

CHAMBER MUSIC FOR THE E-FLAT CLARINET

by

Jacqueline Gail Eastwood Redshaw

A Document Submitted to the Faculty of the

SCHOOL OF MUSIC

In Partial Fulfillment of the Requirements
For the Degree of

DOCTOR OF MUSICAL ARTS

In the Graduate College

THE UNIVERSITY OF ARIZONA

2007

THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

As members of the Document Committee, we certify that we have read the document
prepared by Jacqueline Gail Eastwood Redshaw
entitled Chamber Music for the E-Flat Clarinet
and recommend that it be accepted as fulfilling the document requirement for the
Degree of Doctor of Musical Arts

Jerry Kirkbride Date: October 16, 2007

William Dietz Date: October 16, 2007

Gregg I. Hanson Date: October 16, 2007

Final approval and acceptance of this document is contingent upon the candidate's submission of the final
copies of the document to the Graduate College.

I hereby certify that I have read this document prepared under my direction and recommend that it be
accepted as fulfilling the document requirement.

Document Director: Jerry Kirkbride Date: October 16, 2007

STATEMENT BY AUTHOR

This document has been submitted in partial fulfillment of requirements for an advanced degree at The University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

Brief quotations from this document are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the head of the major department or the Dean of the Graduate College when in his or her judgment the proposed use of the material is in the interests of scholarship. In all other instances, however, permission must be obtained from the author.

SIGNED:

Jacqueline Gail Eastwood Redshaw

ACKNOWLEDGEMENTS

Thanks to Martin Reinhold and Luca Ciarla for providing foreign-language translations.

Thanks to KMFA Radio in Austin, Texas for both broadcasting and providing liner notes for the Ponchielli Quartetto.

Thanks to Le Centre Belge de Documentation Musicale for providing literature about their organization and references to additional repertoire.

TABLE OF CONTENTS

LIST OF ILLUSTRATIONS.....	7
ABSTRACT.....	12
INTRODUCTION.....	13
DEVELOPMENT OF THE E \flat CLARINET.....	13
Development of the Clarinet.....	13
The Clarinet as a Transposing Instrument.....	15
Soprano Clarinets in D and E \flat	17
USES OF D AND E \flat CLARINETS IN 19 TH CENTURY.....	18
ORCHESTRAL WORKS	
<u>Symphonie Fantastique</u> , Hector Berlioz.....	20
<u>Till Eulenspiegels Lustige Streiche</u> , Richard Strauss.....	25
CHAMBER WORKS.....	29
THE NINETEENTH CENTURY.....	30
<u>Quartetto</u> , Amilcare Ponchielli (1857).....	30
EARLY TWENTIETH CENTURY WORKS BY WELL-.....	34
KNOWN COMPOSERS	
<u>Quintett</u> , Op. 30, Paul Hindemith (1923).....	34
<u>Concertino</u> , Leos Janáček (1925).....	39
<u>Drei Lieder</u> , Op. 18, Anton Webern (1925).....	44
<u>Suite</u> , Op. 29, Arnold Schoenberg (1926).....	50
<u>Sonata da Chiesa</u> , Virgil Thomson (1926).....	56

TABLE OF CONTENTS - *Continued*

WORKS FROM 1940 TO 1960.....	64
<u>Xochipilli</u> , Carlos Chávez (1940).....	64
<u>Due liriche di Anacreonte</u> and <u>Goethe-Lieder</u> ,.....	70
Luigi Dallapiccola (1945, 1953)	
<u>Sechs Aphorismen</u> and <u>Divertimento</u> ,.....	79
Hanns Jelinek (1950, 1954)	
BELGIAN QUARTETS OF THE 1960s.....	87
<u>Serenata</u> , Arthur Meulemans (1961).....	87
<u>Fantaisie</u> , Renier Van der Velden (1967).....	93
<u>Quatuor</u> , Jean Absil (1967).....	99
WORKS FROM 1970 TO PRESENT.....	105
<u>Modeste Mignon</u> , Heinrich Sutermeister (1973).....	105
<u>Antiche Danze Ungheresi</u> and <u>Scenes from</u>	111
<u>Hungary</u> , Ferenc Farkas (1976, 1980)	
CONCLUSION.....	119
REFERENCES.....	120
Books.....	120
Sheet Music.....	123
Sound Recordings.....	136

LIST OF ILLUSTRATIONS

Fig. 1, <u>Symphonie Fantastique</u> , Hector Berlioz, Mvmt. I, m. 72 – 112.....	21
Fig. 2, <u>Symphonie Fantastique</u> , Hector Berlioz, Mvmt. V, m. 21 – 29.....	23
Fig. 3, <u>Symphonie Fantastique</u> , Hector Berlioz, Mvmt. V, m. 40 – 56.....	23
Fig. 4, <u>Till Eulenspiegels Lustige Streiche</u> , Richard Strauss, m. 1- 4.....	26
Fig. 5, <u>Till Eulenspiegels Lustige Streiche</u> , Richard Strauss, m. 46 – 49.....	26
Fig. 6, <u>Till Eulenspiegels Lustige Streiche</u> , Richard Strauss, m. 14 – 20.....	27
Fig. 7, <u>Till Eulenspiegels Lustige Streiche</u> , Richard Strauss, m. 229 – 233.....	27
Fig. 8, <u>Till Eulenspiegels Lustige Streiche</u> , Richard Strauss, m. 615 – 633.....	28
Fig. 9, <u>Quartetto</u> , Amilcare Ponchielli, m. 23 – 32.....	30
Fig. 10, <u>Quartetto</u> , Amilcare Ponchielli, m. 90 – 105.....	31
Fig. 11, <u>Quartetto</u> , Amilcare Ponchielli, m. 193 – 200.....	33
Fig. 12, <u>Quartetto</u> , Amilcare Ponchielli, m. 267 – 274.....	33
Fig. 13, <u>Quintett</u> , Op. 30, Paul Hindemith, Mvmt. III, m. 71 – 74.....	36
Fig. 14, <u>Quintett</u> , Op. 30, Paul Hindemith, Mvmt. III, m. 296 – 299.....	36
Fig. 15, <u>Quintett</u> , Op. 30, Paul Hindemith, Mvmt. III, m. 15 – 28.....	37
Fig. 16, <u>Quintett</u> , Op. 30, Paul Hindemith, Mvmt. III, m. 306 – 309.....	37
Fig. 17, <u>Quintett</u> , Op. 30, Paul Hindemith, Mvmt. III, m. 313 – 316.....	38
Fig. 18, <u>Concertino</u> , Leos Janáček, Mvmt. II, m. 1 – 5.....	41
Fig. 19, <u>Concertino</u> , Leos Janáček, Mvmt. II, m. 25 – 35.....	41
Fig. 20, <u>Concertino</u> , Leos Janáček, Mvmt. II, m. 75 - 79.....	42
Fig. 21, <u>Drei Lieder</u> , Op. 18, Anton Webern, Mvmt. I, m. 10 – 13.....	45

LIST OF ILLUSTRATIONS - *Continued*

Fig. 22, <u>Drei Lieder</u> , Op. 18, Anton Webern, Mvmt. II, m. 1 - 3.....	46
Fig. 23, <u>Drei Lieder</u> , Op. 18, Anton Webern, Mvmt. II, m. 10 - 11.....	47
Fig. 24, <u>Drei Lieder</u> , Op. 18, Anton Webern, Mvmt. III, m. 12.....	48
Fig. 25, <u>Drei Lieder</u> , Op. 18, Anton Webern, Mvmt. III, m. 1 - 4.....	48
Fig. 26, <u>Drei Lieder</u> , Op. 18, Anton Webern, Mvmt. III, m. 15 - 16.....	49
Fig. 27, <u>Suite</u> , Op. 29, Arnold Schoenberg, Mvmt. I, m. 11 - 13.....	51
Fig. 28, <u>Suite</u> , Op. 29, Arnold Schoenberg, Mvmt. I, m. 80 - 89.....	52
Fig. 29, <u>Suite</u> , Op. 29, Arnold Schoenberg, Mvmt. III, m. 1 - 11.....	53
Fig. 30, <u>Suite</u> , Op. 29, Arnold Schoenberg, Mvmt. III, m. 101 - 103.....	54
Fig. 31, <u>Suite</u> , Op. 29, Arnold Schoenberg, Mvmt. IV, m. 106 - 108.....	55
Fig. 32, <u>Sonata da Chiesa</u> , Virgil Thomson, Mvmt. I, m. 12 - 15.....	58
Fig. 33, <u>Sonata da Chiesa</u> , Virgil Thomson, Mvmt. I, m. 27 - 30.....	58
Fig. 34, <u>Sonata da Chiesa</u> , Virgil Thomson, Mvmt. I, m. 81 - 84.....	59
Fig. 35, <u>Sonata da Chiesa</u> , Virgil Thomson, Mvmt. II, m. 10 - 13.....	60
Fig. 36, <u>Sonata da Chiesa</u> , Virgil Thomson, Mvmt. II, m. 43 - 51.....	61
Fig. 37, <u>Sonata da Chiesa</u> , Virgil Thomson, Mvmt. III, m. 1 - 3.....	62
Fig. 38, <u>Sonata da Chiesa</u> , Virgil Thomson, Mvmt. III, m. 48 - 52.....	62
Fig. 39, <u>Sonata da Chiesa</u> , Virgil Thomson, Mvmt. III, m. 138 - 143.....	63
Fig. 40, <u>Xochipilli</u> , Carlos Chávez, m. 62 - 72.....	65
Fig. 41, <u>Xochipilli</u> , Carlos Chávez, m. 84 - 91.....	67
Fig. 42, <u>Xochipilli</u> , Carlos Chávez, m. 99 - 107.....	68

LIST OF ILLUSTRATIONS - *Continued*

Fig. 43, <u>Due liriche di Anacreonte</u> , Luigi Dallapiccola, Mvmt. I, m. 17 – 24.....	72
Fig. 44, <u>Due liriche di Anacreonte</u> , Luigi Dallapiccola, Mvmt. II, m. 45 - 48.....	73
Fig. 45, <u>Due liriche di Anacreonte</u> , Luigi Dallapiccola, Mvmt. II, m. 64 - 65.....	74
Fig. 46, <u>Due liriche di Anacreonte</u> , Luigi Dallapiccola, Mvmt. II, m. 53.....	75
Fig. 47, <u>Goethe-Lieder</u> , Luigi Dallapiccola, Mvmt. II, m. 1 – 17.....	77
Fig. 48, <u>Goethe-Lieder</u> , Luigi Dallapiccola, Mvmt. VII, m. 7 - 9.....	78
Fig. 49, <u>Sechs Aphorismen</u> , Op. 9 No. 3, Hanns Jelinek, Mvmt. I, m. 5 – 10.....	80
Fig. 50, <u>Sechs Aphorismen</u> , Op. 9 No. 3, Hanns Jelinek, Mvmt. II, m. 1 - 4.....	81
Fig. 51, <u>Sechs Aphorismen</u> , Op. 9 No. 3, Hanns Jelinek, Mvmt. III, m. 1 - 3.....	81
Fig. 52, <u>Divertimento</u> , Op. 15 No. 8, Hanns Jelinek, Mvmt. I, m. 6.....	83
Fig. 53, <u>Divertimento</u> , Op. 15 No. 8, Hanns Jelinek, Mvmt. II, m. 35 - 37.....	83
Fig. 54, <u>Divertimento</u> , Op. 15 No. 8, Hanns Jelinek, Mvmt. III, m. 11 - 14.....	84
Fig. 55, <u>Divertimento</u> , Op. 15 No. 8, Hanns Jelinek, Mvmt. IV, m. 11 - 13.....	84
Fig. 56, <u>Divertimento</u> , Op. 15 No. 8, Hanns Jelinek, Mvmt. VI, m. 21 - 27.....	85
Fig. 57, <u>Serenata</u> , Arthur Meulemans, Mvmt. I, m. 1 – 5.....	88
Fig. 58, <u>Serenata</u> , Arthur Meulemans, Mvmt. II, m. 1 – 8.....	89
Fig. 59, <u>Serenata</u> , Arthur Meulemans, Mvmt. II, m. 25 - 28.....	90
Fig. 60, <u>Serenata</u> , Arthur Meulemans, Mvmt. III, m. 7 - 10.....	90
Fig. 61, <u>Serenata</u> , Arthur Meulemans, Mvmt. III, m. 22 - 25.....	91
Fig. 62, <u>Serenata</u> , Arthur Meulemans, Mvmt. III, m. 65 - 72.....	91
Fig. 63, <u>Fantaisie</u> , Renier Van der Velden, m. 1 – 4 & 9 -12.....	94

LIST OF ILLUSTRATIONS - *Continued*

Fig. 64, <u>Fantaisie</u> , Renier Van der Velden, m. 45 - 49.....	94
Fig. 65, <u>Fantaisie</u> , Renier Van der Velden, m. 119 - 123.....	95
Fig. 66, <u>Fantaisie</u> , Renier Van der Velden, m. 171 - 174.....	96
Fig. 67, <u>Fantaisie</u> , Renier Van der Velden, m. 148 - 149.....	97
Fig. 68, <u>Fantaisie</u> , Renier Van der Velden, m. 179 - 182.....	97
Fig. 69, <u>Quatuor</u> , Jean Absil, Mvmt. I, m. 8 – 12.....	100
Fig. 70, <u>Quatuor</u> , Jean Absil, Mvmt. I, m. 108 – 112.....	101
Fig. 71, <u>Quatuor</u> , Jean Absil, Mvmt. II, m. 5 - 9.....	101
Fig. 72, <u>Quatuor</u> , Jean Absil, Mvmt. II, m. 19 - 28.....	102
Fig. 73, <u>Quatuor</u> , Jean Absil, Mvmt. III, m. 31 - 34.....	103
Fig. 74, <u>Quatuor</u> , Jean Absil, Mvmt. IV, m. 43 - 46.....	104
Fig. 75, <u>Modeste Mignon</u> , Heinrich Sutermeister, Mvmt. I, m. 1 – 4.....	106
Fig. 76, <u>Modeste Mignon</u> , Heinrich Sutermeister, Mvmt. II, m. 4 - 12.....	107
Fig. 77, <u>Modeste Mignon</u> , Heinrich Sutermeister, Mvmt. II, m. 27 - 33.....	108
Fig. 78, <u>Modeste Mignon</u> , Heinrich Sutermeister, Mvmt. II, m. 110 - 113.....	109
Fig. 79, <u>Modeste Mignon</u> , Heinrich Sutermeister, Mvmt. II, m. 160 - 168.....	110
Fig. 80, <u>Antiche Danze Ungheresi</u> , Ferenc Farkas, Mvmt. I, m. 25 – 32.....	112
Fig. 81, <u>Antiche Danze Ungheresi</u> , Ferenc Farkas, Mvmt. IV, m. 41 - 45.....	113
Fig. 82, <u>Antiche Danze Ungheresi</u> , Ferenc Farkas, Mvmt. IV, m. 69 - 72.....	113
Fig. 83, <u>Antiche Danze Ungheresi</u> , Ferenc Farkas, Mvmt. II, m. 1 - 8.....	114
Fig. 84, <u>Scenes from Hungary</u> , Ferenc Farkas, Mvmt. I, m. 5 – 8.....	115

LIST OF ILLUSTRATIONS - *Continued*

Fig. 85, <u>Scenes from Hungary</u> , Ferenc Farkas, Mvmt. I, m. 17 - 20.....	116
Fig. 86, <u>Scenes from Hungary</u> , Ferenc Farkas, Mvmt. III, m. 1 - 4.....	117
Fig. 87, <u>Scenes from Hungary</u> , Ferenc Farkas, Mvmt. IV, m. 9 - 12.....	117
Fig. 88, <u>Scenes from Hungary</u> , Ferenc Farkas, Mvmt. VI, m. 19 - 24.....	118
Fig. 89, <u>Scenes from Hungary</u> , Ferenc Farkas, Mvmt. VIII, m. 29 - 32.....	118

ABSTRACT

This work will examine chamber works involving up to 12 players which include the E \flat soprano clarinet. Doubling parts, defined as B \flat and E \flat clarinet on one part for one performer, will be included only if the E \flat clarinet is present for one or more entire movements. The intent is to show that this lesser-known repertoire includes numerous and varied works which are both unique and distinctive.

No extant literature on this subject is currently available. The importance of playing auxiliary instruments cannot be emphasized enough as competition and demand increase in today's professional performing climate; therefore, I believe the subject to be of value as a source for those performers who wish to broaden their knowledge of the literature and increase their career viability. It is hoped that this paper will become a vital addition to the store of clarinet repertoire which is catalogued at this time.

The examination of this music will be primarily from a performance perspective, and will include in-depth discussion of the points of interest and challenges of the most prominent works. Included is an annotated bibliography, providing a complete list of the repertoire with brief synopses. Detailed background information will also be presented, delving into such areas as composers' inspiration (why choose the E \flat clarinet?), their other works of the same period, premiere performances and possible dedicatees, and other significant influences.

INTRODUCTION

DEVELOPMENT OF THE E \flat CLARINET

Development of the Clarinet

The invention of the clarinet between 1690 and 1700 is credited to Johann Christoph Denner, patriarch of a family of instrument makers in Nuremberg. As his starting point, Denner made some modifications to the chalumeau, a simple folk pipe with a single beating reed. Around 1690, Denner's "improved chalumeau" appeared. With seven tone holes and two opposing keys above them, this instrument had a diatonic range of an octave and a fifth, and its cylindrical bore gave it an astonishingly low range, as compared to a similar length of tubing with conical dimensions. By 1700, Denner's continued work had resulted in the development of the clarinet, as differentiated from the chalumeau by the placement of a speaker key, which allowed the instrument to overblow by splitting the air column at the top of the resonating tube. This prototype clarinet had a theoretical range from f to d³. The clarinet differs from other woodwinds because its overblown register is a twelfth, not an octave, above the fundamental note; this is due to the aforementioned cylindrical shape of the bore.

Further improvements made to the clarinet by Denner and his sons included adding a third key for e/b¹ and changing the size and disposition of tone holes in order to better obtain the pitches of the upper register. By 1740, the present-day shape of the clarinet had been established. It had a lengthened tube, to accommodate better the placement of the aforementioned third key, and a flared bell at the end, as an aid to resonance.

