, hundreds of composers wrote concertos for this instrument (Rice, 2017: XI). This rapid growth of the repertoire was due to the enormous amount of development clarinet had gone through. At this time, the design of the instrument, its technique and repertoire advanced rapidly. This drastic change and development inspired the composers of the era to write virtuoso works for the clarinet, and to use it in a much more versatile way in chamber and orchestra music (Hoeprich, 2008: 123).

Other than Beethoven, there were many important composers, who wrote chamber music works including clarinet in the 19th Century. Especially, Carl Maria von Weber had a strong impact on the clarinet literature. Other than his two concertos and one concertino, which are among the most important works written for clarinet, he wrote a Quintet, Op. 34 for clarinet and strings (Pino, 1980: 242-243). Other quintets for clarinet and strings were written by Antonin Reicha (op. 89), Sigismund von Neukomm (op. 8), Franz Krommer (op. 95), Joseph Küffner, F. T. Blatt, Heinrich Baermann (opp. 18 and 23), Thomas Täglichsbeck (op. 44), Lous Spohr (opp. 34 and 81), and Andreas Romberg (op. 57). Wind quintet (flute, oboe, clarinet, French horn, and bassoon) was frequently used by the composers of this era. Antonin Reicha and Franz Danzi are the composers often thought to bring this genre to existence. Similarly, larger ensembles with mixed winds and strings following the example of Beethoven's Septet, Op. 20, were also popular at the time. Works by Ferdinand Ries, Louis Spohr (opp. 31, 32), Franz Lachner, Antonin Reicha, J. Nisle, Franz Berwald, J. N. Hummel, Friedrich Witt and especially Franz Schubert (Octet, D803) are good examples of this genre (Hoeprich, 2008: 152).

#### 5. Method

General aim of this study is to help improve ensemble playing, and correct playing of difficult passages in the clarinet part of Beethoven's Trio in Bb Major for Clarinet, Cello and Piano, Op. 11. With this aim, the study focuses on how to resolve specific challenges in the clarinet part, and includes suggestions for achieving an accurate performance. Furthermore,

the study provides information about Beethoven's life, music, and clarinet works of the era, which would help the performers and teachers build a better foundation for correct interpretation of the work.

## **6. Beethoven's Trio For Clarinet, Cello and Piano in Bb Major, OP.11**

The *Trio for Clarinet/Violin, Cello and Piano in Bb Major Op. 11* is among the most important works in clarinet and chamber music repertoire. After Beethoven completed this work in the first half of 1798, T. Mollo publishing company published it for the first time in October of 1798 in Vienna. According to Czerny (1791-1857), this publication also included a violin part, which was transcribed by Beethoven himself. Today, the work is performed both with violin and clarinet. (Aktüze, 2013: 242).

Beethoven's Trio, Op. 11 seems to be more compact, less innovative, less serious in intention, and striving for less depth of emotion compared to the composer's first three trios (Op. 1) (Watson, 2010: 72; Terence, 2013: 352). However, it still contains quite sophisticated aspects such as,

[...]witty solutions to problems of tonality; for example, when writing for the late-eighteenth-century clarinet with its limited range of available keys; the 'democratic' distribution of melodic material, shared with almost unprecedented fairness between all three instruments, clear from the start and consistent throughout; the subtle use of rhythmic motives, the rich textures and beguiling melodic invention (Watson, 2010: 72-73).

Beethoven dedicated the work to Countess Maria von Thun, who was the mother-in-law of the composer's two leading patrons, Prince Lichnowsky and Count (later Prince) Razumovsky. The less adventurous and more classical qualities of the work is understandable, since this style would have been more appealing to the elderly Countess, who had personally known and supported the older generation composers such as Gluck, Haydn and Mozart (Watson, 2010: 73).

Upon having a general look at the Op. 11 Trio, it is apparent that the clarinet part is more prominent than the cello part. Since Beethoven composed the work for the Prussian court chapel clarinetist Joseph Bahr (mentioned as "Joseph Beer" in other sources), who was also a well-known virtuoso of the day, he possibly chose the key (Bb Major) specifically for the ease of playing by the clarinet (Terence, 2013: 351-352).

