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Symphony Concertante for Two Clarinets and Orchestra
by Ingolf Dahl:
A Critical Edition

by

Carrie Ann Budelman

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APPROVED, THESIS COMMITTEE:

Dr. Anthony Brandt,
Associate Professor of
Composition and Theory

Leone Buyse,
Joseph and Ida Kirkland Mullen
Professor of Flute

Thomas LeGrand,
Artist Teacher of Clarinet
Associate Principal, Houston Symphony

Dr. Peter Nordlander,
Professor of Physics and Astronomy

HOUSTON, TEXAS
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ABSTRACT

Symphony Concertante for Two Clarinets and Orchestra by Ingolf Dahl:

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Carrie Ann Budelman

Dissertation advisor: Dr. Anthony Brandt

Ingolf Dahl (1912-1970) was an American composer, conductor and pianist of German-Swedish parentage. Dahl emigrated to the United States in 1939 and was appointed to the faculty of the University of Southern California in 1949, a post he held until his death.

Famed clarinetist Benny Goodman commissioned a double concerto from Dahl for performance by himself and English clarinetist Reginald Kell. The resulting work, Symphony Concertante for two clarinets and orchestra, was completed on December 6, 1952. Dahl’s dissatisfaction with the final result led to a series of revisions to shorten the piece over the next eighteen years. Unfortunately, Dahl never heard Symphony Concertante performed in his lifetime.
This dissertation centers around the creation of a new critical performance edition of *Symphony Concertante*. It begins with a brief look at the biography and compositional style of Ingolf Dahl, followed by the historical aspects of *Symphony Concertante* and other clarinet works by Dahl.

The next portion of the paper focuses on the revisions made to the piece and the challenges they presented when making this edition. The process for dealing with these discrepancies is outlined in the Edition section, complete with examples of the main corrections found in this edition. A detailed analysis of each movement is given with particular emphasis placed on Dahl's usage of form and thematic material.

The edition of the score itself is provided, with Appendixes describing the source material and a complete list of emendations to the score.
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I

Introduction

Only seven years after immigrating to the United States, Ingolf Dahl joined the faculty of the University of Southern California in 1945. There, he taught composition, conducting, and music history, as well as directed the university’s symphony orchestra.

Dahl’s reputation in Los Angeles grew rapidly very early on from his work in the radio and film industry. He was conductor and arranger for the Victor Borge show, and was associated with the radio programs of Tommy Dorsey and Gracie Fields.¹

His active career both as performer and conductor introduced many new contemporary works from American composers such as Copland, Foss, and Ives, and works from European composers such as Berg’s Chamber Concerto, Schoenberg’s *Pierrot Lunaire*, and several works by Hindemith and Stravinsky. His close friendship with Igor Stravinsky resulted in several lectures and arrangements of Stravinsky’s works, and even the translation of his *Poetics of Music*.

Dahl received numerous awards for his achievements, including two Guggenheim Fellowships in composition. At the Berkshire Music Center, he became head of the Tanglewood Study Group in 1952, which he directed for five years, and was also music director and conductor at the Ojai Festival in California. The Ojai Festival during this time was an important center for many notable composers and conductors, including Lukas Foss, Aaron Copland, Igor Stravinsky, Pierre Boulez, James Levine (as a guest pianist while Dahl was music director) and Michael Tilson Thomas.

Although Dahl’s compositional output is fairly small, many of his works, especially his brass quintet, woodwind quintet, saxophone concerto, Sinfonietta for concert band, and Aria Sinfonica see regular performances today. Dahl’s range of compositional style was large, starting with dense expressionism, moving through neo-classicism, and finally ending with a synthesis of tonal and serial techniques. Stravinsky’s influence can be seen in several works, including Allegro and Arios and Aria Sinfonica. Dahl was also influenced by American music, particularly jazz. Dahl wrote predominately chamber and piano music, which makes it particularly important to bring awareness to his first full orchestral work.

Ingolf Dahl completed Symphony Concertante on December 6, 1952 in Schruns, Austria while on his first Guggenheim sabbatical. The idea for a concerto for two clarinets and orchestra came from Benny Goodman, who commissioned Dahl to write a piece for himself and Reginald Kell. Dahl was apparently dissatisfied with the final result, as he made periodic attempts to shorten the work throughout his lifetime. The series of revisions and cuts led to at least two other complete versions, as evidenced in his catalogs. Dahl obviously had confidence in Symphony Concertante since he continued to rework the piece until his death in 1970, but none of his efforts proved fruitful. Symphony Concertante was never performed in Dahl’s lifetime, even despite Goodman’s efforts to secure a performance after the work was first completed.

A student of Dahl’s, Donal Michalsky, took up the project after Dahl’s death and published his version in 1975. Symphony Concertante was given its world premiere in 1976 by the Cincinnati Symphony Orchestra, twenty-four years after its completion.
Unfortunately, Michalsky, like Dahl, never lived to see a performance of *Symphony Concertante*; he died in a fire in his home on December 31, 1975. It is presumably this fire in which many Dahl's revisions and scores of this piece were lost.

Many of the famous posthumous premieres, like Mozart's *Requiem*, Bruckner's Symphony No. 9, or Berg's *Lulu*, were of works left in an unfinished state and completed after the composer's death. Dahl's *Symphony Concertante*, however, was complete. The problem was that it existed in several different versions, from thirty-five minutes down to eighteen minutes in duration, and none of them the definitive version.

This paper endeavors to make a critical performance edition of *Symphony Concertante*. The first two chapters look at the life and compositional style of Ingolf Dahl. Chapter IV focuses on the historical aspect of *Symphony Concertante* and its premiere, as well as Dahl's other clarinet works and the clarinetists who inspired them. Dahl's pattern of revising his works is highlighted in Chapter V, along with the nature of the revisions made to *Symphony Concertante*.

The next chapter, Edition, deals with the process of making this edition, and illustrates some of the main problems, and the subsequent choices made, in the areas of cuts, pitch and rhythm, and orchestrations. Chapter VII presents an analysis of each movement, with emphasis on structural forms and the usage of thematic material.

The next portion of this paper is dedicated to the score itself as realized by this edition. The Appendixes following the score detail the sources used in creating this edition, as well as a full list of emendations to the score.
My hope is that this performance edition of *Symphony Concertante* gives the piece a second chance to find its place in the clarinet repertoire, and to be heard and appreciated by audiences around the world.
Walter Ingolf Marcus was born on June 9, 1912 near Hamburg, Germany. He was the eldest child of Paul Philip Benjamin Marcus, a successful lawyer of German descent, and Swedish born Hilda (Dahl) Marcus, a daughter of an early union activist. Ingolf had two brothers, Gert and Holger, and a sister, Anna-Britta, all born two years apart, in 1914, 1916, and 1918, respectively.

The Marcus family had a strong Swedish tradition, as evident in each of the children being given at least one Scandinavian first name. Dahl was called primarily by his middle name growing up; Ingolf was also the name of the first Norwegian settler on what is now Iceland. Ingolf began to additionally use the surname “Dahl,” his mother’s maiden name, by the time he left Hamburg for Cologne in 1931. By 1939 he had dropped the “Marcus” entirely. The change to his all-Scandinavian name, Ingolf Dahl, was legally ratified in Los Angeles in 1942.

Dahl grew up in an intelligent and cultural household which was frequented by well-known scientists, artists, and educators,² and which also served as the meeting place for members of the Swedish community in Hamburg. Dahl’s life-long thirst for knowledge was most probably born out of this environment.

Dahl’s family was also a musical family, and it was from here that his early musical training began. All of the Marcus children took piano lessons from a Frau

² Ibid., 4.
Holle\textsuperscript{3}, and although it quickly became clear that Ingolf’s gifts, including perfect pitch, were exceptional. Recognizing this talent, Paul Marcus took Ingolf to see Edith Weismann, a noted pianist, harpsichordist, and teacher, who accepted him as a pupil. Dahl’s family further supported Ingolf by buying him his own Steinway grand piano, which remained with him until his death.\textsuperscript{4} Mrs. Weismann also began his studies on music theory and history as well. At the age of seventeen, Dahl gave his debut piano recital at Hamburg’s Musikhalle, which included one of his own compositions.\textsuperscript{5}

Dahl also attended school in the German public school system, and later was enrolled in the Lichtwark-Schule, a progressive institution built on principals of flexibility and individuality. This school also had a good music program, and Ingolf was soon conducting musical programs, which included his own works.

Dahl furthered his education by attending the Hochschule für Musik in Cologne for three terms. Dahl’s major subject was conducting, but he also studied composition and piano, and was a member of the choir. He even signed up for two semesters of clarinet lessons, although it is unclear whether he actually attended them.\textsuperscript{6}

Sohlmanns Musiklexikon, one of the few Swedish music dictionaries to mention Ingolf Dahl, states that Dahl “...studerede piano och komposition i Sverige och Schweiz,...”\textsuperscript{7} (...studied piano and composition in Sweden and Switzerland,...). However, except for a reference by James Berdahl that the Marcus family received a Swedish education at home until the age of six, Berdahl’s very thorough dissertation never

\textsuperscript{3} Ibid., 5.
\textsuperscript{4} Ibid.
\textsuperscript{5} Ibid., 5-6. The work, entitled \textit{Musik für zwei Klaviere}, was subsequently presented to Mrs. Weismann, and has since been lost.
\textsuperscript{6} Ibid., 8.
mentions any formal education in either piano or composition that took place outside of Germany and Switzerland.

In 1932, Dahl went on to study piano and conducting at the Zurich Conservatory for three semesters. Dahl’s thirst for knowledge led him to enroll in the art history program at the University of Zurich, but it is unclear if he ever completed the degree after eleven semesters at the university.

In addition to his art history studies, he attended lectures and seminars in musicology, and more importantly, worked as an opera coach at the Zurich Stadttheater. Dahl subsequently worked his way up to the position of choir master and, finally, conductor. During his tenure as conductor, he was heavily involved in the world premieres of such important works as Alban Berg’s Lulu, and Paul Hindemith’s Mathis der Mahler.

Amazingly, in addition to his studies and his work at the opera, Dahl still found time to compose at least four works, visit his family which had now moved to a suburb of Stockholm, and maintain an active piano career, appearing as soloist with orchestras in Zurich, Bern, and Cologne, and presenting recitals in several European cities.\(^8\) It was also during this time that Ingolf met his future wife, a Polish-American dancer named Etta Gordon Linick.

At age 26, Dahl already had an admirable career and considerable respect in Zurich, but with the current political climate in Germany and the growing Nazi threat in Europe, he fled his beloved city and immigrated to the United States in 1939. He made his way to Los Angeles, undoubtedly because of Etta. Following her divorce from her

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\(^8\) Berdahl, 12.
husband Leroy Linick, Etta and Ingolf were married on March 20, 1940. They remained happily married for 30 years, until her death in 1970.

From this point on, Dahl’s range of musical activities and involvements was immense, including work for radio and film studios, composing, conducting, lecturing, and performing.

Dahl was heavily involved with the “Evenings on the Roof” concert series, started literally on the roof of a house containing a newly built studio overlooking the city. The statement on the printed programs and announcements best sums up the true spirit of the endeavor: “The concerts are for the pleasure of the performers and will be played regardless of audience.”⁹ After four seasons the “roof” was moved to a larger hall to accommodate the growing audience numbers, but the series still retained its original name.

Dahl quickly became a regular performer at these concerts, and especially championed the works of contemporary composers. His earliest performances in Roof concerts involved violinist Sol Babitz and the works of Ives and Stravinsky. It was probably through Babitz that Dahl was first introduced to Igor Stravinsky. The ensuing friendship resulted in numerous lectures and performances by Dahl of Stravinsky’s works, as well some arrangements of his music, such as the two-piano arrangement of *Danses Concertantes*, and Dahl’s translation (with Arnold Knodel) of Stravinsky’s book *Poetics of Music*.

One of Dahl’s important teachers in the year 1944 was Nadia Boulanger; he attended her masterclasses on Sunday mornings. Later that same year, Dahl became acquainted with Arnold Schoenberg when he conducted a performance of *Pierrot*.

⁹ Ibid., 19.
Lunaire in English, a new version made by Dahl and Carl Beier especially for the occasion. Dahl apparently made some musical alterations to the vocal part to accommodate the English text. Schoenberg approved of these changes, and repeatedly made known his preference for this version.10

In the fall of 1945, Ingolf Dahl was appointed to the music faculty at the University of Southern California, a post he held until his death. He taught both composition and conducting, and also gave very popular lectures on the works of Stravinsky. He also directed the University’s Symphony Orchestra which performed much contemporary music, including some of Dahl’s own works. One of Dahl’s best known students is Michael Tilson Thomas, the current music director of the San Francisco Symphony Orchestra and artistic director of the New World Symphony.

In 1951, Dahl became the first director for the Tanglewood Study Group at the invitation of Ralph Berkowitz, Dean of the Berkshire Music Center at Tanglewood. In this position, which he held for five years, Dahl organized and coordinated activities between the different departments; heads of these departments included such notable figures as Leonard Bernstein (Orchestra and Chamber Music) and Aaron Copland (Composition). Every year, in addition to his duties as head of the Study Group, Dahl actively participated in the Lenox Forum, gave lectures on a wide range of topics, and in the third season even conducted his own work, The Tower of Saint Barbara, in the final orchestral concert.

National recognition of Ingolf Dahl’s achievements resulted in two Guggenheim Fellowship awards in Composition. The first was awarded in 1951, for which he took a sabbatical from USC for 1952-1953. The second Guggenheim award came decade later,

and again he took leave from the university beginning the summer of 1961. Other awards bestowed upon Dahl during his lifetime include a cash grant from the “Special Panel Awards” created by the American Society of Composers, Authors and Publishers (ASCAP); the first “Stravinsky Award,” also given by ASCAP, for which the recipients were chosen by Stravinsky himself; and an Award for Excellence in Teaching given by the University of Southern California.

Dahl’s astonishingly high-paced life of teaching, lecturing, composing, conducting and performing was silenced on August 7, 1970. Ingolf died in Frutigen, Switzerland from asthma, an ailment he had had since childhood. His beloved wife Etta had died only two months prior in Berne, Switzerland, and it affected him deeply. He even wrote to friends in a rather foreshadowing letter that he “must now spend the limited time that is available to me to do what Etta most wanted me to do: work on my music.”

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11 Ibid., 51-52, 72. The dates given here for the two Guggenheim awards are taken from James Berdahl’s thesis. They differ from the dates in the New Grove’s Dictionary of Music (given as 1954 and 1958). I have chosen to adhere to Bredahl’s dates, as they are substantiated by source material.
12 Ibid., 101.
III

Compositional Style

Dahl’s music can be grouped into four periods.\textsuperscript{13} Throughout these periods, Ingolf Dahl’s individual compositional style remained strong even as his music reflected the changes in his musical environment.

The first period comprises Dahl’s early works through the \textit{Allegro and Arioso} of 1948. These early works exhibit the dissonant and densely polyphonic texture typical of German Expressionism in the 1920’s. Although strongly influenced by the Viennese school of composition, Dahl never fully embraced the concept of atonality. During this period, tonal relationships are not always clear, being often obscured by complex chromatic harmony, atonal sections, and quartal harmonies.\textsuperscript{14} His rhythmic texture even extended to combining meter signatures to create complex cross-rhythms, as exemplified in the second movement of \textit{Suite} for piano. On two occasions Dahl also used measures of uneven length without time signatures, a practice that was abandoned in his later periods. In general, his frequent changes of meter included time signatures, or he would omit the bar lines altogether for free, cadenza-like passages.

\textit{Allegro and Arioso} is not only an end to this first period, but also a transition to the next. As Dahl’s first instrumental chamber work, it anticipates the virtuoso treatment of solo instruments in future compositions. It also exhibits less severe dissonances and a clearer texture and structure, which are the main characteristics of the second period.

\begin{footnotesize}
\begin{itemize}
\item[\textsuperscript{13}] Ibid., 207.
\item[\textsuperscript{14}] Ibid.
\end{itemize}
\end{footnotesize}
Stravinsky’s influence begins to show itself in *Allegro and Arioso* through the use of asymmetrical rhythms and irregularly placed accents. Even Dahl’s later serial compositional styles are foreshadowed in this work.

