

**Summary of Dissertation Recitals  
Three Programs of Clarinet Music**

**by**

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of the requirements for the degree of  
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(Music: Performance)  
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## ABSTRACT

Three recitals of solo and chamber music were performed in lieu of a written dissertation. The repertoire for each recital centered on different genres and styles of music. The first featured works by composers who were somehow affiliated with the Royal College of Music in London, either as faculty, students, or collaborators. The second recital featured Italian song-like works for the clarinet, ranging from traditional 19<sup>th</sup>-century opera to the modernism of Berio. The final recital featured works by Eastern European composers.

Friday, November 30, 2018, 8:00pm, Walgreen Drama Center, Stamps Auditorium, University of Michigan. Assisted by: Dearbhla Collins, piano; Amber Carpenter, harp. Program: Ralph Vaughan Williams, *Six Studies in English Folksong*; Arnold Bax, *Sonata for clarinet and piano*; William Lloyd Webber, “Frensham Pond (Aquarelle)” from *Country Impressions, Air and Variations*; Joseph Horowitz, *Sonatina for clarinet and piano*; Malcolm Arnold, *Sonatina for clarinet and piano, op. 29*.

Tuesday, January 29, 2019, 8:00pm, Walgreen Drama Center, Stamps Auditorium, University of Michigan. Assisted by: Joshua Marzan, piano. Program: Luigi Bassi, *Divertimento sopra motivi dell’opera “Il Trovatore”*; Mario Castelnuovo-Tedesco, *Sonata, op. 128*; Luciano Berio, *Lied*; Michele Mangani, *Verdiana “Fantasia su temi da opere di Giuseppe Verdi”*.

Tuesday, March 26, 2019, 8:00pm, Walgreen Drama Center, Stamps Auditorium, University of Michigan. Assisted by: Joshua Marzan, piano; Heewon Uhm, violin; John Etsell, piano. Program: Leó Weiner, *Peregi verbunk, op. 40*; Witold Lutosławski, *Dance Preludes*; Bohuslav Martinů, *Sonatina for clarinet and piano*; Miloslav Ištvan, *Sonata for clarinet and piano*; Béla Bartók, *Contrasts, Sz. 111*.

**RECITAL 1 PROGRAM**

**Garret Ray Jones, Clarinet**

**Dearbhla Collins, Piano**

**Amber Carpenter, Harp**

**Six Studies in English Folksong (1926)**

Adagio  
Andante sostenuto  
Larghetto  
Lento  
Andante tranquillo  
Allegro vivace

Ralph Vaughan Williams  
(1872-1958)

Amber Carpenter, harp

**Sonata for clarinet and piano (1934)**

Molto moderato  
Vivace

Arnold Bax  
(1883-1953)

*Intermission*

**“Frensham Pond (Aquarelle)”** from *Country Impressions* (1960)  
**Air and Variations** (1952)

William Lloyd Webber  
(1914-1982)

**Sonatina for clarinet and piano** (1981)  
Allegro calmato  
Lento, quasi andante  
Con brio

Joseph Horowitz  
(b. 1926)

**Sonatina for clarinet and piano, op. 29** (1951)  
Allegro con brio  
Andantino  
Furioso

Malcolm Arnold  
(1921-2006)

## RECITAL 1 PROGRAM NOTES

### **Ralph Vaughan Williams, *Six Studies in English Folksong* (1926)**

Encouraged by his family to take an active interest in music, a young Ralph Vaughan Williams received his first lessons from his aunt, who taught him piano and harmony. By the time he went to preparatory school, he was well versed in piano, organ, and violin. During three years at Charterhouse (1887–90) he switched from the violin to the viola, playing in the school's orchestra with ambitions of pursuing an orchestral performing career. There followed a period of two years at the Royal College of Music, then three at Cambridge (MusB, 1894; BA in history, 1895), and another year or so at the RCM: a substantial period of study, during which his teachers of composition were Parry, Wood and Stanford.<sup>1</sup>

Even as a schoolboy Vaughan Williams had been drawn increasingly to composition, but on going up to Cambridge he knew very well he wanted to become a composer. But progress was slow; Wood in particular did not believe he would ever make a composer. In later years Vaughan Williams himself remarked on his 'amateurish technique,' which he said had dogged him all his life; but his early self-criticism had much to do with a deep dissatisfaction with the English musical scene and an inability to foresee his own career path.<sup>2</sup>

During his study with Ravel in Paris (1908), he recognized that, creatively, salvation would be found not in imitating foreign models, but in a regenerative use of native resources. This led him to English folksong, to Elizabethan and Jacobean music, and to a philosophy of musical citizenship, which he both practiced and preached. These interests and ideals he shared with Holst, whom he met at the RCM in 1895. The close friendship that at once developed is notable because the two composers subjected their own works to each other's criticism.<sup>3</sup>

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<sup>1</sup> Hugh Ottaway and Alain Frogley, "Vaughan Williams, Ralph," *Grove Music Online*, accessed November 15, 2018, <https://www.oxfordmusic.com>.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*

By 1914 Vaughan Williams had built a considerable body of work, including two symphonies, and a growing reputation for independence and strength of character. Although nearly 42, he felt the need to involve himself in WWI. He served as a wagon orderly with the Royal Army Medical Corps in France, and later returned to France as an artillery officer. Soon after the armistice he was made director of music for the First Army of the British Expeditionary Force, with responsibility for organizing amateur performances among the troops. The impact of the war on his imagination was deep and lasting but did not express itself in a clear protest or change of style, but rather as a more intense sense of inwardness.<sup>4</sup>

Demobilized in 1919, Vaughan Williams joined the composition faculty at the RCM. His capacity for reconciling all manner of musical activity – practical, educational, administrative, advisory – with his own creative work lasted into old age.<sup>5</sup>

The 1950s brought important changes in Vaughan Williams's personal life, his music and the critical climate. In 1951 his wife Adeline, whom he had married in 1897, died at the age of 80. In 1953 he married Ursula Wood, a close family friend. He left Dorking, where he had been living since 1929, to move to central London. London's cultural life was paradise regained, and he travelled abroad more than he had done for decades. In 1954 he visited the USA, lecturing at Cornell and other universities. Everywhere he went he received an enthusiastic welcome. Throughout his last few years he was a familiar presence at London concerts, and wrote a great deal of music, including his last two symphonies.<sup>6</sup>

*Six Studies in English Folksong* (1926) was composed during Vaughan Williams' inter-war period, comprised of the years between the two world wars. This was a period of immense vigor and variety for Vaughan Williams in which three trends are particularly striking: deepening of the visionary aspect, extending of the expressive range, and embracing new forms of imagery. Folksong arrangements, occasional and 'serviceable' church music, competition partsongs and simple, popular expressions such as the unison song *Let us now praise famous men*, are found side by side with some of his most penetrating masterpieces. There are important achievements in almost every field except chamber music. An exploratory impulse is particularly marked in a group of major works conceived during 1924–6, an unusually fertile time that was critical for the course of this larger compositional period. A number of these

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<sup>4</sup> Ibid.  
<sup>5</sup> Ibid.  
<sup>6</sup> Ibid.



employ a solo instrument, such as the *Concerto for Violin and Strings* (1925), *Flos campi* (1925) for solo viola, chorus, and orchestra, and the *Six Studies* for cello and piano.<sup>7</sup>

Arguably one of Vaughan William's most popular and successful folksong works is the *Six Studies*. Originally written for cellist May Mukle and piano, the composer himself transcribed the solo cello part for other string and wind instruments, including the clarinet. The piece is a collection of six traditional English folk tunes, most of which can be assumed he recorded and transcribed during his travels of the British countryside. Each study follows a consistent formula: the tune is introduced in the solo line, followed by a full presentation of the tune in the piano with the solo line ornamenting.<sup>8</sup>

The first study is a setting of the Norfolk tune *Lovely on the Water*, in which the tune emerges naturally from the accompaniment. The second, *Spurn Point*, is a fine tribute to this unique place with sand and shingle banks in the British Islands on the Yorkshire coast. *Van Dieman's Land* is another fine, slow melody and the original name used by Europeans for the island of Tasmania, now part of Australia. *The Lady and the Dragoon* is yet another tune in a slow tempo. In the fourth study, *She borrowed some of her mother's gold*, the arpeggio accompaniment rocks gently back and forth, occasionally acting as a kind of descant. The last of the set, *As I walked over London bridge*, is an air of innocent jollity, its varied accompanying texture, complete with a surprising ending.<sup>9</sup>

### **Arnold Bax, *Sonata for clarinet and piano in D major* (1934)**

Bax attended the Royal Academy of Music between 1900 and 1905, where he studied composition with Corder. Though he developed a commanding piano technique, he had no inclination to pursue a career as a performer. Through his brother, Clifford, he was inspired by W.B. Yeats's poem *The Wanderings of Oisín*, and visited the west coast of the country in 1902. Fortunate to have a private income, he was able to travel extensively during his youth. Ireland was one of his favorite destinations; for many years he returned for weeks at a time. Following his marriage to Elsie Sobrino, the daughter of soprano Luisa and pianist Carlos Sobrino, he moved to Dublin, where he and his wife lived until the spring of 1914. In Ireland he adopted the

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<sup>7</sup> Ibid.