Upon Bahr's suggestion, Beethoven wrote the last movement of the Trio on a theme from Weigl's comic opera "L'Amour Marinero" (The Corsair in Love), which was wildly popular at the time. This theme choice

of Beethoven was received with enthusiasm by the audiences, and this enthusiasm was documented in a review appeared in the May 1799 issue of the *Allgemeine Musikalische Zeitung*:

This Trio flows more smoothly than some other works of its composer. [With] his uncommon understanding of harmony and his love of profound expression [he] would give us a great deal of value if he would only write always in a more natural than far-fetched manner (Watson, 2010: 73).

However, Beethoven was uncomfortable by this enthusiasm. He even mentioned at some point to his friend Czerny that he was considering replacing the theme of this movement (Terence, 2013: 352).

The work is in three movements:

I. Movement: Allegro con brio

II. Movement: Adagio

III. Movement: Allegretto (Theme: *Pria ch'io l'impegno*, Variation I-IX)

### 6.1. Allegro con brio

The 1st movement of the work is in 4/4 meter, Bb major key, *Allegro con brio* (joyful and bright) tempo. It has a structure that requires virtuosic playing. The piano part is especially dominant, and it is technically more difficult than the clarinet and cello parts.

Clarinet, cello, and piano perform a 4-measure grand entrance to the movement with the same rhythmic pattern (Figure 1). This entrance includes two opposing motives; the first one is made of 3 slurred long notes, and the second one is made of 7 quarter, staccato notes. The *sforzando* (strong attack) articulation in the second measure of the 4-measure main theme is indicated for all 3 instruments. This section should be carefully performed without disrupting the tempo. The players should not only make sure to start the notes together, but they also need to make sure to end the notes simultaneously. This applies especially to the dotted half note, which is the ending of the first motive. Finishing this note together would ensure togetherness at the beginning of the second motive, create a stronger *sforzando* effect, and make the ensemble playing cleaner.

The image shows the first four measures of the Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 1, mm. 1-4 by Ludwig van Beethoven. The score is written for three instruments: Clarinetto in Bb, Violoncello, and Pianoforte. The tempo is marked 'Allegro con brio.' The dynamics are marked 'f' (forte) and 'sf' (sforzando). The music consists of four measures, with slurs connecting notes across measures in the upper staves.

**Figure 1:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 1, mm. 1-4

**Reference:** (Beethoven, 1864: 1)

Measures 72-76 (Figure 2), and 209-213 are among the sections, where the ensemble playing between clarinet and cello is important. In these sections, there are slurs that continuously connect 2 different 8th notes. The beginning of each slur coincides with the weak beat of the measure, instead of the strong beat. Therefore, these slurs should be performed carefully. While listening to each other, the clarinet and cello players should make the separation of the slurs simultaneously and clearly.

In order to improve this section, before beginning to work with the rest of the ensemble, clarinet and cello players can practice with slur exercises starting on the weak beat, which are illustrated in Figure 3. This way, they can perform the aforementioned sections in an easier manner. Furthermore, the clarinet player can perform the slur exercises using the whole register of the instrument (in various keys), and in 8th notes as written in the original piece (Figure 3).

The image displays a musical score for three instruments: Clarinet (Cl.), Cello (Vc.), and Piano (Pno.). The score is divided into two systems. The first system covers measures 72-74, and the second system covers measures 75-76. The key signature is B-flat major (two flats) and the time signature is common time (C). The piano part includes dynamic markings such as *pp*, *f*, and *sf*, along with a *cresc.* (crescendo) marking. The clarinet and cello parts also feature dynamic markings of *pp* and *f*.

**Figure 2:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 1, mm. 72-76  
**Reference:** (Beethoven, 1864: 3)

The image shows a sample exercise for slurs starting on the weak beat. It consists of two staves of music in 4/4 time. The first staff contains a sequence of eighth notes with slurs starting on the second and fourth beats. The second staff contains a similar sequence of eighth notes with slurs starting on the second and fourth beats.