Dahl’s second period covers the remainder of the 1940’s through to the early 1950’s. Beginning with the *Music for Brass Instruments* of 1944, Dahl’s compositions took a more neoclassical approach. Dahl’s works from this period are generally tonal and demonstrate an openness and clarity to the texture. A general characteristic which began in this second period is his virtuoso instrumental writing. Dahl was not only concerned with the technical abilities of the solo instruments, but also with their sonorous effects as well. Furthermore, many of the works’ titles starting with this period bear a derivative of the term “concertante,” including *Symphony Concertante, Concerto a Tre, Elegy Concerto* and *Duettino Concertante*, to name a few. *Symphony Concertante* falls at the end of this period, and exhibits many of the characteristics associated with the second period.

The third period can be seen as one of transition. Beginning with *Sonata Seria* (1953), the harmonic language becomes more chromatic and considerably more dissonant than the preceding period. The overall mood of the work is rather serious, as the title suggests. The jaunty figures and open textures of the earlier works are replaced by passages of extreme density. This period is also marked by a gradual turn toward the use of serial techniques as a unifying device within the framework of tonal music.\(^\text{15}\) Other notable works of this period include *The Tower of Saint Barbara, Piano Quartet*, and *Sinfonietta*. The *Sinfonietta* for concert band, written in 1961, features for the first time a

\(^{15}\) Ibid., 217
synthesis between serial techniques and tonal materials,\textsuperscript{16} which becomes a characteristic of Dahl’s later works.

Dahl’s fourth and final period began around 1962 with his \textit{Piano Trio}. This period is the culmination of techniques initiated in the preceding decade, namely the synthesis of serial and tonal techniques. For example, the \textit{Piano Trio} was the first of Dahl’s compositions to be based on a complete twelve-tone series.\textsuperscript{17} The row, when broken up into four note cells, forms the harmonic basis for the piece. \textit{Aria Sinfonica} utilizes a row very similar to the one from the \textit{Piano Trio}, as it contains the same kinds of harmonic implications. In the fourth movement of \textit{Five Duets for Clarinets}, entitled “Invention on a Rhythm,” Dahl even serialized rhythm by utilizing a “magic square” which controlled the pattern of note durations.

By the start of this period, Dahl, like Stravinsky before him, reversed his position from his neoclassical era. Regardless of his standpoint, however, Dahl always remained focused on sound as the main concept for his compositions. Serialism to Dahl was just another means from which to draw a tonal palate. In response to his own question, “why does a composer, writing a piece in a key, saddle himself with...a series?” he replied:

\begin{quote}
...this method helps one to refresh and widen one’s vocabulary of sounds. Any technique, from the most mathematical to the most intuitive, serves its purpose if it helps the composer to realize and to find the sounds which he wants to hear....\textsuperscript{18}
\end{quote}

Dahl was able to achieve his goals by exploiting, rather than minimizing, the harmonic implications inherent in a twelve-tone row. In regard to his \textit{Aria Sinfonica} of 1965, he

\begin{itemize}
  \item\textsuperscript{16} Ibid., 219.
  \item\textsuperscript{17} Ibid., 224.
  \item\textsuperscript{18} Ibid. Referencing an unpublished typescript by Ingolf Dahl entitled “Random Notes about the Piano Quartet.”
\end{itemize}
wrote “...both [the serial and tonal (key-functional) aspects] are blurred intentionally, ... which yet, under imprecise, vague or flowing contours is still discernable.”

Dahl’s use of serial techniques was not always strict; he was also quick to dismiss the use of a row where his ear preferred otherwise. He was reported to have changed a score on the spot because he liked the sound of the singer’s mistake better, saying that his use of the row was just statistical. He also made similar comments in his sketchbook, even so far as to say “to hell with the row here” in reference to the Duettino Concertante.

In all four periods, the formal structure of the compositions was of great importance to Dahl. He often began his sketches of a piece with an overall structural outline, complete with tempos and proportions. He tended to favor repetitive forms, but interpreted them in his own way. Dahl would even combine elements of various different forms to create the structure he wanted. Within whichever formal structure he chose, Dahl often used cyclic principals to achieve a sense of unity.

Ingolf Dahl’s philosophy on composition may be best summed up in his own words:

No defense is needed for music that is carefully thought out if in addition it was deeply felt.

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19 Ibid., 229. Referencing handwritten lecture notes.
20 Ibid., 237. Referencing a lecture given on the Aria Sinfonica.
IV

Clarinet Works and Clarinetists

_Symphony Concertante_ for two clarinets and orchestra is one of only two concertos written by Ingolf Dahl, the _Concerto_ for alto saxophone and wind orchestra being the other. These concertos represent the first two large scale pieces that Dahl wrote. As such, they mark a shift in Dahl’s compositional style: all of Dahl’s works thus far had been solely chamber and piano music, and his next such work didn’t come again until 1956. The _Concerto_ for alto saxophone was written in 1949 and is scored with a wind orchestra. _Symphony Concertante_ was completed three years later, and represents Dahl’s first full orchestral piece, as the accompaniment is scored for a symphony orchestra. _Symphony Concertante_ was, however, neither Dahl’s first clarinet piece, nor his last.

Dahl’s first piece containing clarinet is his woodwind quintet, entitled _Allegro and Arioso_. It was Dahl’s first composition to be entirely written in the United States. The quintet began on a suggestion from bassoonist and composer Adolph Weiss, to whom the piece is dedicated. It was completed on June 15, 1942, almost a year overdue because of delays and revisions, and bore the title _Toccata and Arioso_. The first performance of this piece was given on May 22, 1943 by the New Music Ensemble with Dahl conducting.²¹

²¹ Ibid, 29. Dahl conducted early performances of both his woodwind quintet and his brass quintet, _Music for Brass Instruments_.

The title was changed to *Allegro and Arioso* by the time it was scheduled to be performed on an Evenings on the Roof concert in March 1944.  

As a performer, Dahl was also involved in clarinet chamber music. On a Roof concert in 1945, he was joined by clarinetist Kalman Bloch and soprano Sara Carter for Schubert’s *Der Hirt auf dem Felsen*. Dahl also performed the Brahms *Clarinet Trio* on an all-Brahms Evenings on the Roof concert less than a year later. It was during this time of concertizing in 1946 that Dahl began work on his next clarinet piece.

*Concerto a Tre* for clarinet, violin, and cello was completed on October 23, 1947. The first performance was given at USC on April 24, 1948 by Benny Goodman, clarinet, Eudice Shapiro, violin, and Victor Gottlieb, cello. The piece was dedicated to Irene and Eduard Hartogs, a Swiss clarinetist and conductor, and a friend of Dahl’s. Hartogs actually suggested the theme for this work: E-flat, B-flat, B-flat, C, F, F, which is the musical notation for the acronym appearing on every Swiss railway car, SBB/CFF.  

Originally titled *Concertino for Clarinet, Violin and Cello*, Dahl changed the name to *Concertino a tre* shortly after the premiere performance. When the work was published in 1952, the title was erroneously printed as *Concerto a Tré* and the date, duration, and dedication were omitted. The most recent publication (1973) retains this title, but without the accent, and with the missing items replaced.

*Symphony Concertante* was begun shortly after the premiere of *Concerto a tre*. Benny Goodman, having just premiered Dahl’s trio, commissioned Dahl to write a clarinet double concerto for himself and Reginald Kell. Englishman Reginald Kell had

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22 According to Berdahl, *Allegro and Arioso* was scheduled to be performed on March 13, 1944 and May 7, 1945, was most likely postponed each time. It was definitely heard on a Roof concert on November 19, 1945.

23 Ibid., 128. In the European system of note names, E-flat is spelled Es (‘S’) and B-flat is B. The acronym stands for “Schweizer Bundesbahn/Chemin de Fer Fédérale.”
been principal clarinetist of the Liverpool Philharmonic, Philharmonia, and Royal Philharmonic Orchestras, and was a recognized international soloist and teacher. Kell immigrated to the United States in 1948 and settled in New York. Goodman, an already accomplished clarinetist and the undeniable king of swing, asked Kell to take lessons from him. After some hesitation, and further insistence from Goodman, Kell agreed and began teaching Goodman in 1952. Although this interest in studying came at age 40, Goodman’s interest in classical music began much earlier.

Benny Goodman’s contribution to the standard clarinet repertoire should not be overlooked. In 1938, the year of his famous Carnegie Hall Jazz Concert, Goodman commissioned a work by Bela Bartok. Bartok’s *Contrasts* was finished a year later and Goodman gave the premiere in January 1939 at Carnegie Hall. He also recorded the work for Columbia Records in 1940 with Joseph Szigeti playing violin and Bartok himself playing piano. Goodman also gave the premieres of two works commissioned by Woody Hermann: Bernstein’s *Prelude, Fugue and Riffs* and Stravinsky’s *Ebony Concerto* in 1946. In 1947, he also commissioned concertos by Aaron Copland and Paul Hindemith. On April 10, 1963, Goodman, together with Leonard Bernstein, gave the posthumous premiere of Francis Poulenc’s *Clarinet Sonata* in Carnegie Hall. Other works following the commission of *Symphony Concertante* include Malcolm Arnold’s *Concerto No. 2*, written for Goodman and performed by him in 1974, and Morton Gould’s piece *Benny’s Gig*, dedicated to Goodman for his 70th birthday.

Dahl started work on *Symphony Concertante* by 1950 and finally completed the first movement in Los Angeles on September 3, 1951. He set about finishing the work during his first Guggenheim sabbatical year, which he spent in the village of Schruns in
Western Austria. *Symphony Concertante* occupied most of his composing efforts for the fall of 1952. Sketches for the second movement were completed on September 11, and by the end of October, Dahl had revised the previously sketched first movement, and orchestrated and copied these first two movements. The final movement was begun in November and finished on December 6, and was orchestrated and copied during the remainder of that month. Goodman made attempts to have the piece performed soon after its completion, but was unsuccessful; *Symphony Concertante* was never performed in Dahl's lifetime. As with many of his works, Dahl was never seemingly satisfied with the result and the piece underwent several revisions over the years (see chapter V). Dahl even had a piano score of the work in his briefcase at the time of his death.

The world premiere of *Symphony Concertante* was given on March 5 and 6, 1976 by the Cincinnati Symphony Orchestra under the direction of Thomas Schippers. The soloists for this occasion were Richard Waller and Carmine Campione, the principal and second clarinetists of the Cincinnati Symphony Orchestra. Framing this work on the program was *Fanfare '76 – "The Republic Stands"* by Paul Creston and *Scheherazade* by Nikolai Rimsky-Korsakov.

A review of the concert looked favorably upon the piece, but also called its length a major weakness, stating that it lasted almost 35 minutes. Mr. Wierzbicki pointed out sonority and rhythmical content as the high points of the work:

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24 Ibid., 137.

It contains an abundance of attractive sonorities, including the always fascinating double lines of unaccompanied clarinets, a few gorgeously transparent spots for string quartet and clarinets in the middle movement and numerous splashes of vivid sound color from the full orchestra. Although the concerto’s melodic stuff is not particularly memorable, its rich rhythmic content – sometimes liquid and lyrical, more often crisp and syncopated, even jazzy – gives it a personality not duplicated in other music of the ’50s.

Fig. 1

CINCINNATI SYMPHONY ORCHESTRA
THOMAS SCHIPPERS, MUSIC DIRECTOR
Eighty-First Season 1975-1976

Music Hall
Friday evening, March 5, 1976, at 8:30
Saturday evening, March 6, 1976, at 8:30

THOMAS SCHIPPERS conducting
RICHARD WALLER, clarinetist
CARMINE CAMPIONE, clarinetist

PAUL CRESON
(World premiere – commissioned by the Cincinnati Symphony Orchestra in celebration of the nation’s 200th birthday)

DAHL
Symphony Concertante for Two Clarinets and Orchestra
Allegro giusto
Adagio
Introduction and Variations: Allegro Allegro
(World premiere)
RICHARD WALLER and CARMINE CAMPIONE

INTERMISSION

RIMSKY-KORSAKOV
“Scherazade,” Symphonic Suite, Op. 35
The Sea and the Vessel of Sinbad
The Tale of the Kalender Prince
The Young Prince and the Young Princess
The Festival at Bagdad – The Sea – The Wreck of Sinbad’s Ship
Conclusion
Philip Roden, soloist

Baldwin is the official piano of the Cincinnati Symphony Orchestra.
The Cincinnati Symphony Orchestra records for Vox.

Ten years earlier, Dahl conducted the Cincinnati Symphony in a performance of his Aria Sinfonica on December 10 and 11. While there, he renewed acquaintance with
one of his former students and her husband, Rosemary and Richard Waller. Mrs. Waller, Cincinnati’s principal second violin, had been concertmistress of the University of Southern California Symphony Orchestra while Dahl was conducting. Dahl mentioned to the couple over dinner that he was revising a work for two clarinets and orchestra that they might be interested in. Waller never received this final score before Dahl’s death, so a letter campaign started in 1972, beginning with Michael Tilson Thomas, to find the piece. He found that Donal Michalsky, a composer and student of Dahl’s, was revising the score to more closely match Dahl’s intended revision; this edition was published in 1975. The Cincinnati Symphony Orchestra programmed *Symphony Concertante* with the permission of Benny Goodman himself.\(^{26}\)

Around the time of Dahl’s guest conducting appearance in Cincinnati, he received a letter from Thomas Ayres, professor of clarinet at the University of Iowa. In his letter, Ayres proposes the idea of a work for clarinet and piano. More than a year later, Dahl replied to Ayres from his sabbatical at the MacDowell Colony in Peterborough, New Hampshire, that he was willing to undertake the project and had in fact already begun sketching the piece. It was during his time at the MacDowell Colony that Dahl met composer and clarinetist Nicolas Roussakis. They played a great deal of music for clarinet and piano, and collaborated on a set of three clarinet pieces. Being surrounded by the medium most certainly prompted the sketches of the sonata and the response to Thomas Ayres. The commission was secured, and work began. Although the original date of completion was June 1967, Dahl wrote to Ayres in August that “the piece is not

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yet really written, beyond extensive sketches.’” The work, entitled *Sonata da Camera*, was later finished to the composer’s satisfaction in 1970. The final manuscript reads: Alt-Ausse, June 25, 1967 – Revised: Los Angeles, January 5, 1970. The first performance of *Sonata da Camera* was given in Iowa City on July 15, 1970 by Thomas Ayres.

Dahl’s next work for clarinet is not an entire piece, but rather a single movement. For USC faculty member Halsey Stevens’ 60th birthday, seven of his colleagues contributed a movement, making a set of variations based on a theme from the second movement of Stevens’ *Symphonic Dances*. Dahl’s variation, the fourth in the set, is a slow movement for clarinet, cello, and piano. The variations were presented to Stevens around his birthday in December 1968, and the first public performance of *Variations on a Theme by Halsey Stevens* was given in April 1969 by clarinetist Robert Wojciak, cellist Paula Skolnick, and pianist Lillian Steuber.

During the summer of 1964, Dahl began what was to be his last completed composition, *Five Duets for Clarinets*. The piece, of which he finished a movement, was originally conceived as a work for composer friend Donal Michalsky’s birthday. Dahl later revised his plan for this piece by dedicating each of the five movements to a different clarinetist friend. Dahl wrote another movement for Michalsky which became the first movement, entitled Sonatina. The original movement he wrote for Michalsky in 1964, Invention, was revised, renamed Invention on Two Intervals, and was dedicated to Christie Lundquist. The third movement, Cadenza Pastorale, was dedicated to Nicolas Roussakis, the fourth movement, Invention on a Rhythm, was dedicated to Robert Wojciak, and the last movement, Canon Rondo, was dedicated to Mitchell Lurie. *Five

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27 Berdahl, 180.
Duets for Clarinets was completed in Switzerland on July 31, 1970, only one week before Dahl's death, and was his last completed composition. Only after his death did copies of Five Duets for Clarinets arrive to the United States, "like messages from beyond the tomb."²⁸

²⁸ Ibid., 102. Referencing program notes for Dahl's memorial concert written by Lawrence Morton.
Although Ingolf Dahl composed music from an early age, his total output is fairly small. His extremely busy and varied schedule often hindered his compositional efforts. In addition, Dahl wrote slowly and meticulously, paying great attention to detail in his final scores. Dahl was also seemingly dissatisfied with several of his works since many bear numerous revisions, as is the case with Symphony Concertante.

