

## ABSTRACT

Title of Dissertation:           A MUTUAL INFLUENCE: SELECTED SOLO AND  
  CHAMBER WORKS FOR CLARINET BY  
  STUDENTS OF PAUL HINDEMITH

Laura Dawn Armstrong, Doctor of Musical Arts, 2010

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Paul Hindemith (1895-1963) composed many solo and chamber works for clarinet, and most are standard works in the clarinet repertoire. It may be interesting to many clarinetists to know that many of his students have done the same. Many of these works are largely unknown to most clarinetists and would greatly add to their repertoire. The goal of this dissertation is to discuss some of these works written by his students, and to introduce these composers to clarinetists. While in no means does this imply that he was the only person they studied with, or that he controlled everything they ever wrote, this serves as a new way of looking at some more recent music that has been written for the clarinet.

For the purpose of this dissertation, I avoided some of the more studied works such as Leonard Bernstein's *Sonata for Clarinet and Piano*, or some of the more familiar works by Bernhard Heiden, or Norman Dello Joio. Although I chose to include chamber music, more than just clarinet and piano, I chose to limit this to two pieces. It

does not take long upon listening and studying the music to discover that these works share many common traits. Many of the works use neo-classical forms, like those written by Hindemith, but many share similar harmonic structures. In other words, they sound like Hindemith.

The works performed and discussed in this dissertation are the following: Violet Archer – *Sonata for Flute, Clarinet in A, and Piano*; Samuel Adler – *Canto XIV (A Klezmer Fantasy for Clarinet)*; Howard Boatwright – *Suite for Clarinet Alone*; Arnold Cooke – *Sonata in B-flat for Clarinet and Piano*; Emma Lou Diemer - *A Quiet, Lovely Piece for Clarinet and Piano*; Alvin Etler – *Sonata for Clarinet and Piano*; Lukas Foss – *Three American Pieces*; Harald Genzmer – *Capriccio für Zwei Klarinetten, Fantasie für Klarinette, and Sonate für Klarinette und Klavier*; Paul Hindemith – *Concerto for Clarinet*; Ulysses Kay – *Pantomime Fantasy*; Willson Osborne – *Rhapsody for Clarinet*; Alan Shulman – *Rendezvous for Clarinet and Piano*; Ruth Schonthal – *The Bells of Sarajevo*.

A MUTUAL INFLUENCE:  
SELECTED SOLO AND CHAMBER WORKS FOR CLARINET  
BY STUDENTS OF PAUL HINDEMITH

by

Laura Dawn Armstrong

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## Introduction

This dissertation will focus on clarinet music written by students of Paul Hindemith. Hindemith (1895 – 1963) was one of the most influential composers and teachers of the 20<sup>th</sup> century. Some of his most prominent students include Harald Genzmer, Arnold Cooke, and Samuel Adler. For the purpose of this dissertation, I selected works by composers who have listed in their biographies that they have studied with Hindemith, and these were presented in a series of three recitals. Some composers, such as Cooke and Genzmer, studied with Hindemith in Berlin for several years while other composers such as Lukas Foss and Adler studied with Hindemith in the United States for only a brief time. The music ranges from the neo-classical and conservative styles of Cooke and Genzmer through the contemporary and more *avant garde* styles of Ruth Schonthal and Samuel Adler. My goal is to investigate the degree to which Hindemith's influence as a teacher can be found in their works for clarinet.

Hindemith taught at the Berlin Hochschule für Musik from 1927 to 1937, Yale University from 1940 to 1953, and the University of Zürich from 1949 to 1957.<sup>1</sup> He also held other positions for a brief time at SUNY, Buffalo, Cornell University, Wells College, and the Berkshire Music Festival at Tanglewood. Some of the most talented composition students were drawn to study with him based on his fame as a composer, and his reputation as a teacher. He was a very demanding, strict, and critical teacher, but was very dedicated and matched his students' efforts with his own enthusiasm about their work. Geoffrey Skelton elaborates:

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<sup>1</sup> Biographical information taken from Giselher Schubert, "Hindemith, Paul," in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13053> (accessed September 3, 2009).