**Figure 3:** Sample exercise for slurs starting on the weak beat

In measures 76-81, the 16th-note passages played by each instrument consequently may be difficult for the performers. These passages first appear in the piano part in measures 76-77, then in the clarinet part in measures 78-79 (Figure 4), and finally in the cello part in measures 80-81. Practicing the 16th notes in this section with a metronome would be helpful in playing these passages rhythmically.

It would be useful for the clarinet player to practice these 16th-note-groups back and forth in a rhythmical manner, which would bring agility and precision to their playing. The exercises in figures 5-9 are designed for this specific goal in mind (Figures 5-9). In these simple exercises, each 16th-note-group is played repeatedly, which would allow the

fingers to move in a more rhythmical way, and to adapt to the fingering positions easier. This kind of practice makes the quick passages clean and precise for the clarinet player. The same method can be applied to the other quick passages that come up within the work. Performance of these kinds of quick passages in a rhythmical way is especially important for the musical unity of the work.



**Figure 4:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 1, mm.78-79

**Reference:** (Beethoven, 1864: 3)



**Figure 5:** Sample exercise 1 for the 16th note group



**Figure 6:** Sample exercise 2 for the 16th note group



**Figure 7:** Sample exercise 3 for the 16th note group



**Figure 8:** Sample exercise 4 for the 16th note group



**Figure 9:** Sample exercise 5 for the 16th note group

After the 16th-note passages, there are 8th and quarter *staccato* (playing short and separately) notes between measures 82 and 83. This section is one of the parts, where the ensemble playing is especially important. Every player should perform this *staccato* articulation correctly, in order to achieve the desired effect. The section in measures 76-84 is also repeated with same note values and articulation style in measures 213-220. Same care should also be given to the articulation in this section as well.

## 6.2. Adagio

The 2nd movement is in 3/4 meter, Eb major key and *Adagio* (Slow) tempo. Throughout movement, clarinet and cello are constantly in a dialogue. Cello plays the emotional opening theme, which is marked *con espressione* (with expression), while being accompanied by the piano. Terence indicates that this theme is a presentation of “another Beethoven’s quintessentially simple, but elegant slow movement melodies” (Terence, 356). Also, it recalls both the previous movement of the Trio, as well as one of Beethoven’s most popular tunes from *Tempo di Menuetto* of the Septet and the Piano Sonata in G major, op. 49, no.2 (Watson, 2010: 74).

Clarinet plays the same theme in measures 8-1 (Figure 10), and this time, cello and piano accompanies to theme together. The 8th, 16th and quarter notes in measures 8-12 of this section should be performed in the correct length. Performing of these notes in the correct length is important for keeping the tempo steady. If the tempo tends to be disrupted during the performance of this section, then the clarinet player can practice with the exercise suggested in Figure 11 with a metronome. This way, it would be possible to move the fingers in a rhythmical way on the keys of the instrument. The clarinet can play the suggested exercises in intervals of thirds starting from the C in the Chalumeau register of the instrument, to the C in the clarion register (Figure 11).

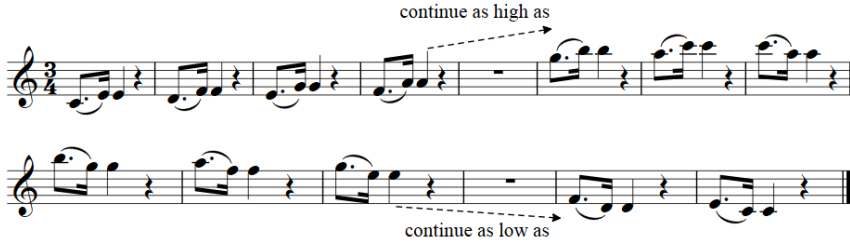
Both cello and clarinet repeat the sentimental opening theme once more between measures 41 and 49. This time cello begins the theme, and clarinet performs the ending. The clarinet and cello players should make sure to play this lyrical melody in the same style, while creating a unity in nuances, articulations and expression.



**Figure 10:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 1, mm. 8-16

**Reference:** (Beethoven, 1864: 11)





**Figure 11:** Sample exercise for dotted 8th and 16th notes, quarter notes

In this movement, one of the most important sections, as far as ensemble playing between clarinet and cello, is between measures 50 and 53, where there are 16th-note passages (Figure 12). In this section, it is important for the cello and the clarinet players to make sure to perform each note simultaneously. Since the first two measures of this section is in octaves, the players should also be careful about the intonation as well.