Despite his hectic lifestyle, Dahl was constantly sketching notes and ideas whenever and wherever the mood struck him. Ingolf’s brother Holger related a story that in 1947 they took a climbing trip in the mountains of northern Sweden. While roped together on a glacier and halted because of fog, Ingolf drew a staff on a piece of scrap paper and wrote down a few measures of music. The sketches were of Divertimento for viola and piano, and before it was completed, it was worked on in such places as the Muir Woods near San Francisco and the Wasatch Mountains in Utah.

There is also evidence of this behavior with regard to Symphony Concertante. On the back of a “Music at Noon” program dated January 10, 1968, Dahl wrote a rhythmic type sketch, for what seems like a Presto section, under the title “Sy Co.” (see Fig. 2) This abbreviated Symphony Concertante designation is found together with many of his notebook sketches of the piece. Given the date on the program, this sketch was certainly

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29 Ibid., 130.
30 Ibid.
meant for a revision. One could even draw the conclusion that Dahl actually drew this sketch while attending the concert.

Fig. 2a – Front

Fig. 2b – Back
Revisions were a common theme among many of Ingolf Dahl’s works. Most of Dahl’s revisions were typically a function of either a re-orchestration, or time reduction, or both. Some major works besides Symphony Concertante that have official revisions include: Concerto for alto saxophone, Sonata da Camera, Aria Sinfonica, Duo for cello and piano, Sinfonietta, and The Tower of Saint Barbara.

For example, the Duo for cello and piano was completed in 1946, but has revisions dating from 1949, 1952, and 1969. It was originally a four-movement work, and the most severe revision came in 1952 when Dahl deleted the entire second movement (although it became its own stand-alone work). The duration of the 1952 version was eighteen minutes.

Furthermore, the Concerto for alto saxophone (1949) was also heavily revised, bearing revision dates of 1953, and 1957-59. The original version of 1949 was cast in two movements, Recitative-Adagio and Rondo, with a duration of twenty-five minutes. Dahl’s next version boasted reduced instrumentation from a large symphonic band to a wind orchestra of thirty-six players. This also included some rescoring since some instruments were eliminated. The last movement was substantially rewritten, and the opening movement was divided into two parts. A second revision was started in 1957, although it was never publicly acknowledged by Dahl, and he was apparently still not satisfied with the result. The final version eliminated the Allegretto section of the second movement, and made cuts and revisions in the Rondo. He also removed the fourth flute part and added a number of brilliant ossias to the solo part. The now three-movement work, with the movements entitled Recitative, Adagio (Passacaglia) and Rondo alla Marcia, has a duration of approximately nineteen minutes.
Dahl seemed almost obsessed with the timing of his works. This was very evident in his notes and history of revisions with *Symphony Concertante*. Right from the conception of the work Dahl was calculating the total number of bars and how many days it would take to complete. His sense of timing extended into his personal planning as well. He wrote out a “Procedure” that started out with ten bars per day (which he changed to fifteen bars per day) “of complete clean orchestra sketch” that equaled forty days based on 600 total measures. In pencil under this, he later wrote “20 bars per day = 30 days.” Under the 20 bars per day he also wrote “or more?” which suggests that he might still up the tempo of his composing. On the same page, Dahl also figured in how many days it would take to make a new clean copy of the score, which he calculated as five pages per day to equal twenty to twenty-four days. Combined, he estimated the total to be sixty to sixty-four days, under which he wrote in pencil, in parentheses, fifty to fifty-four days.

Turning his attention to the structure and duration of the piece, Dahl broke down the first movement into five sections, alternating between Allegro and Adagio. He planned that the Adagios would be three seconds per bar, or twenty bars per minute. He estimated the Allegro sections to be one second per 2/4 bar with the quarter note equaling 120 (see Fig. 3). With these calculations and the breakdown of the number of measures in each section, Dahl estimated that the first movement would be around fifteen to sixteen minutes in duration. Consequently, this is the same duration given on the original piano and orchestral scores.
Berdahl states that Dahl’s longest extant composition is *Sonata Seria* for piano solo (1953), with a performance time of twenty-four minutes and seven seconds. Berdahl must have made his deduction based on the performance times of Dahl’s works that were actually performed or published. In its original form, *Symphony Concertante* had the longest duration of thirty-five minutes, as stated by Dahl on the inner instrumentation page. On one of the piano reduction scores, the times actually add up to thirty-six minutes. This version was never performed, although attempts were made by Goodman to secure a performance of the work shortly after it was first completed.

Dahl was obviously dissatisfied with the final result; he made periodic attempts to shorten the piece throughout his lifetime. In his 1959 catalogue, the duration of *Symphony Concertante* is given as twenty-seven minutes, and in 1965 it was further reduced to eighteen minutes. In a single line sketch, seemingly dating from after the original scores, he just stopped in the middle of a line and wrote, “4:00 From start to here (too much).” This sketch already shows some cuts compared to the piano score, but this comment most certainly meant more reductions to come. Similar timing markings can be found on practically every page in his sketches, although none are quite as thought revealing.

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31 Berdahl, 143.
32 The durations were given for each movement separately on the front page as 13, 12, and 11 minutes, respectively.
Apparently not only the duration, but also the instrumentation was reduced for the 1965 version. The previous two versions list the orchestra instrumentation as two flutes, piccolo (doubling third flute), two oboes, two bassoons, two horns, two trumpets, two trombones, tuba, harp, percussion and strings. For the 1965 reduction, there are only two flutes, the second doubling piccolo, and the tuba has been removed. It is possible that this score has been lost, as no copies exist at the University of Southern California, to which Dahl bequeathed all of his manuscripts, sketches and materials. Curiously, Berdahl states that the original version had the three flutes, but no tuba or second percussion part. This suggests that there could be another original version, however in the score that lists the thirty-five minute duration, which this author refers to as the original, both the tuba part and the second percussion part are present.

It was not the 1965 version Donal Michalsky used when he edited and submitted *Symphony Concertante* for publication in 1975. First of all, the duration is given as ca. twenty-seven minutes, which aligns itself more closely to the 1959 version. Furthermore, the instrumentation is the full size orchestra, including three flutes, tuba and second percussion, which also rules out the 1965 version. As a published and performed work of roughly twenty-seven minutes, it should now hold the title of Dahl's longest piece.

In the published score, provided by European American Music Distributors, LLC,\(^{33}\) there is a note on the title page which states, “This score has been revised by DONAL MICHALSKY to more closely agree with the composer's intended revisions as found in his extant ‘working copy’ of the piano reduction.”

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\(^{33}\) Originally published by Joseph Boonin, Inc., which has since been incorporated into EAMD LLC. EAMD LLC now holds the rental licensing rights for *Symphony Concertante*. 
It is clear that Dahl made revisions and notes in his piano scores. The two piano scores of the original version show he had already rewritten some sections and made notes for cuts. These cuts, mainly marked in the later of the two piano scores, closely match the actual cuts by the 1959 full orchestra score. At the time of his death, Dahl’s briefcase contained a piano reduction score of *Symphony Concertante* with numerous corrections, sketches, and notes for further revisions. It is perhaps this piano score from which Michalsky based his edition. The location of this score is also unknown.
The reason for making a new performance edition of *Symphony Concertante* is that a more authoritative edition is needed. The only existing edition available to the public contains numerous mistakes, inconsistencies, and poor treatment of the cuts. The goal was to make an edition that is as "Dahl" as possible: that is, a version that is close to Dahl’s original, while still taking into account his later desires and wishes for the piece.

As my starting point I used the 1975 published score (A), revised by Donal Michalsky, which states that it was revised to more closely match Dahl’s intentions for the piece, and Michalsky’s working copy of the score, labeled “Score #3” (B). The revised notes, rhythms, and orchestrations, were all done in Michalsky’s hand. Upon a close and thorough side-by-side comparison to the unpublished scores and sketches entirely in Dahl’s manuscript (see sources C – F in Appendix 2), I found myself systematically rejecting nearly all of the revisions done by Michalsky in A. The end result was an edition much closer to Dahl’s original orchestra version C than to A.

The process for this edition was thus: when an inconsistency was found, large or small, all available material pertaining to that measure or passage was carefully studied. I then tried to ascertain 1) the reason or thought behind the change, 2) if it was supported by Dahl in any notes or sketches, 3) which was the truest to Dahl’s intention, both from an analytical and musicological point of view, and 4) practicality: which solution ultimately sounded the best. Preference generally tended to favor sources in Dahl’s hand.
after evaluating each passage with these criteria. Score C served as the main source for what was original, especially with questions regarding orchestration. Material from piano score D and sketch F were used in cases where either further clarification, or an alternate solution, was needed.

The most important revisions are centered in three main areas: cuts, pitch and rhythm, and orchestration. In the following sections, I would like to highlight some of the choices I made and the reasons behind them, especially those where I inserted my own ideas instead of using either Dahl’s or Michalsky’s versions. Also, since many of the alterations in A were rejected, I thought it prudent to give a few examples that show why I chose to replace them, as well as show some of the ones were kept.

Cuts

The cuts that were made to A were kept in this edition, as it is well documented that Dahl’s main problem with the piece was the overall duration. Furthermore, there were planned cuts in both piano scores D and E that are evidenced in A. Many of these cuts, however, required some original solutions to facilitate the joining of one section to another.

One such example is for a merger of an eight measure cut between what are now measures 400 and 401 in the first movement. Michalsky’s solution in A was to take material from the cut section and overlap it into the measures preceding the jump. Michalsky gave this material to the trombones and tuba, which replaced what they had originally. The result of this foreign melodic idea being added to the existing material,
was a weaker melodic line in the bass, and a general "muddying up" of the texture with the addition of long notes. In addition, he altered the rhythm of the bassoons, cellos and basses in measure 401, while at the same time deleting the same note from the low brass entirely. Especially coming from a strong full orchestra section, this orchestration left a strange gap on the downbeat where only the second violins are playing.

In order to make this transition work more smoothly, I made some compositional choices that retain the clear melodic ideas, while also keeping in mind the playability of an otherwise awkward cut. Therefore, I have removed the quarter notes added to the low brass and harp and restored their original material from C. In measure 400, I have changed the F on the last eighth note to an E-natural. The reasons for this are that it provides a better cross-fade, as the preceding note in the cut measure was also an E-natural, and since E-naturals already exist in the oboes and violins, it is not a foreign note in the harmony. Certain octave displacements in the bassoons, cellos and trombones were utilized to avoid the large leap created by the cut. Furthermore, the B-naturals in measure 401 were restored to a full quarter note in the basses, cellos, bassoons, and trombones.

Another example from the first movement is at measure 35. Unlike the previous example, Dahl actually made this cut in score C, but left hanging tied notes from the deleted measures. He also added some material in measure 34 to compensate for the cut, but it created an awkward passage. Michalsky's solution was to end the passage in the violins and trumpets early in measure 34 and to make an eighth note downbeat in measure 35 in the strings. The problem with Michalsky's solution was that the awkwardness still remained, and he removed the sixteenths found in the viola.
Upon examining the non-cut version in piano score D, it was clear that the main lines in measure 35 were the trombone and horn line and the sixteenth notes, and that the held-over notes were not important. The changes described in the following paragraph are based on Dahl’s concept, but are ultimately my own alterations.

The sixteenth note line in measure 34 in the violins is restored as in score C, but extended into measure 35 to include what were the viola sixteenths. This made the line more consistent to have the same group of instruments continue for one more beat. The viola and cello lines in measure 34 were transposed up a whole step, with the ending note in measure 35 changed to a G. The bassoon line was also changed to support the trombone line, and ends on an eighth note G in measure 35. I took Michalsky’s idea a step further in the trumpets and had them end even earlier, on the downbeat of measure 34. The overall result is a smoother and more playable version that highlights the important lines.

Pitch and Rhythm

Many of the pitch and rhythm alterations found in A were removed because their seeming attempt to add interest to the piece actually caused it to become less coherent. Others were kept because they indeed sounded better than Dahl’s original, and a few were just altered slightly with the aid of both Dahl’s original score C as well as Dahl’s more advanced ideas in sketch F.

The first example comes from the clarinets’ entrance of the second movement. In score A, many notes have been octave displaced to create large leaps instead of the more
simple and stepwise motion of the original in score C. This entire passage was changed back to version C for the importance of continuity throughout the movement. When this theme returns in the A' section, played by the strings in measure 73, followed by horn in measure 75 and the woodwinds in measure 78, it is of the original version, not the altered version. Dahl's usage of themes and motives is important to his structure, and this is a prime example. If the first hearing of this theme is distorted beyond recognition, it means very little when it returns again.

Fig. 4 – Michalsky's revision (from his working copy B)

![Fig. 4b – Original, clarinet 1, first theme](image)

Fig. 4b – Original, clarinet 1, first theme

![Fig. 4c – Return of first theme, m. 73, violin1](image)

Fig. 4c – Return of first theme, m. 73, violin1

Another example is of deciphering the true intent behind an alteration and even going one step beyond to satisfy the music. In measures 99 – 100 in the first movement, the second clarinet originally had a series of stepwise eighth notes. It sounded fine, but a little bland. Michalsky chose to octave displace some of the notes to create a more varied line, but since the notes were just repeated an octave below, it also wasn't very
convincing. However, Michalsky's thoughts were not unfounded: the same contoured line existed in sketch F, but contained some different notes. The passage in F was chosen for this edition as it was Dahl's own idea, was the most progressive passage, and most importantly, sounded the best in context.

A purely rhythmic alteration involving only the orchestra is found in measures 3-4 in the second movement. In A, the string rhythm was changed to a large quarter note triplet, while the woodwind pickup was shortened to only a sixteenth note. It was very clear in orchestral score C, and especially in piano score D, that this line should be seamless in its passing from strings to winds, with only a phrasing comma to place their juncture. I have therefore opted for the single long line, instead of the two separate phrases created in A.

One instance of an altered passage I kept, with only one minor adjustment, was in measures 135 to 140 in the first movement. In C the clarinets have straight eighth notes, but sketch F clearly shows Dahl's thoughts for sixteenth note triplets to be added. The one adjustment was the reversing of the E and C# in the first clarinet on beat two of measure 136, as found in C. The reason was to keep the intervals on the downbeats consistent, either the tritone C#-G or the fifth D-G, which brings unity to the passage.

Other places where Michalsky's revisions to notes and rhythms were kept in this edition include measure 83 and measures 418-424 in the first movement; measure 41, first beat, of the second movement; and the added measures of 385-386 in the last movement.
Orchestrations

The passage beginning in measure 324 of the first movement has alteration belonging to both the pitch and rhythm section and to this orchestration section. The pitch and rhythm alterations in the clarinet lines have been converted back to their original form, as in C. What's more interesting was the choice in A to transfer the clarinet lines starting in measure 328 into the flutes, oboes and piccolo. The intention behind this action was, presumably, to give the soloists a rest. I think this was a good idea, but the execution of it created some leftover eighth notes that no longer fit in the passage. Therefore, I have created a performance option: the clarinet lines have been reinstated with a statement that if the soloists wish to rest during these measures, the flutes and oboes are to play their optional parts. This eliminates the dangling eighth notes either by integrating them in the clarinet line if they play, or by removing them if they rest.

Other re-orchestrations made in A seemed to exist only to put the melody into the clarinets. These passages have been converted back to their original form, as Dahl's ideas in C had a unique sound and spatial concept that was weakened in A.

One such example is found in measure 155. In A, the original clarinet duet was placed in the flutes, and the violin/oboe melody was played by the second solo clarinet. Dahl has shown in his Five Duets for Clarinets that he can effectively use the upper register of the two clarinets to produce distinctive timbral qualities. I do not believe this would be as effectively portrayed as a flute duet. Also, the violin and oboe combination would sound much fuller and more complex than a single clarinet.
A similar example in the first movement is a long passage from measures 249 to 263. In A, the clarinets ended up with the melody and their accompanying lines dispersed throughout the strings. The result of this was a thicker texture which possessed none of the colors of the original dialogue between the flute and solo violin. Both of these passages, as well as other like them, have been restored to match Dahl’s original concept.

Some of the altered orchestrations and additions in A that have been retained in this edition include: in the first movement, measures 38, as well as 335-340 and 422-423 for the addition of the snare drum part, and in the third movement, measures 29-36.

These examples have demonstrated just a few of the cut, pitch and rhythm, and orchestration challenges faced in preparing this edition. A complete list of emendations and explanations is found in Appendix 3.
The *sinfonia concertante* of the Classical era is literally a symphony-concerto employing two or more soloists. This form, not unlike its Baroque predecessor the concerto-grosso, can be characterized by alternating solo and tutti passages, but is more similar in formal structure to a Classical solo concerto.