<sup>8</sup> Joseph Way, "Program Notes by Joseph Way," under the "Ralph Vaughan Williams" tab, accessed November 15, 2018, <https://web.archive.org/web/20100413175042/http://www.fuguemasters.com:80/scsnotes.html>.

<sup>9</sup> Mark Nelson, "Program Notes—Mark Nelson Faculty Tuba Recital," accessed November 15, 2018, [https://marknelsontuba.files.wordpress.com/2012/08/program\\_notes\\_4-17-08.pdf](https://marknelsontuba.files.wordpress.com/2012/08/program_notes_4-17-08.pdf).

pseudonym Dermot O'Byrne, under which he published poetry, short stories and three of his four plays, two of which may have been intended as opera librettos.<sup>10</sup>

During the 1920s, at the height of his success, Bax completed his first three symphonies, some choral works, and a variety of shorter pieces and chamber music. Although he was briefly considered the leading British symphonist, the premiere of his Fifth Symphony in 1934 was shortly followed by premieres of Vaughan Williams' Fourth Symphony and Walton's First Symphony in 1935,<sup>11</sup> which were overall more successful.

In the late 1930s Bax composed less and less music. At the beginning of World War II he concentrated on his autobiography and moved to Sussex, where he lived in a room above a bar. Among his late works are scores for the films *Malta GC* (1942) and *Oliver Twist* (1948), both of which became popular in the concert hall. When his second wife, Harriet Cohen, a pianist, damaged her right hand in 1948, he composed a *Left-Hand Concertante* (1949) for her. As the years continued, much of Bax's earlier music had been forgotten. He was represented to the public by his late and less demanding output, resulting in a somewhat negative critical assessment followed by a long-term neglect of his works after his death. His full output, however, has since been performed and recorded.<sup>12</sup>

Bax's early works consist mainly of songs and piano music. His early songs are notable for their complex piano parts, likely reflecting his activity as an accompanist at the time. Influenced by the orchestral techniques of Wagner, Strauss, Glazunov, Sibelius, Debussy, Ravel and Stravinsky, Bax developed a vivid orchestral style. His first popular success came with the impressionistic tone poem *In the Faery Hills* (1909, rev. 1921). This succinct and attractive piece, culled from Celtic folklore, indicates the importance of literature in spurring Bax's creativity. Irish events are also reflected in a succession of chamber works. His First String Quartet (1918), which brings a classical clarity of texture and form to its Celtic inspiration, includes a particularly beguiling folksong-like third movement. The Second Quartet (1925), written in a much grittier and more demanding idiom, features some of Bax's most determined contrapuntal writing.<sup>13</sup>

Bax's *Sonata for clarinet and piano in D major* (1934) is in two movements. One could surmise that the work is of a late composer who, perhaps having lost some of the edge that drove

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<sup>10</sup> Lewis Foreman, "Bax, Sir Arnold," *Grove Music Online*, accessed November 15, 2018, <https://www.oxfordmusiconline.com>.

<sup>11</sup> *Ibid.*

<sup>12</sup> *Ibid.*

<sup>13</sup> *Ibid.*

his music to fame early on in his career, can boast of having replaced that edge with a sure, solid, beautifully balanced lyric technique.<sup>14</sup>

In the first movement, the clarinet and piano begin together, and remain so throughout the majority of it. There are relatively few spots at which the piano is heard alone, which, in consideration of the *molto moderato* tempo marking, requires a virtuosic clarinetist. The movement is in a typical sonata form, but both themes are smooth and supple, a contrast to traditional thematic relationships in sonata form. Perhaps because of that very smoothness, the fact that the first movement is really quite tricky to perform may well go unnoticed by most listeners; not so of the difficulties of the second movement. Sixteenth notes are exchanged between clarinet and piano, foiled only by a sharp and pointed repeated dotted figure. Quite contrary to expectation, Bax does not write an explosive virtuosic close; he instead provides a brief, *dolcissimo* reprise of the first movement's descending, floating main theme to close the piece.<sup>15</sup>

### **William Lloyd Webber**

*Frensham Pond (Aquarelle) from Country Impressions* (1960)

*Air and Variations* (1952)

Born in London to William Charles Henry Webber, a self-employed plumber, William Lloyd Webber was fortunate that his father had a particular interest in the organ; Henry Webber spent what little money he had travelling to hear various organs in and around the capital. Often Lloyd Webber would accompany his father and, before long, the young William started to teach himself to play the instrument. By the age of 14, he had become a popular organ recitalist, giving frequent performances at many important churches and cathedrals throughout Great Britain. He won an organ scholarship to the Mercers' School, and later in 1933 won a scholarship to study at the Royal College of Music where he studied with Vaughan Williams.<sup>16</sup>

Although WWII interrupted his compositional development, the conclusion of the war marked the beginning of his most prolific years. His works from 1945 to the mid-1950s include the oratorio *St. Francis of Assisi* (1948), the orchestral tone poem *Aurora* (1951) and the *Sonatina for viola and piano* (1951). Writing in a style firmly embedded in the Romanticism of

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<sup>14</sup> Blair Johnston, "Sonata for clarinet & piano," accessed November 15, 2018, <https://www.allmusic.com/composition/sonata-for-clarinet-piano-mc0002386047>.

<sup>15</sup> *Ibid.*

<sup>16</sup> Julian Lloyd Webber, "A voyage around my father," *The Guardian*, April 15, 2004, accessed November 15, 2018, <https://www.theguardian.com/music/2004/apr/16/classicalmusicandopera1>.

such composers as Rachmaninoff, Sibelius and Franck, he became increasingly convinced that his music was misplaced with the prevailing climate of the time. Rather than compromise his approach, he virtually stopped composing, turning instead to academic music and music theory. He taught at the RCM and in 1964 became director of the London College of Music, which he held until his death in 1982.<sup>17</sup> He most widely recognized today as the father of Andrew Lloyd Webber (composer and songwriter) and Julian Lloyd Webber (cello virtuoso).

In 1960 Lloyd Webber wrote a series of six *Country Impressions* for a variety of wind instruments with piano accompaniment. Unfortunately, only two of them have been recorded: *Frensham Pond* for clarinet and *Mulberry Cottage* for flute. *Frensham Pond* is one of the loveliest pieces that Lloyd Webber wrote.<sup>18</sup> Frensham itself is a small village in Surrey, England, with the pond (known today as the Frensham Common) a beautiful mix of wooded area, wildlife, and water.

It is small wonder that Lloyd Webber was attracted to this, yet this is no rambling pastoral piece; it is controlled, economical and straight to the point. His son, Julian Lloyd Webber, has stated that both of these pieces were suggested by places that his father knew and loved. He added, "like so many of that generation of British composers he was often inspired by specific places or parts of the countryside."<sup>19</sup>

If *Frensham Pond* is one of Webber's loveliest works, then the *Air and Variations* for clarinet and piano is one of his most charming works. It beautifully encompasses the large range of the clarinet, and explores a wide variety of lyricism and virtuosity. Dedicated to Frederick Thurston and his students at the RCM, this work combines the lyricism of English folksong melodies with beautifully idiomatic writing for the clarinet. The principal theme is followed by a set of five variations, with a full restatement of the theme before finishing with an embellishment of the final variation. Complete with a blend of beauty, simplicity, humor, and frivolity, it is unfortunate that this work is not performed more frequently.

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<sup>17</sup> Callum Ross, "Lloyd Webber, William," *Grove Music Online*, accessed November 15, 2018, <https://oxfordmusiconline.com>.

<sup>18</sup> John France, "William Lloyd Webber: Frensham Pond & Mulberry Cottage," July 11, 2008, accessed November 15, 2018, <http://landoflostcontent.blogspot.com/2008/07/william-lloyd-webber-frensham-pond.html/>.