**Figure 12:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 2, mm. 50-53

**Reference:** (Beethoven, 1864: 14)

### 6.3. Allegretto (Theme: Pria ch'io l'impegno, Variation I-IX)

The 3rd movement is in 4/4 meter, Bb major key, and Allegretto (joyful) tempo. The movement consists of 9 variations on a theme from Weigl's popular opera of the time "L'Amour Marinario" (The Corsair in Love). The main theme is from the song titled "Pria ch'io l'impegno" (Before I begin work I must have something to eat!) (Watson, 2010: 75). While the first 8 variations develop freely, melody of the main theme dominates the 9th variation, which is the ending of the movement (Aktüze, 2013: 243).

In the introduction, piano plays the theme and cello plays the accompaniment. Then in the 4th measure, clarinet starts playing the theme (Figure 13). This time clarinet is accompanied by both cello and piano. Throughout the theme, staccato articulation is dominant in all three parts, starting with piano and cello then continuing with the clarinet. In order to bring out the characteristic of each section, this articulation should not be

overlooked, and the notes should be performed in equal lengths, and in a bold manner.



**Figure 13:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 3: Theme, mm. 4-8

**Reference:** (Beethoven, 1864: 15)

**Variation I:** In this variation, there are no clarinet and cello parts; instead, the piano part is solo. Throughout the variation, Beethoven intensively uses 16th notes. Playing of these 16th notes in a flowing manner by the pianist is very important for musical unity.

**Variation II:** In this variation, contrary to the first variation, the piano part is left out. The cello plays the introduction alone. While cello continues the melody, clarinet joins in measure 5 (Figure 14). Then, clarinet and cello continue to play together until the end of the variation.

As far as ensemble playing, it is important for the two players to listen to each other carefully, and keep the tempo consistent while playing the duo passages. Here, dynamics are also important elements of unity. Cello and clarinet players should be careful about keeping the balance in volume while performing in different dynamics. Since the two instruments have completely different nature, creating the balance in dynamics might require some practice.



**Figure 14:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 3: Var. II, mm. 1-8

**Reference:** (Beethoven, 1864: 16)

**Variation III:** In this variation, first clarinet begins to play the theme, while being accompanied by piano (Figure 15). Towards the end of this theme, there are 16th *legato* (slurred playing) notes in the clarinet part. The clarinet player should be careful about performing these 16th notes clearly in a rhythmical manner, while making sure that every note is being heard. These kinds of 16-note slurred passages always carry the risk of getting unclear and out of control.

Cello starts playing the theme in the last three 8th notes of measure

4, while piano continues to accompany. In the cello part, there are staccato triplets at the end of the theme, instead of the 16-note legato passages in the section played by clarinet.

VAR III

**Figure 15:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op.11, mvt. 3: Var. III, mm. 1-5

**Reference:** (Beethoven, 1864: 17)

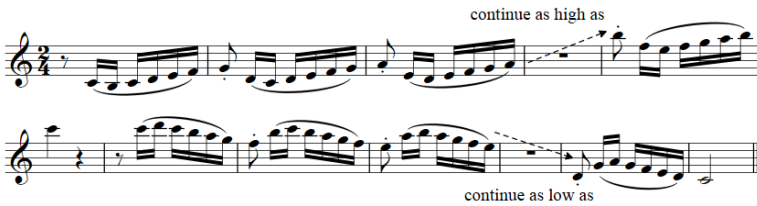
Measures 8-12, in variation 3, include the dialogue of clarinet and cello. In measure 9, clarinet begins its dialogue with cello. This dialogue between the two instruments lasts for 5 measures (Figure 16), while being accompanied by the piano. After this dialogue, clarinet plays the theme once more, then the variation concludes.

In this variation, which should be played *con fuoco* (with fire), it is very important for the players to listen to each other, not bustle, and keep the tempo steady for togetherness. If the clarinet player struggles to play these sections in a rhythmical way, they can practice with different 16th and 8th note groups (Figure 17). The clarinet should perform the suggested exercise with a metronome and gradually increase the tempo. This way, the exercise would help performing of each 16th and 8th note clearly and with a steady tempo. After doing this exercise, the player can practice the passage as written in the original work. Again, the tempo of the metronome should be increased gradually for the fingers to adapt to the keys of and to the tempo.