He was a remarkable teacher, but also, for all but the strongest, a dangerous one. Even a cursory glance through his educational books will reveal his talent for explaining things clearly and interestingly, mainly by the use of apt and striking metaphors. His pupils, both in Europe and in America, bear witness to the invigorating effect of his classes, to his unrelenting insistence in and involvement with each one of them individually. The danger lay in the fact that his personality was so forceful and his style of writing so very much his own that his pupils were tempted into copying him. All young American composers, Aaron Copland complained at the time Hindemith was teaching at Yale University, seemed to be writing Hindemithian music.<sup>2</sup>

At the Berkshire Music Festival at Tanglewood, Mass., Hindemith was “stern to the point of being callous.”<sup>3</sup> Although the students were selected from the most talented and gifted young composers at the time, Hindemith was not impressed. In a letter written to his wife, Gertrude, he explains his teaching method and his students:

Here I am of course a very “famous” teacher, and the pupils have already spread rumours of the many unexpected things I make them do. The company is unfortunately not outstanding, except for one small and very good emigrant boy from Germany [Lukas Foss]. During the first lessons there was some resistance, partly because of the unaccustomed work I was demanding, partly in consequence of the absolute lack of attention I paid to the existing scores of my patients. With suitable treatment, however, even the most obstinate began to soften, and yesterday, after I had ground them down by the well-tried method of a three-hour exercise in strict counterpoint on the blackboard, they are all now all extraordinarily well behaved, modest, and grateful.<sup>4</sup>

Stressing the importance of exercises in counterpoint and harmony was the basic principle of his teaching. For example, to be admitted into his theory and composition

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<sup>2</sup> Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music; A Biography* (London: Victor Gollancz, 1975), 13.

<sup>3</sup> Michael H. Kater, “Paul Hindemith: The Reluctant Emigré”, in *Composers of the Nazi Era: Eight Portraits* (New York: Oxford UP, 2000), 47.

<sup>4</sup> Hindemith to Gertrude Hindemith, Lenox, Mass., July 14, 1940, in *Selected Letters of Paul Hindemith*, trans. and ed. Geoffrey Skelton (New Haven, CT: Yale University Press, 1995), 167.

programs at Yale, students were required to pass his difficult written examination in harmony and counterpoint in which an excellent score was fifty percent.<sup>5</sup> He treated the majority of his students as though they were beginners until they could prove their skills in these areas were superb. This approach led to his book, *Unterweisung im Tonsatz (The Craft of Musical Composition)*, which outlines the methods he used with his students.

While some critics believed that this style of teaching was too rigid, Hindemith felt that his was a less rigid method than the twelve-tone method used by his contemporary Arnold Schönberg.<sup>6</sup> According to Skelton, “the twelve-tone system, as he [Hindemith] saw it...was consequently restrictive. What he was aiming at was a definition of tonal and intervallic relationships which could serve composers as a guide, enabling them to move, freely but logically, in the direction their ear indicated.”<sup>7</sup>

Hindemith suggests that

Music, as long as it exists, will always take its departure from the major triad and return to it. The musician cannot escape it any more than the painter his primary colors, or the architect his three dimensions. In composition, the triad or its direct extensions can never be avoided for more than a short time without confusing the listener...In the world of tones, the triad corresponds to the force of gravity. It serves as our constant guiding point, our unit of measure, and our goal, even in those sections of compositions which avoid it.<sup>8</sup>

Hindemith also insisted that his students learn to play and perform with as many instruments as possible, and he arranged them into groups which he called his ‘Robber

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<sup>5</sup> Luther Noss, *Paul Hindemith in the United States* (Urbana, IL: University of Illinois Press, 1989), 203. This was also the highest score that any applicant was awarded.

<sup>6</sup> Skelton, *Hindemith*, 13.

<sup>7</sup> Ibid.

<sup>8</sup> Paul Hindemith, *The Craft of Musical Composition – Book I: Theoretical Part*, trans. Arthur Mendel (New York: Associated Music Publishers, 1945), 22.

Band'<sup>9</sup> so they could all play through their own compositions. He himself was a violin and viola virtuoso, and could perform with the piano and the clarinet; he could also play most of the instruments for which he wrote solo sonatas.<sup>10</sup> Clearly, his standards and expectations were very high.

Overall, Hindemith's musical style can be expressed as neo-classical: his mature music was modern, but not *avant garde*, and he used traditional forms. He was seen as the leader of the *neue Sachlichkeit* (New Objectivity) which was the German counterpart of the French neoclassical movement led by Igor Stravinsky and the composers of *les Six*<sup>11</sup> While some critics viewed Hindemith's music as anti-romantic, others felt he was a "true inheritor of the mantle of [Johannes] Brahms, the romantic conservative."<sup>12</sup> However, Hindemith's music is best seen as a combination of both ideas and he was also interested in maintaining a sense of a tonal center, but freely used all twelve tones of the chromatic scale melodically and harmonically.

Hindemith himself composed many solo and chamber works for clarinet including the Sonata; Concerto; Quartet for Clarinet, Violin, Cello, and Piano; and Quintet for Clarinet and String Quartet. He also includes the clarinet in other chamber works such as the *Kleine Kammermusik* for woodwind quintet; the Septet for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, and Trumpet; and in his Octet for Clarinet, Bassoon, Horn, Violin, Two Violas, Cello, and Double Bass. In 1960, he even encouraged Josef Horák,

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<sup>9</sup> Skelton, 89-90.