Ingolf Dahl’s *Symphony Concertante for Two Clarinets and Orchestra* is based on this classical concept. The formal structure of each movement is also based on very basic classical ideas. Within this classical framework, however, Dahl asserts his individual compositional style. Clarity, economy, virtuosity, and sonority are paramount in this piece. Dahl’s chromatic language only serves to enhance these characteristics.

### Movement I

The first movement is based on a classical double variation, which here takes the form of A B A’ B’ A” B’’ A’’’/Coda, but it also pulls some elements from a rondo form as well. In a classical double variation form, there are two separate themes which are alternately varied. The themes are usually closely related both thematically and harmonically. However, in Dahl’s version of this form it is not the themes themselves that alternate, but rather the overall style. The rondo characteristics are displayed in the direct repetition of themes, as well as the introduction of new themes.
All of the A sections share common traits: all are in an Allegro tempo, have a forte dynamic, are primarily staccato, contain rather disjunct thematic elements, and have a driving rhythmic sense. The B sections are the exact opposite in practically every way. These predominantly Adagio sections are slow, legato, soft, stepwise, and portray a floating sense of time. Dahl often referred to these Adagio sections in his sketches as “shadowy,” which is in itself a big contrast from the Coda, for example, when he writes, “something […] and wild for 2 soli and brass choir – something to rip off and play.”

The A Sections

The opening A section functions as an introduction, played solely by the orchestra. Several of the movement’s key thematic elements are introduced in this section (see Figs. 5-8).

Fig. 5 – Grace note figure

![Grace note figure]

Fig. 6 – Motive in bassoon, cello m. 4

![Motive in bassoon, cello m. 4]
Fig. 7 – Brass, mm. 14-16

The first example is the grace note figure which plays an important role in defining the A sections. After its initial appearance at the opening, it also closes the A section in measures 56-57. This bookend approach to this section is a microcosm for the entire movement, as well as the entire piece: both the movement and the work end with these signature grace notes.

The grace note element further marks the start of the A' section in measure 91, the A'' section in measure 208, and the A''' section in measure 305. The figure is modified from grace notes to sixteenth notes for the start of the A''' section in a firm response to the questioning statement in the bassoons.

The thematic elements in figures 6-7 also appear at the start of the A' section, although they appear in a different order due to the very truncated (7 measure) statement of the first A section. For this A' section, Dahl wanted to clearly state that this was a return of the A material, but in as succinct a manner possible.

In A', Dahl also introduces a new theme for the clarinets in measure 98 (fig. 9). The first notes are reminiscent of the bassoon theme inverted. This figure returns in the A''' section, but not in the A'' section.

Fig. 8 – Violin, m. 36
When one compares the four A sections side by side, is it clear to see that sections A and A'' are closely related, as are sections A’ and A’’.

A and A’’ are both purely orchestral sections which share much of the same material. Without soloists, they are both in full dynamics, have a fairly dense texture, and are very rhythmically driven. A is longer and contains more thematic material than A’’. The opening of A’’ is presented in a shortened form, much like A’, but in F instead of B-flat. At measure 220 there is a practical repeat from measure 18, but with a twist: at measure 225 the whole passage is modulated up a whole step. The material from measure 18 is also used briefly in the coda, in measure 66.

A’ and A’’’ both have a brief recap of the opening material followed by the theme (fig. 9) in the clarinets. A’ uses figures 5, 6, and 7 in its opening, whereas A’’’ uses only music from figures 5 and 7. They both share the same light pizzicato and staccato accompaniment.
The B Sections

As stated previously, the B sections share the common characteristics of being slow, legato, soft, and shadowy, and contain mainly stepwise chromatic accompaniment. In all three B sections the accompaniment is typically provided by muted strings, while the winds are used sparingly as color or as solo instruments.

Two more main thematic elements are introduced in the beginning of the first B section (figs. 10-11). The clarinet soloists are introduced for the first time in this section. The first element, the half-step oscillation, is seen at the beginning of the first B section, and also at the end of the last B' section. Not unlike the grace note element, it adds a framework and continuity between the B sections.

Fig. 10 – Clarinet 2 entrance, m. 65

\[\text{Music notation image}\]

Fig. 11 – Soli, m. 68

\[\text{Music notation image}\]

The second element plays a much more important role in both the A and B sections. Both the collection of notes and the notion of tritones and open intervals (the passage begins on a C#-G interval and lands on a C#-F# interval) are repeated often
throughout the movement. One instance is in measures 132-134. The sixteenth note passages in the solo clarinets, now played at the fast A section tempo, exclusively utilize the notes in figure 11, even including the sustained notes on the open C#-F# interval. At this tempo, it would sound practically identical to the thirty-second notes in section B.

The flourishes and virtuosity of the first B section are not found in either of the other two B sections. Perhaps they serve to introduce the clarinetists as the virtuosic soloists of the piece, and provide a taste of what’s to come, while still maintaining the soft, swirly character of the B section.

The B’ and B’’ sections feature new melodic melodies, figures 12 and 13 below, which exhibit similar qualities of lyricism filled with wide intervals, not unlike the contours of figure 6.

Fig. 12a – B’ theme, violin/flute

![Musical notation image]

Fig. 12b – B’ theme, violin/oboe

![Musical notation image]

Fig. 13 – B’’ theme, violin

![Musical notation image]

B’ begins much like B, but with eighth notes predominating the rhythm instead of quarter notes. The stepwise chromatic melody in the first violins and flute in measure 151 is quite similar to the string interludes in B, but takes on a more singing quality. The
melody continues, slightly varied, in the oboe and first violins over a striking duet of clarinet with sustained notes in the upper register. This technique of pairing of single woodwind and strings to bring out a melody was also used in the first B section, in measure 70 with violins and oboe. It is also used quite frequently throughout the work as a whole.

Figure 13 is presented in the B’’ section by a solo violin in measure 249 over a rather static sounding accompaniment: although the individual lines in the flutes and second violins are moving, they sound as if they are not. The violin melody is similar in nature to the melody in B’, but contains more rhythmic variety and more frequent melodic leaps. The horns, and later trumpets, have the characteristic B section chromatic lines.

The same melody is repeated in the solo clarinets in the pickup to measure 276, as well as the same arpeggiated material played previously in a conversation between the flute and solo violin. This arpeggiated melodic material is based upon the violin arpeggios in measure 24.

A unique texture of tremolo strings accompanies the clarinet melody, an effect not found in the other B sections. In Dahl’s sketch notes, he makes reference to “widespread chords in harmonics” for an Adagio section. This may be the section he was referring to, but with the harmonics replaced in the end by tremolos.
Combinations

A+B

Dahl often used elements from one section in the other, and vice-versa. This technique was often employed to transition from one section into the next. One main example was already mentioned previously: the usage of the notes found in figure 11 (B section) in the A sections. It should also be mentioned that during the clarinet usage of figure 11, starting in measure 132, the accompaniment also changes character: the pizzicato and staccato character of this A' section becomes more B-like with legato lines, albeit with wide leaps. Further examples include measures 185-186, which lead into the transition between sections B' and A'', and also in measures 370-371 and 417 in the Coda.

The other main B section element, the half steps (fig. 10), also makes an appearance in the coda in measures 411-149, at pitch.

A section elements are also interjected into the B sections. Most of these elements are character based: staccato, rhythmic, or disjunct. One example in the B' section is the introduction of staccato notes in the piccolo in measure 167, followed by a soft (B section quality) yet highly rhythmical, short and accented section beginning in measure 171.

Another example are measures 287 and 296 in the B'' section. Both times the piccolo, accompanied by the glockenspiel and harp, has a staccato sixteenth note figure based on figure 6. Also, at the very end of this B'' section the rhythmic motive from measure 4 is played by the snare drum in anticipation of the final A''' section.
Variation + Rondo

As one has now been made aware, this movement does not fit entirely into the standard definition of a double variation. Although there is elaboration of the various themes, it is mostly the overall form created by the alternation of these two distinct sections that warrants the form of ABA’B’A’’B’’A’’’/Coda. However, it is also infused with the sense of a rondo form as well.

The very core element to a rondo is its recurring A section with its theme usually directly repeated. This refrain notion is also an element of the A sections of this movement; their identifiable motives, figures 5-7, are present in their original forms each time, although the passage as a whole is not. The A’’ section even presents the theme in the dominant key area, a technique also sometimes used in a rondo form. In sections A’ and A’’’ the clarinet theme begins exactly the same both times, but the variation element returns as the following material is different when it returns.

The other main characteristic of a rondo form are its episodes in between the A sections containing new, and typically contrasting, melodic material. This is also the case here as each B section presents a new melodic line which is loosely related to each other and to the A section themes. However, in a rondo the whole movement as a rule is played in the same tempo, which is not the case here.

Also in a rondo, there is typically a harmonic progression that leads back into the A sections from the key area of the other section. Although there is no discernable
harmonic progression leading from one section to the other, there is the combination of elements that helps bridge the sections together.

Below is an overview of the first movement noting where each section starts, the main themes and other important elements contained in each section.

Fig. 14

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Themes and Characteristics</th>
</tr>
</thead>
</table>
| A       | 1       | Orchestral Introduction.  
Primary thematic elements introduced (figs. 5-8).  
B-flat key area. |
| B       | 60      | First clarinet entrance of the piece.  
Two new thematic elements introduced (figs. 10-11). |
| A’      | 91      | Abridged return of A, containing figs. 5-7.  
B-flat.  
New theme (fig. 9) introduced in the clarinet. |
| B’      | 148     | Shadowy legato strings return.  
Melodic theme (fig. 12) introduced.  
Rhythms and articulations of the A sections return, starting in 167, to transition into the following A” section. |
| Trans   | 185     | Fast tempo and sparse, short accompaniment, as in the A sections.  
Opening clarinet runs utilize notes of fig. 11. |
| A”      | 208     | Shortened reprise of A in F key area.  
Orchestra only, as in A.  
Repeat of A exactly from m. 220, until a whole step modulation occurs in m. 225. |
| B”      | 249     | New melody (fig. 13) introduced first by the solo violin, and later played by the soloi.  
Static legato accompaniment.  
Violin and flute melody based on arpeggios from A (m. 24)  
New texture – pp tremolo strings.  
Half steps (fig. 10) returns to end this section. |
| A’’’    | 303     | Return of opening figures 5 and 7, and the A’ theme (fig.9). |
| Coda    | 335     | Fast and vibrant clarinet parts based on fig. 8.  
Return of A material from m. 17 at m. 376.  
A section rhythms and styles largely used in this coda.  
Return of B elements with the use of fig. 10, starting in m. 411, and fig. 11 in the clarinets.  
Opening motive (fig. 5) returns in the bassoon.  
Movement closes with the grace note figure. |
Movement II

The middle movement, Adagio, is in a ternary ABA form (ABA’Coda), and includes a slow cadenza for the two soloists, as well as extended solo sections for each one.\(^{34}\) As with the first movement, Dahl uses a relatively simple form to provide the landscape for this song-like slow movement. He again uses motives and melodies to provide the structural elements for the overall form. The key areas and chromatic harmonies are secondary in this respect, providing mostly a carpet of sound for the moving melodic lines.

The orchestra opens the movement with one of the key motives in the movement (Fig. 14). Not only is it used to mark the return of the A’ section at measure 69, it is additionally used to end the first A section, and is found again at the end of the A’ section in measures 92-93 as accompaniment to the clarinet theme. This is the same bookend approach that was employed in the first movement. Furthermore, it permeates the accompaniment of the first half of the B section, played by pizzicato strings, harp, and percussion.

\(^{34}\) Barnes, 11.
Fig. 14 – Opening motive

The first theme is presented by the clarinets in measure 10 (Fig. 15). It is a legato melody which starts rather simply, with stepwise and tertiary movement, becoming more involved as it continues with the addition of larger and more frequent leaps.

Fig. 15 – First theme (clarinet 1)

This first theme properly returns in the A' section played first by the violins, violas, and cellos at an extreme fff dynamic in measure 73, overlapping the introduction material. The rest of the melody appears in the first horn in measure 75, followed by the upper woodwinds and trumpet in measure 78. This return is loud and espressivo, as is the whole initial A' section, accompanied by a full, legato, and passionate string sound.

The second theme in the A section is introduced by a solo violin in the pickup to measure 20 (Fig. 16). Although a different melody, it is quite similar in nature to the first theme. This solo is accompanied by the rest of the string quartet to produce a quite
intimate interlude. The parallel place in the A’ section is played by the clarinets in measure 91.

Fig. 16 – Second theme, violin solo

Although the A and A’ sections share these common thematic sections, the A’ section treats them differently, either by dynamic, instrumentation, or development. The A’ section also contains a development-type section for the tutti orchestra between the first and second themes where thematic elements from both the A and B sections are combined.

Starting in measure 82, the first theme is played in canon by two teams of instruments: group one consists of oboe 2, horn 1, violas, and cello 1, and group two of bassoons, horn 2, upper violin2, and cello 2. Group two follows group one by only a quarter note, and they play the same melody down a fifth from the first group. Soaring over this is the B theme (see Fig. 17 below) played by the upper voices. Also entering the mix are the trumpets and trombones, also playing a canon of sixteenth notes derived from the harp line from measure 15, and sustained lines in the basses, second trombone, and tuba. All the lines dramatically converge at measure 87 with parallel descending minor seventh chords.
The discernable change of character, texture, and key mark the start of the middle B section. This section is characterized by the long florid and virtuosic cadenza-like solo lines given to each soloist.

The second clarinet begins the B theme with the pickup to measure 38 (Fig. 17). The accompanying strings and harp using opening motive # are offset from each other by an eighth note to create a more complex and flowing usage of the motive. In the first four measures of this section, Dahl uses a sonorous pairing of a high solo violin (ppp) and a muted trumpet (pp) two octaves below for a legato melodic line.

Fig. 17 – B section theme, clarinet 2, m. 38

When the first solo clarinet enters at measure 50, there is a textural change in the next measure to long sustained cluster-type chords in the accompaniment, played predominately by a solo string quartet. The solo clarinet continues in much the same manner as the second clarinet, with virtuosic rubato-like flourishes.

At the conclusion of the B section is a cadenza for the two clarinet soloists. In the opening of the cadenza, Dahl skillfully passes along an eighth note melody between the two soloists while simultaneously transferring the running thirty-second notes. The listener hears only a melody with moving notes and is unaware that they swap lines in the middle. Such is the advantage of two soloists of the same instrument. After a brief fermata, the second half continues with essentially continuous thirty-second notes in a
slightly faster tempo. There are two empty pauses as if to set apart a small thought in the middle of a stream of consciousness.

There is a short transitional section following the cadenza for the two clarinets, playing a lyrical duet, and the two percussionists. A three measure orchestral buildup ensues which leads into the formal return of the A' section in measure 69.

The Coda section of the second movement begins in measure 97 and contains new material and overall texture. This section is largely modal in nature, exemplified by the long, slurred solo lines. From measures 97 through 100, the clarinet quarter notes make up a D Dorian scale, and with the addition of an F# in the final note of the phrase, Dahl shifts them into an E-Lydian tonality. From measure 112, the clarinet duet, now consisting of an E major scale, is accompanied solely by the first bassoon.

Three measures before the end, the clarinets and low strings land together on an open E-B interval. Dahl still throws in a little harmonic interest from the harp, playing a G7 chord, and then adding a solo cello on the harp's second f#m7 chord. The harp also joins the E-B interval for its last chord, but still leaves the cello on an A, creating a suspension before it too leaps down into the open E tonality.

Movement III

*Symphony Concertante* concludes with a set of variations, entitled “Introduction and Variations,” for its last movement. Dahl again chooses a standard classical form as his outline, and fills it with his own modern ideas.
Dahl does indeed use this form in its intended fashion, where a main theme is subjected to alterations in each variation. He also keeps a relatively standard pattern to each variation with periodic style approach.

However, there are a few elements that aren’t as standard. For one, each variation is in a different key with no discernable connection. Even within each variation, the key areas are not very clear. Also, the length of each variation is not consistent. The theme is varied by utilizing the intervals and contour of the line in various forms, some are quite masked and hard to recognize.

Furthermore, there are two other elements that are present in each variation which also experience transformations based on the style of the section. The relationship between these three elements is also not standardized between variations.

The three main thematic elements are exemplified in figures 18-20. The first is the main theme first presented in the clarinets in measure 45. It is a rather simple theme, and its contour of intervals is the key to the subsequent variations.