**Figure 16:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 3: Var. III, mm. 8-12

**Reference:** (Beethoven, 1864: 17)



**Figure 17:** Sample exercise for 16th and 8th notes

These quick passages of clarinet and cello require some virtuoso playing skills. In order to create the desired effect, both players need to make sure to play the passages clearly, while executing the dynamics, articulations and *sforzando* notes in unity. As seen in measures 8-12, the two instruments keep taking turns in playing the quick passages. Clarinet and cello players should be careful not to take the rests too long in order to enter precisely in time to the notes that follow the rests. This would keep a continuous melodic line and create a flowing performance of this section.

**Variation IV:** This is the first minor-key variation of the movement, which is also brief and carries minimal connection to the main theme (Terence, 2013: 358).

In the first measure of the variation, piano begins a dialogue with clarinet and cello (Figure 18). This mutual dialogue continues until the end of the variation. Throughout the variation, clarinet and cello continue to play together, following the piano. Therefore, the clarinet and cello players should play in great unity, while following the piano rhythmically, creating a flowing dialogue.

VAR IV  
Minore

Cl.

Vc.

Pno.

Minore

*p*

*p*

**Figure 18:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 3: Var. IV, mm. 1-7

**Reference:** (Beethoven, 1864: 19)

The clarinet and cello mainly move in tenths and octaves (Terence, 2013: 358). Therefore, the players should be careful about keeping the intonation under control in these intervals.

**Variation V:** Piano begins the variation in a *fortissimo* (very loud) dynamic, and then clarinet and cello follow in the same dynamic. In this variation, 16th notes are dominant in the piano part. For the sake of ensemble playing, each player should listen to each other carefully. The dynamics, which vary throughout the variation, should be observed closely and performed meticulously.

**Variation VI:** In this variation, all three instruments contribute equally to the dialogue between piano and cello-clarinet, dominated by two-note figures (Terence, 2013: 358). Right after piano plays a pair of 8th notes, clarinet and cello also play an 8th-note pair (Figure 19). While piano plays on the 1st and 3rd beats of the measures, clarinet and cello play on the 2nd and 4th beats, responding to the piano. In order to make this conversation of the three instruments a flowing one, all players should listen to each other and make sure to keep the tempo steady. In addition, the players should pay attention to the length of the rests in order to ensure timely entries to the notes that follow.



**Figure 19:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 3: Var. VI, mm. 1-4

**Reference:** (Beethoven, 1864: 18)

**Variation VII:** In this minor-key variation, cello and clarinet are in a dialogue. Similar to the previous variation, the dialogue continues with the interchanging use of short motives. After cello enters the variation, clarinet replies (Figure 20). Throughout the variation, clarinet keeps replying to cello, and piano continues to accompany the two instruments. Looking at the variation generally, we can see that almost all of the rhythmical figures in the cello part are also included in the clarinet part.

Clarinet and cello parts have the same dynamics: the dotted eight-sixteenth notes in the last beats of the measures are marked *fortissimo* (very loud) and the whole notes in the first beat of the measures are marked *fortepiano* (starting the note loud and quickly making it soft). It is a common performance practice to play the last beat of measures softest, since they are normally considered to be the weakest beat. Therefore, the clarinet and cello players need to make sure to play these beats clearly and loudly, since Beethoven intentionally marked them *fortissimo*.

VAR VII

Cl. *ff fp fp*

Vc. *ff fp fp*

**Figure 20:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 3: Var. VII, mm. 1-4

**Reference:** (Beethoven, 1864: 20)

**Variation VIII:** In this variation, the theme starts in the cello part, while the piano accompanies. In the 4th measure, the melody in the cello part continues in the clarinet part (Figure 21), while piano still acts as the accompaniment. In measure 14, the introduction theme is now heard from clarinet and cello together, while still being accompanied by piano.