<sup>19</sup> *Ibid.*

## Joseph Horowitz, *Sonatina* (1981)

Born in Vienna, Joseph Horowitz moved to Britain in 1938 after some brief musical study in Vienna. In Britain, he studied piano and modern languages at Oxford, and later attended the Royal College of Music in London, studying composition with Gordon Jacob. Afterward, he studied with Nadia Boulanger in Paris for one year. His professional musical career began in 1950, when he became music director at the Bristol Old Vic, a London-based theater company. He was subsequently active as a conductor of ballet and opera, and regularly toured Europe and the United States.<sup>20</sup>

Since 1961, Horowitz has been teaching composition at the RCM. His works include 16 ballets, 2 one-act operas, concerti for a wide range of string, wind, and percussion instruments, as well as a popular jazz concerto for harpsichord or piano. A large number of his works have been written for wind ensemble and brass ensemble.<sup>21</sup>

Horowitz is a composer of remarkable versatility, graceful wit, and an enviable ability to communicate, whether in his refreshingly light or more serious styles. In works such as the *Clarinet Concerto* (1957) he developed a jazz/neoclassical synthesis that has since infused many of his most successful works. His lighter works have not kept him from writing in a deeper vein: his choral works evince the influence of Vaughan Williams, Holst and Delius, while the string quartets, particularly the fifth, contain an intensity that is underpinned by compelling, often defiant programmatic allusions.<sup>22</sup>

The *Sonatina* (1981) is one of a number of works written as a result of a continuous friendship between Horowitz and clarinetist Gervase de Peyer. The two first met at the RCM while they were students (de Peyer studied clarinet with Frederick Thurston), and later in Paris (de Peyer now studying with Louis Cahuzac).<sup>23</sup> The work is dedicated Horowitz's wife, Anna.

Horowitz provides a description of the *Sonatina* in the score:

"The *Sonatina* is lighthearted and follows a traditional pattern of the three-movement division. The first, in classical sonata form, concentrates on the

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<sup>20</sup> Ernest Bradbury and Malcolm Miller, "Horowitz, Joseph," *Grove Music Online*, accessed November 15, 2018, <https://oxfordmusiconline.com>.

<sup>21</sup> "Joseph Horowitz," *Wikipedia, The Free Encyclopedia*, accessed November 15, 2018, [https://en.wikipedia.org/wiki/Joseph\\_Horowitz](https://en.wikipedia.org/wiki/Joseph_Horowitz).

<sup>22</sup> Ernest Bradbury and Malcolm Miller, "Horowitz, Joseph," *Grove Music Online*, accessed November 15, 2018, <https://oxfordmusiconline.com>.

<sup>23</sup> Joseph Horowitz, *Sonatina for clarinet and piano*, London: Novello & Company, 1982.

middle register of the clarinet, mainly lyrical against a rippling piano background. The second movement is an A-B-A song structure employing some of the lowest notes of the wind instrument in a long cantilena over a slow chordal accompaniment. The finale is a kind of rondo [that] alternates two themes in equal proportions, exploiting the upper register of the clarinet. The harmonic idiom of the whole work is obviously tonal, and, like most recent compositions of [mine], the *Sonatina* is melodically and rhythmically much influenced by jazz and other popular music. It calls for equal virtuosity from both players."<sup>24</sup>

### **Malcolm Arnold, *Sonatina, op. 29* (1951)**

Arnold was born in Northampton, England as the youngest of five children in a family of shoemakers. Although workers of trade, some of his family members were trained in music; both of his parents were pianists, and his aunt was a violinist. At the age of 12, Arnold witnessed a performance of Louis Armstrong, and decided to teach himself to play the trumpet.<sup>25</sup> Arnold's musical gifts were soon apparent, and he began to receive private trumpet and composition lessons with local teachers. At 16, he won a scholarship to attend the Royal College of Music, where he studied trumpet with Ernest Hall and composition with Gordon Jacob.<sup>26</sup>

Arnold played trumpeted with the London Symphony Orchestra and the BBC Symphony Orchestra between 1941 and 1948. However, his receipt of the Mendelssohn Scholarship (1948) from the Royal Academy of Music gave him the confidence to pursue a full-time composing career. His compositional output included nine symphonies, seven ballets, two operas, one musical, over twenty concerti, two string quartets, music for brass and wind band, and award-winning film scores.<sup>27</sup>

By 1961, Arnold had a reputation for his promiscuity and love of alcohol. These played a large role in his divorce from his first wife, as well as his second one. After completing treatment for depression and alcoholism, around 1962, Arnold continued his composing career,

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<sup>24</sup> Ibid.

<sup>25</sup> "Malcolm Arnold," *Wikipedia, The Free Encyclopedia*, accessed November 16, 2018, [https://en.wikipedia.org/wiki/Malcolm\\_Arnold](https://en.wikipedia.org/wiki/Malcolm_Arnold).

<sup>26</sup> Piers Burton-Page, "Arnold, Sir Malcolm," *Grove Music Online*, accessed November 16, 2018, <https://oxfordmusiconline.com>.

<sup>27</sup> Ibid.

gradually regaining his accreditation. His achievements were recognized with numerous honors, culminating in a knighthood in 1993. Arnold later died in 2006 from a chest infection.<sup>28</sup>

Arnold's musical idiom is essentially conservative. His harmonies are seldom more adventurous than the conservative orthodoxies of Parry and Stanford a generation earlier, though making occasional use of bitonality to powerful expressive effect. Arnold also toyed with serial techniques from the Fifth Symphony onwards, but they are never obtrusive to either his melodic invention or his, often, modal harmonic schemes. Arnold's greatest strength was as an endlessly inventive, fresh and memorable melodist.<sup>29</sup>

Arnold's *Clarinet Sonatina, op. 29* (1951) could be viewed as a piano reduction of a concerto; the level of virtuosity and musicianship demanded by the clarinetist is quite high. Arnold creates a bright and vivacious interplay between the clarinet and piano, and the entire range of the clarinet is utilized throughout. The work is a statement of brilliance and familiarity, with its memorable sea shanty connotations and vigorous scalar and chromatic passages.<sup>30</sup>

Three themes dominate the first movement; the first borderlines on wild, with several wide leaps and chordal punctuations from the piano; the second hints at jazz rhythms; the third provides a quiet interlude before the concluding return of the opening theme. The second movement is gentle and lovely, quite the contrast to the outer movements. The third, appropriately marked *Furioso*, is a breathless dance in triple meter that provides a challenge for both instrumentalists. Though highly virtuosic in nature, this work is quite idiomatic for the clarinet.<sup>31</sup>

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<sup>28</sup> "Malcolm Arnold," *Wikipedia, The Free Encyclopedia*, accessed November 16, 2018, [https://en.wikipedia.org/wiki/Malcolm\\_Arnold](https://en.wikipedia.org/wiki/Malcolm_Arnold).

<sup>29</sup> Piers Burton-Page, "Arnold, Sir Malcolm," *Grove Music Online*, accessed November 16, 2018, <https://oxfordmusiconline.com>.

<sup>30</sup> Erin Steele, "Program Notes," accessed November 16, 2018, [https://digitalcommons.chapman.edu/cgi/viewcontent.cgi?article=1466&context=music\\_programs](https://digitalcommons.chapman.edu/cgi/viewcontent.cgi?article=1466&context=music_programs).

<sup>31</sup> Chris Morrison, "Sonatina for clarinet & piano, op. 29," *AllMusic*, accessed November 16, 2018, <https://www.allmusic.com/composition/sonatina-for-clarinet-piano-op-29-mc0002365351>.

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**RECITAL 2 PROGRAM**

**Garret Ray Jones, Clarinet**

**Joshua Marzan, Piano**

**Divertimento sopra motivi dell'opera "Il Trovatore" (c. 1860)**

Luigi Bassi  
(1833-1871)

**Sonata, op. 128 (1945)**

Andante con moto

Scherzo: Mosso leggero

Lullaby: Calmo e semplice

Rondò alla Napolitana: Rapido e tagliente

Mario Castelnuovo-Tedesco  
(1895-1968)

*Intermission*

**Lied (1983)**

Luciano Berio  
(1925-2003)

**Verdiana "Fantasia su temi da opera di Giuseppe Verdi" (c. 2013)**

Michele Mangani  
(b. 1966)

## RECITAL 2 PROGRAM NOTES

### **Luigi Bassi, *Divertimento sopra motivi dell'opera "Il Trovatore"* (c. 1860)**

During the nineteenth century, virtuosity became a prominent feature of romantic music. Improvements to musical instruments and better musical training generated by the new music conservatories of Europe had a major impact on this trend. Virtuosos such as Niccolò Paganini and Franz Liszt expanded the technical limits of music for the violin and the piano, which won them great popularity. During the early decades of the nineteenth century the popularity of the wind virtuoso also reached its height. With performers such as Heinrich Baermann, Bernhard Crusell, and Johann Simon Hermstedt, clarinet concerti and opera fantasies became an integral part of concert programs during the first half of the nineteenth century. These clarinetists commissioned and composed works, toured, performed, and taught.<sup>32</sup>

Another such clarinetist was Luigi Bassi. Little is known about Bassi's life, but it is believed that he was born in Cremona, Italy in 1833.<sup>33</sup> Bassi was a student of Benedetto Carulli at the Milan Conservatory from 1846 to 1853. During his time as a student, he began serving as principal clarinet in La Scala, replacing Ernesto Cavallini. After leaving the conservatory, Bassi was much sought after as a performer, and he also composed. He wrote twenty-seven works for the clarinet, fifteen of them opera fantasies.<sup>34</sup> Little of Bassi's music is well known today, likely because most of his works were never published outside of Italy and have been out of print for years.<sup>35</sup>

In an opera fantasy, the composer presents melodies borrowed from an opera, often writing variations on those melodies designed to showcase the composer's ingenuity and the performer's prowess. Often the composer will include cadenzas and other newly composed

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<sup>32</sup> Madeline Johnson, "An Examination of the Clarinet Works of Luigi Bassi," DMA diss., University of North Texas, 2007, 1.