Fig. 18 – Theme

Fig. 19 – Bass Line
Fig. 20 – Ending phrase

The next element is a bass line found in the basses, cellos and harp at the start of the theme. The first statement (Fig. 19) is five notes, spaced apart, which is then repeated in diminution directly after, from the pickup of measure 50 to the downbeat of measure 52. The second statement starts at the end of measure 52 and is again made up of five notes and repeated. The intervallic content of this line is maintained in each variation, but its style and duration are varied.

The last element is the ending tag (Fig. 20) found, as the name suggests, at the end of each variation. Its two note groups and style are not unlike the theme. It serves as a link leading into each new variation. It is also subject to variation in its style, but not in content.

INTRODUCTION The orchestral opening of the third movement is soft and fast, carried along by a wave of running sixteenth notes, breaking only briefly for woodwind interjections. These interjections in measures 5-6 and 9-10 are based on the first two intervals of the theme, although the listener wouldn’t know that yet. Similarly, the bass line element is also found as melodic phrases in the oboe in measure 15 and the flute in measure 18. At the end of the introduction, Dahl changes the texture to create a rather unique and eerie effect. He utilizes strings playing pizzicato, using fingernails, compounded with designated open strings to create a bright, brittle sound. This sonority
is enhanced by short staccato figures in the oboes, muted trumpet and trombones, and
bisbigliando effect in the harp.

THEME The twenty-nine measure theme is presented formally by the two solo
clarinets. It consists of four relatively short phrases forming two periods. The intervallic
content of the theme is the recognizable aspect in all subsequent variations. The bass line
element is played along with the melody in the basses, cellos, and harp. The ending
phrase is played by the strings starting in the pickup to measure 72, leading into the first
variation.

VARIATION I The overall mood of the first variation is calm and flowing, governed by
long legato lines. The theme is found in the first violins, played connected and
teneramente as a duet with the cellos. The bass line is also connected in a long drawn-out
line played by two stands of double basses and the horns playing in their extreme low
register. This line is not repeated in diminution as in the theme.

The clarinets, meanwhile, have accompagnando arpeggios which are largely
written in contrary motion, expand over a fairly large range, and often cross each other so
the listener cannot discern distinctive lines. At the end of each clarinet segment, the
flutes take over and extend the line by a measure or more. The end tag is played in
measures 106-107 by the first oboe, bassoons, and first horn, marked scherzando.

VARIATION II The second variation presents the theme in a highly ornamented
fashion; the signature intervals are found in the longer notes between the virtuosic runs in
the clarinets. In this manner, the theme itself is quite hidden. The bass line element
appears only briefly, in measures 116-117 and 122-123, at the ends of the clarinet phrases
during their held long notes.
As the flashy conversation between the soloists comes to an end, the ending phrase is heard in the woodwinds and horn in measures 130-131. This variation includes a longer transitional ending featuring a light and playful flute trio.

VARIATION III  A chase between the two clarinet soloists begins this variation with the theme transformed into a 6/8 rhythm. For the first phrase, the second clarinet follows behind the first clarinet by a measure and at a fifth below. Beginning in measure 156, the gap closes to just one beat. The interplay between the two sprightly lines is especially marked by the use of accents on both strong and weak beats; rarely do these accents occur at the same time. The canon pattern changes in measure 161 wherein the second clarinet begins a sixth higher and is played in inversion to the first. This phrase ends with the first clarinet soaring up to a written G (g'''') while the second clarinet plunges down to an E (e), the lowest note on the clarinet.

The bass line in this variation is used much like the previous one, as a short interlude. It is found in measures 151-152 in the trumpet, played as a 3/4 against 6/8 hemiola. The end phrase is also masked in this 6/8 rhythm, played alone by the first violins and violas in octaves.

VARIATION IV  Variation four is a powerful variation for the orchestra alone. The theme is obscured as it is divided up between two groups, each playing off of each other in a series of alternating notes (Fig. 21).
Fig. 21 – Variation 4 Theme, oboe and bassoon lines, mm. 93-95

The bass line returns more prominently in this variation, played by the trombones, tuba, and basses. It even contains the diminutive repeats that were present in the theme section. They are accompanied by triplet fanfare-type figures in the winds and upper strings.

After a variation on the second period of the theme, played expressively by the *ff* strings, there is a gradual diminuendo ending on a *pp* three-octave A-flat played by the violins and cellos in measure 231. Over this pedal is the ending tag phrase with the rhythm written is such a way as to seem that the meter has already changed to 3/4. It is played by an interesting combination of first flute, second bassoon, and first trumpet. The flute, marked *mf* to compensate for the low range, is doubled in unison by the trumpet in pianissimo, and by the bassoon an octave below in piano.

VARIATION V  The clarinets return for the fifth variation, marked *dolce e misterioso*. Although the tempo has remained the same from the previous variation, it has the illusion of being slower as the theme is played in dotted half notes. The sonorous quality of the clarinets playing this theme two octaves apart is quite striking, almost organ-like. It is similar in nature to the E-flat and bass clarinet soli from Stravinsky’s *Rite of Spring*, complete with the use of grace notes. This rendition of the theme is also played in diminution, quarter instead of dotted half notes, by the bassoons, first trumpet and a solo
double bass. In measure 241, the first horn begins this quarter note line, followed by the second horn a measure later playing the inversion of the line starting an octave and a fourth below the first.

Meanwhile, the strings and first bassoon provide the bass line figure. Some instruments play the figure in whole, such as the bassoon and upper divisi first violins for example, whereas the others punctuate the line with long notes, holding over and blending together like a sustain pedal on a piano. The usage of half note durations creates a large hemiola over two bars, followed by the short repetition in quarter notes.

The ending figure is dutifully played by the whispering double basses and muted violas. It is played in straight quarter notes, like the diminutive theme earlier in this movement, so it is not instantly recognizable. It then continues for two extra measures in the more characteristic rhythm, landing on the same note being held in the clarinets.

VARIATION VI For this variation the bass line element is brought into the foreground by the solo clarinets. They begin in measure 281 with a unison fanfare marked quasi tromba, to sound trumpet-like. The legato tail that follows is the bass line, although it does not adhere strictly to the intervals this time; the first three notes typically form a descending major triad, whereas this one is minor. The faster repeat is present in the trumpets, played in conjunction with the theme.

The theme is broken up into small sprightly fragments played by the upper woodwinds and xylophone. The first half of the phrase is found in measure 285, with the pickup, and the second half in 289-290. The clarinets then take over the main theme, played in triplets and elaborated. This is expanded upon further in the second half as
well. A *sempre p* pizzicato eighth note line, played by the basses, cellos, and bassoons, drives this whole variation along like a walking bass line.

The ending phrase begins in measure 315, played by the second violins and violas. The phrasing groups are different from the original, and the ending is simplified. There is a transitional section that follows, starting in measure 320. The clarinets hold a pedal B-flat – D-flat while the muted trumpets, and later oboes, create dissonance by ascending half steps from the clarinets’ notes. At the very last note, the oboes and clarinets end on the same pitches, B-flat – D, punctuated by the pizzicato violins and harp.

**VARIATION VII** The final variation returns to the rhythm and grazioso character of the original Theme section. The theme is played by the piccolo, oboe, and two solo first violins with artificial harmonics. This high trio is harmonized by the flutes and second oboe. The solo clarinets accompany the theme with arpeggiated triplets derived from the second clarinet line on the original theme. With each triplet statement, the two clarinets alternate in playing the upper line.

The bass line element also is played much like it was in the Theme section, but with a slightly different rhythm, especially in the second statement, and without repeats. It is played from the pickup to 332 in the cellos and violas with accented pizzicatos.

After a compressed second phrase, the tutti orchestra enters subito fortissimo in measure 340, brought in by a snare drum crescendo. This interlude is based on the second half of the theme, and also serves as a transition into the Coda section. There is no ending phrase in this section; instead there is an accelerando led by the winds and strings in octave E-flat – F quarter notes into the silence of the G.P.
CODA  The fast and furious Presto centers around the virtuosic *brilliante* sixteenth note runs in the two solo clarinets. The accompaniment is also rhythmically driving within a series of eighth notes in the cellos and basses, punctuated on the beats by the winds and harp. The opening three bars in the winds and harp contains the main theme. Dahl carefully adjusts the orchestral balance by not only keeping the accompaniment pianissimo, but very short as well. This keeps the texture very clean and uncluttered so the soloists’ runs are easily heard.

Dahl begins infusing the clarinet runs with staccato eighth notes with grace notes, and later accents to delineate the phrases creating a mixed meter effect in measure 382. A series of overlapping sixteenth notes by the clarinets alone lead into the final measures: a return of the grace note motive from the opening of the the first movement. The piece ends how it began, coming around full circle in true Ingolf Dahl style.

I think Dahl himself best describes *Symphony Concertante* in a boxed-off sentence in his sketchbook:

A Spiel [play] piece – let it be that – no frowns.
VIII

Use of Clarinets and Orchestra

Historically, the double concerto as a genre never achieved the same status and popularity as the standard concerto, with the exception of such masterpieces as the Bach Double Concerto for two violins (or violin and oboe), and the Brahms Double Concerto for violin and cello.

In *Symphony Concertante*, Ingolf Dahl chose the classical *concertante* style instead of a pure double concerto to feature the two soloists. With the infusion of symphonic elements, the orchestra takes on a more important role thereby creating the feeling of a large-scale work. Because of this, Dahl took great care to balance the interaction between the soloists and orchestra, and also between the two solo parts themselves.

Soloists

Throughout *Symphony Concertante*, Dahl explored the possibilities of the sound of two clarinets together. He wrote virtuosically, yet idiomatically, for the clarinet, using many different styles to highlight the multifaceted nature of the instrument.

Dahl used standard techniques for the two clarinet solo lines, utilizing a standard range and no extended techniques. In contrast, his *Five Duets for Clarinets* from 1970 uses not only more modern compositional techniques, in terms of serialism and magic square applications, but also quarter-tones and eighth-tones to extend the timbral possibilities of two clarinets. In terms of technical difficulty, *Symphony Concertante* may
be placed among other Goodman commissioned works like the Bartok *Contrasts* and the Copland *Concerto*.

Throughout the piece, the two soloists are treated equally, playing often together, but also alone. The first solo part is generally the top voice, but Dahl often crosses lines without the listener even realizing it. In this way, Dahl exploited, rather than minimized, the qualities and advantages of having two of the same solo instrument. A brilliant example of this, mentioned previously in the analysis, is found in the opening of second movement cadenza. The two clarinets trade voices so seamlessly, that the listener only hears a continuous eighth note melodic passage with accompanying runs.

Dahl used the two clarinets in all combinations, including parallel, canonic, and imitative passages. Many sections are not unlike a conversation, where the two clarinets play off of each other as well as the orchestra. His use of long tone duets in the upper register of the clarinet, for example, creates difference tones: a sonic quality not achieved by a single clarinet. Dahl also drew upon styles in which the clarinet excels, from slow lyricism, to flashy runs and jaunty staccatos.

**Orchestra**

Throughout *Symphony Concertante*, Dahl took great care in his treatment of the two solo clarinet parts and in their interaction with the orchestra. The orchestration is quite large for a wind concerto, yet the soloists are rarely in danger of being covered by the orchestra. Dahl created space for the soloists by manipulating the range, texture, and dynamics of the orchestral accompaniment.
Dahl was given certain advantages by the clarinet, namely its innately large range, spanning over three-octaves, and the ability to easily play a full spectrum of dynamics. Even so, he often positioned the accompaniment in a different octave range than the soloists, and carefully balanced the dynamics between the orchestra and soloists. One example can be found at the end of the third movement, beginning at the final Presto in measure 370. The orchestra has a variety of short notes, from a walking pizzicato line marked *pp*, to violin *staccatissimo* eighth notes marked *ppp*, while the soloists are marked *f* with running sixteenth notes. In the pickup to measure 375, the clarinets are in their upper register and the double basses, cellos, violas, and bassoons interject strongly in *f*. Because of the difference in range, both lines are easily heard.

Dahl’s primary method for balancing the orchestra with the soloists is textural. There are numerous examples where the melodic solo lines are accompanied by staccato or pizzicato strings. The opposite is also found where the clarinets are playing short lines over slurred accompaniment. For the clarinet entrance in the second movement, Dahl creates a more intimate, chamber music feeling by using a solo string quartet and harp for the accompaniment. Other accompanimental techniques for the orchestra include string tremolos, found from measure 276 in the first movement, and a general use of different rhythms, or lines moving at different speeds to not crowd the main melody.

These sparsely orchestrated sections are counterbalanced throughout the piece by large, full bodied tutti orchestra sections. Both the first and third movements begin with orchestral introductions. The first movement also has both short and long orchestral interludes, typically based on the A section material. The fourth variation in the last
movement is for orchestra alone, providing a strong, fanfare-like, and not to mention a quite clever, variation on the main theme.

These symphonic sections intertwined with the more delicate solo sections, moves the listener on a journey through a widely varied and exciting work.
IX
Score Remarks

The analysis and study of *Symphony Concertante* helped in understanding what is important in the piece and how best to portray those traits in this edition. Dahl's key priorities in this piece were clarity of thematic ideas and clarity of sound and texture.

Many of the changes made to the score were to this end. I chose Dahl's original ideas primarily because they allowed the themes and their relationships to come through more clearly. As discussed previously, many of the alterations found in the 1975 score made the lines and melodies more obscure so that the correlations between sections were lost. This was especially true in the second movement.

I was also able to restore some lines based on Dahl's harmonic schemes through analyzing and listening for the overall plan. Examples include measure 136 of the first movement, discussed previously, and measure 391 in the same movement. Here Michalsky added a B-flat to the first note in the second clarinet, as well as extra notes and rhythms to the whole passage. However, in Dahl's original score there is a clear usage of a pentatonic scale to derive all the notes in the passage between measures 389-396 in the clarinets. Therefore, preference was given to the original in order to maintain the harmonic implications.

It should be noted that all of the bowings in the score were Dahl's own, and were kept in this score for insight into Dahl's intentions. These markings would not appear in printed parts, if ones should become available.
My hope is that this critical edition makes *Symphony Concertante* accessible to
the listener, as well to the performers.
X

Conclusion

_Symphony Concertante_ was an ongoing ‘work in progress’ for Ingolf Dahl. After its completion in 1952, it became the object of numerous revisions throughout the remainder of Dahl’s life. What remained at the time of Dahl’s death was a significant work now in disarray, existing in at least three different versions with notes left behind for future revisions. Since there was never a definitive version of the piece, there is obvious confusion regarding Dahl’s final intentions. This is further exacerbated by the loss of many scores and sketches of _Symphony Concertante._

_Symphony Concertante_ finally had its debut in 1976 with an edition made by Donal Michalsky that reflected his interpretation of the piece. Unfortunately, this was the only performance the piece has seen, as it has remained in obscurity ever since.

The purpose of this dissertation is to once again introduce this work into the clarinet repertoire. After a close examination all of the extant materials pertaining to _Symphony Concertante_, it became apparent that a new edition should be made. Through analysis and comparison study between Dahl’s original version and the newer edition of Michalsky’s, choices were made in this edition to ensure Dahl’s musical intent. Careful attention is paid to the formal cohesion of the piece, as well as to the orchestral sonority and playability.

From the process of creating this new edition, I gained respect for Dahl in his meticulous attention to detail. For his first full orchestral work, he used the orchestra exceptionally well, especially taking care with creating space, both texturally and sonically, for the two clarinet soloists. Dahl’s directives to the percussion and strings in
particular show that he had a clear understanding of orchestral instruments and how to achieve the specific sounds he wanted from them.

Dahl's personal treatment of conventional classical forms is also revealed by the analysis. He freely combined elements from different forms, as well as elements from different sections, as he saw fit. He used motives to frame sections, movements, and even the piece as a whole.