<sup>10</sup> Guy Richards. *Hindemith, Hartmann, and Henze* (London: Phaidon Press, 1995), 196.

<sup>11</sup> David Neumeier, *The Music of Paul Hindemith* (New Haven, CT: Yale UP, 1986), 2. *Les Six* were the composers Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francois Poulenc, and Germaine Tailleferre who were opposed to the romantic style of Richard Wagner and Richard Strauss, and also the impressionistic style of Claude Debussy.

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

the Czech bass clarinet virtuoso, to perform his Bassoon Sonata.<sup>13</sup> It is clear that Hindemith enjoyed the clarinet and greatly enhanced its repertoire; as a consequence these works have been widely performed and studied.

While many of Hindemith's students composed multiple works for clarinet, Harald Genzmer (1909 – 2007) was the most prolific. His output includes the Fantasy for Clarinet; a sonata for bass clarinet; a sonatina for clarinet and piano; a sonata for clarinet and piano; a concertino; a concerto; the Capriccio for Two Clarinets; a concerto for two clarinets; a trio for clarinet, cello, and piano; a trio for oboe, clarinet, and bassoon; a quartet for clarinet, violin, cello, and piano; a quintet for clarinet and string quartet; and several more chamber pieces involving clarinet. Genzmer's music, although at times containing many difficult technical passages, is extremely accessible to most listeners and is enjoyable and rewarding to play. I have been surprised to discover that there are so few recordings of his works for clarinet. His conservative style, which strongly reflects Hindemith's influence, may have had something to do with this, but I feel that his music deserves more attention than it has received and will be a major focus of this dissertation.

Many other students of Hindemith have composed extensively for the clarinet, and many of their works have also been neglected. Violet Archer (1913 – 2000) wrote one unaccompanied piece, a sonata, a duet with alto saxophone, and several other works. Arnold Cooke (1906 – 2005) and Alvin Etler (1913 – 1973) also composed sonatas along with other works. Many of these pieces contain similarities to Hindemith's music, especially with regard to harmony and melodic structure.

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<sup>13</sup> Henri Bok, "The Bass Clarinet," in *The Versatile Clarinet*, ed. Roger Heaton (New York: Routledge), 94.

Some of Hindemith's students embraced his compositional methods completely and maintained the same style throughout their careers, but others developed their own methods into styles that were often entirely different. Ruth Schonthal (1924 – 2006) used an expressionistic style and her work for clarinet and prepared piano, *Bells of Sarajevo*, is hardly reminiscent of Hindemith's style. In the *Rhapsody for Clarinet*, Willson Osborne's style, while conservative, uses a different harmonic structure than Hindemith's and gives the work a middle-Eastern flair.

As mentioned before, this dissertation is presented in three recitals. Each program includes notes with information on the composers, their association with Hindemith and the pieces themselves. These notes comprise the written component to my dissertation, and the programs are organized according to how the works relate to Hindemith's style. The first recital presents works most closely related to Hindemith's style (Hindemith's Clarinet Concerto is included in order to have a reference point with which to compare the style of the works.) Subsequent recitals feature works that stray further from Hindemith's style, but are arranged to present balanced programs.

## Chapter 1: Dissertation Recital #1

Laura Armstrong, clarinet  
Andrew Stewart, piano

October 31, 2009  
2:00 p.m.  
Joseph & Alma Gildenhorn Recital Hall

A Mutual Influence: Selected Solo and Chamber Works for Clarinet  
By Students of Paul Hindemith

Fantasie (1973) Adagio, sempre libero Vivace molto Lento e rubato, quasi parlando Presto, Sempre con fantasia	Harald Genzmer (1909-2007)
Rhapsody (1960)	Willson Osborne (1906-1979)
Sonata for Clarinet and Piano (1960) Allegro moderato Scherzando Adagio ma non troppo Molto vivace	Arnold Cooke (1906-2005)

### INTERMISSION

Concerto (1947) Rather Fast Ostinato-Fast Quiet Gay	Paul Hindemith (1895-1963)
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### **Harald Genzmer (1909-2007): *Fantasie für Klarinette* (1973)**

Harald Genzmer began his composition studies with Hindemith in 1928 as a student at the Berlin Hochschule für Musik. At the same time, he also studied clarinet with Alfred Richter, instrumentation with Georg Schünemann, and comparative musicology with Curt Sachs.<sup>1</sup> In 1932, he won the Mendelssohn prize for composition and graduated in 1934. Genzmer was drafted into military service in 1940 and served as a military band clarinetist after he completed his basic training.<sup>2</sup>

After the war and holding several conducting and teaching positions, Genzmer became professor of composition at the newly created Freiburg im Breisgau Hochschule für Musik in 1946. Later he served as chair of composition at the Munich Hochschule für Musik from 1957 until his retirement in 1974.<sup>3</sup>

Genzmer composed in all genres, except opera, and is known for his organ and choral works, orchestral music, and chamber music for a wide variety of instruments. Many of his orchestral works are concertos or concertinos. Perhaps because he studied the instrument, Genzmer composed fifteen solo and chamber works for clarinet, including several concertos and sonatas.