<sup>33</sup> Adriano Amore, *La Scuola Clarinetistica Italiana: Virtuosi e Didatti*, Cusano Mutri, Italy: TipoLitoGrafica Nuovo Impronta, 2006, 9.

<sup>34</sup> Madeline Johnson, "An Examination of the Clarinet Works of Luigi Bassi," DMA diss., University of North Texas, 2007, 1-3.

<sup>35</sup> *Ibid.*, 6.

material in combination with the opera material to create a varied emotional landscape for the piece. Opera fantasies serve several important purposes, including boosting the audience's general knowledge of music, as well as increasing familiarity and appreciation for the opera genre. Further, they serve to push performers to new technical extremes, expanding their capabilities and encouraging the improvement of existing equipment.<sup>36</sup>

Bassi's *Il Trovatore* fantasy highlights four melodies from Verdi's opera, one from each of its four acts. The work opens with the chorus from introduction of Act I ("Sul l'orlo die tetti"). The piano opens with eight bars of the chorus set in the key of G minor, followed by four bars of heavily accented G minor and E major seventh chords. Here, the clarinet enters with a section of newly composed material, which features arpeggios, chromatic scales, and figuration in various articulation patterns. It concludes with a flamboyant cadenza for the clarinet.<sup>37</sup>

Act II's aria "Stride la vampa!" is the next melody to appear, with the piano imitating the string parts and the clarinet playing the vocal line. Bassi notably alters the original articulation in this aria by adding or removing slurs, accents, and staccato markings; in doing this, he attempts to cause the clarinet produce the same effects as a vocalist. A variation of the aria follows, with the clarinet embellishing the original aria with sixteenth notes.<sup>38</sup>

The third melody to appear is Act IV's "D'amor sull'ali rosee," with the piano opening the section with the orchestral material from the act's introduction. Bassi's cadenza at the end of the aria is different from the opera's; this is not surprising since it was common practice for performers of the time (who often composed their own opera fantasies) to create their own cadenzas.<sup>39</sup>

The final number is Act III's "Di quella pira," with the piano providing the first presentation of the material with the accompaniment in the left hand and the melody in the right hand. The clarinet enters with a variation of the melody, taking advantage of the repeated notes in this aria by substituting arpeggios for repeated notes. The prominent sixteenth-note figure of this aria remains in the clarinet throughout, with the piano supporting the clarinet with occasional reinforcement of melodic notes.<sup>40</sup>

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<sup>36</sup> Ibid., 3-4.

<sup>37</sup> Ibid., 23.

<sup>38</sup> Ibid., 23-24.

<sup>39</sup> Ibid., 24.

<sup>40</sup> Ibid., 24-25.

## Mario Castelnuovo-Tedesco, *Sonata, op. 128* (1945)

Raised in Florence, Castelnuovo-Tedesco's mother was the first to introduce him to the piano, and he composed his first pieces when he was only nine years old.<sup>41</sup> His formal musical education began at the Istituto Musicale Cherubini in Florence in 1909, where he received his *licenza liceale* in 1913 and his degree in piano the following year. In 1918 he completed the *diploma di composizione* at the Liceo Musicale of Bologna. The most important musical figure in Castelnuovo-Tedesco's early development was Ildebrando Pizzetti with whom he began to study in 1915. Pizzetti helped to bring him to the attention of Alfredo Casella, who became an ardent supporter and whose patronage was crucial at the start of his career. In 1917 a group of composers that included Casella and Pizzetti formed the Società Italiana di Musica (later Società Nazionale di Musica Moderna); though not a founding member, Castelnuovo-Tedesco was strongly identified with the group. In addition to composing, he was a successful performer (as soloist, accompanist, and ensemble player), critic and essayist.<sup>42</sup>

By the early 1930s Castelnuovo-Tedesco became increasingly concerned for Italian Jewry, with whom he shared his heritage. When approached for a concerto (*I profeti*, 1931), he saw an opportunity to take a stand, stating, "I felt proud of belonging to a race so unjustly persecuted; I wanted to express this pride in some large work, glorifying the splendor of the past days and the burning inspiration which inflamed the envoys of God, the prophets."<sup>43</sup>

Concerning the purge due to the Manifesto of Race, which began in Italy in January 1938, he wrote:

I happened to be the "pioneer." My music was suddenly banished from the Italian radio and some performances of my works were cancelled. A public performance scheduled by Italian radio in Turin, in January 1938 was suddenly cancelled by a mysterious telephone order from Rome, and that happened six months before the anti-Semitic laws were issued.<sup>44</sup>

In the summer of 1939, shortly before the outbreak of war, he left with his family for New York, staying in Larchmont for a year and a half before moving to California. There, in autumn 1940, he signed a contract with Metro-Goldwyn-Meyer, beginning a relationship

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<sup>41</sup> Alberto Compagno, *Gli anni fiorentini di Mario Castelnuovo-Tedesco*, Carrara: n.p., 2000.

<sup>42</sup> James Westby, "Castelnuovo-Tedesco, Mario," *Grove Music Online*, accessed January 14, 2019, <https://oxfordmusiconline.com>.

<sup>43</sup> *Ibid.*

<sup>44</sup> *Ibid.*

(from 1940 to 1956) with several Hollywood studios including Columbia, Universal, Warner Brothers, 20th-Century Fox, and CBS. During this time he also composed over seventy concert works, including songs and opera. Castelnuovo-Tedesco became a US citizen in 1946 and, until his death, was affiliated with the Los Angeles Conservatory of Music (later California Institute of the Arts). He was one of the most sought-after teachers of film music; his pupils include composers such as André Previn and John Williams.<sup>45</sup>

Castelnuovo-Tedesco's early compositions were influenced by a combination of Pizzetti's austere contrapuntalism, Debussy's Impressionism, and the neoclassicism of Ravel. He also experimented with unconventional harmonies, and developed a distinctively refined vocabulary based on successions of parallel chords, polytonal blocks of sound, and a fluent counterpoint. However, his brand of neoclassicism also reveals a reliance on traditional forms and an interest in early Italian music history. His finest neoclassical work, the *Guitar Concerto no.1 in D* (1939), adopts a Mozartian concerto style. There is little doubt that Castelnuovo-Tedesco's most recognized contribution has been his body of almost one hundred works for the instrument.<sup>46</sup>

Though the various phases of his music suggest certain general categories, Castelnuovo-Tedesco himself, as he put it in 1950, "never believed in modernism or in neoclassicism, or in any other *isms*." Music for him was above all a means of expression, and he claimed that everything could be translated into musical terms: "the landscapes I saw, the books I read, the pictures and statues I admired." Three themes were central – his place of birth (Florence and Tuscany), the Bible, and Shakespeare. As his style evolved it became both increasingly neo-Romantic and programmatic.<sup>47</sup>

The *Sonata, op. 128* (1945) is composed in four movements in traditional forms, and suggests Debussian influence. The first movement presents both the primary and secondary themes in multiple modes throughout, with a rather large coda concluding the movement. The Scherzo incorporates fandango rhythms, while its Trio introduces a song-like motive that is retained throughout. This turbulent movement concludes with a charming variation of the fandango figure in the piano. In the third movement, the clarinet presents a simple song-like melody, almost reminiscent of the calm, jazzy café music in the 1930s. The melody is later presented in canon between the clarinet and piano, with short interjections of pastoral imagery in between. The final movement is a Neapolitan dance, an art form most recognized in southern

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<sup>45</sup> Ibid.