Historically, *Symphony Concertante* embodies the characteristics of Dahl's second compositional period, and deserves to be ranked among his more important works, also of this period, including the *Concerto for Alto Saxophone* and *Music for Brass Instruments* (Brass Quintet). Double clarinet concertos are relatively rare, especially from this period in music history. It is significant that Dahl wrote such a piece, and that it was written for two noteworthy clarinetists of the time: Benny Goodman and Reginald Kell. It is one of only two concertos Dahl wrote, and the first of only a handful of orchestral compositions. *Symphony Concertante*, therefore, becomes a major rediscovery, both for Dahl's legacy and for the clarinet repertoire.
For Benny Goodman

Symphony Concertante

For Two Clarinets and Orchestra

(1952)

by

Ingolf Dahl (1912-1970)

Edited by

Carrie Budelman
I. Allegro; Adagio; Allegro

II. Adagio

III. Introduction and Variations

Orchestra:

2 Flutes

1 Piccolo (also 3rd Flute)

2 Oboes

2 Bassoons

2 Horns in F

2 Trumpets in B:

1 Tenor Trombone

1 Bass Trombone (or Tenor-Bass)

1 Tuba

Percussion (2 Players):

1. Player: 4 Timpani (optional: 1 extra high Timp.)
           1 Suspended Cymbal

2. Player  Suspended Cymbal          Triangle
           Platti                            Xylophone
           2 Side Drums                      Glockenspiel
           1 Tenor Drum                      Tambourine
           1 Bass Drum

Harp

Strings
Symphony Concertante
for Two Clarinets and Orchestra

Allegro giusto \( (\text{b} = 104) \)

Edited by Carrie Budelman
II

Adagio ($d = 50-56$)

Note: The rhythm $\frac{3}{4}$ should always be played thus $\frac{3}{4}$
The extra small Timp on Ab is optional. If not available, the ossia is played.

(*Ossia*)

* * 

(The ossia is played in place of the extra small Timp on Ab.)
Allegretto comodo (♩ = 88-90)

Prc.

Fl.

Ob.

Bsn.

Hn.

Br-Tpt.

Tbn.

Tuba

Timp.

Perc.

Sp.

B-Cl 1

B-Cl 2

Vln. I

Vln. II

Vla.

Vc.

DB
Variation II

Variation II

B-Cl. 1

B-Cl. 2

Vln. I

Vln. II

Vla.

Vc.

DB.
Appendix 1

List of Abbreviations

<table>
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<th>Abbreviation</th>
<th>Meaning</th>
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<tbody>
<tr>
<td>bsn</td>
<td>bassoon</td>
</tr>
<tr>
<td>cl</td>
<td>clarinet</td>
</tr>
<tr>
<td>c.s.</td>
<td>con sordino</td>
</tr>
<tr>
<td>cy</td>
<td>suspended cymbal</td>
</tr>
<tr>
<td>db</td>
<td>doublebass</td>
</tr>
<tr>
<td>div</td>
<td>divisi</td>
</tr>
<tr>
<td>dim</td>
<td>diminuendo</td>
</tr>
<tr>
<td>fl</td>
<td>flute</td>
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<tr>
<td>gliss</td>
<td>glissando</td>
</tr>
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<td>hp</td>
<td>harp</td>
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<tr>
<td>hn</td>
<td>horn</td>
</tr>
<tr>
<td>m</td>
<td>measure</td>
</tr>
<tr>
<td>marc</td>
<td>marcato</td>
</tr>
<tr>
<td>ob</td>
<td>oboe</td>
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<tr>
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<td>percussion</td>
</tr>
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<td>picc</td>
<td>piccolo</td>
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<td>pizz</td>
<td>pizzicato</td>
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<tr>
<td>salt</td>
<td>saltando</td>
</tr>
<tr>
<td>sn.dr.</td>
<td>snare drum</td>
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<tr>
<td>sord</td>
<td>sordino (mute)</td>
</tr>
<tr>
<td>stacc</td>
<td>staccato</td>
</tr>
<tr>
<td>str</td>
<td>strings</td>
</tr>
<tr>
<td>tba</td>
<td>tuba</td>
</tr>
<tr>
<td>ten</td>
<td>tenuto</td>
</tr>
<tr>
<td>timp</td>
<td>timpani</td>
</tr>
<tr>
<td>trp</td>
<td>trumpet</td>
</tr>
<tr>
<td>trb</td>
<td>trombone</td>
</tr>
<tr>
<td>unis</td>
<td>unison</td>
</tr>
<tr>
<td>vln</td>
<td>violin</td>
</tr>
<tr>
<td>vla</td>
<td>viola</td>
</tr>
<tr>
<td>vc</td>
<td>violoncello</td>
</tr>
<tr>
<td>ww</td>
<td>woodwinds</td>
</tr>
<tr>
<td>xyl</td>
<td>xylophone</td>
</tr>
</tbody>
</table>
Appendix 2

Description of Sources

A Published orchestral score.
Edited by Donal Michalsky.
Copyright 1975 by Joseph Boonin Inc.
Title page: “For Benny Goodman/ SYMPHONY CONCERTANTE/ FOR TWO CLARINETS AND ORCHESTRA/ INGOLF DAHL (1912-1970)/ (1952)”
142 pages.
Last page also bears “revised by D.M. June 7, 1975” in brackets.

B Orchestral score.
Marked “Score #3” in green pencil and “revised by Donal Michalsky” in red pen.
This score predates A as it has revisions marked in red that appear in A.
141 pages (no official title page).

C Orchestral score, autograph, fair copy.
This is the longest and most original version of Symphony Concertante existing as an orchestral score. Entirely in Dahl’s manuscript.
Title page: “FOR BENNY GOODMAN / SYMPHONY CONCERTANTE/ FOR TWO CLARINETS AND ORCHESTRA/ INGOLF DAHL (1912-1970)/ (1952)”
The birth and death dates were added by Donal Michalsky. Written at the bottom in Michalsky’s hand is “In care of Donal Michalsky/ 116 E. Oceanfront/ Balboa, California 92661”
159 pages.

D Piano score, autograph, fair copy.
This score is of the long (36 minute) version. Has some cut markings in pencil.
Bears burn markings around the edges.
This score predates C, as some pencil alterations appear in C.
Title page: “FOR BENNY GOODMAN / SYMPHONY CONCERTANTE/
(1951-1952)/ FOR TWO CLARINETS AND ORCHESTRA/ INGOLF DAHL
(1912-1970)/ PIANO REDUCTION/ I. Allegro – Adagio – Allegro 13 min./ II. Adagio 12 min./ III. Introduction and Variations 11 min.”
The birth and death dates were added by Donal Michalsky. Written at the bottom in Michalsky’s hand is “In care of Donal Michalsky/ 116 E. Oceanfront/ Balboa, California 92661”
58 pages.
E  Piano score.  
First and Second movements only. Earliest version of any complete score. Has revision marks in pencil.  
Title page: "TO BENNY GOODMAN/ SYMPHONY CONCERTANTE/ FOR TWO CLARINETs AND ORCHESTRA/ INGOLF DAHL/ PIANO REDUCTION/ FIRST MOVEMENT" 
38 pages.

F  Partial first movement sketch.  
This is a single staff sketch covering roughly the first three sections of the first movement. Seems to date after C and D, but before Michalsky's revisions in B, based on cuts, rhythms and notes differences.  
Pencil sketch with a few revision markings in red pen. Burn markings, most severe on bottom edge.  
3 pages.

G  Partial first movement sketch.  
Two-staff (piano type) sketch. Seems to date from about the same time as sketch F, just in an expanded two-line format with more detailed information.  
Pencil sketch. Top three systems (and three measures of the fourth system) taped on top of the remaining bottom sketch. Red pen slashed through whole page.  
Has some burn marks showing through the middle (left hand side) of the page.  
1 page.

H  Sketches and notes.  
mostly sketches of first movement. Both single and double staff styles. Both pen and pencil used, as well as revisions in red ink. One page has material taped over the existing material.  
The large pages have varying degrees of burn marks, mostly on outer edges. Many have ink seepage due to either age, and/or water damage; markings on some pages have clearly bled into the others.  
11 pages of various sizes.
Appendix 3

Editorial Emendations and Explanations

Published score A served as the basis for this critical edition. Although not entirely in Dahl’s hand, it does incorporate many of the cuts expressed by Dahl in his piano scores and sketches (D, E and F). I believe Dahl’s strongest objection to Symphony Concertante in its original form was that it was too long, and score A fulfills his desire to shorten it.

Many of the revisions not done by Dahl were called into question. In these cases, the other manuscript scores and sketches done entirely in Dahl’s hand were consulted to determine the best course of action. Preference in cases of doubt was generally given to sources written by Dahl himself.

The ultimate guiding factor in this edition was what sounded the best, and what best served the ideas put forth by Ingolf Dahl.

The remarks below are the revisions I have made as they compare to published score A. Sources and explanations are given where necessary.

In this critical commentary, the following conventions are used:

1) “by analogy to” is used when something has been added, emended, or omitted by analogy with another passage in the main source. The analogy may be vertical, by comparison to other instruments in the same measure, or horizontal, by comparison to other measures in the same line.

2) “as in” is used when something is added, emended or omitted to correspond to the same place in another source.

3) “in accordance with” is used in cases where there is no authoritative source, only a guideline
### Movement I

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>2-3</td>
<td>vla, vc</td>
<td>Added stacc. markings by analogy to m. 1, and to hn.</td>
</tr>
<tr>
<td>2-3</td>
<td>trp, trb</td>
<td>Added stacc. markings by analogy to m. 1, and to hn.</td>
</tr>
<tr>
<td>3</td>
<td>xyl</td>
<td>Added sf by analogy to mm. 1-2 and 6.</td>
</tr>
<tr>
<td>6</td>
<td>trp, trb</td>
<td>Added stacc. to first note by analogy to hn.</td>
</tr>
<tr>
<td>8</td>
<td>vla</td>
<td>Changed notes 3-4 by analogy to bsn, and as in C.</td>
</tr>
<tr>
<td>8-9</td>
<td>vc</td>
<td>Changed notes 3-4 in m. 8 by analogy to bsn, and as in C. Changed notes 3-4 in m. 9 by analogy to bsn, and as in C.</td>
</tr>
<tr>
<td>9</td>
<td>db</td>
<td>Changed note to B-natural by analogy to bsn, trb, and as in C.</td>
</tr>
<tr>
<td>17</td>
<td>vln 1</td>
<td>Omitted fingering marking (1) on note 8.</td>
</tr>
<tr>
<td>20</td>
<td>fl</td>
<td>Extended slur to note 2, by analogy to picc, vln, vla.</td>
</tr>
<tr>
<td>19-20</td>
<td>trp</td>
<td>Replaced stacc. designation with staccato markings on the notes, by analogy to hn, ob.</td>
</tr>
<tr>
<td>24-35</td>
<td>vln 2</td>
<td>Part written out, instead of col 1mo.</td>
</tr>
<tr>
<td>33</td>
<td>vla</td>
<td>Accents added to notes 1-2, by analogy to bsn and vc.</td>
</tr>
<tr>
<td>34</td>
<td>trp 1,2</td>
<td>Deleted notes after the downbeat.</td>
</tr>
<tr>
<td>34-35</td>
<td>vln 1,2</td>
<td>2nd beat, m. 34 changed back to original 16th notes, as in C. 1st beat, m. 35 changed to play original viola part found in C. This was done to keep the 16th notes in the same line to enhance playability in vln and vla. The 16th notes in m. 35 had been omitted in score A.</td>
</tr>
<tr>
<td>34-35</td>
<td>bsn</td>
<td>Notes changed to support trb. marcato added.</td>
</tr>
<tr>
<td>34-35</td>
<td>vla, vc</td>
<td>Notes changed to better fit the resulting cut (m. 35).</td>
</tr>
<tr>
<td>35</td>
<td>hn</td>
<td>Accents added, by analogy to trb and as in C.</td>
</tr>
<tr>
<td>35</td>
<td>db</td>
<td>Note removed.</td>
</tr>
<tr>
<td>43</td>
<td>vln 2</td>
<td>Tenuto lines added by analogy to vln1.</td>
</tr>
<tr>
<td>47</td>
<td>vln 1</td>
<td>Removed accent.</td>
</tr>
<tr>
<td>47</td>
<td>vln, vla, vc</td>
<td>Removed sffz markings from downbeat.</td>
</tr>
<tr>
<td>49</td>
<td>db</td>
<td>Added a stacc. mark to note 3, by analogy to vla, vc.</td>
</tr>
<tr>
<td>53</td>
<td>bsn, vla, vc, db</td>
<td>Added stacc. by analogy to tuba, trb, and for continuity of the previous stacc. note (m. 52).</td>
</tr>
<tr>
<td>57</td>
<td>trb 1</td>
<td>Added accent marking, by analogy to trp.</td>
</tr>
<tr>
<td>60</td>
<td>vc</td>
<td>missing dynamic marking. added pp by analogy to vla, vln.2.</td>
</tr>
<tr>
<td>60</td>
<td>db</td>
<td>c.s. marking removed. Not found in C, but was added in A.</td>
</tr>
<tr>
<td>69</td>
<td>cl 2</td>
<td>Notes 6-7 and 18 changed back to those in C.</td>
</tr>
<tr>
<td>70</td>
<td>str.</td>
<td>div. markings added to all str. except db.</td>
</tr>
<tr>
<td>75</td>
<td>cl 1</td>
<td>Slur over notes 9-11, as in C, but kept the new notes 9-12 of A instead of those originally in C.</td>
</tr>
<tr>
<td>76</td>
<td>cl 2</td>
<td>Re-inserted note 10, as in C.</td>
</tr>
</tbody>
</table>
81  cl 1  Changed notes in beats 1 and 2, in accordance with F. The passage in C was possibly too low in range to be heard, so it was displaced an octave higher in A, but F provides the higher range while maintaining the original contour of the line.

82-83  bsn2, trb1, tba  Full lines restored, as in C.
82-83  vln1, vln2  8th note moved to downbeat, in reference to the cut measure from C.

82  db  Pizz. designation added by analogy to vc.
83  cl 1  Tie added between notes 7-8, as in C. con spirito added, as in C.

85  cl 2  Added pp by analogy to cl 1.
89  vc  Added accent on 3rd beat, by analogy to tutti vla, vln.
90  vla  Added accent tutti vla, by analogy to tutti vln1 and vln2.

94  all  Changed from a 3/4 bar back into a 2/4 bar, as in C. Only rests were removed for this change, the notes added and deleted in A remain.

95  vla  Added mf dynamic, by analogy to vln1, vln2.
99-100  cl 2  Notes changed in accordance with F. It was a further and more interesting progression from A, while still reflecting the ideas in A.

109-110  cl 2  Changed notes and rhythms, as in C.
110  cl 1,2  Removed accents, as in C.
129  all  Changed back to a 2/4 measure by deleting the 3rd beat quarter rest, as in C. This removes the unnatural break that occurred in all parts.

129  cl 1,2  Removed grace notes, as in C.
130  cl 1,2  Removed grace notes, as in C.
136-137  cl 1  Changed notes 7-8 in m. 136 and 1-2 in m. 137, in accordance with C, so that the downbeats remain in the same harmonic pattern found in C.

142-143  cl 2  Beat 2, m. 142, and beat 1, m. 143, changed back to original, as in C, so melodic note groups are retained.
144  trp  Removed a superfluous con sordini marking.
148  vln 2  Changed dynamic to mp instead of mf to match the mp dynamic written in the following bar.
148  db  Added a sustain tie to last note, by analogy to beat 1, and subsequent measures.
149  vln 1  Removed the 2nd half marking, as there was no marking preceding it, and was odd to start it on the second part of a tied trill.