Even with these advances, however, the instrument was still limited by the lack of a full chromatic compass. While cross-fingerings were available to produce such pitch pairs as $b/f\sharp^2$, the clarinet was constrained to its diatonic scale and a few closely related keys. The chromatic range of the clarinet was far from ideal, with its fuzzy-sounding cross-fingerings and uneven intonation, and the absence of additional keywork to provide solutions. Composers discovered that it was unrealistic to expect the early clarinetist to venture any farther than key areas of more than two or three accidentals with any facility.

Part of the reason for the sudden halt in refining the technical capabilities of the clarinet was a more universal problem. The addition of any but the most essential keywork to any wind instrument was avoided because, mechanically, it was more a hindrance than a help. Keys were unbalanced and lacked the necessary touch response; pads made of felt strips gave a poor seal at best. Twenty years passed before two additional keys, for $g\sharp/d\sharp^2$ and $f\sharp/c\sharp^2$, were added to the lower joint of the instrument. Beyond this point, many players and instrument makers believed that the clarinet would be windy and leaky for lack of a reliable airtight seal, and so be rendered unplayable. This explains the origination of clarinets manufactured in different sizes: the rise of the clarinet as a transposing instrument.

The Clarinet as a Transposing Instrument

The term "transposing instrument" can be explained using the concepts of written pitch and sounding pitch. One must keep in mind that, for practical purposes, all sizes of clarinets employ the same fingering system. For example, when an E \flat clarinetist reads a written C major scale, the sounding pitches produced correspond to the E \flat major scale of the piano. If the same player then picks up an A clarinet and proceeds to play the passage again, using the same fingerings he did before, the resultant pitches would sound as the A major scale of the piano.

By the mid-eighteenth century, the B \flat clarinet had become the most commonly used orchestral clarinet, followed closely by the A clarinet as they are the most similar in size and timbral quality. When writing for the early clarinet, the composer would choose the size which would encounter the least technical and intonation difficulties in the key of the piece. For example, a piece in the key of E \flat major could be managed easily on the B \flat clarinet, which would play in the written key of F major; similarly, a piece in E major would lay nicely in the written key of G major for the A clarinet.

These early practical reasons for transposition led to the manufacture of many different-sized clarinets to accommodate more facile playing. As later mechanical improvements were made to the clarinet in the form of Ivan Muller's revolutionary key and pad dispositions presented in 1812, some of the lesser-used instruments, such as the soprano clarinet in B \natural and the "clarinette d'amour" in G passed into obsolescence entirely. Further developments by Hyacinthe Klose and Louis Buffet, including the use of Theobald Boehm's ring-key device originally applied to the flute, brought about a vast

improvement in the evenness of the chromatic scale of the clarinet. Even so, this instrument, the modern-day Boehm system clarinet, is produced in more than one pitch. The clarinet family commonly in use in today's orchestra consists of the E \flat clarinet (its preferred counterpart in Germany is the D soprano), clarinets in B \flat , A and C, and the B \flat bass clarinet.

Soprano Clarinets in D and E \flat

Among the earliest pieces written for clarinet are three concerti by Johann Melchior Molter, scored for the D clarinet and composed circa 1747.

In his fundamental work, Treatise on Instrumentation, Hector Berlioz writes, "The clarinet in D is used infrequently, though undeservedly so. Its tone is pure and possesses considerable power of penetration. It could be used advantageously in many instances." Richard Strauss, who in 1904 revised and enlarged upon Berlioz's text at the request of the publisher, continues, "Unfortunately, it is even today usually replaced by the clarinet in E \flat ...I have used it (clarinet in D) for roguish and droll humor in my 'Till Eulenspiegel'."¹ This work will be examined in greater detail in the next section.

Of the clarinet in E \flat , Berlioz has this to say:

"The small clarinet in high F, formerly much used in military music, has been displaced almost completely by the clarinet in E \flat . This is justified by the fact that the latter is less screamy, and is quite adequate for the keys ordinarily used in compositions for band.....The small clarinet in E \flat has penetrating tones, which tend to become rather commonplace beginning from A above the stave. It has been used in a modern symphony to parody and degrade a melody; the dramatic meaning of the piece requires this rather strange transformation."²

Here Berlioz modestly refers to his own Symphonie Fantastique, which will also be discussed at length in the following section on orchestral works.

Typically, the E \flat clarinet is used in those countries where the Boehm fingering system enjoys favor, and the D clarinet where the Oehler system is preferred.

¹ Berlioz, Hector and Richard Strauss. Treatise on Instrumentation, p. 205.

² Ibid., p. 206.

USES OF D AND E \flat CLARINETS IN 19TH CENTURY ORCHESTRAL WORKS

During the late Classical period and prior to Hyacinthe Klose's aforementioned improvements to the early clarinet, the pitch of clarinet chosen by a composer for a given piece was very often determined by the overall key signature in which the piece was written. During these years of infancy, however, composers were becoming increasingly aware of the timbral characteristics associated with the different clarinets, and some made more use of those unique colors than others. Once the clarinet reached the stage of its development where a sufficiently regulated chromatic scale was available on any pitch of clarinet, however, it became less important for composers to choose the size of instrument based on limitations of technique or intonation.

At the same time, the tide of Romanticism was gaining momentum, and composers began to express greater interest in individual tone color and the tonal palette overall. In particular, the symphonic poem, defined by New Grove Dictionary as “an orchestral form in which a poem or programme provides a narrative or illustrative basis”³, was typically scored for numerous auxiliary members of the wind families in order to achieve the composer’s desired effect. The symphonic poem has its origins in such programmatic symphonies as Beethoven’s Symphony No. 6 and Berlioz’s Symphonie Fantastique, and flourished as a genre from the late 1840s to about 1920. As a musical form, the symphonic poem “...satisfied three of the principal aspirations of the 19th century: to relate music to the world outside, to integrate multi-movement forms

³ Hugh MacDonald, “Symphonic Poem”, The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie, Stanley [London, 2001], Vol. 24, p. 802.

(often by welding them together into a single movement) and to elevate instrumental programme music to a level higher than that of opera, the genre previously regarded as the highest mode of musical expression”⁴.

⁴ Ibid., p. 802.

Symphonie Fantastique, Hector Berlioz

One of the earliest proponents of the Romantic movement was Hector Berlioz (1803 - 1869), who stated in his article, "On Conducting: Theory of the Art of Conducting":

"It is also the conductor's duty to see to it that clarinetists do not always use the same instrument (usually the clarinet in B \flat) without regard to the author's indications, as if the different clarinets, especially those in A and D, did not have their own individual character, whose special value is well known to the intelligent composer".⁵

As well, he advises the clarinetist,

"Generally, performers should use only the instruments indicated by the composer. Since each of these instruments has its own peculiar character, it may be assumed that the composer has preferred one or the other instrument for the sake of a definite timbre and not out of mere whim. To persist -- as certain virtuosos do -- in playing everything on the clarinet in B \flat by transposition, is an act of disloyalty toward the composer in most instances."⁶

Arguably his most well-known work, Symphonie Fantastique is frequently cited as an exemplar of Romantic era orchestration techniques. The piece is comprised of five movements: I. Rêveries. Passions. (Visions and Passions), II. Un Bal (A Ball), III. Scène aux champs (In the Country), IV. Marche au Supplice (The Procession to the Stake) and V. Songe d'une nuit du Sabbat (The Witches' Sabbath). In keeping with his own admonitions cited above, the composer calls for four different pitches of clarinet. In the principal part, the first movement is for B \flat , the second is for A, the third is back to B \flat , the fourth is for C and the fifth is for E \flat (the second clarinetist continues on C clarinet).

⁵ Bamberger, Carl. The Conductor's Art, p. 57

⁶ Berlioz, p. 207

Berlioz included in his score a written program, which begins as follows:

“A young musician of unhealthily sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of love-sick despair. The narcotic dose he had taken was too weak to cause death but it has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition his sensations, his feelings and memories find utterance in his sick brain in the form of musical imagery. Even the beloved one takes the form of melody in his mind, like a fixed idea which is ever returning and which he hears everywhere.”⁷

The *idée fixe* representing the beloved is initially heard in the first movement played by the flute and 1st violins (Fig. 1, Mvmt. I, m. 72 – 112). Subsequent movements present

Fig. 1, *Symphonie Fantastique*, Hector Berlioz, Mvmt. I, m. 72 – 112



⁷ Berlioz, Hector. *Symphonie Fantastique*, p. 2

Fig. 1, *Symphonie Fantastique*, Hector Berlioz, Mvmt. I, m. 72 – 112, cont.

The musical score for measures 72-112 of the first movement of *Symphonie Fantastique* by Hector Berlioz. The score is written for two staves in 2/4 time. It begins with a *sf* (sforzando) dynamic and a *dolce* (sweet) marking. The music features a recurring melodic motif in the right hand, often accompanied by a similar motif in the left hand. The score includes various dynamics such as *sf*, *dolce*, *animato*, *cresc. poco a poco*, *dim.*, *p*, *poco f*, and *ff*. There are also performance instructions like *rit.* (ritardando), *a tempo*, and *poco rit.*. The music is characterized by a complex rhythmic structure, including triplets and syncopation.

subtle variations of the *idée fixe*, within the context of the events being described therein.

The final movement, “The Witches’ Sabbath”, is described by the composer thusly:

“He dreams that he is present at a witches’ dance, surrounded by horrible spirits, amidst sorcerers and monsters in many fearful forms, who have come to attend his funeral. Strange sounds, groans, shrill laughter, distant yells, which other cries seem to answer. The beloved melody is heard again, but it has its noble and shy character no longer; it has become a vulgar, trivial and grotesque kind of dance. *She* it is who comes to attend the witches’ meeting. Friendly howls and shouts greet her arrival...She joins in the infernal orgy...bells toll for the dead...a

burlesque parody of the *Dies irae*...the witches' round-dance...the dance and the *Dies irae* are heard at the same time.”⁸

While the second clarinet (in C) foreshadows the entrance of the E \flat clarinet with a tentative, *pianissimo* utterance (Fig. 2, Mvmt. V, m. 21 – 29), surely audiences of the

Fig. 2, *Symphonie Fantastique*, Hector Berlioz, Mvmt. V, m. 21 – 29

Allegro. (♩. = 112.)

Clarinet II in C

(distant) *ppp*

cresc. poco a poco *ff*

day would have been quite shocked by the bold, brash and downright wicked statement by the E \flat clarinet of the now-perverted *idée fixe* (Fig. 3, Mvmt. V, m. 40 – 56). Actually,

Fig. 3, *Symphonie Fantastique*, Hector Berlioz, Mvmt. V, m. 40 – 56

Allegro. (♩. = 104.)

Clarinet I in E \flat

poco f *cresc.*

(sempre cresc.)

f

(cresc.) *ff*

⁸ Ibid., p. 2.

the indication of “*poco f*” should not, perhaps, be taken too literally, since the orchestra is scored quite thinly at the beginning of the passage; as the texture thickens, a gradual crescendo to *fortissimo* at the end ensures that the solo line continues as the dominant voice. Trills and grace notes are present but light, and do not disturb the rhythmic accuracy of the treble-meter subdivision or impede the forward drive of inevitability in the character of the frenzied dance.

Till Eulenspiegels Lustige Streiche, Richard Strauss

Richard Strauss (1864 – 1949) was the composer of seven tone poems, and as a leading proponent of German late Romanticism,

“Strauss’s symphonic poems brought orchestral technique to a new level of complexity and treated subjects that had previously been considered ill-suited to musical illustration. He extended the boundaries of programme music, taking realism to unprecedented lengths as well as widening the imprecisely expressive functions of music”⁹

Originally conceived as a one-act opera based on German folklore, Till Eulenspiegels Lustige Streiche, or Till Eulenspiegel’s Merry Pranks, was completed in 1894. Till is a character from stories first put into print around 1500, based on a real-life fellow who died in 1350 in Lübeck, Germany. Till is an itinerant practical jokester, an essentially harmless miscreant, causing mischief and outwitting the local authorities wherever he goes, until eventually he receives his comeuppance at the end of the hangman’s rope. Strauss fancied himself as a bit of an upstart against the prevailing musical thought of the times, so there is an element of the autobiographical in this symphonic tale of the romantic underdog.

To depict its make-believe nature, the piece opens with a gentle prologue in the strings, the first notes of which foreshadow the secondary Till theme, stated by the D clarinet throughout the work (Fig. 4, m. 1 – 4 & Fig. 5, m. 46 – 49). This theme, at turns

⁹ Hugh MacDonald, p. 805.

Fig. 4, Till Eulenspiegels Lustige Streiche, Richard Strauss, m. 1- 4

Gemächlich

Violin 1 *p*

Violin 2 *p*

Viola (geteilt) *p*

Violoncello (geteilt) *p*

Contrabass (die Hälfte) *p*

Fig. 5, Till Eulenspiegels Lustige Streiche, Richard Strauss, m. 46 – 49

Immer sehr lebhaft
lustig

Clarinet in D *mf* *sfz*

Oboe 1 *sfz*

Oboe 2 *sfz*

Oboe 3 *sfz*

English Horn *sfz*

merry, jeering or downright rude, is manipulated and expanded as the narrative unfolds, yet the harmonic content remains readily identifiable. Even the primary Till theme depicting him as the bold and adventuresome folk-hero, as stated in the prologue by the 1st horn (Fig. 6, m. 14 - 20) later becomes a melodic passage featuring the D clarinet, accompanied by flute and violins (Fig. 7, m. 229 - 233), as Till plays the gallant with the village maidens. But as the series of pranks and misadventures progresses, Till can always be spotted by his signature clarinet tune, up to his march to the scaffold and subsequent demise (Fig. 8, m. 615 – 633).

Fig. 6, Till Eulenspiegels Lustige Streiche, Richard Strauss, m. 14 – 20



Fig. 7, Till Eulenspiegels Lustige Streiche, Richard Strauss, m. 229 – 233

3rd Flute

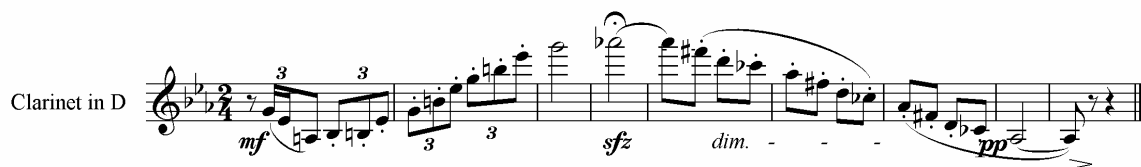
Clarinet in D

Violin 1

espr. *espr.* *(liebeglühend) espr.* *drangend*

The musical score for measures 229-233, featuring three staves: 3rd Flute, Clarinet in D, and Violin 1. All three parts play the same melody. The 3rd Flute and Clarinet in D parts are marked *espr.* (espressivo). The Violin 1 part is marked *(liebeglühend) espr.* (lovingly, espressivo) and *drangend* (driving). The melody is written in 8/8 time and features a series of eighth and sixteenth notes, with a final measure containing a half note and a quarter rest.

Fig. 8, Till Eulenspiegels Lustige Streiche, Richard Strauss, m. 615 – 633



The work concludes with an epilogue, much like the opening but replete with short thematic motives in various instrumental voices. It serves both as a eulogy of sorts to the memory of Till and also to remind the listener that it was only a fairy tale after all.

CHAMBER WORKS

The E \flat clarinet has been depicted as both the diabolical and the roguish in the standard orchestral literature. In chamber works, however, the full and varied complexion of this instrument can be given the opportunity to sparkle.

THE NINETEENTH CENTURY

Quartetto, Amilcare Ponchielli (1857)

Amilcare Ponchielli's compositional output consists primarily of 10 operas, of which La Gioconda is the most well-known and oft-included in the modern performance repertory. While never quite reaching the mastery of his contemporary Verdi, or the international renown of his famous pupil Puccini, Ponchielli yet had a unique gift for crafting sublime and evocative melody. While he made his living directing opera, he was also at one time a local bandmaster, which may explain his apparent familiarity with the E \flat clarinet.

The Quartetto, completed in 1857, was originally scored for flute, oboe, E \flat clarinet and B \flat clarinet accompanied by orchestra; however, when commercially published, only a piano reduction was included. The work consists of an introduction, three primary melodic sections and a brilliant finale; the introduction and most of the intervening transitions are for piano solo. The E \flat clarinet is the first wind instrument to be featured, with the initial occurrence of the primary melodic line in section I (Fig. 9, m. 23 – 32).

Fig. 9, Quartetto, Amilcare Ponchielli, m. 23 – 32



Section II is in rounded binary form, with each instrument taking a turn at the melody in sequence, then dropping back into the underlying accompaniment texture (Fig 10, m. 90 - 105).

Fig. 10, Quartetto, Amilcare Ponchielli, m. 90 – 105

The musical score for measures 90-105 of the *Quartetto* by Amilcare Ponchielli is presented in a system of five staves. The time signature is 3/4, and the tempo marking is *Andante*. The instruments are Oboe, Clarinet in E♭, Piano (Grand Staff), Flute, and E♭ Clarinet. The Piano part consists of a steady accompaniment of chords and eighth notes. The Oboe, Flute, and E♭ Clarinet each take a turn playing a melodic line, while the Clarinet in E♭ remains silent.

Measure 90: Oboe plays a half note G4, followed by a quarter note A4. Clarinet in E♭ is silent. Piano plays a half note chord of G2-B2. Flute is silent. E♭ Clarinet is silent.

Measure 91: Oboe plays a half note A4, followed by a quarter note B4. Clarinet in E♭ is silent. Piano plays a half note chord of A2-C3. Flute is silent. E♭ Clarinet is silent.

Measure 92: Oboe plays a half note B4, followed by a quarter note C5. Clarinet in E♭ is silent. Piano plays a half note chord of B2-D3. Flute is silent. E♭ Clarinet is silent.

Measure 93: Oboe plays a half note C5, followed by a quarter note D5. Clarinet in E♭ is silent. Piano plays a half note chord of C3-E3. Flute is silent. E♭ Clarinet is silent.

Measure 94: Oboe plays a half note D5, followed by a quarter note E5. Clarinet in E♭ is silent. Piano plays a half note chord of D3-F3. Flute is silent. E♭ Clarinet is silent.

Measure 95: Oboe plays a half note E5, followed by a quarter note F5. Clarinet in E♭ is silent. Piano plays a half note chord of E3-G3. Flute is silent. E♭ Clarinet is silent.

Measure 96: Oboe plays a half note F5, followed by a quarter note G5. Clarinet in E♭ is silent. Piano plays a half note chord of F3-A3. Flute is silent. E♭ Clarinet is silent.