<sup>46</sup> Ibid.

<sup>47</sup> Ibid.

Italy. The movement is fast-paced and upbeat, with sudden shifts of tonality and rhythmic figurations commonplace.

### **Luciano Berio, *Lied* (1983)**

Berio was born into a family of musicians working in the small, but busy Ligurian port of Oneglia, Italy. Both his father and grandfather were organists and composers and, in consequence, the young Berio received a thorough musical training at home. By the age of nine, he was participating as a pianist in his father's chamber music evenings, and by his early teens he was producing occasional compositions. However, an injury to his right hand, sustained while training as an unwilling conscript to the army of Mussolini's Republic of Salò, changed the focus of his musical activities. When he entered the Milan Conservatory at the end of the war in 1945, it soon became plain that the consequences of his injury were such as to prevent a career as a pianist, and his studies centered increasingly on consolidating compositional technique. In his first year at the conservatory he was able to attend performances of works by Milhaud, Bartók, Stravinsky, and Schoenberg, by whose *Pierrot lunaire* he was at first baffled. Alongside his technical studies in counterpoint with Paribeni, he was assimilating, through imitation, a whole range of compositional models (at this stage Ravel and Prokofiev in particular).<sup>48</sup>

In 1952, Berio went to the United States to study with Luigi Dallapiccola at Tanglewood, from whom he gained an interest in serialism. He later attended the Internationale Ferienkurse für Neue Musik at Darmstadt, where he met Pierre Boulez, Karlheinz Stockhausen, György Ligeti and Mauricio Kagel. He became interested in electronic music, co-founding the Studio di fonologia musicale, an electronic music studio in Milan, with Bruno Maderna in 1955, and invited a number of significant composers to work there, among them John Cage.<sup>49</sup>

The late 1950s was a period of prodigious compositional productivity. Berio began to concentrate on works for smaller groupings, which, because they were more amenable to frequent performance, provided the basis for establishing his rapidly growing reputation in Europe and the USA. Berio's growing reputation brought with it invitations to teach composition. He returned to Tanglewood in 1960, and in the following two summers taught at the Dartington summer school. He was subsequently awarded a grant from the Ford Foundation,

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<sup>48</sup> David Osmond-Smith and Ben Earle, "Berio, Luciano," *Grove Music Online*, accessed January 14, 2019, <https://oxfordmusiconline>.

<sup>49</sup> "Luciano Berio," *Wikipedia, The Free Encyclopedia*, accessed January 14, 2019, [https://en.wikipedia.org/wiki/Luciano\\_Berio](https://en.wikipedia.org/wiki/Luciano_Berio).

which took him to Berlin at the end of that year, but by the autumn of 1965 he had negotiated a post at the Juilliard School of Music that he was to occupy for the next six years. Although primarily concerned with the teaching of composition and analysis, Berio's work at Juilliard included the founding of the Juilliard Ensemble, which promoted the performance of contemporary music. Although the east coast of America provided a professional home base, he was also constantly travelling and supervising performances on a worldwide front throughout this period.<sup>50</sup>

The international attention commanded by Berio's music was, by the late 1960s, keeping him in constant travel – a circumstance that naturally posed problems for his teaching duties at Juilliard. In 1971 he resigned from the institution and began the process of transferring back to Italy. The later 1970s also saw confirmation of Berio's appetite for the challenge of working on large-scale projects, as well as with the full resources of opera houses and concert halls.<sup>51</sup> In 1994 he became Distinguished Composer in Residence at Harvard University, remaining there until 2000. He was active as a conductor and continued to compose to the end of his life.<sup>52</sup>

The multiple continuities that underlie Berio's work are most strikingly embodied in the ongoing series of virtuoso solo Sequenzas. The first, for flute, established many of the characteristics that endured throughout the series. The 'sequence' of the title is, broadly, that of harmonic fields: fixed pitch resources that are each explored for their melodic and harmonic potential in turn. The ways in which this conception is realized vary widely from one Sequenza to the next. They serve a virtuosity that, as Berio often emphasized, is not merely that of flying finger or agile tongue. The composer also required a virtuosity of 'sensitivity and intelligence' that often entails a thoroughgoing understanding of the history of the instrument.<sup>53</sup>

Along with their sheer spectacle and originality of language, Berio's massive collection of Sequenzas for solo instruments offer a trope on an otherwise hardly noticeable distinction: rather than music being 'sent through' the instrument, the instrument is itself sent through the music. Berio somehow manages to suggest that the score, wild and manifold as it is, is nonetheless more

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<sup>50</sup> David Osmond-Smith and Ben Earle, "Berio, Luciano," *Grove Music Online*, accessed January 14, 2019, <https://oxfordmusiconline>.

<sup>51</sup> *Ibid.*

<sup>52</sup> "Luciano Berio," *Wikipedia, The Free Encyclopedia*, accessed January 14, 2019, [https://en.wikipedia.org/wiki/Luciano\\_Berio](https://en.wikipedia.org/wiki/Luciano_Berio).

<sup>53</sup> David Osmond-Smith and Ben Earle, "Berio, Luciano," *Grove Music Online*, accessed January 14, 2019, <https://oxfordmusiconline>.



permanent than the instrument that executes it; the instrument is in turn an elastic and mutating text.<sup>54</sup>

Dedicated to clarinetist Eduardo de Benedetti (who premiered it in Genoa that year), *Lied* is in many ways a miniature version of the massive clarinet *Sequenza IXa* from three years earlier. Like that work, it feels less built or composed than woven or plaited together. Likewise, it also gives the clarinet its own stage on which to perform its own collective memory; though, while *Sequenza IXa* was vividly evocative of klezmer music and perhaps even the ancient shofar, *Lied* is more of a sketch, its physiognomy more abstract. Its title is surely a nod to the nineteenth-century tradition of German art song. Berio also seems to suggest that *Lied* is an endeavor in finding language where there are no words inhabiting the brief and ‘miraculous’ union between music and poetry which Berio finds in Schubert's lieder.<sup>55</sup>

In its construction, *Lied* is a game of melodic expansions and contractions, of traversing and re-traversing identical passages in perpetually new and subtle re-figurations. It has two generators of material: the first is the more standard lyric impulse, the slow unfolding breath; the second is a contrasting staccato declamatory motif. The musical language is not tonal, atonal, nor serial; in its subtle game of repetition and non-repetition, it makes one indifferent to those distinctions. Pitches do not seem to arise from just anywhere, or from a pre-established scheme (like nineteenth-century tonal harmony, or from Schoenbergian dodecaphony). Instead, they seem to come from the linguistic impulses latent in the instrument, its inimitable proximity to the breath that makes it sound, and to the words the mouth might pronounce, were it not blowing against a reed.<sup>56</sup>

### **Michele Mangani, *Verdiana “Fantasia su temi da opera di Giuseppe Verdi”***

Born and raised in Urbino, Mangani graduated with several diplomas from the Conservatorio Rossini in Pesaro: clarinet (1984), band instrumentation (1987), composition (1990), and conducting (1992). He also received a diploma in choral music and conducting (1988) at the Conservatorio Giovanni Battista Martini in Bologna. Between 1995 and 1996, he attended the international course in orchestral conducting with Maestro G. Dimitrov in the

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<sup>54</sup> Seth Brodsky, “Lied, for clarinet,” *AllMusic*, accessed January 14, 2019, <https://www.allmusic.com/composition/lie-for-clarinet-mc0002431454>.

<sup>55</sup> *Ibid.*

<sup>56</sup> *Ibid.*

Republic of San Marino.<sup>57</sup> Mangani played first clarinet with the Marchigiana Philharmonic Orchestra, and was very active as a chamber musician in various groups throughout Italy and abroad.<sup>58</sup>

Since 1985, Mangani has served as the director of the wind orchestra at the Cappella del SS. Sacramento in Urbino, and has served as the Academy's Artistic Director since 2017. He is also the director of the Wind Orchestra of Marche and professor of music for wind instruments at the Conservatorio Rossini.<sup>59</sup>

Mangani has won numerous prizes for his compositions. He won first prize at competitions such as the *Concorso nazionale per composizioni bandistiche* "Pellegrino Caso" in Vietri su Mare (2003), *Concorso international di composizioni per band* "Villote Friulane" in Udine (2005), and the Sinnai International Youth Band Composition Competition in California (2014, 2016, 2018).<sup>60</sup>

As a composer, he has written over eight hundred pieces for chamber ensembles, orchestra, and choir, with the largest number written for band and orchestra; these three hundred titles include both original works and transcriptions. His compositions have been performed around the world by many musicians, including Wenzel Fuchs (Philharmoniker Berliner Orchestra), Corrado Giuffredi (international soloist; principal clarinet with the Italian Symphonic Orchestra), Patrick De Ritis, (principal bassoon with the Wien Symphony Orchestra), and Ricardo Morales (principal clarinet with the Philadelphia Orchestra).<sup>61</sup>

Italian clarinetist Corrado Giuffredi approached Mangani with the idea of composing a large-scale work for clarinet and piano. The product, *Verdiana*, is indeed a large-scale work, quite atypical for the traditional opera fantasy genre. Rather than incorporate arias and thematic material from a single opera, Mangani uses a number of melodies from numerous Verdi operas. The overall scheme of the work, however, adheres to typical principles of opera fantasies: often, the clarinet presents a theme or melody that is subsequently repeated by the piano, with the clarinet embellishing above. The cadenza near the end of the work is notable for both its great length and incorporation of quotations of arias that do not appear elsewhere in the piece.