155-161  fl  Removed entire part, as in C.
156-160  ob 1  Restored original part, as in C.
155-161  cl 1,2  Removed revised material and restored original parts, as in C.
<table>
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<th>Page</th>
<th>Section</th>
<th>Expression</th>
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<tr>
<td>156-160</td>
<td>vln 1</td>
<td>Restored original part, as in C.</td>
</tr>
<tr>
<td>156</td>
<td>db</td>
<td>Added a sustain tie to last note, as in C.</td>
</tr>
<tr>
<td>162</td>
<td>vc</td>
<td>(p) added to the upper div., as in C.</td>
</tr>
<tr>
<td>163</td>
<td>vla</td>
<td>(p) added to the upper div., as in C.</td>
</tr>
<tr>
<td>176</td>
<td>ob 2</td>
<td>Changed note 4 back to B-flat, as in C.</td>
</tr>
<tr>
<td>178, 180</td>
<td>db</td>
<td>Stacc. added, by analogy to tuba</td>
</tr>
<tr>
<td>178, 180</td>
<td>vc</td>
<td>Accents added by analogy to db and tuba, and to m. 177</td>
</tr>
<tr>
<td>180</td>
<td>hn</td>
<td>Stacc. with accent added by analogy to m. 178, and to vla.</td>
</tr>
<tr>
<td>185-186</td>
<td>db</td>
<td>Deleted db notes added in A, as in C and D.</td>
</tr>
<tr>
<td>187</td>
<td>trb</td>
<td>Stacc. replaced by an accent, by analogy to mm. 192-3.</td>
</tr>
<tr>
<td>192</td>
<td>cl 1</td>
<td>Stacc. added to note 8, as in D.</td>
</tr>
<tr>
<td>206</td>
<td>vc</td>
<td>(f) removed, as in C.</td>
</tr>
<tr>
<td>213</td>
<td>bsn</td>
<td>Accents removed, as in C.</td>
</tr>
<tr>
<td>216-217</td>
<td>bsn</td>
<td>Accents added by analogy to trb. and vc.</td>
</tr>
<tr>
<td>217</td>
<td>fl</td>
<td>Accents added by analogy to ob, vln.</td>
</tr>
<tr>
<td>217-218</td>
<td>trp</td>
<td>Accents added by analogy to ob, vln.</td>
</tr>
<tr>
<td>217-218</td>
<td>db</td>
<td>Accents added by analogy to bsn, trb, tuba.</td>
</tr>
<tr>
<td>218</td>
<td>vc</td>
<td>Accents added by analogy to bsn.</td>
</tr>
<tr>
<td>221</td>
<td>trp</td>
<td>Stacc. added by analogy to one m. before and after.</td>
</tr>
<tr>
<td>222</td>
<td>hn 1</td>
<td>Stacc. added by analogy to ob.</td>
</tr>
<tr>
<td>222</td>
<td>trb</td>
<td>Accents added by analogy to bsn, vc.</td>
</tr>
<tr>
<td>223-227</td>
<td>bsn</td>
<td>Accents added by analogy to ob, trp, trb.</td>
</tr>
<tr>
<td>223-227</td>
<td>hn</td>
<td>Accents added by analogy to ob, trp, trb.</td>
</tr>
<tr>
<td>233</td>
<td>ob</td>
<td>Stacc. removed by analogy to hn, and to following m.</td>
</tr>
<tr>
<td>248-252</td>
<td>cl 1,2</td>
<td>Part removed, as in C.</td>
</tr>
<tr>
<td>248-263</td>
<td>vln (solo)</td>
<td>Part restored, as in C.</td>
</tr>
<tr>
<td>253-263</td>
<td>cl 1,2</td>
<td>Part restored, as in C.</td>
</tr>
<tr>
<td>253-263</td>
<td>bsn</td>
<td>Part removed, as in C.</td>
</tr>
<tr>
<td>253-263</td>
<td>vln 2</td>
<td>Part restored to original, as in C.</td>
</tr>
<tr>
<td>253-263</td>
<td>vla</td>
<td>Part restored to original, as in C.</td>
</tr>
<tr>
<td>254</td>
<td>harp</td>
<td>(p) dynamic added. Missing in A, but clearly marked in C.</td>
</tr>
<tr>
<td>257-259</td>
<td>fl 1</td>
<td>Restored solo line, as in C.</td>
</tr>
<tr>
<td>258-263</td>
<td>harp</td>
<td>Part removed, as in C.</td>
</tr>
<tr>
<td>259-260</td>
<td>ob 1</td>
<td>Notes in m. 259 and downbeat of m. 260 restored, as in C.</td>
</tr>
<tr>
<td>264-267</td>
<td>ww, brass</td>
<td>Rhythms restored to original, as in C: rest 1 changed to 8(^{th}) rest in m. 264; one entire measure deleted; and note 1, m. 265 changed to a quarter note.</td>
</tr>
<tr>
<td>264</td>
<td>str, perc, hp</td>
<td>Rhythms changed to an eighth rest followed by an eighth note, as in C.</td>
</tr>
<tr>
<td>265</td>
<td>str, hp</td>
<td>Dynamic marking changed to (pf), as in C.</td>
</tr>
<tr>
<td>265-266</td>
<td>db</td>
<td>Rhythms and note durations changed, as in C.</td>
</tr>
<tr>
<td>268</td>
<td>vln1, vla</td>
<td>arco added.</td>
</tr>
<tr>
<td>269</td>
<td>vc</td>
<td>arco added.</td>
</tr>
<tr>
<td>271</td>
<td>vla solo</td>
<td>arco added.</td>
</tr>
<tr>
<td>Section</td>
<td>Instrument(s)</td>
<td>Annotation</td>
</tr>
<tr>
<td>---------</td>
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<td>------------</td>
</tr>
<tr>
<td>274-275</td>
<td>cl 1</td>
<td>Rhythms and notes changed, as in C.</td>
</tr>
<tr>
<td>293-294</td>
<td>cl 1,2</td>
<td>Restored note durations, as in C. Rests were added in A to allow for the vln solo, but I kept the tied notes and added the designation (violin solo) instead.</td>
</tr>
<tr>
<td>296</td>
<td>cl 1,2</td>
<td>Note durations restored, as in C.</td>
</tr>
<tr>
<td>306-307</td>
<td>hn, tuba, vla, vc, db</td>
<td>Accents added to every note to avoid confusion. Clearly marked <em>segue</em> in C with no accent on the downbeat of m.307 (&gt; had been added in A).</td>
</tr>
<tr>
<td>312-313</td>
<td>cl 2</td>
<td>Deleted part, as in C.</td>
</tr>
<tr>
<td>314</td>
<td>cl 2</td>
<td>Removed added 16th note and grace note, as in C.</td>
</tr>
<tr>
<td>323-327</td>
<td>cl 1,2</td>
<td>Restored notes and rhythms to original, as in C.</td>
</tr>
<tr>
<td>328-334</td>
<td>cl 1,2</td>
<td>Restored original part, as in C, and made a performance option where the fl, ob, and picc play their optional part if the clarinetists choose to rest.</td>
</tr>
<tr>
<td>328-334</td>
<td>fl, ob, picc</td>
<td>Performance option where the fl, ob, and picc play their optional part if the clarinetists choose to rest.</td>
</tr>
<tr>
<td>333</td>
<td>picc</td>
<td>Note 2 changed to E-natural, as in C.</td>
</tr>
<tr>
<td>335</td>
<td>cl 1</td>
<td>Note should also be left out if the performance option is taken.</td>
</tr>
<tr>
<td>340</td>
<td>cl 2</td>
<td>Restored beat 2 to original rhythm, as in C.</td>
</tr>
<tr>
<td>340-341</td>
<td>cl 2</td>
<td>Slur from note 5, m. 340 to note 5, m. 341, as in C.</td>
</tr>
<tr>
<td>373-375</td>
<td>bsn, vla, vc, db</td>
<td>Parts restored and added dynamic markings, as in C.</td>
</tr>
<tr>
<td>389</td>
<td>ob, bsn</td>
<td>Stacc. markings added by analogy to ww and brass.</td>
</tr>
<tr>
<td>389</td>
<td>cl 1</td>
<td>Changed triplets on beat 2 in A back to 16th notes as in C.</td>
</tr>
<tr>
<td>390</td>
<td>cl 2</td>
<td>Changed note 1 back to a B-natural, as in C. Changed Triplets on beat 2 in A back to 16th notes as in C.</td>
</tr>
<tr>
<td>390-391</td>
<td>vln 2, vla</td>
<td>Changed notes 1-4 in m. 390, deleted remaining notes of mm. 390 and 391 (vln.2), as in C. Rhythm also restored, as in C.</td>
</tr>
<tr>
<td>390</td>
<td>bsn, trb, tba</td>
<td>Silent downbeat kept as in A, but changed the duration of the first note to an 8th note as in C.</td>
</tr>
<tr>
<td>390</td>
<td>vc, db</td>
<td>Silent downbeat kept as in A, but changed the duration of the first note to an 8th note as in C.</td>
</tr>
<tr>
<td>392</td>
<td>bsn</td>
<td>Stacc. markings added by analogy to trb, vc.</td>
</tr>
<tr>
<td>393</td>
<td>bsn</td>
<td>Articulation markings removed, as in C and by analogy to trb, vc.</td>
</tr>
<tr>
<td>393</td>
<td>trb.1</td>
<td>Stacc. removed from note 1, by analogy to trb.2, vc.</td>
</tr>
<tr>
<td>396</td>
<td>bsn</td>
<td><em>Marcato</em> removed. Was added in A, but not found in C.</td>
</tr>
<tr>
<td>396</td>
<td>trp, hn</td>
<td>Dynamic removed. Added in A, but not found in C.</td>
</tr>
<tr>
<td>396</td>
<td>timp, perc</td>
<td>Dynamic removed and reiterated as f. Added in A, but not found in C.</td>
</tr>
<tr>
<td>396</td>
<td>vln l</td>
<td>Dynamic removed. Added in A, but not found in C.</td>
</tr>
<tr>
<td>398-401</td>
<td>trb, tba</td>
<td>Parts restored to original, as in C.</td>
</tr>
<tr>
<td>398-399</td>
<td>harp</td>
<td>Part deleted, as in C.</td>
</tr>
<tr>
<td>400</td>
<td>bsn.</td>
<td>Note 2 changed to E-natural.</td>
</tr>
<tr>
<td>Measure</td>
<td>Part</td>
<td>Comment</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
<td>---------</td>
</tr>
<tr>
<td>3</td>
<td>fl, ob, bsn, tba</td>
<td>Last note changed to an 8th note, as in C.</td>
</tr>
<tr>
<td>3</td>
<td>str</td>
<td>Rhythm of beats 3 and 4 changed, as in C.</td>
</tr>
<tr>
<td>3</td>
<td>vla solo, vc</td>
<td>Decresc. added, by analogy to rest of str. and as in C.</td>
</tr>
<tr>
<td>5</td>
<td>vln 1</td>
<td>Notes 1-3 restored to original, as in C.</td>
</tr>
<tr>
<td>5</td>
<td>vc</td>
<td>Note 3 restored to original, as in C.</td>
</tr>
<tr>
<td>10</td>
<td>cl 1</td>
<td>Notes 2 and 4 returned to original octave, as in C. Without the original intervals and contour, the subsequent lines in other parts don’t relate to this one.</td>
</tr>
<tr>
<td>10</td>
<td>cl 2</td>
<td>Rhythm restored to a dotted quarter note on beat 3, as in C.</td>
</tr>
<tr>
<td>11</td>
<td>cl 1</td>
<td>Notes 2 and 6 returned to original octave, as in C.</td>
</tr>
<tr>
<td>11</td>
<td>cl 2</td>
<td>Notes 2-3 changed as in C, and note 5 returned to original octave, as in C.</td>
</tr>
<tr>
<td>12</td>
<td>cl 1</td>
<td>Last note changed, as in C.</td>
</tr>
<tr>
<td>13</td>
<td>cl 1</td>
<td>Notes 1-2 changed, as in C.</td>
</tr>
<tr>
<td>13</td>
<td>cl 2</td>
<td>Beat one rhythm and notes restored, and note 2 octave restored, as in C.</td>
</tr>
<tr>
<td>14</td>
<td>cl 1</td>
<td>Original notes and rhythms restored, beats 1-2, as in C.</td>
</tr>
<tr>
<td>15</td>
<td>cl 1</td>
<td>Note 3 placed an octave higher, as in C.</td>
</tr>
<tr>
<td>15</td>
<td>vc</td>
<td>p added for the tutti entrance, by analogy to vla.</td>
</tr>
<tr>
<td>16</td>
<td>cl 1</td>
<td>Note 1 placed an octave lower, as in C.</td>
</tr>
<tr>
<td>17</td>
<td>cl 1</td>
<td>Note 1 changed back to an E, as in C.</td>
</tr>
<tr>
<td>17</td>
<td>cl 2</td>
<td>Note 3 returned to original octave, as in C.</td>
</tr>
<tr>
<td>18</td>
<td>cl 2</td>
<td>Note 3 returned to original octave, as in C.</td>
</tr>
<tr>
<td>19</td>
<td>vln 1</td>
<td>Note 2 placed an octave higher, as in C.</td>
</tr>
<tr>
<td>25</td>
<td>cl 1</td>
<td>Note 1 placed an octave higher, as in C.</td>
</tr>
<tr>
<td>30</td>
<td>vln 2</td>
<td>Tutti note is smudged in A, it is a B.</td>
</tr>
</tbody>
</table>
33-35 vln, vla, vc arco added to the tutti entrances in these measures, as the tutti players were previously pizz.

35-36 vln 1,2 Slur extended to first note m. 36, removing the breath marks in m. 35 and pizz. designations in m. 36. Intended slur in m. 36 in C, but was unclear as to the ending of the slur in m. 35.

38 harp Bottom staff kept all in bass clef, instead of treble for notes 2-3.

40 cl 2 Notes on beats 2-3 changed to original, as in C.

42 cl 2 Note 19 (2nd to last) placed an octave higher, in accordance with C. The other rhythm and octave displacements made in A remain.

43 cl 2 Note 1 changed to B-natural and accent added as in C. Notes 2-5 changed as in C.

44 cl 2 Accidental on note 4 removed, note 13 changed to G, as in C.

46 db unis. marking added to note 2, as in C.

47 harp Full bar restored, last note upper staff changed to D-flat, as in C.

47 cl.2 Tenuto on note 2 removed, as in C.

47 vc Full bar restored, as in C.

48 harp Note 1 duration changed to an 8th note, as in C.

48 vln, vla Tutti entrances marked saltando, as in C.

48 vla, vc Tutti entrances marked pp as in C.

48, 50 vln 1 Solo vln noteheads changed to black diamonds for quarter notes and 8th notes, for clarification between quarter notes and half notes in m. 50, as in C.

50 vln 1, vla Stacc. added to note 1, as in C.

50 vc solo Bottom note changed to E-natural, as in C.

50 vc Stacc. added to last 3 notes, as in C.

51 cl 1 Note added to make a group of 10 on beat 3, as in D. Clearly marked with a “10” in C, but there were only 9 notes, so it was changed to a “9” in A. However, D revealed the missing note that was intended to make a group of 10, but that was accidentally left out in C.

51 vc, db Notes unclear/cutoff in A, clarified from C.

51 vc p dynamic added to last note, by analogy to vln, vla.

57 cl 1 Deleted 4th beat trill that was added in A, as in C.

58 ob 1 Note 1 deleted by analogy to trp. This extraneous note was left accidentally as a result of the 2 measure cut from score C.

58 vc Stacc. removed.

65 perc The two tied 8th notes changed to a quarter note.

66 vln 1 p added by analogy to vla, vc, db.

68-69 db Accents added to m. 68 notes 6-7, and m. 69 note 1, by analogy to ww and brass.
70  ww, brass  $ff$ dynamic removed, as in C, and it was already marked in m. 69.
70  timp, perc  $ff$ dynamic removed, as in C, and they are marked only $f$ in m. 69 and should remain thus until the printed $ff$ in mm. 73-74.
73  db.  Breath marks added between notes 4-5 and 5-6, by analogy to ww and brass.
78  tuba  Quarter note tied to an $8^{th}$ note changed to a dotted quarter note, by analogy to trb 2, db.
81  ww, brass, str  Breath mark removed at the end of the measure.
82  trp  Quarter rest added on beat 3, as in C.
87  db  Tenuto marks added, by analogy to vc, brass.
112-113  cl 2  Original pitches and rhythms restored, as in C.
116  bsn  Added a breath mark in parentheses at the end of the bar, by analogy to cl 1,2.