Measure 97: Oboe plays a half note G5, followed by a quarter note A5. Clarinet in E♭ is silent. Piano plays a half note chord of G3-B3. Flute is silent. E♭ Clarinet is silent.

Measure 98: Oboe plays a half note A5, followed by a quarter note B5. Clarinet in E♭ is silent. Piano plays a half note chord of A3-C4. Flute is silent. E♭ Clarinet is silent.

Measure 99: Oboe plays a half note B5, followed by a quarter note C6. Clarinet in E♭ is silent. Piano plays a half note chord of B3-D4. Flute is silent. E♭ Clarinet is silent.

Measure 100: Oboe plays a half note C6, followed by a quarter note D6. Clarinet in E♭ is silent. Piano plays a half note chord of C4-E4. Flute is silent. E♭ Clarinet is silent.

Measure 101: Oboe plays a half note D6, followed by a quarter note E6. Clarinet in E♭ is silent. Piano plays a half note chord of D4-F4. Flute is silent. E♭ Clarinet is silent.

Measure 102: Oboe plays a half note E6, followed by a quarter note F6. Clarinet in E♭ is silent. Piano plays a half note chord of E4-G4. Flute is silent. E♭ Clarinet is silent.

Measure 103: Oboe plays a half note F6, followed by a quarter note G6. Clarinet in E♭ is silent. Piano plays a half note chord of F4-A4. Flute is silent. E♭ Clarinet is silent.

Measure 104: Oboe plays a half note G6, followed by a quarter note A6. Clarinet in E♭ is silent. Piano plays a half note chord of G4-B4. Flute is silent. E♭ Clarinet is silent.

Measure 105: Oboe plays a half note A6, followed by a quarter note B6. Clarinet in E♭ is silent. Piano plays a half note chord of A4-C5. Flute is silent. E♭ Clarinet is silent.

Fig. 10, Quartetto, Amilcare Ponchielli, m. 90 – 105, cont.

The musical score for measures 90-105 of the Quartetto by Amilcare Ponchielli. The score is written for four staves: Flute (Fl.), Piano (Pno.), E-flat Clarinet (Eb Cl.), and Clarinet (Cl.). The Flute part includes a section marked 'Ossia' with a trill. The Piano part provides harmonic support with chords and single notes. The E-flat Clarinet and Clarinet parts have melodic lines, with the E-flat Clarinet featuring a long note in the first measure of the second system. The score is in 3/4 time and B-flat major.

Section III is a theme & variations, with the E \flat clarinet presenting first the theme (Fig. 11, m. 193-200) and then the second variation, which is extremely virtuosic and traverses the entire compass of the instrument (Fig. 12, m. 267 – 274). Finally, the dazzling closing section gives each of the four winds a bit of flash, separately and together.

Fig. 11, Quartetto, Amilcare Ponchielli, m. 193 – 200

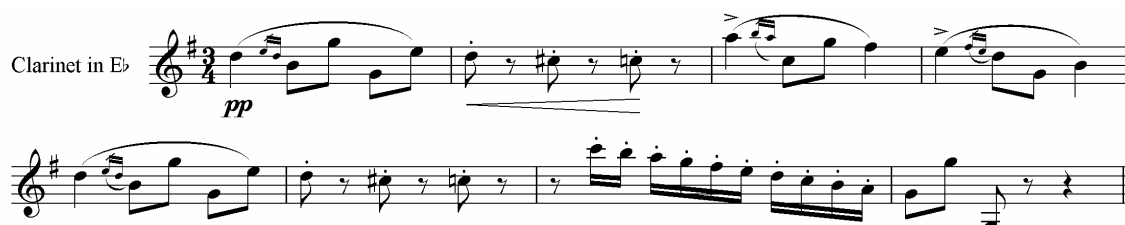
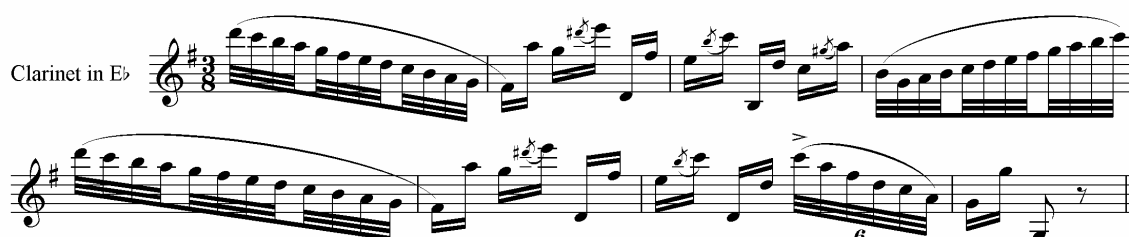


Fig. 12, Quartetto, Amilcare Ponchielli, m. 267 – 274



The real treasure of this piece is revealed both by the unique combination of instruments and by the charming, *cantabile* melodies penned in a most operatic vein. It seems that, while the E \flat clarinet is given a preponderance of the melodic parts, it is done so because the instrument is fully capable and deserving of them. Remove either element and the result would be markedly diminished. While this piece requires facile performers of the utmost sensitivity to do it justice, the E \flat clarinet herein proves its ability to work and play well with others.

EARLY TWENTIETH CENTURY WORKS BY WELL-KNOWN COMPOSERS

Quintett, Op. 30, Paul Hindemith (1923)

Paul Hindemith's Quintett, Op. 30, for clarinet and string quartet, was completed in July of 1923. Shortly thereafter the work was premiered at the International Society of Contemporary Music's festival at Salzburg by clarinetist Philipp Dreisbach and the Amar Quartet, in which Hindemith himself played viola. Hindemith dedicated the piece to Werner Reinhart, an amateur Swiss clarinetist and wealthy businessman whom he had met previously at the Donaueschingen Festival in Baden-Baden, where the composer's earlier chamber works had been featured in 1921 and 1922.

The year 1923 was significant in terms of the crystallization of Hindemith's compositional style. The composer consciously developed and adopted a manner of writing called "neue Sachlichkeit", or New Objectivity. The German parallel of such concurrent French styles as Stravinsky's neo-classicism and experimental directions taken by Les Six, New Objectivity is characterized by its linear, contrapuntal nature and owes much of its origins to the influence of Bach's polyphonic works.

Hindemith also found inspiration in the music of Brahms. The third movement of the Quintett, Schneller Ländler, is typically late Romantic in several stylistic respects. The ländler is a Germanic folk dance in 3/4 time; it was used by Austrian symphonists such as Mozart, Bruckner and Mahler as the form for a minuet or scherzo movement. Brahms also made use of it in songs, most notably Wiegenlied. In fact, the generating force behind Hindemith's initial conception of a quintet for clarinet and strings may well have been that pinnacle of 19th century German chamber music, Brahms's Quintet, Op.

115. The synthesis of these seemingly disparate influences results in "anti-romantic irony, raucous unconcern for pretty colors, and objective formalism"¹⁰, elements of the New Objective music which provide a possible explanation for Hindemith's use of the E_b clarinet specifically in the third movement.

Conceptual understanding of Hindemith's early works requires an ability on the part of each player to assimilate and successfully convey the music's inherent stylistic idioms, as seen in the context of other works of the same approximate era. According to one historical analyst:

"A successful performance will display analytical and proportional sense, show a grasp of hierarchies, and illuminate a sense of drama, of action, within an essentially tranquil framework. Nothing has done Hindemith more harm than the supposedly neoclassical renderings...(which) exchange the vigor, interest and lyricism of detail within a broadly proportioned, readily understandable formal frame for placidness, aridity and a sad predictability that is entirely at odds with Hindemith's conception of music."¹¹

Performance difficulties specific to the third movement of the Quintett should be readily surmountable. Technical demands are modest and, with practice of isolated spots, should be easily managed by an experienced clarinetist. Similarly, ensemble coordination is most straightforward. Apart from a passage of duple versus triple subdivision (Fig. 13, m. 71-74), the strings play a primarily accompanimental role, providing a rhythmic background of double and triple stops, occasional trills and other stable figurations (Fig. 14, m. 296-299).

¹⁰ Neumeyer, David. The Music of Paul Hindemith, p. 123.

¹¹ Ibid., p. 17.

Fig. 13, Quintett, Op. 30, Paul Hindemith, Mvmt. III, m. 71 – 74

Clarinet in Eb

Violin I

Violin II

Viola

Violoncello

mf

Fig. 14, Quintett, Op. 30, Paul Hindemith, Mvmt. III, m. 296 – 299

Clarinet in Eb

Violin I

Violin II

Viola

Violoncello

f

While the E \flat clarinet carries the melodic line much of the time, the first violin takes over the remainder, often in close alternation with the clarinet (Fig. 15, m. 15-28).

Fig. 15, Quintett, Op. 30, Paul Hindemith, Mvmt. III, m. 15 – 28

The musical score for measures 15-28 of Quintett, Op. 30, Mvmt. III, features two staves: Clarinet in Eb and Violin 1. The key signature is one sharp (F#) and the time signature is 3/4. The Clarinet part begins with a melodic line in the upper register, marked with dynamics *f* and *mf*. The Violin 1 part provides a harmonic accompaniment with triplets and sustained notes, marked with dynamics *f* and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Although the Eb clarinet part traverses the practical range of the instrument (Figs. 16 & 17, m. 306-309 & m. 313-316), from e to g³ written, it is concentrated in the comfortable and familiar areas of the upper register.

Fig. 16, Quintett, Op. 30, Paul Hindemith, Mvmt. III, m. 306 – 309

The musical score for measures 306-309 of Quintett, Op. 30, Mvmt. III, features a single staff for the Clarinet in Eb. The key signature is one sharp (F#) and the time signature is 3/4. The Clarinet part consists of a melodic line in the upper register, marked with dynamics *f* and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Fig. 17, Quintett, Op. 30, Paul Hindemith, Mvmt. III, m. 313 – 316



This work is seldom heard in concert performance and, while the Schneller Ländler is charming enough to stand on its own, the Quintett is certainly worthy of being programmed in its entirety.

Concertino, Leos Janáček (1925)

An examination of Leos Janáček's catalogue of works shows him a latecomer to the genre of chamber music. The majority (and the most significant) of his more intimate pieces were written in the 1920's; among these is the Concertino, for piano, two violins, viola, E \flat and B \flat clarinet, horn and bassoon. The work was inspired by and dedicated to pianist Jan Herman, who had performed Janáček's dramatized song cycle The Diary of One Who Disappeared in Prague in November of 1924. This concert was part of the celebrations for Janáček's seventieth birthday, and the composer, who was in attendance on that occasion, was immensely delighted with Herman's interpretation. Curiously, the premiere of the Concertino was given by another pianist, Ilona Kurzova-Stepanova, at a concert of the Club of Moravian Composers on February 26, 1926 in Brno. The accompanying instrumentalists were Frantisek Kudlacek and Josef Jedlicka, violins, Josef Trkan, viola, Stanislav Krticka, clarinet, Frantisek Jansky, horn, and Jan Briza, bassoon.

By his later years, Janáček had developed a truly personal compositional language, based on folk song and speech inflection patterns, while continuing to incorporate compatible ideas from contemporaneous works and composers. Janáček's mature compositional style is often rooted in the style of folk melody, yet his tunes are original in conception. Particular to the Concertino are the use of the minor scale with a raised fourth degree and the whole tone scale. Introductory motives are interrelated and developed throughout the remainder of the work.

The Concertino is rightly considered a piano concerto with chamber orchestra accompaniment, yet the orchestration is unique. The winds are given sporadic

independent material throughout, but contribute prominently in the first movement, which is a duet for horn and piano, and the second movement, a similar turn for the E \flat clarinet and piano. Apart from that, the ensemble merely supports the dominant piano melodies; this design has been attributed to the influence of Hindemith. Additional speculation may be put forth concerning a correlation between the Janáček piece and the previously mentioned Hindemith Quintett. It is highly probable that Janáček, as an active proponent of the International Society of Contemporary Music, was present at the Quintett's premiere in 1923; could he have been impressed by the use of the E \flat clarinet and thus decided to write for the instrument himself?

The programmatic elements of the Concertino are highly similar to those present in Janáček's 1923 opera, The Cunning Little Vixen, which portrays both animal and human characters. According to the composer, the Concertino includes a hedgehog, a squirrel, a night owl, birds and children, all of which are "organized" by the piano. Janáček submitted an article to the German conductor's journal Pult und Taktstock which was published in the May-June 1927 edition. According to his description of the second movement:

“The squirrel was chatty while she was jumping high up from tree to tree. But once in the cage, she screeched like my clarinet, but even so, to the great delight of the children, she twirled and danced round and round in circles”.¹²

As mentioned above, the second movement of this work is virtually a duet between the E \flat clarinet and the piano; the rest of the ensemble enters for the last five

¹² Vogel, Jaroslav. Leos Janáček: A Biography, p. 305.

bars only. The form of this movement is rounded binary, with a brief coda. The introductory motive in the piano (Fig. 18, m. 1-5) is accompanied by quiet trills for the

Fig. 18, *Concertino*, Leos Janáček, Mvmt. II, m. 1 – 5



clarinet, then the clarinet presents a short tune which expands upon the piano motive (Fig. 19, m. 25-35); this is repeated sequentially throughout the remainder of the A section.

Fig. 19, *Concertino*, Leos Janáček, Mvmt. II, m. 25 – 35

An improvisatory-like passage in the piano leads to the B section, which is characterized by florid arpeggios and trills, both in the piano's right hand and the E \flat clarinet part (Fig. 20, m. 75-79). A brief and abrupt transition, employing the earlier tune in both the clarinet and piano, leads back to the A section material and the movement closes with a short coda, Presto to the end.

Fig. 20, Concertino, Leos Janáček, Mvmt. II, m. 75 - 79

The image shows a musical score for two instruments: Clarinet in E \flat and Piano. The tempo is marked 'Poco meno mosso'. The piano part has a 'con Rca' (con Rhythmic Character) marking. The clarinet part has a 'trb' (trill) marking. The piano part has a '2' marking above the right hand. The score shows a transition from a previous section to a new one, with a brief and abrupt transition.

The most interesting aspect of this work is the choice of a relatively low range for the E \flat clarinet, which does not really sound at its best in this uncharacteristic register. Perhaps Janáček thought that if he wrote for this instrument in this manner, it would sound more like an angry squirrel, which is entirely in keeping with his programmatic description quoted above. Technically, the piece presents few problems. Essentially the trills should all be as even as possible and the character of the tune brought out to depict the composer's intent. The predominant ensemble difficulty is the juxtaposition of duple and triple subdivisions in 6/8 time, which should be made to sound natural. This is an

interesting and amusing work which could be effectively performed in or out of context with the other movements.

Drei Lieder, Op. 18, Anton Webern (1925)

Anton Webern wrote his Drei Lieder, Op. 18 (Three Songs), for soprano, E♭ clarinet and guitar, during September and October of 1925 in Mödling, Austria. The set of songs was originally to be dedicated to Emil Hertzka, the director of Universal Edition, as a tribute to the publishing company's 25th anniversary. Instead, the first of the three songs was included in a commemorative manuscript album containing works by all of the firm's composers and assembled for the occasion. Drei Lieder was given its public premiere on February 8, 1954, nearly nine years after the composer's death. Soprano Grace-Lynne Martin, E♭ clarinetist Hugo Raimondi and guitarist Jack Marshall were conducted by Robert Craft in a performance in Los Angeles.

During the course of the year 1924, Webern adopted Arnold Schoenberg's serial compositional method, made it his own, and used no other style from then on. In a letter to fellow Schoenberg pupil Alban Berg, dated October 8, 1925, Webern discusses the completion of his Drei Lieder:

"I will tell you in person some day what relationship exists for me between these three songs."

and continues,

"Twelve-tone composition is for me now a completely clear procedure. Naturally these songs are all written in this method."¹³

The individual songs are: I. "Schatzerl klein", based upon a folk song; II. Erlösung ("Mein kind, sieh an"), from Des Knaben Wunderhorn; and III. Ave, Regina Coelorum, a Marian antiphon. "Schatzerl klein", with a tempo indication of "Sehr ruhig,

¹³ Moldenhauer, Hans and Rosaleen. Anton von Webern: A Chronicle of His Life and Work, p. 317.

$\text{♩} = 54''$, presents little mechanical challenge. However, the huge leaps in range for both the soprano and E \flat clarinet (Fig. 21, m. 10 - 13) are contained within a very small and

Fig. 21, *Drei Lieder*, Op. 18, Anton Webern, Mvmt. I, m. 10 – 13

The musical score for measures 10-13 of 'Drei Lieder', Op. 18, Anton Webern, Mvmt. I, is presented for Voice, Clarinet in E \flat , and Guitar. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'tempo (pp)'. The lyrics are: 'Ros - ma - rin, grunt der Myr - ten - strauss und der Na - gerl - stock blucht im Haus.' The score shows complex rhythmic patterns with triplets and grace notes, and dynamic markings ranging from pp to ppp.

soft dynamic context, mostly from *mp* to *ppp*. Also in this passage, rhythmic subdivisions typical of Webern's writing, in this case four against three, are further complicated by the addition of grace notes in the E \flat clarinet line.

Erlösung is immediately more aggressive in character, with accents, *forte* dynamics and *sforzandi* in the opening bars (Fig. 22, m. 1-3). The rhythmic complexity of this movement crescendos to the central section (Fig. 23, m. 10-11) and then diminishes; also of note here is the extreme voice range, from d^2 to g .

Fig. 22, Drei Lieder, Op. 18, , Anton Webern, Mvmt. II, m. 1 - 3

Sehr bewegt (♩ = ca 100)

Voice: Maria, Mein

Clarinet in E \flat : *sf*, *p*, *sf*, *fp*, *fp*

Guitar: *fp*, *sf*, *fp*, *sf*

Kind, sieh an die Bru - ste mein, kein

più f

Fig. 23, Drei Lieder, Op. 18, Anton Webern, Mvmt. II, m. 10 – 11

etwas breiter (♩ = ca. 80)

Voice

Va - ter, lass dir die Wun - den mein, ein

Clarinet in Eb

Guitar

The last movement, Ave, Regina Coelorum, is notationally the most complicated (Fig. 24, m. 12). Technical obstacles are daunting for all players, especially the extremely soft dynamics required in the highest range of the Eb clarinet (Fig. 25, m. 1-4). Sudden, rapid contrasts in dynamics and tessitura simultaneously are presented in all three parts (Fig. 26, m. 15-16).