According to Terence, the *crescendo* (increasing the volume) and *decrescendo* (decreasing the volume) effects in the second half of this variation is meant to create a “more passionate effect, but without much success” (Terence, 2013: 358).

VAR VIII

Cl. *p dolce*

Vc. *p dolce*

Pno. *sempre staccato e forte*

**Figure 21:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 3: Var. VIII, mm. 4-8

**Reference:** (Beethoven, 1864: 20-21)

**Variation IX:** In Variation IX, the melody of the main theme is dominant. While remaining faithful to the theme, the variation is heard in



the form of a canon. The theme initially appears in the piano part. Then it is played by clarinet and cello with the accompaniment of the piano (Figure 22). In the later measures, as the coda begins, piano repeats the melody alone. In the *Allegro* (lively, joyful and fast) section, which marks the end of the variation, piano repeats the main theme in a syncopated rhythm group, and the movement comes to a conclusion (Yalçinkaya, 2010: 17).

Since the cello and clarinet parts play the same theme in a canon, the two players should make sure to play the theme in the same lively and joyful style. Also, in order to keep the canon intact, the players should especially be careful about the length of the slurred notes in the cello part and the dotted quarter notes in the clarinet part, and make sure that they do not come in late for the note that follows.



**Figure 22:** Ludwig van Beethoven - Trio for Clarinet, Cello and Piano in Bb Major, Op. 11, mvt. 3: Var. IX, mm. 4-8

**Reference:** (Beethoven, 1864: 22)

### Conclusion

Beethoven's chamber music work, *Trio for Clarinet, Cello, and Piano Op. 11*, is one of his early period works. Although the composer had not written any large-scale works for clarinet, he often utilized this instrument in his chamber music and orchestra works.

Trio, Op.11 is among the most important works in chamber music education repertoire in several aspects. First of all, since the instrumentation includes different instrument families (piano, strings and woodwind), while still being compact, it is an ideal ensemble to introduce students of different instrument families to each other in a chamber music setting. Compared to the other works of the genre, the difficulty level of the Trio can be considered as medium, and this, allows the piece to be played by all levels of players and in different periods of music education (undergraduate and graduate). Also, for the same reason, it can be considered as an ideal introduction to the more advanced works of the 19th Century chamber music repertoire, such as chamber music works of Brahms. Since the clarinet part is more dominant in this work, it would be an especially productive chamber music study for the clarinet students.

There are certain considerations, all the performers should be careful about while performing or studying the work. In this aspect, several points stand out for creating musical unity and a clean performance. The unity can be created by means of rhythmic playing, articulation, intonation and style. For rhythmical unity, especially the length of notes is important. The dotted notes, notes connected with slurs or preceded by rests are important, since inaccurate execution of these kinds of notes are usually common. Especially, in the sections where the instruments play these kinds of rhythms simultaneously, or successively, incorrect performance of them can harm the rhythmical unity greatly. An important tool for accurate performance of rhythmically challenging sections is a metronome, which can be used both as an ensemble, and in individual practice sessions.

The three instruments used in this work are all from different instrument families; therefore, levels of dynamics, considerations of intonation, articulation, and playing style can have vast differences between them. So, the most important thing for the performers is to listen to each other meticulously and make sure to create unity in these aspects, which may be different while playing in ensembles of their own instrument families. This way, it would be possible to create an ideal ensemble sound. Furthermore, being aware of the role of each part within the ensemble, and sections where the part is solo or accompaniment, as in performance of all chamber music, is a very important point, which would contribute creating the correct balance between the instruments.

There are sections in the Trio, which may create some technical challenges for the performers. In the individual parts of each instrument, there are rapid 16th note passages that require some level of virtuosity and agility. Also, in some sections, these passages are passed on from one

instrument to the other. If all the players make an effort to make these passages flowing and well connected, this would not only greatly contribute to the aforementioned musical unity, but it would also make the performance sound much professional.