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<sup>57</sup> Michele Mangani, "Michele Mangani," under the "Curriculum" tab, accessed January 15, 2019, <http://www.michelemangani.it/curriculum-inglese/>.

<sup>58</sup> "Michele Mangani," *The Wind Repertory Project*, accessed January 15, 2019, [https://www.windrep.org/Michele\\_Mangani](https://www.windrep.org/Michele_Mangani).

<sup>59</sup> Michele Mangani, "Michele Mangani," under the "Curriculum" tab, accessed January 15, 2019, <http://www.michelemangani.it/curriculum-inglese/>.

<sup>60</sup> Ibid.  
<sup>61</sup> Ibid.

*Verdiana* itself is an incredibly virtuosic composition, requiring great stamina and flexibility to perform in its entirety. The accompaniment has been arranged for numerous ensemble combinations, including full orchestra, band, and clarinet choir.

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**RECITAL 3 PROGRAM**

**Garret Ray Jones, Clarinet**

**Joshua Marzan, Piano**

**Heewon Uhm, Violin  
John Etsell, Piano**

**Peregi verbunk, op. 40 (1951)**

Leó Weiner  
(1885-1960)

**Dance Preludes (1955)**  
Allegro molto  
Andantino  
Allegro giocoso  
Andante  
Allegro molto

Witold Lutosławski  
(1913-1994)

**Sonatina for clarinet and piano (1956)**

Bohuslav Martinů  
(1890-1959)

*Intermission*

**Sonata for clarinet and piano (1954)**  
Allegro drammatico  
Andante sensibile  
Presto

Miloslav Ištvan  
(1928-1990)

**Contrasts, Sz. 111** (1938)  
*Verbunkos* (Recruiting Dance)  
*Pihenő* (Relaxation)  
*Sebes* (Fast Dance)

Béla Bartók  
(1881-1945)

## RECITAL 3 PROGRAM NOTES

### **Leó Weiner, *Peregi verbunk, op. 40* (1951)**

Born in Budapest, Weiner was one of the leading Hungarian music educators and composers of the early twentieth century. From 1901 to 1906 he attended the Liszt Ferenc Academy of Music in Budapest where he was a pupil of Hans Koessler. As a student, he won numerous prizes, including the Franz Liszt Stipend, the Volkmann and Erkel prizes for his *Serenade op. 3*, the Haynald Prize for his chorus *Agnus Dei*, and the Schunda Prize for the *Magyar ábránd* ('Hungarian Fantasy') for tárogató and cimbalom.<sup>62</sup>

In 1908 he was appointed to teach theory at the Liszt Academy, and later served as professor of composition (1912–22) and chamber music (1920–57). His work in chamber music attracted international attention to the institution, and helped to establish higher standards for Hungarian ensemble playing. In 1928 he established a conductor-less orchestra of advanced students studying at the Academy.<sup>63</sup>

Weiner's compositional style was essentially Romantic. The fundamental influences on his music were Beethoven, Mendelssohn, Bizet, and Brahms; under their influence he developed a style of clarity and balance, with a command of the orchestra that is most evident in his transcriptions. He remained opposed to the innovations of Stravinsky and Bartók, but shared, to some extent, the nationalist folk music concerns of Bartók and Kodály. Though not as active in the research of Hungarian folk music as his contemporaries, his later works combined folk melodies with his established harmonic language.<sup>64</sup>

It is possible to distinguish four periods of Weiner's compositional output: a pre-WWI phase (1905–13); a neoclassical phase (1918–24); a period in which Hungarian folk

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<sup>62</sup> John S. Weissmann and Melinda Berlász, "Weiner, Leó," *Grove Music Online*, accessed March 13, 2019, <https://oxfordmusiconline.com>.

<sup>63</sup> *Ibid.*

<sup>64</sup> *Ibid.*

material becomes the main feature of his style (1931–51); and a final period (1952–60). Notable also are his orchestral transcriptions of Bach, Liszt and Schubert’s piano works, as well as Bartók’s *Two Romanian Dances*. In the final years of his life Weiner published a complete edition of Beethoven’s piano sonatas.<sup>65</sup>

*Peregi verbunk*, op. 40 falls into Weiner’s third compositional period. The *verbunkos*, or “recruiting dance,” has roots in traditional Hungarian peasant music, and was played by hired gypsy musicians. The gypsies applied their own style to the music, namely the characteristic idiom of expression, with a resulting product that was distinctive from the original peasant tunes. This style became well-known abroad as the national music of Hungary. The clarinet, along with its raucous Hungarian folk relative, the *tárogató*, was often used as a solo instrument in the *verbunkos*, and remains a staple in present-day gypsy bands.<sup>66</sup>

Weiner’s *Peregi verbunk* (1951) is one of the most popular Hungarian works for clarinet. The composition began as a movement for a larger solo piano work, and was later arranged for clarinet (or violin) and piano. Weiner additionally arranged it for woodwind quintet and for string quintet.<sup>67</sup>

*Peregi verbunk* begins with an introduction, followed by three *verbunkos* tunes, which are then embellished with sweeping arpeggios in a variation, and further developed in an extended cadenza. A coda incorporating previous material concludes the piece. The variation section is typical of improvisatory *hallgató*, which emulates how a gypsy musician would improvise a variation on a theme with fast scales and arpeggios. The cadenza, which was not a part of the original piano version, displays the virtuosity for which gypsy clarinetists and violinists are well known.<sup>68</sup>

### **Witold Lutosławski, *Dance Preludes* (1955)**

Lutosławski was born into a distinguished family of the Polish gentry, which had its estates in and around Drozdowo, northeast of Warsaw. At the outbreak of WWI, the family fled towards Moscow, and returned in 1918 as German occupation ended, settling in the center of

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<sup>65</sup> Ibid.

<sup>66</sup> Jessica Vansteenburg, “Understanding the Clarinetist’s Role in the Hungarian *Verbunkos*: Leó Weiner’s *Peregi Verbunk* with a dash of Paprika,” *International Clarinet Association*, accessed March 13, 2019, <http://clarinet.org/wp-content/uploads/2016/03/Vansteenburg-Abstract.pdf>.

<sup>67</sup> Ibid.

<sup>68</sup> Ibid.



Warsaw. Here, Lutosławski's musical education began. At the age of six he began lessons with piano teacher Helena Hoffman, who taught him piano technique and music theory. His mother's financial difficulties, however, forced her to curtail the lessons after two years. In 1921, the family returned to Drozdowo, and Lutosławski resumed piano lessons with a local teacher. The training was not of the same caliber as that provided by Hoffman; nevertheless he was encouraged to compose, and, by the age of nine, had produced his first piano piece.<sup>69</sup>

During high school, Lutosławski studied composition privately with Witold Maliszewski, whose instruction in musical form strongly influenced Lutosławski's compositional style throughout his life. Maliszewski identified four musical 'characters' within large-scale form: introductory, transitional, narrative, and concluding, where the interaction of these 'characters' would form a psychological journey through a composition. These 'characters' can be identified within Lutosławski's large-scale works. In 1932, he enrolled in the Warsaw Conservatory to continue his studies with Maliszewski, and also studied piano there.<sup>70</sup>

Lutosławski's earliest surviving works comprise a great deal of 'functional music,' which were popular pieces written to earn money and appeal to the public. During the 1950s, his works were divided into three categories: a substantial output of 'functional music,' a small number of concert pieces that incorporated folk material, and experimental music that was hidden from the public eye. It was in this experimental niche that he began to research radical techniques such as pitch organization. Because of the political climate during WWII, Lutosławski could only sketch and develop this style in private until the late 1950s. The *Concerto for Orchestra* (1954) established Lutosławski as a prominent Polish composer, and he later began to compose music that incorporated more aleatory techniques such as indeterminacy and rhythmic fragmentation. He often conducted his own works; this not only allowed him to coordinate his techniques on site, but working with these techniques also served as experimental data for future compositions. The 1970s saw a gradual reduction in the use of aleatory techniques within his orchestral music.<sup>71</sup>

*Dance Preludes* (1955) was Lutosławski's last composition with clear Polish folk influence.<sup>72</sup> Lutosławski later arranged the work for clarinet and string orchestra (1955) and wind quintet and string quartet (1959).<sup>73</sup> Each of the five movements are based on Polish folk dance

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<sup>69</sup> Charles Bodman Rae, "Lutosławski, Witold," *Grove Music Online*, accessed March 13, 2019, <https://oxfordmusiconline>.