Fig. 24, Drei Lieder, Op. 18, Anton Webern, Mvmt. III, m. 12

Figure 24 shows the musical score for measures 12 of 'Drei Lieder', Op. 18, by Anton Webern, Movement III. The score is for three parts: Voice, Clarinet in Eb, and Guitar. The key signature is one flat (Bb) and the time signature is 3/8. The lyrics are 'Gau - - - de Vir - go glo - ri -'. The Voice part begins with a piano (*p*) dynamic and features a long, sweeping melodic line. The Clarinet in Eb part has a piano (*p*) dynamic and includes a triplet of eighth notes. The Guitar part has a piano (*p*) dynamic and features a complex, rhythmic accompaniment with various articulations and dynamics including *fpp*, *f*, and *p*.

Fig. 25, Drei Lieder, Op. 18, Anton Webern, Mvmt. III, m. 1 - 4

Figure 25 shows the musical score for measures 1-4 of 'Drei Lieder', Op. 18, by Anton Webern, Movement III. The score is for two parts: Clarinet in Eb and Guitar. The key signature is one flat (Bb) and the time signature is 3/8. The tempo is marked 'Langsam' (Slow) with a metronome marking of ca 56. The Clarinet in Eb part has a piano (*p*) dynamic and includes a triplet of eighth notes. The Guitar part has a piano (*p*) dynamic and features a complex, rhythmic accompaniment with various articulations and dynamics including *pp*, *ppp*, and *p*.

Suite, Op. 29, Arnold Schoenberg (1926)

Arnold Schoenberg, considered the father of serialism, began writing in his “Method of Composition with Twelve Tones” in the early 1920s. After a prolific period from 1908 to 1913, Schoenberg experienced a dry spell following World War I. He felt keenly the need for a return to the roots of Western musical tradition after the apocalypse of war, and searched for the means to achieve his goal while furthering his earlier advances in technique. The Suite, Op. 29, scored for E \flat clarinet, B \flat clarinet, bass clarinet, violin, viola, violoncello and piano, is among a handful of works penned in the first blush of this creative discovery, which can be explained thusly:

“...in its commitment to traditional methods of phrase-building, the work is further evidence of the extent to which the exploration of serialism was inseparable in the composer’s mind from the reinterpretation of classical compositional devices.”¹⁴

Begun in late 1924 and completed in May 1926, Schoenberg himself conducted the premiere of his Suite on December 15, 1927 in Paris.

Dedicated to his newly-acquired second wife, the Suite is made up of four dance-inspired movements: Ouverture, Tanzschritte, Theme and Variations, and Gigue.

Ouverture is in an overall binary form, a ternary-form A section alternated with an elegant ländler B section and finished off with a brief coda. The primary material of the A section consists of brief, linear melodic fragments distributed among all the instruments (Fig. 27, m. 11 – 13). The ländler, however, features solo instruments with

¹⁴ Whittall, Arnold. Schoenberg Chamber Music, p. 44.

Fig. 27, Suite, Op. 29, Arnold Schoenberg, Mvmt. I, m. 11 – 13

Clarinet in E \flat (sounding) *f*

Clarinet in B \flat (sounding) *f*

Bass Clarinet in B \flat (sounding) *f*

Violin *pizz.* *f* *arco* *f*

Viola *(p)*

Violoncello *(p)*

Piano *(p)* *cresc.*

broad melodic lines, first the viola with piano accompaniment, then the E \flat clarinet against a rhythmic string pulse (Fig. 28, m. 80 – 89). As noted earlier with Janáček, one might wonder whether Schoenberg was influenced in his choice of instrumentation by the Hindemith Quintett, which also includes a ländler for E \flat clarinet and strings and was premiered just a year prior to Schoenberg's preliminary sketches for his Suite.

Fig. 28, *Suite*, Op. 29, Arnold Schoenberg, Mvmt. I, m. 80 - 89

Clarinet in Eb (sounding) *p dolce*

Bass Clarinet in Bb (sounding) *pp*

Violin *pp*

Viola *pp*

Violoncello *pp*

poco rit.

rall.

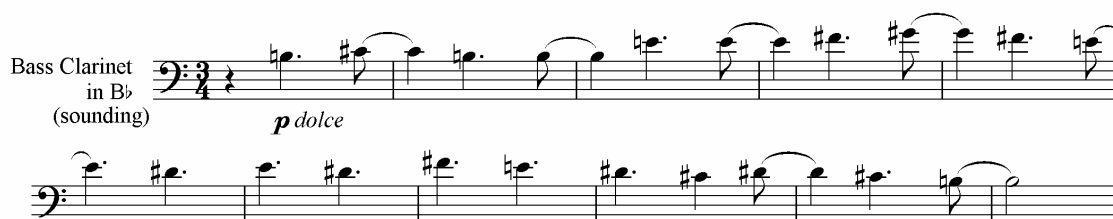
tempo

poco rit.

Tanzschritte, a jaunty march in 2/4 time, acts as the scherzo of the piece. This movement, also in binary form, is made up of an A section featuring jagged rhythms and huge leaps in register, contrasted with a slower B section, similar in architecture but texturally more in repose.

Theme and Variations is based upon the folk tune, “Ännchen von Tharau”, as initially stated by the bass clarinet (Fig. 29, m. 1 - 11). In the third of four variations, the

Fig. 29, Suite, Op. 29, Arnold Schoenberg, Mvmt. III, m. 1 - 11



E \flat clarinet takes the melody while the other clarinets add an undulating harmony in close rhythm. An eerie backdrop is provided by violin harmonics and shimmering arpeggiated whispers in the high register of the piano (Fig. 30, m. 101 – 103).

Fig. 30, Suite, Op. 29, Arnold Schoenberg, Mvmt. III, m. 101 - 103

Langsam ♩ = 100

Clarinet in E \flat (Sounding) *pp*

Clarinet in B \flat (Sounding) *pp*

Bass Clarinet in B \flat (Sounding) *pp*

Violin *Fig.*

Viola *Stuhl*

Violoncello *Stuhl* *pp* >

Langsam ♩ = 100

Piano *pp*

The piece is rounded out with a lively Gigue, which commences with passages of energetic counterpoint and later recalls melodic and rhythmic fragments from earlier movements. In one such instance, the ‘cello resurrects the “Ännchen” theme, while the E \flat clarinet adds delicate, *pianississimo* filigree (Fig. 31, m. 106-108).

This work presents the typical challenges of an early twentieth century composition, as far as familiarity and comfort level are concerned. Each performer must possess the necessary confidence to carry off independent parts and contribute to the unimpeded flow of melody lines which are at times fragmented and scattered throughout

all voices. The presence of a conductor well-acquainted with serial works would greatly aid ensemble coordination and thus free the players from the constraints of the printed page.

Fig. 31, Suite, Op. 29, Arnold Schoenberg, Mvmt. IV, m. 106 – 108

Etwas langsamer (sehr ruhig)

Clarinet in E \flat (sounding) *dolciss* *ppp*

Clarinet in B \flat (sounding) *pp*

Bass Clarinet in B \flat (sounding) *pp*

Violin *pp*

Viola *pp*

Violoncello *pp poco espress.* < > < > < > < > < > < > < >

Etwas langsamer (sehr ruhig)

Piano *ppp*

Sonata da Chiesa, Virgil Thomson (1926)

Virgil Thomson (1896 – 1989), one of America's lesser-known composers of the twentieth century and a prolific writer on music, is known for his songs, instrumental “portraits” of friends and acquaintances, film music and opera. In his middle years he became music critic for the New York Herald-Tribune, and wrote his autobiography to date in 1967. Thomson experimented with various compositional styles during his career; overall his writing might best be described as clear, simple, straightforward, and occasionally witty.

Following his graduation from Harvard and subsequent studies both there and in New York City, Thomson became restless with the progress of his musical career. In 1925 he decided to relocate to Paris, where he had previously spent a fellowship year studying composition with Nadia Boulanger. Sonata da Chiesa, for E♭ clarinet, D trumpet (although scored for C trumpet, the composer does request D if possible), viola, horn in F and trombone and completed in 1926, was Virgil Thomson's valedictory work under the tutelage of Madame Boulanger.

In a letter to a friend, Thomson reviews the premiere of his own work at a concert put on by the Société Musicale Indépendante and devoted to the music of young American composers:

“The most impressive work (by the number of players engaged, novelty of form, and strangeness of noises produced) was the “Sonate d'Eglise” [French title] by V. Thomson...In general one may say that, leaving out about two ill-advised experiments, the instrumentation is unquestionably a knockout. The chorale is a genuine new idea, the other movements decently satisfactory. The faults are a dangerous rigidity of rhythmic texture (especially in the chorale), an excessive contrapuntal style in the fugue, and an immature comprehension of the profundities of classic form. The work manifests,

however, a mind of great strength and originality. The public awaits (or ought to) with eagerness Mr. Thomson's next work..."¹⁵

A *sonata da chiesa*, or church sonata, is a multi-movement Baroque instrumental form typically used as part of the worship service, as opposed to the *sonata da camera*, or chamber sonata, which is comprised of groupings of dance movements and intended for secular entertainment. Thomson sums up his Sonata da Chiesa as "my bang-up graduation piece in the dissonant neo-Baroque style of the period."¹⁶ The first movement, Chorale, was likely inspired by the vivid recollection of a Negro spiritual church service the composer had heard in his youth. The finale, Fugue, is also a natural choice for a work thus titled, although it is replete with modern dissonances. It would seem that the profane Tango was inserted simply as an irreverent and dissolute contrast to the outer movements.

The introduction of the Chorale immediately demonstrates that the seemingly odd combination of instruments is indeed suited, when properly guided by the composer's intent. Thoughtful choices of tessitura allow each instrument to contribute to the overall texture without awkwardness. First the viola and then the E \flat clarinet deliver the solo line, declamatory and melismatic, written as though for the voice (Fig. 32, m. 12 - 15).

¹⁵ Tommasini, Anthony. Virgil Thomson: Composer on the Aisle, p. 131.

¹⁶ Ibid., p. 130

Fig. 32, Sonata da Chiesa, Virgil Thomson, Mvmt. I, m. 12 – 15

Clarinet in Eb: *f marcato* 3

Viola: *f* Senza vibr.

Horn in F: Con sordino *più f*

This is followed by a broadly sustained, chant-like response which leads to a jubilant and sonorous chorale theme, based on an ascending fifth (Fig. 33, m 27 - 30). Harmonies are diatonic; however, open fourths and fifths predominate and traditional chord progressions are avoided.

Fig. 33, Sonata da Chiesa, Virgil Thomson, Mvmt. I, m. 27 - 30

Trumpet in C: Con sordino *f ma non troppo* non dim.

Viola: Senza vibr. sempre *ff* non dim.

Horn in F: Senza sordino *mf* non dim.

Trombone: Senza sordino *mf* non dim.

The viola interjects again, the chorus answers. The E \flat clarinet speaks, more eloquently than before (Fig. 34, m. 81 - 84), the inherent urgency of the statement drawing to a climax. The redemption of the chorale theme, *fortissimo*, concludes the movement.

Fig. 34, Sonata da Chiesa, Virgil Thomson, Mvmt. I, m. 81 - 84

un poco libero

Clarinet in E \flat *mf* 3

Trumpet in C *(pp)*

Viola *(pp)*

Horn in F *(pp)*

Trombone *(pp)*

Sempre con sord. *mf* 3

f Con sord. 3

f Con sord. 3

f Con sord. 3

mf

The second movement, Tango, begins quietly and in a subdued manner. The viola carries the sultry theme, while the other instruments add rhythmic underpinning. The time signature fluctuates between 4/4 and 5/4 but amazingly manages to maintain

equilibrium; the mixed meter creates the impression of a line that is at once languid and yet flowing. To complement the rich alto sound of the viola, the other voices are also featured in their lowest ranges, including the E \flat clarinet (Fig. 35, m. 10 - 13).

Fig. 35, *Sonata da Chiesa*, Virgil Thomson, Mvmt. II, m. 10 - 13

The musical score for measures 10-13 of *Sonata da Chiesa*, Mvmt. II, by Virgil Thomson, is presented for five instruments: Clarinet in E \flat , Trumpet in C, Viola, Horn in F, and Trombone. The score is written in a mixed meter, starting in 4/4, changing to 5/4 in measure 11, and returning to 4/4 in measure 12. The key signature has one sharp (F#). The Clarinet and Trumpet parts play a simple, cantabile melody. The Viola part features a more complex, flowing line with triplets. The Horn and Trombone parts provide a steady, syncopated accompaniment. The dynamic marking *più f* is present throughout.

In the central section, the winds each take a turn with the melody: the E \flat clarinet pipes a simple, *cantabile* line (Fig. 36, m. 43 - 51) which ascends softly into the upper register and descends slowly before eventually returning to the syncopated accompaniment pattern. The viola resumes the theme to the end, the movement ending darkly, *pianissimo*.

Fig. 36, Sonata da Chiesa, Virgil Thomson, Mvmt. II, m. 43 - 51

The musical score for measures 43-51 of the second movement of the Sonata da Chiesa by Virgil Thomson. The score is written for five instruments: Clarinet in Eb, Trumpet in C, Viola, Horn in F, and Trombone. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings such as *mp*, *p subito*, *mf*, *ten.*, and *p cantabile*. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by its dissonant intervallic structure.

The finale, Fugue, features a subject traditional in rhythm and outline but unexpectedly modern in its dissonant intervallic structure (Fig. 37, m. 1 – 3).

Fig. 37, Sonata da Chiesa, Virgil Thomson, Mvmt. III, m. 1 - 3



Each instrument takes a turn with the original subject before delving into manipulations such as a retrograde presentation, here featuring the E \flat clarinet in its lower register (Fig. 38, m. 48 – 52). The fugue continues unabated in a varied and inventive fashion,

Fig. 38, Sonata da Chiesa, Virgil Thomson, Mvmt. III, m. 48 - 52



introducing a second subject, the tango theme. The final section incorporates both fugue subjects as well as the chorale theme from the first movement (Fig. 39, m. 138 – 143), and closes brilliantly, with a flourish from the trombone, *sforzandi* and a crescendo to *fortississimo*.

Fig. 39, *Sonata da Chiesa*, Virgil Thomson, Mvmt. III, m. 138 - 143

The musical score for measures 138-143 of the third movement of the Sonata da Chiesa by Virgil Thomson is presented for five instruments: Clarinet in E♭, Trumpet in C, Viola, Horn in F, and Trombone. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as dynamics (f, sfz, marcato, mp sub., cresc., ff), articulation (accents, trills), and phrasing (breath marks, slurs). The Clarinet in E♭ part features a long note with an accent and a breath mark, followed by a rest and then a note with an accent and a breath mark. The Trumpet in C part starts with a rest, followed by a note with an accent and a breath mark, and then a note with an accent and a breath mark. The Viola part features a series of eighth notes with accents and a trill. The Horn in F part features a series of eighth notes with accents and a trill. The Trombone part features a series of eighth notes with accents and a trill. The score concludes with a double bar line.

This is a fascinating and engaging work on several levels, requiring players of refinement and control. Unfortunately, the need for a conductor and the request for the D trumpet (or C, but expressly not B♭) make it less likely to be programmed.

WORKS FROM 1940 TO 1960

Xochipilli, Carlos Chávez (1940)

Carlos Chávez (1899-1978), indisputably Mexico's most celebrated musician of the 20th century, was particularly inspired by indigenous music of the native Mexican people. Xochipilli is scored for piccolo, flute, E \flat clarinet, trombone and 6 percussionists playing a variety of both pitched and non-pitched instruments. Subtitled "an Imagined Aztec Music", Xochipilli is the composer's attempt to capture the essence of this ancient music, based on archaeological findings and the little documentary evidence that remains today. The title refers to the Aztec god of music, dance, flowers and love, Xochipilli-Macuilxóchitl. The work was premiered in May, 1940 as part of the exposition "Twenty Centuries of Mexican Art" in a concert at the Museum of Modern Art in New York City.

In Chávez's own words from the score's flyleaf,

"This piece is an attempt to reconstruct – as far as it is possible – the music of ancient Mexicans. The elements we have on hand to achieve this attempt with a minimum of fidelity are extremely limited and if I have decided to do so at all, it is because we have at least one aspect that can be considered as a sure basis: the pre-Cortesian instruments that exist in the archaeological museums of Mexico and of other cities, also described in codexes and reports written by the chroniclers of that time.

...The existence of this sonorous material – an objective knowledge – is quite a solid basis that certainly cannot give us a precise knowledge of the *music*, but it can give us a rather approximate idea of the total *sonority* of the ensembles formed with these instruments by ancient Mexicans."¹⁷

The piece is in three contrasting sections. The first section begins *Allegro animato* with a piccolo solo, *forte* dynamic, and the occasional non-pitched percussion instrument making an appearance. Next the flute enters, accompanied by more of the

¹⁷ Chávez, Carlos. Xochipilli, p. 2

percussion voices, gradually filling the texture by the time the E \flat clarinet enters (Fig. 40, m. 62 – 72).

Fig. 40, Xochipilli, Carlos Chávez, m. 62 – 72

The musical score for Figure 40, Xochipilli, Carlos Chávez, measures 62–72, is written in 2/4 time. The score includes the following parts and dynamics:

- Piccolo:** *f sempre*
- Flute:** *f sempre*
- Clarinet in E \flat :** *f tenuto*
- Marimba (Treble):** *f marcato* (measures 62–64), *f* (measures 65–72)
- Marimba (Bass):** *f* (measures 62–64), *f* (measures 65–72)
- Bongo:** *f* (measures 62–64), *f* (measures 65–72)
- Soft Rattle:** *mf* (measures 65–72)
- Clay Rattle:** *mf* (measures 65–72)

Fig. 40, Xochipilli, Carlos Chávez, m. 62 – 72, cont.

This musical score is for measures 62 through 72 of the piece "Xochipilli" by Carlos Chávez. It is a continuation of the previous page. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, each containing three staves. The first system (measures 62-64) features a complex rhythmic pattern in the upper staves, with a prominent melodic line in the third staff. The second system (measures 65-67) continues this pattern, with a strong emphasis on the bass line. The third system (measures 68-70) shows a more varied rhythmic texture, with a prominent melodic line in the third staff. The fourth system (measures 71-72) concludes the piece with a final, powerful chord. The score is marked with a forte (f) dynamic in measures 64, 67, and 71.