Movement 3

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>db</td>
<td>Cautionary (pizz.) added.</td>
</tr>
<tr>
<td>33</td>
<td>perc</td>
<td>$8^{th}$ rest added on beat 4 (missing in A), and removed sustain tie from triangle note, as in C.</td>
</tr>
<tr>
<td>35</td>
<td>fl.</td>
<td>First flute only (marked with 1), as in C.</td>
</tr>
<tr>
<td>38</td>
<td>vln 1</td>
<td>Decrescendo marking added, as in C.</td>
</tr>
<tr>
<td>41</td>
<td>vla</td>
<td>Open string mark (o) added to note 4, by analogy to mm. 40 and 42.</td>
</tr>
<tr>
<td>52</td>
<td>tuba</td>
<td>Stacc. added by analogy to mm. 50-51 and str. pizz.</td>
</tr>
<tr>
<td>60</td>
<td>cl 2</td>
<td>$mf$ added by analogy to cl.1</td>
</tr>
<tr>
<td>60</td>
<td>vln 1</td>
<td>Tutti designation added. assuming 1.Half marking was only pertaining to mm. 56-57, by analogy to vla.</td>
</tr>
<tr>
<td>75</td>
<td>hn</td>
<td>dolce added by analogy to bsn.</td>
</tr>
<tr>
<td>84</td>
<td>bsn</td>
<td>cresc. added by analogy to hn.</td>
</tr>
<tr>
<td>90</td>
<td>vc</td>
<td>$mf$ added to lower div. by analogy to vla.</td>
</tr>
<tr>
<td>99</td>
<td>vla, db</td>
<td>Tutti added on note 3, by analogy to vc, vln.</td>
</tr>
<tr>
<td>109</td>
<td>hn</td>
<td>Note 2, B-flat (unclear in A due to lack of key signature), by analogy to bsn.</td>
</tr>
<tr>
<td>114</td>
<td>cl 2</td>
<td>$mf$ brilliante added, by analogy to cl 1, m. 110.</td>
</tr>
<tr>
<td>124</td>
<td>cl 1</td>
<td>Notes 3 and 6-7 changed, as in C.</td>
</tr>
<tr>
<td>147</td>
<td>fl</td>
<td>Note 1 tenuto line added, by analogy to picc, ob.</td>
</tr>
<tr>
<td>156</td>
<td>hn 1</td>
<td>Tenuto line added by analogy to mm. 155 and 158.</td>
</tr>
<tr>
<td>158</td>
<td>cl 1</td>
<td>Stacc. added to note 1, by analogy to cl 2</td>
</tr>
<tr>
<td>Page</td>
<td>Text</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-----------------------</td>
<td></td>
</tr>
<tr>
<td>171</td>
<td>timp/perc</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moved cymbal part back to the perc. line, as in C. Although the cymbal part usually is played by the timp., there would be no time for the timp. player to switch to the cymbal between m. 170 and m. 171.</td>
<td></td>
</tr>
<tr>
<td>173</td>
<td>perc</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Accent added to note 2, by analogy to ww, trp, and changed to an 8th note, as in C.</td>
<td></td>
</tr>
<tr>
<td>193</td>
<td>picc</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tenuto added, by analogy to fl, ob.</td>
<td></td>
</tr>
<tr>
<td>197</td>
<td>hn</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Accent added to downbeat, by analogy to m.194 and 196.</td>
<td></td>
</tr>
<tr>
<td>199</td>
<td>vc</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Accents added to notes 1-2, by analogy to db.</td>
<td></td>
</tr>
<tr>
<td>203-205</td>
<td>trb, tuba</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tenutos added, by analogy to mm. 200-201.</td>
<td></td>
</tr>
<tr>
<td>212</td>
<td>trp 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Accent added, by analogy to brass, bsn.</td>
<td></td>
</tr>
<tr>
<td>215</td>
<td>vc</td>
<td></td>
</tr>
<tr>
<td></td>
<td>slur added notes 3-4, by analogy to upper str.</td>
<td></td>
</tr>
<tr>
<td>218</td>
<td>trp</td>
<td></td>
</tr>
<tr>
<td></td>
<td>marc. added, by analogy to hn.</td>
<td></td>
</tr>
<tr>
<td>219</td>
<td>picc</td>
<td></td>
</tr>
<tr>
<td></td>
<td>accent added to note 4, by analogy to fl, ob.</td>
<td></td>
</tr>
<tr>
<td>231</td>
<td>vc</td>
<td></td>
</tr>
<tr>
<td></td>
<td>pp added by analogy to vln 1,2.</td>
<td></td>
</tr>
<tr>
<td>248</td>
<td>vla 2, vc</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Decrescendos added, by analogy to vln, vla 1.</td>
<td></td>
</tr>
<tr>
<td>251-255</td>
<td>str</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tenutos removed on non-moving lines (all except upper div. vln 1 and vla) by analogy to str mm. 242-248.</td>
<td></td>
</tr>
<tr>
<td>276</td>
<td>db</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Removed the parenthesized upper octave E-flat.</td>
<td></td>
</tr>
<tr>
<td>294-298</td>
<td>cl 1,2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Parts restored to original pitches and rhythms, as in C.</td>
<td></td>
</tr>
<tr>
<td>319</td>
<td>bsn</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Part restored, as in C.</td>
<td></td>
</tr>
<tr>
<td>319-320</td>
<td>trb</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Notes removed, as in C.</td>
<td></td>
</tr>
<tr>
<td>319</td>
<td>cl 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Notes removed, as in C.</td>
<td></td>
</tr>
<tr>
<td>319-320</td>
<td>vln 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Notes removed, as in C.</td>
<td></td>
</tr>
<tr>
<td>319</td>
<td>vln 2, vla, vc, db</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Material restored, including dynamics, as in C.</td>
<td></td>
</tr>
<tr>
<td>345</td>
<td>perc</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Accent added by analogy to ob, trp.</td>
<td></td>
</tr>
<tr>
<td>347</td>
<td>trb</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stacc. on note 3 added by analogy to hn, trp.</td>
<td></td>
</tr>
<tr>
<td>348</td>
<td>fl</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cresc. added to beat 2, by analogy to ob, brass.</td>
<td></td>
</tr>
<tr>
<td>356</td>
<td>hn 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tenuto removed, by analogy to ob, trp, trb.</td>
<td></td>
</tr>
<tr>
<td>357</td>
<td>ob</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cresc. added, by analogy to hn, trp, trb.</td>
<td></td>
</tr>
<tr>
<td>361</td>
<td>hn</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Accent added on note 2, by analogy to ww, brass.</td>
<td></td>
</tr>
<tr>
<td>379</td>
<td>vc, db</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Notes 1-2 changed by analogy to vla.</td>
<td></td>
</tr>
<tr>
<td>383</td>
<td>vln 2, db</td>
<td></td>
</tr>
<tr>
<td></td>
<td>cresc. added by analogy to vln 1, vla, vc.</td>
<td></td>
</tr>
<tr>
<td>385</td>
<td>cl 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Accents added to notes 1 and 6, by analogy to mm. 384 and 386.</td>
<td></td>
</tr>
<tr>
<td>385</td>
<td>cl 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Accents added to notes 2 and 7, by analogy to mm. 384 and 386.</td>
<td></td>
</tr>
<tr>
<td>387</td>
<td>fl 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Notes changed to match fl 1 as in C.</td>
<td></td>
</tr>
<tr>
<td>387</td>
<td>cl 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Accent added to note 1, by analogy to cl 1</td>
<td></td>
</tr>
<tr>
<td>387</td>
<td>cl 1,2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>decresc. and cresc. markings removed, as in C.</td>
<td></td>
</tr>
<tr>
<td>387</td>
<td>str</td>
<td></td>
</tr>
<tr>
<td></td>
<td>arco designation moved to the beginning of m. 387 (was in m. 384 in A).</td>
<td></td>
</tr>
<tr>
<td>388</td>
<td>str</td>
<td></td>
</tr>
<tr>
<td></td>
<td>sf added, as in C.</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 4A

A Chronological List of Dahl's Works

This list contains all Ingolf Dahl's known musical works, arranged chronologically by the works' original date. Cross references are provided where necessary in the event of future arrangements or extracts.

Original Compositions

Dated Works

1. Drei kleine Stücke für Flöte und Klavier (1929)
2. Suite, violin and piano (1932)
3. Three Songs to Poems by Albert Ehrismann, soprano and piano (1933)
4. Suite, piano solo (1935-1943)
   4a. Prelude and Fugue, piano solo (1935, rev. 1939)
   4b. Pastorale Mantano, piano solo (1936, rev. 1943)
   4c. Hymn and Toccata, piano solo (1943-1947, rev. [1961])
5. Variations on a French Folktune, flute and piano (1935)
   Pastorale Montano, piano solo (1936, rev. 1943), see 4b.
6. Rondo, piano four-hands (1938)
7. Canon for Lawrence Morton, piano solo (1941)
8. Allegro and Arioso, woodwind quintet (1942)

1 Berdahl, 239-244.
Hymn and Toccata, piano solo (1943-1947, rev. [1961]), see 4c.

9. Music for Brass Instruments, brass quintet (1944)
   9a. Christmas Canon 1944 on a Favorite Theme, SAB (1944)

   10a. Duet arrangement for flute and alto flute (1970)

11. Frère Jacques and the Morning Bells, piano six-hands (1945)

   12a. Notturno, cello and piano (1946, rev. 1949)

13. Concerto a Tre, clarinet, violin, cello (1947)

Hymn, piano solo (1947, rev. [1961]), see 4c.

14. Divertimento, viola and piano (1948)

Canon for Szigeti on Bach’s Concerto (1948), see.. 68b.

15. Concerto, alto saxophone and wind orchestra (1949, rev. 1953 and 1957-59)
   15a. Arrangement for alto saxophone and piano

16. A Christmas Canon for Five Voices (1949)

17. Invention, piano solo (1950)

18. [Untitled], piano solo (1951)

19. Canon for Tikey, five parts (1952)

20. Symphony Concertante, two clarinets and orchestra (1952)

21. Quodlibet on American Folk Tunes, two pianos eight-hands (1953)
   21a. Orchestration (1965)

22. Canon in Four Parts for U.S.C. Collegium, four equal voices (1953)

23. Sonata Seria, piano solo (1953)
25. Variations on an Air by Couperin, alto recorder (flute) and harpsichord (piano) (1956).
26. Sonatina Alla Marcia, piano solo (1956)
   26a. First March (Alla Marcia Moderato), piano solo (1956)
   26b. Second March (Alla Marcia Funebre), piano solo (1956)
   26c. Third March (Alla Marcia Allegro), piano solo (1956)
   27a. The Sketchbook of the Piano Quartet and Sundry Odds and Ends (1957)
28. Fanfares, piano solo (1958)
29. For H.H.F., [piano solo] (1958)
30. Divertimentino über uns wohlbekannte Erinnerungen, piano solo (1959)
31. Sonata Pastorale, piano solo (1959)
32. Serenade, four flutes (1960)
33. Sinfonietta, concert band (1961, rev. 1963-64)
34. Trio, violin, cello, and piano (1962)
   Quodlibet on American Folk Tunes, orchestration (1965), see 21a.
36. Duetto Concertante, flute and percussion (1966)
37. Variation on a theme by Ulysses Kay, piano four-hands (1967)
39. Reflections, piano solo (1967)
40. MacDowell Fanfare, piano solo (1967)
41. Four Intervals, string orchestra (1967, rev. 1969)
   
   41a. Arrangement for piano four-hands (1969)

42. Sonata da Camera, clarinet and piano (1967, rev. 1970)

43. Cycle of Sonnets, baritone (alto) and piano (1968)

44. I.M.C. Fanfare, brass sextet (1968)

45. Variation on a Theme by Halsey Stevens, clarinet, cello, and piano (1968)

Four Intervals, arrangement for piano four-hands (1969), see 41a.

46. Little Canonic Suite, violin and viola (1970)

Variations on a Swedish Folk Tune, duet arrangement for flute and alto flute (1970), see 10a.

47. Fanfare on A and C, brass sextet (1970)

48. A Noiseless Patient Spider, women’s chorus (SSA) and piano (1970)

49. Five Duets for Clarinets (1970)

50. Elegy Concerto, violin and small orchestra (unfinished; completed by Donal Michalsky, 1971)

Undated Works

51. “Billboards (Song of the Open Road),” four equal treble voices

52. Birthday Canon for Copland, SATTB

53. Birthday Canon for Stravinsky

54. “Cadenzas” for first and third movements of Francesco Manfredini’s Concerto for two trumpets, strings, clavicemblo, and organ
55. Concertino for Six Instruments
56. Musik für zwei Klaviere, two pianos four-hands
57. Venetian Cradelsong, high soprano and string quartet

Arrangements and Editions

Dated Works

58. Igor Stravinsky: Danses Concertantes, chamber orchestra (concert arrangement for two pianos four-hands, 1942)
59. J.S. Bach: Concerto for Solo Piano, A minor (edition, 1943)
60. Charles Ives: Sonata No. 3, violin and piano (edition, 1944)
61. Igor Stravinsky: Scènes de Ballet, orchestra (reduction for piano solo, 1944)
63. Franz Joseph Haydn: Divertimento, D Major, cello and piano (orchestration, 1963)
64. Charles Ives: A Set of Pieces, theatre or chamber orchestra (performance edition, 1964)


Undated Works

68. J.S. Bach: Concerto in D Minor, violin and string orchestra, BWV 1052a (reconstruction)

68a. Reduction for violin and piano (reconstruction)

68b. Canon for Szigeti on Bach's Concerto [two violins and continuo] (1948)

69. Igor Stravinsky: Petite Suite, small orchestra (concert arrangement for two pianos four-hands)
Appendix 4B

A List of Dahl’s Original Works by Genre

Piano Works

Suite, piano solo (1935-1943); Prelude and Fugue, piano solo (1935, rev. 1939); Pastorale Mantano, piano solo (1936, rev. 1943); Hymn and Toccata, piano solo (1943-1947, rev. [1961])
Rondo, piano four-hands (1938)
Canon for Lawrence Morton, piano solo (1941)
Frère Jacques and the Morning Bells, piano six-hands (1945)
Invention, piano solo (1950)
[Untitled], piano solo (1951)
Quodlibet on American Folk Tunes, two pianos eight-hands (1953)
Sonata Seria, piano solo (1953)
Sonatina Alla Marcia, piano solo (1956)
Fanfares, piano solo (1958)
For H.H.F., [piano solo] (1958)
Divertimento über uns wohlbekannte Erinnerungen, piano solo (1959)
Sonata Pastorale, piano solo (1959)
Variation on a theme by Ulysses Kay, piano four-hands (1967)
Reflections, piano solo (1967)
MacDowell Fanfare, piano solo (1967)

Four Intervals, Arrangement for piano four-hands (1969)

Musik für zwei Klaviere, two pianos four-hands

Chamber Works

Drei kleine Stücke für Flöte und Klavier (fl, pno) (1929)

Suite, violin and piano (1932)

Variations on a French Folktune, flute and piano (1935)

Allegro and Arioso, woodwind quintet (1942)

Music for Brass Instruments, brass quintet (1944)

Variations on a Swedish Folktune, flute solo (1945, rev. 1962)

Variations on a Swedish Folktune, Duet arrangement for flute and alto flute (1970)


Notturno, cello and piano (1946, rev. 1949)

Concerto a Tre, clarinet, violin, cello (1947)

Divertimento, viola and piano (1948)

Concerto, arrangement for alto saxophone and piano

Canon for Tikey, five parts (1952)

Variations on an Air by Couperin, alto recorder (flute) and harpsichord (piano) (1956).

Quartet, violin, viola, cello, and piano (1956-57, rev. 1959 and 1960)

Serenade, four flutes (1960)

Trio, violin, cello, and piano (1962)
Duetto Concertante, flute and percussion (1966)
I.M.C. Fanfare, brass sextet (1968)
Variation on a Theme by Halsey Stevens, clarinet, cello, and piano (1968)
Little Canonic Suite, violin and viola (1970)
Fanfare on A and C, brass sextet (1970)
Five Duets for Clarinets (1970)
Concertino for Six Instruments

Vocal Works

Three Songs to Poems by Albert Ehrismann, soprano and piano (1933)
Christmas Canon 1944 on a Favorite Theme, SAB (1944)
A Christmas Canon for Five Voices (1949)
Canon in Four Parts for U.S.C. Collegium, four equal voices (1953)
Cycle of Sonnets, baritone (alto) and piano (1968)
A Noiseless Patient Spider, women’s chorus (SSA) and piano (1970)
“Billboards (Song of the Open Road),” four equal treble voices
Birthday Canon for Copland, SATTB
Venetian Cradlesong, high soprano and string quartet
Orchestral Works

Concerto, alto saxophone and wind orchestra (1949, rev. 1953 and 1957-59)

Symphony Concertante, two clarinets and orchestra (1952)

The Tower of Saint Barbara, orchestra (1954, rev. 1960)

Sinfonietta, concert band (1961, rev. 1963-64)

Aria Sinfonica, orchestra (1965, rev. 1969)

Quodlibet on American Folk Tunes, orchestration (1965)


Four Intervals, string orchestra (1967, rev. 1969)

Elegy Concerto, violin and small orchestra (unfinished; completed by Donal Michalsky, 1971)
Bibliography

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“Dahl, Ingolf.” Sohlmans Musiklexikon. Edited by Hans Åstrand. Stockholm:
Sohlmans Förlag AB, 1975, v. 2, 175.


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