<sup>70</sup> *Ibid.*

<sup>71</sup> *Ibid.*

<sup>72</sup> *Ibid.*

<sup>73</sup> Chris Morrison, "Dance Preludes," *AllMusic*, accessed March 13, 2019, <https://www.allmusic.com/composition/dance-preludes-5-for-solo-clarinet-harp-piano-percussion-strings-arranged-from-version-for-clarinet-piano-mc0002357943>.

rhythms, if not actual folk tunes. The first, beginning with a downward arpeggio in crotchets in the clarinet, is a jerky dance, almost wholly staccato. It centers on the pitch E-flat, and varies between 2/4 and 3/4 meters. The second, a flowing andantino alternating between 9/8 and 6/8, is based on a B-flat minor tonality with a quicker central section. The third, a kind of scherzo, alternates between 2/4 and 3/4, with 4/4 making a sudden appearance at the end. Jagged accentuations give the music a wild, abandoned character, and fast passages in the high register suggest the shrill tone of the E-flat clarinet, which is favored by many Polish folk musicians for its sonority.<sup>74</sup>

The fourth, another reflective piece, this time in 3/4 and 3/2, is introduced by a quiet *pizzicato*-like stroke in the piano's left hand with low flourishes interjecting. The melody, concentrated within the interval of a fifth, is relatively simple and makes use of repetition. The last movement, a strongly accented dance centering around the pitch E-flat, is the most complex in terms of meter – a combination of 2/4, 5/4, 3/4, 4/4, and 6/4. The clarinet is offered alternative passages that contrast greatly with the rhythm in the piano, where each instrument's part shows time signatures that do not correspond with the other. The jolly atmosphere, rising to a wild climax, perhaps suggests a village wedding.<sup>75</sup>

### **Bohuslav Martinů, *Sonatina for clarinet and piano* (1956)**

Born in the border town of Polička, Martinů quickly became a young violin prodigy. He was able to attend the Prague Conservatory, studying violin, due to funds gathered by residents in his hometown, but was expelled due to poor attendance and 'incurable negligence.' During WWI, Martinů lived with his parents in Polička, teaching violin lessons and focusing on composing his early works. By 1923, after occasionally performing with the Czech Philharmonic, he became a tenured member of the orchestra as a violinist. During this time, he briefly returned to the Prague Conservatory to study composition. In October of 1923, Martinů moved to Paris to study composition with Albert Roussel; he never again resided in Czechoslovakia, though he did periodically return to visit his family.<sup>76</sup>

By the 1930s Martinů's style had been clearly established, and his reputation continued to grow. Works during this period showed influence of baroque forms combined with folk

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<sup>74</sup> Kenneth Dommett, "Dance Preludes," *Hyperion Records*, accessed March 13, 2019, [https://www.hyperion-records.co.uk/dw.asp?dc=W612\\_66215](https://www.hyperion-records.co.uk/dw.asp?dc=W612_66215).

<sup>75</sup> *Ibid.*

<sup>76</sup> Jan Smaczny, "Martinů, Bohuslav," *Grove Music Online*, accessed March 14, 2019, <https://oxfordmusiconline>.

elements and the culture of Czechoslovakia. As the effects of WWII began to spread throughout Europe, Martinů, blacklisted by the Nazi party, fled to the United States in 1941. While there, he composed his First Symphony (1942) under commission, followed by four more symphonies over the next four years. He also accepted teaching appointments at Princeton and the Mannes School of Music.<sup>77</sup>

In 1953, Martinů made his return to Paris, and periodically moved between Europe and the United States to teach at various institutions. He finally settled in Switzerland in 1957 before his health began to deteriorate the next year due to stomach cancer. The final year of his life was vastly productive in his overall output, writing *The Greek Passion*, *The Prophecy of Isaiah*, and much chamber music.<sup>78</sup>

Although Martinů did not produce work in quantity until his late 20s, he was very prolific, possessing facilitation that allowed him to write in virtually every instrumental and vocal genre. Among his Czech predecessors, he admired Dvořák, and the rhythmic, syllabic influence of Janáček on his setting of the Czech language is clear. The two non-Czech modern composers who were most decisively influential were Debussy and Stravinsky, with jazz became a major force in Martinů's music between the mid-1920s and the early 1930s. Martinů's harmonic language was founded on a range of progressions (some of which were surprisingly conventional) and strong cadence patterns, the most characteristic being a modified plagal cadence formed by a chord of the dominant thirteenth (e.g. with its bass on G) resolving on to the major chord a 4th lower (bass on D), sometimes known as the Moravian cadence. He also showed a predilection for harmonizing themes in 6ths and 3rds, and his pervasive use of second-inversion chords often seems to ascribe to them the tonic function.<sup>79</sup>

Martinů composed the *Sonatina for clarinet and piano* in 1956, only three years before his death. The piece is seldom referenced outside of the clarinet world, with his six symphonies and other large-scale works receiving wider recognition. The *Sonatina* demonstrates an understanding of the clarinet's abilities and strengths: extensive use of trills and fast arpeggios add excitement and bravura without presenting insurmountable technical challenges. In the lyrical passages, the piece maintains its forward momentum through the use of dance-like rhythms and pointed articulations.<sup>80</sup>

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<sup>77</sup> Ibid.

<sup>78</sup> Ibid.

<sup>79</sup> Ibid.

<sup>80</sup> Eric Tishkoff, "Sonatina for Clarinet and Piano by Bohuslav Martinu," *ET's Clarinet Studio*, accessed March 14, 2019, <http://www.tishkoff.com/articles/martinu.htm>.

The piece is written as one continuous movement made up of contrasting sections. Syncopation plays an important role throughout. From the beginning, with the opening piano introduction, the beat is obscured through a combination of hemiola, offbeat rhythms, and atypical articulations. Even some of the most important cadences are syncopated, which, in several places, gives the illusion that the clarinet has arrived at the top of a scale slightly early. Because the piece lacks typical formal guideposts and re-use of themes, such common characteristics are the primary force binding together phrases and sections.<sup>81</sup>

### **Miloslav Ištvan, *Sonata for clarinet and piano* (1954)**

A native of Brno, Czechoslovakia, Ištvan was involved with the Brno Academy of Music for the majority of his life. There he studied composition under Jaroslav Kvapil, and later served as a lecturer for the Academy. His early style shows influences of Janáček and the tradition of Moravian folk song, translating into robust, dramatic, and unsentimental qualities combined with a persistent search for new forms of expression. He was also an admirer of Bartók's modal language and aleatory techniques.<sup>82</sup>

By 1964, Ištvan had adopted serialism into his style, as well as greater emphasis on rhythmic quality and versatility. Several of his works feature African dance patterns, showing an interest that he had in the musical culture of Africa. In the 1970s, his style integrated more heterophony. His works began to show influence from social and political developments in Czechoslovakia, which he wholeheartedly disagreed with, producing titles such as *Zatemněná krajina* ("The Darkened Landscape," 1975) and the single-movement symphonic piece *Tempus irae* (1983). His last two years of composing played homage to his wife, Věra, who died in 1988. An elegiac tone is heard in the *Variace na renesanční téma* ("Variations on a Renaissance Theme," 1988), and especially in *Solitudo* (1989).<sup>83</sup>

The *Sonata for clarinet and piano* (1954) is little known to most American clarinetists. Written while he attended the Brno Academy of Music as a postgraduate student, it lacks the postmodern style he adopted throughout the next decade. However, its rhythmic ambiguity and the stressing of weak beats foreshadow his interest in the dance music of Balkan, African, and Asian regions. The piece is quite charming, and each of the three movements, while Romantic in nature, remains highly contrapuntal.

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<sup>81</sup> Ibid.

<sup>82</sup> Alena Němcová, "Ištvan, Miloslav," *Grove Music Online*, accessed March 13, 2019, <https://oxfordmusiconline.com>.

<sup>83</sup> Ibid.