The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, each containing three staves. The first system (measures 62-64) features a complex rhythmic pattern in the upper staves, with a prominent melodic line in the third staff. The second system (measures 65-67) continues this pattern, with a strong emphasis on the bass line. The third system (measures 68-70) shows a more varied rhythmic texture, with a prominent melodic line in the third staff. The fourth system (measures 71-72) concludes the piece with a final, powerful chord. The score is marked with a forte (f) dynamic in measures 64, 67, and 71.

The full ensemble comes to a crescendo, and moves immediately into the second section, Lento, $\text{♩} = 58$. Here the E \flat clarinet has the opportunity to shine with a simple, expressive solo melody (Fig. 41, m. 84 – 91), at first sparsely accompanied and then alone. Duple

Fig. 41, *Xochipilli*, Carlos Chávez, m. 84 - 91

Clarinet in E \flat

Lento $\text{♩} = 58$

f molto espressivo

Marimba 1

mp cantabile

Marimba 2

mp cantabile

rhythms give way to the energy of triplets, and this becomes a countermelody to the soaring line of the piccolo (Fig. 42, m. 99 – 107), lightly accompanied by interjections of two marimbas. The flute joins in several bars before the climax and again the tempo shifts suddenly to *Vivo* for the final section. Similar to the first section, this portion features the percussion instruments alone in an extended middle section which starts out *fortissimo*, diminishes in volume and then increases again in anticipation. The trombone makes its long-awaited appearance, a fanfare in imitation of a sea snail shell. The

rhythmic chatter of the woodwinds takes over completely, then gradually the full ensemble re-enters for the finale.

Fig. 42, Xochipilli, Carlos Chávez, m. 99 - 107

The image shows a musical score for two instruments: Piccolo and Clarinet in Eb. The Piccolo part is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, marked *mp molto espressivo*. The Clarinet in Eb part is written in bass clef with the same key signature and time signature. It features a melodic line with eighth and sixteenth notes, marked *mp*. Both parts are connected by a long slur. The bottom system shows a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth notes and triplets, marked *mp*.

The drastically disparate sections of this work present different challenges, the most obvious of which is anticipating the sudden changes in tempo without giving away the surprise. The vigor of the rhythmically intricate outer sections demands independence from each player, yet each part must be fitted into the whole texture. Due to the repetitive nature of the extended pentatonic scale used as motivic material in the wind parts, focus on counting is critical. The absence of an apparent melody line, particularly in the last section, requires a great deal of concentration and familiarity with the interaction of all parts. Care should be taken setting the tempo for the central section, as the Eb clarinet has the melodic line in partnership with subdivision from the marimba. The range for the Eb clarinet herein is comfortable, beginning just into the clarion register and progressing down to the lowest available notes. This piece would be a colorful

addition to a percussion ensemble program, with the vibrant timbres of the winds representing primitive Indian instruments, and the imagined rhythms and melodies of the ancient Aztecs.

Due liriche di Anacreonte and Goethe-Lieder, Luigi Dallapiccola (1945, 1953)

Luigi Dallapiccola (1904-1975) came of age as a composer in Italy during World War II, which left an indelible stamp upon the personal nature of his music. Fiercely anti-Fascist, his choice of literature for dramatic works and song settings, while not blatantly defiant, registered an attitude of quiet but determined protestation. Dallapiccola often chose to depict subject matter representing man's struggle against external forces more powerful than himself. While he incorporated twelve-tone principles into his mature writing, it was but one of several elements synthesized into the final product, which also reflected an interest in modal scales, a passion for counterpoint, and an Italianate sensibility for beautiful yet simple melody.

The catalogue of Luigi Dallapiccola, while modest, yields two chamber works that include the E \flat clarinet: Due liriche di Anacreonte and Goethe-Lieder. He seems to have had an appreciation for the expressive nature of the clarinet, which is featured prominently in several other works, and of the E \flat clarinet in particular. In his personal journal, the composer bemoaned the state of musical affairs in Italy following the war:

“Italian musicians lack everything; composers lack manuscript paper, violinists and cellists lack strings, and it is no wonder that for years harpists have had to set up their instruments with any old bits and pieces.....Few, if indeed any, of our clarinetists have all the three types of instrument that are needed, and because of this it is well-nigh impossible to hear a clarinet in E flat...”¹⁸

Due liriche di Anacreonte (Two Poems of Anacreon) is the central work of a triptych entitled Liriche greche (Greek Poems); it is flanked on either side by Cinque frammenti di Saffo (Five Sappho Fragments) and Sex carmina Alcaeï (Six Songs of

¹⁸ Fearn, Raymond. The Music of Luigi Dallapiccola, p. 97-98.

Alcaeus), respectively. The texts are from contemporary Italian poet Salvatore Quasimodo's reworkings of the ancient Greek poetry as published in his Lirici greci (Greek Lyrics) of 1940. Scored for soprano voice, E \flat clarinet, A clarinet, viola and piano, Due liriche di Anacreonte was the last section of the three to be completed and was given its first performance in Brussels on June 24, 1946.

As described by the composer,

“The Due liriche di Anacreonte follow one another without a break and carry the subtitles ‘Canons’ for the first and ‘Variations’ for the second. In the first, after a nine-measure introduction, there follow three canons, separated by short intermezzi, the canons in two, three, and four parts respectively. The overall character of the piece maintains a languid and nostalgic atmosphere. The Variations, of a biting and dramatic character, exhibit sudden contrasts of dynamics and accentuation.”¹⁹

While the instrumental lines all exercise a large degree of independence in the first song, the E \flat clarinet is highlighted in the second canon, partly by virtue of tessitura and partly because it presages the voice with the melody line (Fig. 43, m. 17 – 24).

¹⁹ Ibid., p. 90-91.

Fig. 43, Due liriche di Anacreonte, Luigi Dallapiccola, Mvmt. I, m. 17 – 24

(♩ = 42)
 [a tre]
 Clarinet in E \flat (sounding)
 3 3 3 3
dolciss.; senza accenti (ma in rilievo)
più pp
 dolce
 Soprano
 E - 3 - ros che do-mi-na gli uo-mi - ni,
 3 3 3
pp
leggeriss.; con fantasia
pp
più pp
ppp
leggeriss.; con fantasia
 dolce
 E - ros, si-gno-re de - gli De - i.
 5 5 5 5 5 5 5
perdendosi (p)

In the second song, the E \flat carries the primary theme, first in an expressive, syncopated instrumental interlude (Fig. 44, m. 45 – 48), and later in quicker time, imitated by the A clarinet and underlined by the viola, both in retrograde (Fig. 45, m. 64 – 65).

Fig. 44, Due liriche di Anacreonte, Luigi Dallapiccola, Mvmt. II, m. 45 - 48

(♩ = 54 - 56)

mp; un poco espr.

più p

Clarinet in E \flat (sounding)

Clarinet in A (sounding)

p *pp (eco)*

Viola

p *pp* (flautando) *sul pont.*

Soprano

, molto p

a

(quasi suoni armonici)

pp *più pp*

Piano

mp; molto sost. *più p*

Fig. 45, Due liriche di Anacreonte, Luigi Dallapiccola, Mvmt. II, m. 64 – 65

The musical score for measures 64-65 of 'Due liriche di Anacreonte' by Luigi Dallapiccola is presented for five instruments: Clarinet in E♭ (sounding), Clarinet in A (sounding), Viola, Soprano, and Piano. The time signature is 3/2, and the key signature has one flat (B♭). The Soprano part includes the lyrics 'e mi ri - ver - so al - la de -'. The dynamics are marked as follows: Clarinet in E♭ (sounding) starts with *poco f*; Clarinet in A (sounding) starts with *molto f* and then *meno f*; Viola starts with *f*; Soprano starts with *f* and then *poco meno f*; Piano starts with *f (non leg.)* and then *poco meno f*.

As well, use of the shrill high register of the E♭ clarinet ensures that punctuating chords stand out as structural features of the movement (Fig. 46, m. 53).

Overall, complex rhythms abound as well as starkly independent lines for each performer. A good deal of experience with contemporary works, particularly twelve-tone compositions, and familiarity working with a singer are prerequisites to the performance of this piece.

The poetry, from Goethe's West-östlicher Divan, describes the relationship between Joseph and Suleika, lovers referred to in the Bible, in Persian legend, and mentioned briefly in Dante's Inferno. Dallapiccola's reading of Thomas Mann's Joseph and his Brothers greatly influenced his choice of text as well as the way in which he chose to depict the words musically. The piece is in seven short movements, only the first, fourth and seventh of which are scored for all three clarinets and so serve as structural anchors. The twelve-tone row is the central unifying feature of this work, and its manipulation symbolizes what is occurring in the poetry simultaneously.

A duet for voice and E \flat clarinet, the second song is a very brief but tightly constructed canon (Fig. 47, m. 1 – 17). In its poetry, it refers to the sun and the moon, while the contours of the two musical lines depict the lyrics:

“The sickle moon appears to embrace the sun in all its splendor, and the two row forms similarly embrace and reflect each other. P is immediately followed by I in the solo vocal opening of the song, as the poet sings....('The son comes! A glorious vision! The sickle-moon embraces her'). Even the question placed by Goethe in the middle of the little poem ('Who could bring together such a pair? How can this puzzle be explained?') signaling the entry of the E \flat clarinet, with its contrasting symmetries, also elicits an open, questioning ending to the tiny song. The layout of the row dispositions in the song, with the 'sun' and 'moon' forms creating a rounded shape, is remarkable in its symmetry.”²⁰

²⁰ Ibid., p. 175.

Fig. 47, Goethe-Lieder, Luigi Dallapiccola, Mvmt. II, m. 1 – 17

Sostenuto; declamando (♩ = 58)

f con molto accento sf *lunga mf* *3*

Mezzo-soprano Die Son - ne kommt! — Ein Prach-ter- schei- nen! — Der Si - chel -

Clarinet in E \flat (sounding)

corta *pp* *sempre dolcissimo* *3* *corta*

mond — um - klam - mert — sie. Wer konnte solch ein Paar, solchem Paar ver - ei - nen?

poco rall *dolce; sost.* *più tranquillo* (♩ = 34) *3* *corta*

pp

più pp *breviss.* *ppp; mormorato*

Dies Rat - sel, wie er-klart wie er-klart sich's? Wie? —

dolciss. *3* *breviss.* *più pp* *ppp*

While it is also included in Nos. 1, 3, 4 and 7, the E \flat clarinet seldom emerges from the overall clarinet sonority, either blending into the texture or providing just another canonic voice. Unusually, the E \flat is employed primarily in the throat and lower clarion registers. When the altissimo register is used, it is a startling effect to the listener, either indicating a structural division or underscoring the text (Fig. 48, No. 7, m. 7 – 9).

Fig. 48, Goethe-Lieder, Luigi Dallapiccola, Mvmt. VII, m. 7 - 9

The musical score for Mezzo-soprano and three Clarinets (Eb, Bb, and Bass Clarinet in Bb) from Luigi Dallapiccola's Goethe-Lieder, Movement VII, measures 7-9. The score is in 7/4 time and features complex rhythmic patterns and dynamic markings.

Mezzo-soprano: *sf (non dim.!) pp* *dolciss.; espress.*
 Schall! (Ist's mo - glich? _____) Un mog lichtscheint

Clarinete in Eb (sounding): *ff pp più pp ppp (eco)*
 (measures 7-9)

Clarinete in Bb (sounding): *f p ppp (eco) p; espress.*
 (quasi continuando il canto)

Bass Clarinet in Bb (sounding): *ff sf p più pp ppp (eco)*

As with Due liriche di Anacreonte, this work is reserved for advanced players who are comfortable with continually changing meters, complicated rhythmic figures, and the performance of serial compositions in general. Comparatively, however, Goethe-Lieder might be the more approachable of the two, written for just the clarinet family as opposed to the diverse collection of instruments represented in the other.

Sechs Aphorismen & Divertimento, Hanns Jelinek (1950, 1954)

Hanns Jelinek (1901 – 1969) is recognized primarily as a champion of serialism, both as a composer and, perhaps more importantly, as a teacher. He himself was afforded little opportunity for formal study, although he did take lessons first from Schoenberg and then from Alban Berg for several months, and enrolled at the Akademie für Music in Vienna to study with Franz Schmidt for two years. His earlier works, an eclectic collection, include traditional symphonic fare, pieces for jazz band, and atonal chamber works, precursory to his eventual adoption of the twelve-tone method. During the war years, Jelinek took the pseudonym of Elin and focused his efforts entirely on popular music, perhaps in order to make a living. In the 1950s, Jelinek became the standard-bearer for Schoenberg's compositional techniques, achieving acclaim as a teacher and pedagogue of dodecaphony, in particular with works intended to instruct as well as entertain, such as the two discussed herein.

Sechs Aphorismen, Op. 9 No. 3, for two clarinets and bassoon, is from a quartet of miniatures simply entitled Vier kleine Kammermusiken and completed in 1950. Written in six movements, the first four are scored for E_b clarinet. Immediately apparent in the first movement is the composer's gift for revealing the intricacies of twelve-tone writing to the performer – and thus to the listener. Avoiding the complex vertical row dispersion and rhythmic apoplexy of earlier serialists, Jelinek chooses a simpler horizontal progression of the row, introduced by a motive which becomes a point of imitation. A few solo pentuplets create rhythmic interest without the simultaneous discord of a competing figure (Fig. 49, Mvmt. I, m. 5 – 10).

Fig. 49, Sechs Aphorismen, Op. 9 No. 3, Hanns Jelinek, Mvmt. I, m. 5 – 10

The musical score for Figure 49 consists of two systems of staves for three instruments: Clarinet in Eb, Clarinet in Bb, and Bassoon. The top system shows the Clarinet in Eb playing a melodic line with a five-measure rest in the Clarinet in Bb and Bassoon. The bottom system shows all three instruments playing interlocking lines. Dynamics include *pp*, *mp*, and *pp*.

The pointillism of the second movement, a typical compositional device in twelve-tone works, is coupled with rhythmic patterns which mesh vertically instead of creating jagged clashes (Fig. 50, Mvmt. II, m. 1 – 4). The composer exploits the entire range of the Eb clarinet, particularly in the first and third pieces, often placing it in a lower register than the Bb clarinet (Fig. 51, Mvmt. III, m. 1 – 3). In general, each voice has its own independent line, but the interlocking of those parts is fairly straightforward, contributing to an audibly cohesive whole. Each instrument is given equal treatment, and technical demands are quite reasonable. This work would present an excellent introduction to twelve-tone chamber works for advanced students.

Fig. 50, Sechs Aphorismen, Op. 9 No. 3, Hanns Jelinek, Mvmt. II, m. 1 - 4

Zierlich (♩ = cca. 144)

Clarinet in Eb

Clarinet in Bb

Bassoon

p

fp

p

mf

p

Fig. 51, Sechs Aphorismen, Op. 9 No. 3, Hanns Jelinek, Mvmt. III, m. 1 - 3

Gemessen (♩ = cca. 66)

Clarinet in Eb

Clarinet in Bb

Bassoon

mp

poco f

f

Written just four years later, Divertimento, Op. 15 No. 8 is also part of a larger collection, Zwölftonwerk, or Twelve-Note Music. The set is comprised of nine works for piano or small ensemble, all of which are based entirely on the same row, as shown on

the flyleaf of the score. The composer later used examples from this work as illustration for his method of instruction in twelve-tone composition, Anleitung zur Zwölftonkomposition, one of the earliest textbooks on serialism.

The composer dedicates the set as “written for the use of performers, for the pleasure of listeners, for the stimulation of teachers, for the instruction of pupils and dedicated to all friends and lovers of composition in the twelve-note system”.²¹ He continues that the Divertimento, scored for E \flat clarinet, B \flat clarinet, basset horn and bass clarinet, is a piece “in which the Row is broken up into several independent groups”.²²

Again, the work is in six movements, and again, the precision of compositional technique is apparent, but there the similarities between this and Sechs Aphorismen end. Introduction, begun with a brief fanfare, proceeds into tied eighth & sixteenth figurations crossing from voice to voice, then accelerates to thirty-seconds (Fig. 52, Mvmt. I, m. 6), bringing a rhythmic and textural complexity not seen in the earlier piece. The second movement, Overtura piccola, is clearer in presentation but brisk in tempo (*Allegro con brio*, $\text{♩} = 96$) and full of extremes in both range and dynamics (Fig. 53, Mvmt. II, m. 35 – 37).

²¹ Jelinek, Hanns. Divertimento, Op. 15 No. 8, p. i.

²² Ibid, p. iii.

Fig. 52, Divertimento, Op. 15 No. 8, Hanns Jelinek, Mvmt. I, m. 6

Clarinet in E \flat (sounding)

Clarinet in B \flat (sounding)

Basset Horn (sounding)

Bass Clarinet in B \flat (sounding)

Fig. 53, Divertimento, Op. 15 No. 8, Hanns Jelinek, Mvmt. II, m. 35 - 37

Clarinet in E \flat (sounding)

Clarinet in B \flat (sounding)

Basset Horn (sounding)

Bass Clarinet in B \flat (sounding)

Intermezzo brings a calm, *andantino* interlude, paradoxically while taxing the E \flat clarinet at its registral extremes (Fig. 54, Mvmt. III, m. 11 – 14), followed by Capriccio, a playful movement which pushes the tessitural limits even farther (Fig. 55, Mvmt. IV, m. 11 – 13).

Fig. 54, *Divertimento*, Op. 15 No. 8, Hanns Jelinek, Mvmt. III, m. 11 - 14

Clarinet in Eb (sounding) *p*

Clarinet in Bb (sounding) *p*

Basset Horn (sounding) *p*

Bass Clarinet in Bb (sounding) *p*

poco rit.

Fig. 55, *Divertimento*, Op. 15 No. 8, Hanns Jelinek, Mvmt. IV, m. 11 - 13

Clarinet in Eb (sounding) *f* *piu f* *ff* *p*

Clarinet in Bb (sounding) *f* *f* *sf* *sf* *f* *ff* *p*

Basset Horn (sounding) *f* *p* *f* *p* *f* *ff* *p*

Bass Clarinet in Bb (sounding) *f* *f* *ff* *p*

Tempo I

pesante

Scherzino starts off hesitantly but soon becomes a continuous stream of running *legato* sixteenth notes, the colors shifting subtly with the staggered entrances of the different voices. The smooth flow is interrupted by a middle passage of simpler, more pointillistic writing with a thinner harmonic texture, the clarity of which exposes the composer's

construct. Measure 65 marks the central point of the movement, at which juncture the preceding material is reiterated in retrograde, like a mirror image. The final movement, Notturmo, is sparsely written with long, sustained notes in the lower instruments. A brief rhythmic crescendo in the middle wears itself out, and the E \flat clarinet closes the work with a decelerating staccato utterance (Fig. 56, Mvmt. VI, m. 21 – 27).