Within this study, there are also specific suggestions and sample exercises for the clarinet players. Some of the exercises are for improving the agility of the fingers of the player; these mainly include repetition of quick motives within the work, requiring the use of difficult finger positions at different registers of the clarinet. When practiced rhythmically and with a metronome, these exercises would not only allow the clarinet player to perform difficult passages with ease, but they would also improve overall fingering technique of the player. It is important for the clarinet player to increase the tempi of these exercises gradually and not play them at a fast tempo from the beginning. Other exercises included in the study are designed for acquiring ease in performing slurs. The slurs can create some difficulty, especially in quick passages and when starting on the weak beats. These two kinds of difficulties are addressed in several exercises, which include execution of slurred motives, once again at different registers of the instrument.

The Trio, Op. 11 by Beethoven is one of the most important works in clarinet chamber music repertory. It is a great addition to any kind of classical music concert, as well as a very good way of introducing the music students to 19th Century chamber music works in a mixed ensemble setting. Performing or studying this work would contribute greatly to musical improvement of any musician or music student.

### References

- Aktüze, İ. (2013). *Müziği Okumak*. (Cilt 1). İstanbul: Pan Yayıncılık.
- Beethoven, L. Van. (1864). *Ludwig van Beethoven Trio für Pianoforte, Clarinette oder Violine und Violoncell. Op. 11. B dur*. (Serie 11, Nr. 89). Leipzig: Breitkopf und Härtel.
- Beethoven L. van. (1983). *Complete Piano Concertos in Full Score*. New York: Dover Publications.
- British Library, (2009). <http://www.bl.uk/onlinegallery/onlineex/music-manu/beethoven/index.html> (Accessed on: 01.10.2019).
- Greenberg, R. (2009). *The String Quartets of Beethoven*. Chantilly, Virginia: The Great Courses Teaching Company.
- Hoeplich, E. (2008). *The Clarinet*. New Haven and London: Yale University Press.



- İlyasoğlu, E. (2001). *Zaman İçinde Müzik*. İstanbul: Yapı Kredi Yayınları.
- Karlıdağ, M. S. (2019). *Ludwig van Beethoven'in Op. 5 No. 1 ve Op. 102 No. 2 Viyolonsel – Piyano Sonatları'nın Sonat Formunun Gelişimi Bakımından Karşılaştırılarak Tarihsel, Teknik ve Yapısal Açılardan İncelenmesi*. (Yayımlanmamış Sanatta Yeterlik Tezi). İstanbul Üniversitesi/Sosyal Bilimler Enstitüsü, İstanbul.
- Keefe, S. P. (2009). *The Cambridge History of Eighteenth-Century Music*. Cambridge: Cambridge University Press.
- Lederer, V. (2012). *Beethoven's Chamber Music: A Listener's Guide*. United States, Milwaukee: Hal Leonard Corporation.
- Lockwood, L. (1992). *Beethoven: Studies in the Creative Process*. Cambridge, Massachusetts, and London, England: Harvard University Press
- O'Grady, T. (2013). *Beethoven's Early Chamber Music: A Listening Guide*. Smashwords Edition.
- Pamir, L. (2000). *Müzikte Geniş Soluklar*. İstanbul: Boyut Yayıncılık.
- Pino, D. (1980). *The Clarinet and Clarinet Playing*. New York: Dover Publications, inc.
- Rendall, F. G. (1957). *The Clarinet*. London: Published by Ernest Benn Limited.
- Rice, A. R. (2017). *Notes For Clarinetists A Guide to the Repertoire*. New York: Oxford University Press.
- Say, A. (1994). *Müzik Tarihi*. Ankara: Müzik Ansiklopedisi Yayınları.
- Selanik, C. (2010). *Müzik Sanatının Tarihsel Serüveni*. İstanbul: Doruk Yayıncılık.
- Watson, A. (2010). *Beethoven's Chamber Music in Context*. Woodbridge: The Boydell Press.
- Yalçınkaya, B. (2010). *Ludwig van Beethoven Op. 11 Klarinet, Viyolonsel ve Piyano için Trio, Claude Debussy Première Rhapsodie, Igor Stravinski 3 Parça ve Carl Nielsen Fantasy'nin Klarinet Edebiyatındaki Yerlerinin İncelenmesi*. (Yayımlanmamış Yüksek Lisans Tezi). Mimar Sinan Güzel Sanatlar Üniversitesi/Sosyal Bilimler Enstitüsü, İstanbul.