The first movement, while relatively short, strays from the typical sonata form. The primary theme does not appear in the recapitulation, but the secondary theme does. The rhythmic motive seen in the primary theme is intertwined throughout the movement itself, while the secondary theme is a lovely dream-like melody, with the piano articulating over the clarinet. The second movement opens with a calm introduction of the theme in the piano, while the clarinet enters later in an accompanying role before restating the theme itself. Compared to the rhythmic intensity of the outer movements, the second movement is a lovely and distant relaxation. The final movement clearly demonstrates Ištvan's experiments with dance rhythms. The melodies are improvisatory in nature, invoking an influence of gypsy music. The clarinet and piano often trade melodies and motives, while occasionally joining in open harmonies.

### **Béla Bartók, *Contrasts, Sz. 111* (1938)**

Bartók was born in Nagyszentmiklós, Austria-Hungary (present-day Romania), and inherited a rich Hungarian heritage. He displayed notable musical talent very early in life; according to his mother, he could distinguish between different dance rhythms that she played on the piano before he learned to speak in complete sentences. By the age of four he was able to play forty pieces on the piano, and his mother began formally teaching him the next year.<sup>84</sup>

From 1899 to 1903, Bartók studied piano under István Thomán and composition under János Koessler at the Liszt Ferenc Academy of Music in Budapest. During this time, Bartók began developing an interest in Hungarian peasant music, and subsequently experimented with implementing elements such as *verbunkos* and *czardas* dances, as well as gypsy embellishing figures, into his works. In 1905, he befriended Zoltán Kodály, a fellow student of Koessler's, who would become a colleague and collaborator in the research of peasant music in years to come. Kodály held the ethnological knowledge, while Bartók had more practical musical skills and phenomenal aural capacities. They soon found themselves as teaching colleagues at the Liszt Academy, collaborators in many ethnomusicology projects, and the frankest critics of each other's compositions.<sup>85</sup>

In 1906, Bartók and Kodály began to travel the countryside in order to collect and research Hungarian folk music and folklore. While Kodály allowed his attention to encompass

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<sup>84</sup> Malcolm Gillies, *Bartók Remembered* (London: Faber, 1990), 6.

<sup>85</sup> Malcolm Gillies, "Bartók, Béla," *Grove Music Online*, accessed March 23, 2019, <https://oxfordmusiconline>.

broader literary and historical aspects of Hungarian musical folklore, Bartók's interests tended to be more strictly musical and class-related. Hence, he soon found himself becoming interested in the characteristics of the peasant music of the many ethnic minorities living within the Hungarian section of the Empire. Through the next two years, Bartók and Kodály would gather Slovak, Romanian, Ruthenian, Serbian, and Bulgarian tunes.<sup>86</sup>

By 1934, Bartók had left institutional teaching to pursue a full-time career as an ethnomusicologist. Over the next six years, he led a research team in a Hungarian folk music project, the purpose of which was to complete the unfinished publication of the materials he and Kodály had collected during their travels; the number of items reached nearly 14,000 by 1938, a significant increase from the 6,000 back in 1913. His compositions during this period see an increase of Slavic and Bulgarian elements, particularly Bulgarian rhythms and meters, so much that he revised the notation of some of his earlier Romanian works to include these elements.<sup>87</sup>

Bartók's music reflects two trends that dramatically changed the sound of music in the 20th century: the breakdown of the diatonic system of harmony that had served composers for the previous two hundred years,<sup>88</sup> and the revival of nationalism as a source for musical inspiration, a trend that began with Glinka and Dvořák in the last half of the 19th century.<sup>89</sup> One characteristic style of music is his 'night music,' which he used mostly in slow movements of multi-movement ensemble or orchestral compositions in his mature period. It is characterized by eerie dissonances providing a backdrop to sounds of nature and lonely melodies.<sup>90</sup>

To Bartók, folk music was not just a fertile field for arrangements, but also introduced a wealth of melodic, rhythmic, textural and formal models that might creatively be transformed, or transcended, in original composition.<sup>91</sup> Although Bartók claimed in his writings that his music was always tonal, he rarely uses the chords or scales of tonality, and so the descriptive resources of tonal theory are of limited use. Atonal pitch-class theory furnishes the resources for exploring polymodal chromaticism, projected sets, privileged patterns, and large set types used as source sets such as the equal tempered twelve tone aggregate, octatonic scale, the diatonic and *heptatonia secunda* seven-note scales, and, less often, the whole tone scale and the primary pentatonic collection.<sup>92</sup>

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<sup>86</sup> Ibid.

<sup>87</sup> Ibid.

<sup>88</sup> Paul Griffiths, *A Concise History of Modern Music* (London: Thames and Hudson, 1978), 7.

<sup>89</sup> Alfred Einstein, *Music in the Romantic Era* (New York: W. W. Norton, 1947), 332.

<sup>90</sup> David E. Schneider, *Bartók, Hungary, and the Renewal of Tradition: Case Studies in the Intersection of Modernity and Nationality* (Berkeley: University of California Press, 2006), 84.

<sup>91</sup> Malcolm Gillies, "Bartók, Béla," *Grove Music Online*, accessed March 23, 2019, <https://oxfordmusiconline>.

<sup>92</sup> Paul Wilson, *The Music of Béla Bartók* (New Haven: Yale University Press, 1992), 24-29.

When the Nazi threat began to loom over Hungary in the late 1930s, Bartók took what measures he could to protest the accumulating menace threatening his homeland, though, with the soulless rise of fascism, his actions affected him more than they did the authorities — he gave up his membership in the Austrian Performing Arts Society because of its Nazi sympathies, he quit his teaching post at the Liszt Academy, he forbade broadcasts of his music and refused to perform in Germany and Italy, and he left the German publishing firm of Universal Edition for the English house of Boosey & Hawkes. With his income dependent largely on royalties from performances, making a living became increasingly difficult. One who showed concern for Bartók’s perilous situation was his friend and long-time recital partner, the Hungarian violinist Joseph Szigeti, who had spent much of his time in America following his Carnegie Hall debut in 1925.<sup>93</sup>

Since Bartók flatly refused to accept any assistance even faintly tinged with charity, Szigeti concocted an ingenious plan with the clarinetist Benny Goodman, one of the most popular musical figures in the United States. This idea would bring income from a commission, performances, and a recording. Though Goodman was known primarily as a jazz artist, he also had ambitions for a concert career, and he reached an agreement with Szigeti to commission a work from Bartók that they could perform and record together. Their request reached Bartók in August 1938 in Switzerland; the work was to consist of a pair of movements — short enough to fit on two sides of a 78-rpm record — in Bartók’s most approachable folk idiom. Bartók accepted the offer, added a piano to the ensemble, and completed the piece in September. By the end of 1939, Hitler had overrun Poland to start WWII, causing Bartók’s situation became desperate. He traveled to New York in April 1940 to make arrangements for his emigration to the United States, and brought with him a surprise for Szigeti and Goodman — a slow, middle movement for their piece. Bartók renamed the composition *Contrasts* to denote its varied sonorities.<sup>94</sup>

*Contrasts, Sz. III* (1938) is Bartók’s only chamber work that features a wind instrument.<sup>95</sup> The quick opening movement is a modern concert realization of the *verbunkos*, a Hungarian dance of alternating fast and slow sections. Bartók’s example is based on a vigorous, snapping-rhythm theme introduced by the violin, around which the clarinet weaves elaborate decorations. Formal contrast is provided at the movement’s center by a passage in the short-long

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<sup>93</sup> Richard Rodda, “Béla Bartók,” *Chamber Music Northwest*, accessed March 24, 2019, <https://cmnw.org/music/bela-bartok/>.

<sup>94</sup> *Ibid.*

<sup>95</sup> Malcolm Gillies, “Bartók, Béla,” *Grove Music Online*, accessed March 23, 2019, <https://oxfordmusiconline>.

rhythms characteristic of much Hungarian vernacular music. *Pihenő* (“Relaxation”) is quiet and mysterious, characteristic of Bartók’s use of ‘night music.’ *Sebes* (“Fast Dance”) opens with a mistuned (scordatura) violin whose diabolical associations are familiar from Saint-Saëns’ *Danse Macabre* and Mahler’s Fourth Symphony. The main body of the movement is occupied by a fiery folk-dance melody cunningly inflected with jazzy elements in tribute to Goodman. The contrasting central episode uses a theme in an irregular meter derived from Bulgarian folk music. The brilliant closing section, which includes a cadenza for the violin, returns the fiery music from the beginning of the movement.<sup>6</sup>

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<sup>6</sup> Richard Rodda, “Béla Bartók,” *Chamber Music Northwest*, accessed March 24, 2019, <https://cmnw.org/music/bela-bartok/>.



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