Fig. 56, Divertimento, Op. 15 No. 8, Hanns Jelinek, Mvmt. VI, m. 21 - 27

The musical score for Hanns Jelinek's Divertimento, Op. 15 No. 8, Movement VI, measures 21-27, is presented in two systems. The instruments are Clarinet in E \flat (sounding), Clarinet in B \flat (sounding), Bass Horn (sounding), and Bass Clarinet in B \flat (sounding). The top system (measures 21-24) shows the Clarinet in E \flat playing a complex, staccato passage with triplets and a trill, while the other instruments play sustained notes. The bottom system (measures 25-27) shows the Clarinet in E \flat playing a staccato passage, while the other instruments play sustained notes. Dynamic markings include *pp*, *p*, *poco f*, and *pp*.

Divertimento requires the highest caliber of players, technically advanced and fluent in the interpretation and coordination of serial works. This piece presents

tremendous challenges, not only to the performers but also to the listening audience. It may hold little appeal for all but the most devoted connoisseurs of serial chamber music, who would doubtless appreciate the deft manipulation and artful methodology of the composer.

BELGIAN QUARTETS OF THE 1960'S

Serenata, Arthur Meulemans (1961)

Senior of the three Belgian composers discussed herein, Arthur Meulemans (1884 – 1966) is represented by a prodigious body of work including opera, choral settings and chamber music, but his true passion was for orchestral writing, having completed 15 symphonies and a number of smaller works for orchestra. The recipient of numerous national awards and prizes for his compositions,

“(Meulemans) was the first in Flanders to adopt Debussy’s impressionism; he enriched his language with harmonic and orchestral coloration, aimed at creating atmosphere, but this did not spoil his mild Flemish nature.....His lyricism, whether contained or dynamic, is not of a tragic or sensual character: everywhere it remains sober and clear. It is a sort of music which is aware of its own wholesomeness and derives great joy from its own agility, bathing in calm masculine reflection or at times in festive alertness.”²³

Serenata, for E \flat clarinet, B \flat clarinet, basset horn or alto clarinet and bass clarinet, was completed in 1961. Comprised of 3 short movements, it treats all four instruments relatively equally in the distribution of melody and supporting lines.

The first movement, *Moderato* ($\text{♩} = 100$), is a fugue of sorts, opening with the basset horn which is then joined by the E \flat clarinet (Fig. 57, m. 1 – 5). Contrapuntal sections are interspersed with unison passages; for example, parallel chromatic scales in sixteenths. These provide structural landmarks and also draw the movement to a close.

²³ Centre Belge de Documentation Musicale (CeBeDeM). Music in Belgium: Contemporary Belgian Composers, p. 95-96.

Fig. 57, *Serenata*, Arthur Meulemans, Mvmt. I, m. 1 – 5

Moderato (♩ = 100)

Clarinet in E \flat

Basset Horn

mf

tr

The E \flat clarinet is featured strongly in the second movement, *Andante sostenuto* (♩ = 54), which is in ABA form. The exposition begins with a slow, plaintive melody line, first in the E \flat clarinet, then taken over in turn by each of the others, all the while accompanied by undulating eighth-note rhythms in the three accompanying parts (Fig. 58, m. 1 – 8). This continues in the development section, *Poco più animato*, as the underlying rhythm accelerates to sixteenths and the primary line is more starkly set off (Fig. 59, m. 25 – 28). The brief recapitulation brings back the opening nine measures, a minor second higher than before, and closes with a two-bar coda, a modulation which leads into the finale.

Fig. 58, *Serenata*, Arthur Meulemans, Mvmt. II, m. 1 – 8

Andante sostenuto ♩ = 54

Clarinet in E♭ *p*

Clarinet in B♭ *p*

Basset Horn *p*

Bass Clarinet in B♭ *p*

calando

pp

pp

pp

mf

pp

Fig. 59, *Serenata*, Arthur Meulemans, Mvmt. II, m. 25 - 28

Movement three, *Allegro giocoso* ($\text{♩} = 144$), a loosely organized but very energetic rondo, shows off the E \flat clarinet in its more typical role of providing ornamentation in the highest tessitura (Fig. 60, m. 7 – 10; Fig. 61, m. 22 – 25), although there is one melodic passage of deceptively tricky sixteenths (Fig. 62, m. 65 – 72).

Fig. 60, *Serenata*, Arthur Meulemans, Mvmt. III, m. 7 - 10

Fig. 61, *Serenata*, Arthur Meulemans, Mvmt. III, m. 22 - 25

Clarinet in Eb

Clarinet in Bb

Basset Horn

Bass Clarinet in Bb

f

f

tr

Fig. 62, *Serenata*, Arthur Meulemans, Mvmt. III, m. 65 - 72

Tempo

Clarinet in Eb

Clarinet in Bb

Basset Horn

Bass Clarinet in Bb

p

p

p

p

f

f

f

f

Ideally Serenata would be quite suitable for a college student quartet, were it not for the basset horn part; even substituting alto clarinet doesn't guarantee finding a willing and competent performer. None of the parts is overly technical and the E \flat clarinet part is written in a comfortable range from the chalumeau to the clarion, with a limited number of altissimo notes. Somehow lacking in inspiration, this work nonetheless provides an interesting diversion with its chromatic nature and the equal contribution from all four voices.

Fantaisie, Renier Van der Velden (1967)

Renier Van der Velden (1910 – 1993) spent his life in the city of Antwerp, working as music producer for Belgian Radio and Television for 30 years and actively promoting the local contemporary music scene. At one time a student at the Royal Flemish Conservatorium of Antwerp, Van der Velden's compositional technique was largely self-taught, favoring counterpoint and chromaticism. His catalogue, although modest, focuses on ballet but includes some orchestral works and a handful of chamber pieces and songs as well.

Scored for the more usual quartet of E \flat clarinet, two B \flat clarinets and bass clarinet, Fantaisie was completed in 1967. The piece, in one movement, is made up of three subsections: *Allegro moderato*, an opening fugue; *Andante*, a calm repose; and *Allegro giocoso*, a brisk finale.

The first section, *Allegro moderato*, begins with the subject in the first B \flat clarinet, which is then passed off to the E \flat clarinet (Fig. 63, m. 1 – 4 & m. 9 – 12). The fugue presents considerable challenge, requiring registral extremes from the first B \flat clarinet as well as technical dexterity, with tricky, articulated sixteenth-note passages appearing in all four parts (Fig. 64, m. 45 – 49). In addition, each part adds its own independent contribution to the overall texture; there is little unison writing to guide ensemble stability. A transition leads to the culmination of this section, a twelve-bar cadenza spotlighting the first clarinet, which then melts seamlessly into the subsequent slow central section.

Fig. 63, *Fantaisie*, Renier Van der Velden, m. 1 – 4 & 9 -12

Allegro moderato

Clarinet 1 in B \flat

f marcato

Clarinet in E \flat

marcato

f

Fig. 64, *Fantaisie*, Renier Van der Velden, m. 45 - 49

Clarinet in E \flat

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bass Clarinet in B \flat

f

tr

marcato

In the short *Andante* section, while the first clarinet again takes center stage most of the time, each voice is given a chance to present an expressive, arching melody, including the E \flat clarinet (Fig. 65, m. 119 – 123). A sudden and brief four-bar transition heralds the closing section.

Fig. 65, *Fantaisie*, Renier Van der Velden, m. 119 - 123

Opening with a relentless rhythmic energy, first jagged sixteenth-note motives and then a driving eighth-note pulse propel *Allegro giocoso* ever forward. This section is a bit more even-handed in the distribution of choice material, featuring the E \flat clarinet in both primary lines (Fig. 66, m. 171 – 174) and embellishing figurations (Fig. 67, m. 148 –

Fig. 67, *Fantaisie*, Renier Van der Velden, m. 148 - 149

Clarinet in E \flat

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bass Clarinet in B \flat

Fig. 68, *Fantaisie*, Renier Van der Velden, m. 179 - 182

Clarinet in E \flat

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bass Clarinet in B \flat

While the technical demands of this piece are mostly shouldered by the first clarinet part, particularly as demonstrated by the cadenza passage, each part has its share of challenges. In addition, the wandering chromaticism inherent in these very independent parts may render this work difficult both to play and to listen to, which should be borne in mind when programming for the audience.

Quatuor, Jean Absil (1967)

Jean Absil (1893 – 1974) began his student career as an aspiring organist, turning to composition after discovering an innate talent for counterpoint and fugue. The recipient of two national composition prizes in the early days of his career, Absil later became a professor at the Brussels Conservatory, where he taught for nearly 30 years. A champion of regional contemporary music, he also served as president of the International Society for Contemporary Music's Belgian chapter.

While Absil's catalogue includes works of all genres, from opera, ballet and radio plays to a variety of orchestral and choral literature, from 1963 onwards his energies were directed predominantly towards chamber music and solo instrumental pieces. His approach to composition is described as follows:

“Perfecting the technical means in terms of what there is to say, and the thought in terms of what it is possible to say, until one is no longer distinguishable from the other – what one wishes to say from what can be said – that is Absil's method, or rather his character. Indeed, anything that he touches spontaneously shapes itself accordingly and is assimilated.”²⁴

Quatuor, scored for E \flat clarinet, two B \flat clarinets and bass clarinet, was written in 1967 and dedicated to the Belgian Clarinet Quartet. The work is in four movements: I. Introduction, II. Valse, III. Pavane, and IV. Final. Of interest throughout is the use of meter. Mixed meter predominates in the first and last movements, particularly the juxtaposition of simple and compound meters, while Pavane is in 7/8 time, without exception subdivided into four and three. The overall texture is one of homogeneity, blending the four voices into one, with both the E \flat clarinet and bass clarinet making solo

²⁴ Ibid., p. 23.

appearances from time to time. Ranges are comfortable, with the E \flat clarinet part concentrated in the chalumeau and clarion registers.

Most aptly named, Introduction is indeed a protracted anticipation of what is to come. Moving rhythmic lines in the bass clarinet at key junctures serve to propel the music forward and heighten interest, while the E \flat clarinet occasionally interjects with fanfare-like passages (Fig. 69, m. 8 -12, Fig. 70, 108 – 112).

Fig. 69, Quatuor, Jean Absil, Mvmt. I, m. 8 – 12

Clarinet in E \flat

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bass Clarinet in B \flat

mf

3

5

ff

stringendo molto

Fig. 70, Quatuor, Jean Absil, Mvmt. I, m. 108 – 112

Clarinet in E \flat

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bass Clarinet in B \flat

Valse is in ABA form, the opening and closing sections in moderate waltz tempo, the intervening passage *piu mosso*, then *Tempo primo*. The E \flat clarinet carries the melody throughout: pickups to a simple four-bar phrase, repeated, then expanded to elaborate upon and conclude the musical thought (Fig. 71, m. 5 – 9, Fig. 72, m. 19 – 28).

Fig. 71, Quatuor, Jean Absil, Mvmt. II, m. 5 - 9

Clarinet in E \flat

Fig. 72, Quatuor, Jean Absil, Mvmt. II, m. 19 - 28

Although the first and second B \flat clarinets contribute some of the forward motion, it is primarily the bass clarinet which provides the moving line and thus rhythmic interest, particularly in the central *piu mosso* section.

Pavane, a stately dance, as mentioned above is in 7/8 time, *Andantino*. While not technically difficult, the inherent challenge lies in creating an atmosphere of grace and elegance while executing what can be an awkward alternation of simple and compound meter. In this movement, each voice takes a turn with the lines of interest, although once again the E \flat clarinet has a somewhat greater share of the limelight, taking over the melody in the extended middle section (Fig. 73, m. 31 – 34).

Fig. 73, Quatuor, Jean Absil, Mvmt. III, m. 31 - 34

The musical score for Figure 73 consists of two systems of staves, each containing four parts for different clarinets. The first system (measures 31-34) is marked *mf* and shows the instruments playing in a dense, overlapping texture. The second system (measures 35-38) is marked *p* and shows the instruments playing in a more sparse, independent texture. The score is written in treble clef with a key signature of two sharps (F# and C#).

Duple and treble meters collide again in Finale, a rollicking closer made up of numerous short episodes, unfolding one after another to the very end. Extended passages of tutti rhythms alternate with sections in which each voice has an independent line; as usual the E \flat & bass clarinets stand apart from the others (Fig. 74, m. 43 – 46).

Fig. 74, Quatuor, Jean Absil, Mvmt. IV, m. 43 - 46

The musical score for 'Quatuor' by Jean Absil, Movement IV, measures 43-46, is written for four parts: Clarinet in Eb, Clarinet 1 in Bb, Clarinet 2 in Bb, and Bass Clarinet in Bb. The key signature is two sharps (F# and C#) and the time signature is 2/4. The score shows a mix of unison passages and individual lines. Dynamics include *pp* (pianissimo) and *p* (piano). The Clarinet in Eb part has a *pp* dynamic in measure 43 and a *p* dynamic in measure 44. The Clarinet 1 in Bb part has a *pp* dynamic in measure 43 and a *p* dynamic in measure 44. The Clarinet 2 in Bb part has a *pp* dynamic in measure 43 and a *p* dynamic in measure 44. The Bass Clarinet in Bb part has a *pp* dynamic in measure 43 and a *p* dynamic in measure 44.

This piece is the most approachable of the three clarinet quartets discussed herein.

Technical challenges are surmountable, ranges for all four parts are familiar, and the tonality, while chromatic in sections, is not too extreme for comfort. In addition, the homogeneous texture of unison passages adds stability at key constructs in the work. Finally, the use of mixed meter creates a layer of complexity for both performers and listeners alike.

WORKS FROM 1970 TO PRESENT

Modeste Mignon, Heinrich Sutermeister (1973)

Swiss-born composer Heinrich Sutermeister (1910 - 1995) is known primarily for his operatic works, which brought him international recognition in the 1940s, and for his radio, television and film music of the 1960s. As a student at the Munich Akademie der Tonkunst from 1932 to 1934, one of his principal instructors was Carl Orff, who was to be a significant influence upon Sutermeister's mature compositional style.

Modeste Mignon was commissioned by the Hochschule für Musik und Theater in Hanover, where Sutermeister was a composition instructor from 1963 to 1975. The inspirational basis for this work is Honore de Balzac's novel of the same title, part of the author's La Comedie Humaine, which features musical references throughout.

Out of a mere handful of instrumental chamber pieces in the composer's catalogue, Modeste Mignon stands out for its unusual instrumentation. A double wind quintet, it includes the standard instruments as well as some auxiliary family members: piccolo, E \flat clarinet and contrabassoon. Interestingly, the E \flat clarinet again finds itself in its lowest register (Fig. 75, Mvmt. I, m. 1-4), with the B \flat & E \flat clarinet parts often crossing in tessitura.

Movement I, "Entrée", is a short presentation in binary form. Fanfare passages, tutti and in unison rhythm, serve as structural landmarks (Fig. 75, Mvmt. I, m. 1 - 4). The

Fig. 75, Modeste Mignon, Heinrich Sutermeister, Mvmt. I, m. 1 – 4

Tempo I ♩ = 104

Piccolo

Flute

Oboe 1

Oboe 2

Clarinet in Eb

Clarinet in Bb

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

second section is nearly identical to the first but scored $\frac{1}{2}$ step higher, perhaps to heighten the anticipation of what is to come next.

Movement II, “Modeste Mignon”, is a through-composed waltz, the primary melodic line of which represents the coquettish Mignon (Fig. 76, Mvmt. II, m. 4-12). This tune, while revoiced, fragmented and otherwise manipulated, serves as the unifying theme inserted between a series of narrative episodes. Throughout both movements of

Fig. 76, Modeste Mignon, Heinrich Sutermeister, Mvmt. II, m. 4 - 12

The musical score for Flute 1 and Flute 2, measures 4-12 of Movement II, "Modeste Mignon" by Heinrich Sutermeister, is shown. The score is in 3/4 time. Flute 1 and Flute 2 play in tandem, with Flute 1 starting on a higher pitch than Flute 2. The music is marked *p grazioso* and *mf*. The score shows a sequence of eighth and sixteenth notes, with some measures featuring a half note. The key signature has one flat (B-flat).

this lightly scored piece, pairs of like instruments play short fragments both in tandem and sequentially (Fig. 77, Mvmt. I, m. 27-33; Fig. 78, Mvmt. II, m. 110-113).

Fig. 77, Modeste Mignon, Heinrich Sutermeister, Mvmt. II, m. 27 - 33

Oboe 1 *p* (graz.)

Oboe 2 *p* (graz.)

Bassoon 1 *p*

Bassoon 2 *p*

Horn in F 1 *p* espress.

E♭ Cl. *mf* (graz.)

Cl. *p* (graz.)

Hn. 1

Fig. 77, Modeste Mignon, Heinrich Sutermeister, Mvmt. II, m. 27 - 33, cont.

(sempre Tempo II)

Picc.
 Fl.
 Ob. 1
 Ob. 2
 Eb Cl.
 Cl.
 Hn. 1
 Hn. 2

Fig. 78, Modeste Mignon, Heinrich Sutermeister, Mvmt. II, m. 110 - 113

Clarinet in Eb
 Clarinet in Bb

While the two clarinets provide primarily afterbeats and supporting lines in the second movement, they too have their moments (Fig. 79, Mvmt. II, m. 160-168); the paired flutes and oboes have the lion's share of the melodic lines. The predominant points of interest in this work are the exploration of color and the constantly shifting texture, both of which could be represented by the motion of elements within a kaleidoscope.

Fig. 79, Modeste Mignon, Heinrich Sutermeister, Mvmt. II, m. 160 - 168

The image displays a musical score for four instruments: two clarinets and two flutes/oboes. The top system features the Clarinet in E♭ (treble clef) and the Clarinet in B♭ (bass clef). Both parts begin with a *p graz.* (piano, grazioso) marking. The bottom system shows two staves, likely for flutes and oboes, with a *pp* (pianissimo) marking in the final measure. The music is in 3/4 time and consists of eight measures. The clarinet parts are characterized by flowing, melodic lines with many slurs, while the flute/oboe parts provide a more rhythmic and harmonic foundation.

Antiche Danze Ungheresi and Scenes from Hungary, Ferenc Farkas (1976, 1980)

Hungarian composer Ferenc Farkas (1905 – 2000) had a wide-ranging career as a composer and teacher, with a prolific output of song settings in 12 different languages as well as film music, staged works, orchestral and chamber works in his catalogue. Farkas studied composition first at the Budapest Academy of Music from 1921 to 1927, and shortly thereafter in Rome with Ottorino Respighi. Later in life he himself was Professor of Composition at the Budapest Academy from 1949 to 1975, passing the torch to the next generation of Hungarian musicians including such notables as Gyorgy Ligeti. Fellow countrymen Béla Bartók & Zoltán Kodály made little impression upon Farkas's creative style. Instead his writing reflected the legacy of Nikolai Rimsky-Korsakov, as passed down to pupil Ottorino Respighi and thus from mentor Respighi to Farkas. Other contributory elements included the music of Igor Stravinsky, a wide variety of literature, 12-tone writing and Hungarian folk music, which is amply evident in the two clarinet quartets to be examined next.

Antiche Danze Ungheresi (dal Secolo XVII) was originally composed for wind quintet (flute, oboe, clarinet, bassoon and horn) in 1959 and subsequently arranged for clarinet quartet (E♭ clarinet, 2 B♭ clarinets and bass clarinet) by the composer in 1976. It was premiered January 23, 1977 in Bern, Switzerland by clarinetists Jurg Capirone, Sylvia Schwarzenbach, Kurt Weber and Seiju Kato.

This work is comprised of 4 short, dance-inspired movements: I. Intrada, II. Lassú, III. Lapockás Tánc and IV. Ugrós. Intrada is in rounded binary form, simply constructed of complementary pairs of four-bar phrases. Lassú is also in A-B-A form,

Moderato cantabile in g minor. Lapockás Tánc is a brisk scherzo and trio, and the piece concludes with Ugrós, a vigorous rondo. Predictable phrasing and constant repetition are countered by shifts in voicing and the syncopated rhythms and harmonies associated with Eastern European folk music. Technical demands are modest and ensemble coordination is completely straightforward.

While all four clarinets are given an equal share of the melodic and secondary lines, the E \flat clarinet is prominent in the middle section of the Intrada (Fig. 80, m. 25 - 32)

Fig. 80, Antiche Danze Ungheresi, Ferenc Farkas, Mvmt. I, m. 25 – 32

The musical score for measures 25-32 of 'Antiche Danze Ungheresi' by Ferenc Farkas, Movement I, is written for four clarinets in E-flat major, 2/4 time. The score is divided into two systems. The first system contains measures 25-27, and the second system contains measures 28-32. The instruments are labeled on the left: Clarinet in E \flat , Clarinet 1 in B \flat , Clarinet 2 in B \flat , and Bass Clarinet in B \flat . The key signature is one sharp (F#), and the time signature is 2/4. Dynamics are indicated by 'p' (piano) and 'f' (forte). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and the instruction 'D.C. al Fine con rep.'.

and throughout Ugrós (Fig. 81, m. 41 - 45 & Fig. 82, m. 69 - 72) with the sort of characteristic flourishes typically written for the piccolo clarinet. However, it is also

Fig. 81, Antiche Danze Ungheresi, Ferenc Farkas, Mvmt. IV, m. 41 - 45

Clarinet in Eb

Clarinet 1 in Bb

Clarinet 2 in Bb

Bass Clarinet in Bb

Fig. 82, Antiche Danze Ungheresi, Ferenc Farkas, Mvmt. IV, m. 69 - 72

Clarinet in Eb

Clarinet 1 in Bb

Clarinet 2 in Bb

Bass Clarinet in Bb

featured in Lassú with a lovely secondary line to the 1st B \flat clarinet melody, in the middle register, *piano accompagnando* (Fig. 83, m. 1- 8).

Fig. 83, Antiche Danze Ungheresi, Ferenc Farkas, Mvmt. II, m. 1 - 8

Scenes from Hungary was originally composed for clarinet quartet in 1980 and is dedicated to the Swiss Clarinet Players (Christoph Ogg, Wenzel Grund, Andreas Ramseier and Urs Brügger), who premiered the work on June 27, 1981 in Thun, Switzerland. This piece is made up of eight brief vignettes, each of which depicts a particular aspect of Hungarian village life: Toast, a drinking song; Play, a quick scherzo; The Fugitive's Song; The Shepherd; Funeral Bells, a dirge; Wedding Song; Sorrow and Consolation, a slow lament; and Round, a lively dance. Of particular note are the use of an unusual compound meter, 8/8, in the first movement and mixed meters in the second and third, both of which could pose a challenge to ensemble coordination. Rhythmic interest is maintained by juxtaposing movements with unison figurations and those with independent lines for each player. The nationalistic character of both harmony and melody is evident to the listener in this piece of moderate difficulty.

The E \flat clarinet is featured somewhat more than the other voices, and is presented with some technical obstacles as well. In the first movement, Toast, it adds

ornamentation to the primary rhythmic line (Fig. 84, m. 5 – 8), occasionally deviating from the underlying pulse of 3-3-2 (Fig. 85, m. 17 - 20).

Fig. 84, Scenes from Hungary, Ferenc Farkas, Mvmt. I, m. 5 – 8

The musical score is for four woodwind parts: Clarinet in E \flat , Clarinet 1 in B \flat , Clarinet 2 in B \flat , and Bass Clarinet in B \flat . The music is in 3/8 time and D major. The first system shows measures 5-8, with the Clarinet in E \flat part featuring a melodic line with ornaments and a primary rhythmic line. The other three parts provide harmonic support. The second system continues the music, showing measures 9-12.

Fig. 85, Scenes from Hungary, Ferenc Farkas, Mvmt. I, m. 17 - 20

The musical score for measures 17-20 of 'Scenes from Hungary' by Ferenc Farkas, Movement I, is written for four woodwind parts. The key signature is B major (two sharps) and the time signature is 8/8. The parts are: Clarinet in E \flat , Clarinet 1 in B \flat , Clarinet 2 in B \flat , and Bass Clarinet in B \flat . The E \flat clarinet part features a plaintive melody with a trill (tr) in measure 18. The other parts provide harmonic support with various rhythmic patterns. Dynamics include forte (f) and trills (tr).

The E \flat clarinet is featured almost exclusively in the plaintive melody line of the third movement, The Fugitive's Song (Fig. 86, m. 1 - 4). It also characterizes the shepherd's gaiety (Fig. 87, m. 9 - 12) and the effusive joy of the Wedding Song (Fig. 88, m. 19 - 24). Finally, it takes the soprano line, in octaves with the first B \flat clarinet, for the brilliant flourishes of the Round (Fig. 89, m. 29 - 32), made challenging by the unwieldy fingerings of the key of B Major.

Fig. 88, Scenes from Hungary, Ferenc Farkas, Mvmt. VI, m. 19 - 24

Clarinet in E \flat

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bass Clarinet in B \flat

Fig. 89, Scenes from Hungary, Ferenc Farkas, Mvmt. VIII, m. 29 - 32

Clarinet in E \flat

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bass Clarinet in B \flat

CONCLUSION

A wide and varied selection of repertoire featuring the E \flat clarinet has thus been presented, works partnering with other members of the clarinet family, but also with more diverse winds, strings, voice and percussion as well. A few of the pieces are minor works by composers of the first rank; others were penned by lesser-known or even obscure composers; and some are experimental scores by contemporary artists who have yet to receive history's judgment. Many are unique and distinctive, worthy of far more attention than they currently receive. It is hoped that this paper will encourage the clarinet community to embrace the E \flat clarinet and this body of literature, and by so doing, to bring some of these works to light and gain them the public concert programming which they so richly deserve. An exhaustive listing of the works examined for this project, found through catalogue searches and references from others and made available for examination through Interlibrary Loan requests, is offered in the Sheet Music section beginning on page 123.

REFERENCES

Books

- Anderson, E. Ruth, comp. Contemporary American Composers: A Biographical Dictionary. Boston: G. K. Hall & Co., 1982.
- Anderson, Paul, comp. University of Iowa Music Source Book: Wind and Percussion Materials. Iowa City: University of Iowa, 1981.
- Bamberger, Carl, comp. The Conductor's Art. New York: McGraw-Hill, 1965.
- Berlioz, Hector. Symphonie Fantastique, Op. 14. Ed. Charles Malherbe and Felix Weingartner. New York: Dover Publications, 1984.
- Berlioz, Hector and Richard Strauss. Treatise on Instrumentation. Trans. Theodore Front. New York: E. F. Kalmus, 1948. New York: Dover Publications, 1991.
- Brixel, Eugen. Klarinetten Bibliographie. Wilhelmshaven: Heinrichshofen's Verlag, 1978.
- Brymer, Jack. Clarinet. Yehudi Menuhin Music Guides. London: Macdonald & Jane's, 1976.
- Bull, Storm. Index to Biographies of Contemporary Composers. Vol. III. Metuchen, NJ: Scarecrow Press, 1987.
- Centre Belge de Documentation Musicale (CeBeDeM). Music in Belgium: Contemporary Belgian Composers. Brussels: A. Manteau, Ltd., 1964.
- Ewen, David. Twentieth Century Composers. Essay Index Reprint Series. Freeport, NY: Books for Libraries Press, 1937; rpt. 1968.
- Fearn, Raymond. The Music of Luigi Dallapiccola. Eastman Studies in Music. Rochester, NY: University of Rochester Press; Woodbridge, UK: Boydell & Brewer, Ltd., 2003.
- Frank, Paul and Wilhelm Altmann. Kurzgefasstes Tonkünstler-Lexicon. Wilhelmshaven: Heinrichshofen's Verlag, 1978.
- Hadcock, Peter. Orchestral Studies for the E-flat Clarinet. Cherry Hill, NJ: Roncorp Publications, 1981.
- Herzfeld, Friedrich. Lexicon der Musik. Berlin: Ullstein A.G., 1957.

- Hollander, Hans. Leos Janáček: His life and work. Trans. Paul Hamburger. New York: St. Martin's Press, 1963.
- Horsbrugh, Ian. Leos Janáček: The field that prospered. London: David & Charles, 1981.
- Hyde, Martha M. Schoenberg's Twelve-Tone Harmony: The Suite, Op. 29 and the Compositional Sketches. Ann Arbor: UMI Research Press, c1982.
- Kennedy, Michael. Strauss Tone Poems. BBC Music Guides. London: British Broadcasting Corp., 1984.
- MacMillan, Keith and John Beckwith, eds. Contemporary Canadian Composers. Toronto: Oxford University Press, 1975.
- Matthew, Ed, comp. Twentieth-Century Chamber Music Catalog. New York: G. Schirmer & Associated Music Publishers, 1991.
- Meckna, Michael. Virgil Thomson: A Bio-Bibliography. Westport, CT: Greenwood Press, 1986.
- Neumeyer, David. The Music of Paul Hindemith. New Haven: Yale University Press, 1986.
- Opperman, Kalmen. Repertory of the Clarinet. New York: G. Ricordi & Co., 1960.
- Parker, Robert L. Carlos Chavez: Mexico's Modern-Day Orpheus. Boston: G. K. Hall & Co., 1983.
- Rendall, F. Geoffrey. The Clarinet. Third ed., rev. Philip Bate. Instruments of the Orchestra Series. New York: W. W. Norton & Company, 1971.
- Rogers, Bernard. The Art of Orchestration: Principles of Tone Color in Modern Scoring. Eastman School of Music Series. New York: Appleton-Century-Crofts, Inc., 1951.
- Rosen, Charles. Arnold Schoenberg. New York: Viking Press, 1975.
- Sadie, Stanley, ed. The New Grove Dictionary of Music and Musicians. London: MacMillan Publishers, 1980.
- Skelton, Geoffrey. Paul Hindemith: The Man Behind the Music. London: Victor Gollancz Ltd., 1975.

Slonimsky, Nicholas, ed. Baker's Biographical Dictionary of Musicians. 8th ed. New York: Schirmer Books, 1992.

Strauss, Richard. Till Eulenspiegels lustige Streiche, Op. 28. New York : Dover Publications, 1979.

Thevet, Lucien, comp. Musique pour Clarinette: Catalogue Thematique. Paris: Alphonse Leduc Editions Musicales, 1993.

Tommasini, Anthony. Virgil Thomson: Composer on the Aisle. New York: W. W. Norton & Company, 1997.

Vogel, Jaroslav. Leos Janáček: A Biography. London: Orbis Publishing, 1981.

Whittail, Arnold. Schoenberg Chamber Music. BBC Music Guides. Seattle: University of Washington Press, 1972.

Wilkins, Wayne, comp. Index of Clarinet Music. Magnolia, AR: The Music Register, 1975.

---. 1975 Supplement to Index of Clarinet Music. Magnolia, AR: The Music Register, 1975.

---. 1976-77 Supplement to Index of Clarinet Music. Magnolia, AR: The Music Register, 1977.

---. 1978 Supplement to Index of Clarinet Music. Magnolia, AR: The Music Register, 1978.

Sheet Music

Absil, Jean. Quatuor, Op. 132. Paris: Henry Lemoine et Cie, 1968.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, bass clarinet

Format: Score only (pitch as written); 4 mvmts.

Duration: circa 9' Completed: 1967

Dedication: The Belgian Clarinet Quartet

The employment of mixed and unusual meters gives this otherwise typical French quartet some definite character. The parts are of reasonable difficulty and each one has its share of the limelight, while strong tutti passages serve to delineate the underlying structure of each movement.

Arrieu, Claude. Cinq Mouvements. Paris: Editions M.R. Braun, Gérard Billaudot, 1969.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, bass clarinet

Format: Parts only; 5 mvmts.

Duration: 12' Completed: (1969)

Dedication: To the Belgian Clarinet Quartet (Clément Bernaerts – Georges de Kerpel – Marcel Hanssens – Albert Roland)

This lively work slightly favors the first clarinet, but each instrument has ample opportunity both to shine and to be simply a thread in the overall texture. The overall impression is one of forward motion, of energy and agility. Chromaticism is mild and technical demands are reasonable, although the E \flat clarinet does venture into extreme altissimo at one point.

Bertouille, Gérard. Concertino. Brussels: CeBeDeM, 1977.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, bass clarinet

Format: Score & parts; 1 mvmt.

Duration: circa 7'30" Completed: 1977

Dedication: Marcel Hanssens and his colleagues of the (Belgian) Clarinet Quartet

This work begins with an expressive introduction, thickly textured but with forward momentum, which leads *attaca* into a vivacious *Allegro*. The E \flat clarinet is heavily featured, with jaunty lines of eighth and sixteenth notes as well as sextuplet runs. Tempi are moderate, ranges comfortable, and technical demands within reason. This piece would showcase an outstanding player.

Bozza, Eugene. Lucioles. Paris: Alphonse Leduc, 1963.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, alto clarinet, bass clarinet, contrabass clarinet

Format: score & parts; 1 mvmt.

Duration: 2'45" Completed: (1963)

This brief but flashy sextet bears a striking resemblance to the composer's Scherzo for wind quintet. The liberal distribution of rapid triplet passages may pose technical problems, especially for the lower instruments, but a fine and spirited performance could be achieved by an ensemble of evenly-matched and experienced players.

Bozza, Eugene. Sonatine. Paris: Alphonse Leduc, 1971.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, bass clarinet

Format: Score only (pitch as written); 3 mvmts.

Duration: 7'50" Completed: (1971)

Alternately scored for flute, oboe, clarinet and bassoon, this short, floridly written work is highly similar to some of the composer's other small chamber pieces, including the sextet mentioned above. Again, each player must possess the necessary ease of technique in order to present a solid and confident ensemble performance.

Campo, Frank. Concertino. Los Angeles: Western International Music (Pillin Music), 1969.

Instrumentation: E \flat clarinet, B \flat clarinet, bass clarinet, piano

Format: Score & parts; 3 mvmts.

Duration: circa 10' Completed: (1969)

The three movements of this work are played without pause; the overall design is rooted in serialism and related intervallic constructs. Although the parts are highly approachable, with no obvious rhythmic, technical or tessitural constraints, the character of this piece is overly intellectual and lifeless, with little spark or harmonic direction.

Chávez, Carlos. Xochipilli. New York: Mills Music, 1964.

Instrumentation: Piccolo, flute, E \flat clarinet, trombone, 6 percussion

Format: Score & parts; 1 mvmt.

Duration: 6' Completed: 1940

This piece is a fascinating modern-day attempt at reconstruction of the indigenous music of ancient Mexico: the deliberate choice of instrumentation and the patterned rhythmic content are perhaps the most strikingly authentic features. Although the work is purely original, it is based upon descriptions from historical texts and archaeological relics of instruments. The insistent, repetitive pulse and buildup of momentum are at once fiercely primitive, fresh and exciting.

Cruft, Adrian. Three Bagatelles, Op. 50. New York: Boosey & Hawkes, 1969.

Instrumentation: E \flat clarinet, B \flat clarinet, A clarinet

Format: Score & parts; 3 mvmts.

Duration: 8' Completed: (1969)

Alternately scored for flute, oboe and clarinet in A, this highly approachable work gives equal treatment to each instrument in turn. The rollicking third movement, in triple meter, does demand the extreme range of the E \flat clarinet, but no other performance problems are immediately apparent.

Dallapiccola, Luigi. Due Liriche di Anacreonte. Milano: Edizioni Suvini Zerboni, 1946.

Instrumentation: soprano, E \flat clarinet, A clarinet, viola, piano

Format: Score only (pitch as sounding); 2 mvmts.

Duration: circa 6' Completed: 1945

Dedication: Domenico de Paoli

Premiere: June 24, 1946 in Brussels

This lightly-scored work presents each performer with an independent, yet not overly taxing part. The two movements, performed without pause, are clearly identifiable as a canon and subsequent variation, despite their atonal nature.

Dallapiccola, Luigi. Goethe-Lieder. Milano: Edizioni Suvini Zerboni, 1953.

Instrumentation: mezzo-soprano, E \flat clarinet, B \flat clarinet, bass clarinet

Format: Score only (pitch as sounding); 7 mvmts.

Duration: circa 9' Completed: 1953

Premiere: April 8, 1953 at a Boston Creative Concerts Guild performance, by Eleanor Davis, Robert Wood, Robert Stuart and Michael Vara

This entirely atonal work contains a great deal of rhythmic complexity, both horizontally and vertically. It demands both a singer who possesses excellent relative pitch and clarinetists who are confident and comfortable with highly independent parts.

Farkas, Ferenc. Antiche Danze Ungheresi. Budapest: Editio Musica Budapest, 1988.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, bass clarinet

Format: Score & parts; 4 mvmts.

Duration: 6'30" Completed: 1976

Premiere: January 23, 1977 in Bern, Switzerland by Jurg Capirone, Sylvia Schwarzenbach, Kurt Weber and Seiju Kato

Typical repetitive forms and standard meters in this piece lend authenticity to its 17th century dance origins, and the uniquely Eastern European sound captures the listener's attention. No unreasonable demands are required of the players, all of whom share equally in melodic and secondary lines.

Farkas, Ferenc. Scenes from Hungary. Budapest: Editio Musica Budapest, 1989.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, bass clarinet

Format: Score & parts; 8 mvmts.

Duration: 8'30"

Completed: 1980

Premiere: June 27, 1981 in Thun, Switzerland by The Swiss Clarinet Players:
Christoph Ogg, Wenzel Grund, Andreas Ramseier and Urs Brügger

A rhythmically interesting work comprised of very short, programmatic movements, this work is of moderate difficulty and features the E \flat clarinet slightly more than the others. Again, the nationalistic flavor of this quartet distinguishes it from other pieces in the genre.

Fenelon, Philippe. Trio. Paris: Alphonse Leduc, 1988.

Instrumentation: E \flat clarinet, B \flat clarinet, bass clarinet

Format: Two scores, Version A and Version B (assume pitch as written);
1 mvmt.

Duration: variable

Completed: (1988)

Highly aleatoric in nature, this impossibly technical piece comes in two completely different versions, one even more challenging than the other.

Heussenstamm, George. Tetralogue. Los Angeles: Western International Music (Pillin Music), 1973.

Instrumentation: E \flat clarinet, B \flat clarinet, alto clarinet/B \flat clarinet, bass clarinet/B \flat clarinet, percussion, optional conductor

Format: Score & parts; 1 mvmt.

Duration: 12'

Completed: (1973)

This spatially-oriented work employs the four clarinets mainly to create blocks of sonority against which the percussionist adds a variety of flourishes. Not overly technical, it does span the full compass of the instruments, with some rather acrobatic passages for both the E \flat and the 1st B \flat player.

Hindemith, Paul. Quintett, Op. 30. Mainz: B. Schott's Sohne, 1955.

Instrumentation: E \flat & B \flat clarinet, 2 violins, viola, violoncello

Format: Score & parts; 5 mvmts. (III only)

Duration: 18' Completed: 1923

Dedication: Werner Reinhart

Premiere: Summer, 1923 at the International Society of Contemporary Music festival in Salzburg, by Phillip Dreisbach and the Amar Quartet.

The third movement of this work, "Schneller Ländler", features the E \flat clarinet most prominently, displaying the full practical range of the instrument but concentrating on the characteristic upper register. None of the parts appears to be excessively challenging, allowing the performers to focus more on the interpretation and style of this dance-inspired movement.

Janáček, Leos. Concertino. Prague: Edition Hudebni Matice, 1949.

Instrumentation: Piano, 2 violins, viola, E \flat & B \flat clarinet, horn, bassoon

Format: Score & parts; 4 mvmts. (II only)

Duration: 19' Completed: 1925

Dedication: Jan Herman

Premiere: February 16, 1926 at a Club of Moravian Composers concert in Brno, Czechoslovakia, by Ilona Kurzova-Stepanova, Frantisek Kudlacek, Josef Jedlicka, Josef Trkan, Stanislav Krticka, Frantisek Jansky and Jan Briza.

With the exception of the final five measures, the second movement of this piece is scored only for E \flat clarinet and piano. The part writing, however, is highly unusual. Concentrated almost entirely in the low and middle registers, the E \flat clarinet provides mostly extended trills and simple sequential motives above the florid piano solo.

Jelinek, Hanns. Vier Kleine Kammermusiken, Op. 9 No. 3 (Sechs Aphorismen).
Vienna: Universal Edition, 1950.

Instrumentation: E \flat & B \flat clarinet, B \flat clarinet, bassoon
Format: Score only (pitch as written); 6 mvmts. (1-4 only)
Duration: 3' Completed: (1950)

These brief cameos present a wonderful example of clarity in serial composition. The row is introduced in a flowing horizontal line, rhythms are complex but do not compete with one another, and the different voices are skillfully juxtaposed, making this piece an excellent introduction to twelve-tone writing for a small ensemble.

Jelinek, Hanns. Zwölftonwerk, Op. 15 No. 8 (Divertimento). Vienna: Universal Edition, 1954.

Instrumentation: E \flat clarinet, B \flat clarinet, basset horn, bass clarinet
Format: Score only (pitch as sounding); 6 mvmts.
Duration: circa 12' Completed: (1954)

Markedly more complex than the previous work, this piece demands the most advanced players of serial chamber works. All parts are fairly equal in technical and ensemble coordination challenges, although the E \flat is singled out for some stratospheric acrobatics, particularly in the second and fourth movements.

Kerstens, Willem. Septuor, Op. 37. Brussels: CeBeDeM, 1968.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, bass clarinet, percussion, timpani,
piano
Format: Score & parts; 3 mvmts.
Duration: circa 14' Completed: 1966

The inclusion of percussion battery, timpani and piano as equal ensemble participants adds color and interest to this piece, which otherwise might be simply another chromatic French quartet. The first movement contains some tricky 16th note passages, the second features an extended solo passage for the E \flat clarinet, and the third is based on a folksong melody. Throughout, constantly changing meters provide formidable challenges to ensemble cohesion.

Kersters, Willem. Variaties op een thema van Giles Farnaby, Op. 41. Brussels: CeBeDeM, 1967.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, bass clarinet

Format: Score & parts; 8 mvmts.

Duration: 9'30" Completed: 1967

Dedication: Marcel Hanssens

This quartet, based upon a Renaissance period tune, opens and closes with the unadorned statement of the theme; in between are six variations of different degrees of embellishment, providing each instrument with its turn in the spotlight but perhaps favoring the E \flat clarinet and 1st B \flat clarinet. Tempi are comfortable, range and technical demands manageable, and ensemble is totally straightforward.

Maes, Jef. Vier Kontrasten. Brussels: CeBeDeM, 1968.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, bass clarinet

Format: Score & parts; 4 mvmts.

Duration: 7'30" Completed: 1965

Dedication: Marcel Hanssens and his colleagues in the (Belgian) Clarinet Quartet

Suitably titled, this approachable chromatic work opens with a slow, introspective introduction, followed by a light and lively scherzo; a majestic anthem and an energetic fugue round out the piece. The second and fourth movements provide moderate technical challenge, distributed among all four parts; the first and third feature the E \flat clarinet and 1st B \flat clarinet more apparently.

Meulemans, Arthur. Serenata. Brussels: CeBeDeM, 1971.

Instrumentation: E \flat clarinet, B \flat clarinet, basset horn, bass clarinet

Format: Score & parts; 3 mvmts.

Duration: 6'30" Completed: 1961

An interesting, yet somehow uninspired work, this piece treats all members of the ensemble fairly equally. The first movement alternates contrapuntal passages with sonorous unison sections, the second combines a sustained melody with a gentle, undulating accompaniment, and the last is energetic, with harmonic direction provided by both the primary and secondary lines.

Mihalovici, Marcel. Sonate, Op. 35. Paris: Editions Salabert, 1933.

Instrumentation: E \flat clarinet, A clarinet, bass clarinet

Format: Score only (pitch as sounding); 3 mvmts.

Duration: circa 10' Completed: 1933

Dedication: Darius Milhaud

This fresh and exciting example of French clarinet writing of the time should not be attempted by lesser-qualified players, for whom the technical challenges presented would render tight ensemble virtually impossible. The first movement is in sonata form, with broad, soaring melodic lines; the second is *lento*, yet full of delicate ornamental figurations; and the third is a vigorous, rhythmically complex rondo.

Mortier, Willy. Niagara: jazz suite for clarinet quartet. Brussels: Editions J. Maurer, 1983.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, bass clarinet

Format: Score only (pitch as written); 6 mvmts.

Duration: 16' Completed: 1980

This collection of six short, jazzy sketches was completed during the composer's visit to Niagara, Ontario. The movements depict area locales, primarily through quasi-improvisatory solo lines over repetitive, motivic accompaniment in the other voices. While the E \flat clarinet is given a generous share of the lead, and both melody and harmony lines present initial rhythmic interest, overall this piece seems somewhat monotonous.

Perle, George. Sonata a Cinque. Hillsdale, NY: Boelke-Bomart, Inc., 1989.

Instrumentation: E \flat , A and bass clarinet, violin, 'cello, bass trombone, piano

Format: Score & parts; 4 mvmts.

Duration: circa 15' Completed: 1986

Both the second and fourth movements of this oddly orchestrated piece are written for E \flat clarinet. Perpetual Motion, a relentless mixed meter barrage of eighth notes, highlights the E \flat clarinet in its altissimo register, although the full compass is explored. Dance presents melodic material featuring wide leaps, including the lower and middle registers equally. A challenging modern work.

Ponchielli, Amilcare. Quartetto. Milan: G. Ricordi (1880-90). Rpt. New York: McGinnis & Marx Music Publishers, 1994.

Instrumentation: Flute, oboe, E \flat clarinet, B \flat clarinet, piano

Format: Score & parts; 1 mvmt.

Duration: 14'30" Completed: 1857

This absolutely charming work, written by an operatically-oriented composer, displays each of the soprano instruments to its best advantage without a hint of screeching or stridency. The E \flat clarinet is given a generous share of melodramatic themes and flashy passagework; each woodwind has its chance to shine, while the piano provides both underlying accompaniment and solo transitions between sections.

Quinet, Marcel. Concerto Grosso. Brussels: CeBeDeM, 1985.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, bass clarinet, string orchestra

Format: Score only (pitch as written); 3 mvmts.

Duration: circa 12'30" Completed: 1964

The use of string orchestra to introduce each movement, provide transition and occasionally add a thin veil of accompaniment to the clarinet quartet is novel, adding a depth of color and texture to this work, which might otherwise be overlooked as routine. None of the clarinet parts appears unduly demanding, chromaticism is mild and unison rhythms help to bind the ensemble together.

Razzi, Fausto. Invenzione a tre. Milano: Edizioni Suivini Zerboni, 1964.

Instrumentation: E \flat clarinet, oboe, bass clarinet

Format: Score only (pitch as written); 1 mvmt.

Duration: circa 8' Completed: 1964

This piece alternates metrical sections with durational indications and contains extreme, abrupt dynamic and registral changes. Added to this is an incredible level of rhythmic complexity, equally distributed among all parts; these combined difficulties would demand the highest calibre of performers.

Russell, Armand. Trio Suite. Fairport, NY: Pyraminx Publications, 1963.

Instrumentation: E \flat clarinet, B \flat clarinet, bass clarinet

Format: Score & parts; 3 mvmts.

Duration: circa 10' Completed: 1958

The technical and ensemble demands presented in this work could be well handled by moderately experienced players, while each receives a fair portion of independent and melodic lines. The first movement is a loosely-constructed fugue; the second is improvisatory, giving the primary solo line to the E \flat clarinet; and the last is a lively and cleverly-written rondo.

Schmitt, Florent. Sextuor, Op. 128. Paris: Gerard Billaudot, 1984.

Instrumentation: E \flat clarinet, 2 B \flat /A clarinets, basset horn (alto clarinet), bass clarinet, contrabass clarinet (E \flat or B \flat)

Format: Parts only; 1 mvmt.

Duration: 11' Completed: 1952

Densely scored and rhythmically complex, this work poses daunting challenges in each part. The use of mixed meters and constantly fluctuating tempo also contributes to the overall difficulty level, which would require a most accomplished and cohesive ensemble for performance.

Schoenberg, Arnold. Suite, Op. 29. Philharmonia Score No. 603. Vienna: Universal Edition, 1927.

Instrumentation: E \flat clarinet, B \flat clarinet, bass clarinet, violin, viola, violoncello, piano

Format: Miniscore only (pitch as sounding); 4 mvmts.

Duration: circa 30' Completed: 1926

Dedication: My dear Wife

Premiere: December 15, 1927 in Paris

Comprised of dance-like movements, this work is an early representation of the composer's twelve-tone writing, yet it retains many conventional features of structure and orchestration. The predominance of rhythmic and melodic fragmentation requires accurate and confident performers but should not present any insurmountable obstacles.

Schumann, Gerhard. *Audiogramme*. Wilhelmshaven: Heinrichshofen's Verlag (Sirius-Edition), 1974.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, bass clarinet
 Format: Miniscore only (pitch as written); 3 mvmts.
 Duration: circa 5' Completed: 1962

A short piece comprised of three brief movements, this quasi-serial composition demands tight ensemble coordination as the moving line is continually passed from one voice to another. Technical demands appear reasonable, tempi moderate and parts evenly matched; this should be appropriate for advanced students.

Stekl, Konrad. Kleine Duo-Musik. Wolfenbüttel: Moseler Verlag, 1973.

Instrumentation: E \flat clarinet, B \flat clarinet
 Format: Parts only; 3 mvmts.
 Duration: circa 6' Completed: (1973)

Dedication: Peter Suppan

This twelve-tone work is based throughout upon a tightly constructed row, the permutations of which are indicated in each part. Imaginative rhythmic patterns, the use of structural forms and landmarks, and melodic lines grounded in the predominant intervals of the row all contribute to make this a far more interesting and approachable piece than directionless and random-sounding serial works.

Sutermeister, Heinrich. Modeste Mignon. Mainz: B. Schott's Sohne, 1974.

Instrumentation: Piccolo/flute, flute, 2 oboes, E \flat clarinet, B \flat clarinet, bassoon,
 bassoon/contrabassoon, 2 horns
 Format: Score & parts; 2 mvmts.
 Duration: 9'30" Completed: 1973

Commission: Hochschule für Musik und Theater, Hannover.

This playful and lightly scored piece is constructed primarily of short motivic and melodic fragments dispersed throughout the ensemble. An unusual twist is the continual use of the E \flat clarinet's lowest register in accompanimental passages. The individual parts present few technical problems; rather, the challenge is in maintaining evenness and dynamic balance as the texture constantly shifts, much as a kaleidoscope would.

Thomson, Virgil. Sonata da Chiesa. New York: Boosey & Hawkes, 1974.

Instrumentation: E \flat clarinet, D trumpet, viola, horn, trombone, conductor

Format: Score & parts; 3 mvmts.

Duration: 16' Completed: 1926, rev. 1973

Primarily because of the unique instrumentation, this somewhat incongruously titled piece is a study of contrast in texture and timbre. The Chorale is broad and sonorous, with a slow harmonic rhythm, the Tango is at once languid yet flowing, and the Fugue is tightly constructed, inventive and varied.

Van der Velden, Renier. Fantaisie. Brussels: CeBeDeM, 1970.

Instrumentation: E \flat clarinet, 2 B \flat clarinets, bass clarinet

Format: Score & parts; 1 mvmt.

Duration: 10' Completed: 1967

An extremely active work, the most salient features of this standard French quartet are a high degree of chromaticism, contrary motion, and variety between parts; the individual parts are both independent and fairly busy. Formidable technical hardships, as readily seen in the central cadenza for the first B \flat clarinet, might overshadow the intrinsic rewards and the listener appeal of this piece.

Webern, Anton. Drei Lieder, Op. 18. Vienna: Universal Edition, 1927.

Instrumentation: high voice, E \flat clarinet, guitar

Format: Score only (pitch as sounding); 3 mvmts.

Duration: circa 5' Completed: 1925

Premiere: February 8, 1954 in Los Angeles, by Grace-Lynne Martin, Hugo Raimondi, Jack Marshall and Robert Craft, conductor

This piece embodies many of the usual aspects of the composer's style, including duple versus triple rhythms, wide leaps and extreme dynamics; yet it is far less pointillistic than his other works of the same time period. As expected, the extreme difficulty calls for players with stable rhythmic subdivision, a high degree of agility, and a thorough familiarity with the interaction of all parts.

Sound Recordings

Berlioz, Hector. Symphonie Fantastique, Op. 14. London Symphony Orchestra, Sir Colin Davis, conductor. LSO Live, LSO0046, 2003.

Dallapiccola, Luigi. Goethe-Lieder. Dorothy Dorow and members of Ensemble Amsterdam. Telefunken, LC 0366, 1978.

Farkas, Ferenc. Ancient Hungarian Dances. Thurston Clarinet Quartet. Academy Sound & Vision, Ltd., WHL 2076, 1993.

Janáček, Leos. Concertino, for piano, strings and winds. Lamar Crowson, Neill Sanders, Gervase de Peyer, members of the Melos Ensemble. Angel Records, S-36455, year unknown.

Meulemans, Arthur. Serenata. The Belgian Clarinet Quartet. Disques Alpha, DB60, year unknown.

Ponchielli, Amilcare. Quartet in B \flat Major for Winds with Piano Accompaniment. Murray Panitz, John DeLancie, Donald Montanaro, Anthony Gigliotti and Anthony di Bonaventura. Columbia, ML 6199, 1967.

Schoenberg, Arnold. Suite, Op. 29. The Melos Ensemble of London. Editions de L'Oiseau-Lyre, SOL 282, 1965.

Strauss, Richard. Till Eulenspiegel's Merry Pranks, Op. 28. Berliner Philharmoniker, Herbert von Karajan, conductor. Deutsche Grammophon, 447 441-2, original release 1972-1974, re-released 1996.

Sutermeister, Heinrich. Modeste Mignon. Faculty Recital Series: The Arizona Wind Quintet & guests; Jean-Louis Kashy, Lauren Robbins-Pollack, Warren Sutherland, William Balentine, Jerry Kirkbride, Jacqueline Eastwood, Keith Johnson, Andrew Robbins-Pollack, William Dietz, Carol McNabb. University of Arizona School of Music Library, Call No. F 310, 1995.

Thomson, Virgil. Sonata da Chiesa. Lillian Fuchs, Peter Simenauer, Fred Mills, Paul Ingraham, Edward Erwin, Virgil Thomson. Composers Recordings, Inc., CRI 207, 1965.

Webern, Anton. Drei Lieder, Op. 18. Dorothy Dorow and members of Ensemble Amsterdam. Telefunken, LC 0366, 1978.