The *Fantasie* was composed in 1973 just before Genzmer retired from teaching. His compositional output after retiring was prolific, especially for the clarinet, and most of his works for clarinet were written after this time.

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<sup>1</sup> Eric Steven Roth, "The Unaccompanied Choral Works of Harald Genzmer," (DMA diss., University of Cincinnati, 1974), 1, in ProQuest (AATDP16026; accessed September 3, 2009).

<sup>2</sup> Günther Weiß, "Gespräch Mit Harald Genzmer im November 1982," in *Harald Genzmer*, by E. Valentin et al., (Tutzing, Germany: Hans Schneider, 1983), 32.

<sup>3</sup> Jörg Riedlbauer, "Genzmer, Harald," in *Grove Music Online, Oxford Music Online*, <http://oxfordmusiconline.com/subscriber/article/grove/music/10881> (accessed September 3, 2009).

The first movement begins with a small motive that is gradually elaborated throughout the different registers of the clarinet. Although the melody is complex, the mood is contemplative. The second movement is reminiscent of a nervous and wild dance while the third movement is very serious and brooding. Genzmer ends the piece with another quirky dance-like movement. The pauses between phrases and sections add some humor and Genzmer closes the work with the same motive in which it begins.

Although he uses chromaticism extensively in the melodic lines, Genzmer never fully leaves a sense of tonality. Through the movements, he stresses a standard chord progression from tonic to dominant and back to tonic in the final movement. This is similar to Hindemith's viewpoint in that "no matter how much attention is focused on the melodic lines, the harmonic aspect cannot be ignored. If it has no logical relation to the linear texture, and if it is not in itself logically developed, the music is unpalatable."<sup>4</sup>

### **Willson Osborne (1906-1979): *Rhapsody for Clarinet* (1958)**

The *Rhapsody for Clarinet* originally began as a solo work for bassoon. In 1952, Willson Osborne set about to compose a work that would be recorded for a New York City radio station special broadcast of contemporary American music. Osborne, a harmony and theory teacher at the New School of Music in Philadelphia, approached Sol Schoenbach, who was then the principal bassoonist of the Philadelphia Orchestra, to record the work for him.<sup>5</sup> After the work was recorded and aired, it became extremely popular.

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<sup>4</sup> Hindemith, *Craft of Musical Composition*, 111.

<sup>5</sup> Sol Schoenbach, "The Story Behind the Composing of the Osborne Rhapsody," *Journal of the International Double Reed Society* 11 (1983): 1. This source also includes a reprint of Osborne's original score in his own handwriting.

Shortly after he began work on the Rhapsody (at this point entitled *Study for Bassoon*), Osborne decided to write the piece in such a way that it could also be suitable for clarinet and that “this accounts for the absence of extremely high notes, and also for the considerable use of the chalumeau [the clarinet’s lowest register] and middle registers.”<sup>6</sup> Later, Osborne changed the title to *Rhapsody* when the work was published for both bassoon and clarinet in 1958.

The *Rhapsody* begins with a lyrical theme that uses the Phrygian mode and later Osborne adds bits of octatonic scales. He also includes many open fourths and fifths in the piece and this, in combination with the harmony, produces a very rustic sound. With regard to his own methods, Osborne says:

...I made use of the Oriental technique of variation, in which short song-like fragments are each in turn developed or at least continued by active, coloratura passages, a method of writing that appealed to me strongly as a means of creating a piece which was to be rhapsodic and improvisational in character.<sup>7</sup>

This is Osborne’s best-known work and is a standard unaccompanied work in the both the bassoon and clarinet repertoires. Other works by Osborne include smaller pieces for piano as well as several songs. He studied composition and music theory at the University of Michigan and later at Yale with Hindemith.

Again, like Genzmer, Osborne does not abandon a sense of tonality. Although he chooses to use the Phrygian mode, there is no doubt to the listener which tones are the most important and should be emphasized. This is clearly a feature in Hindemith’s music as well.

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<sup>6</sup> James E. Gillespie, *Solos for Unaccompanied Clarinet: An Annotated Bibliography of Published Works* (Detroit: Studies in Music Bibliography No. 28), 50.

<sup>7</sup> Ibid.

### **Arnold Cooke (1906-2005): *Sonata for Clarinet and Piano* (1959)**

The English composer Arnold Cooke studied with Hindemith at the Berlin Hochschule für Musik from 1929 to 1932, at around the same time as Genzmer. Previously, he had studied composition with Edward Dent at Cambridge University and it was Dent that encouraged Cooke to leave Britain and study abroad in Germany.<sup>8</sup> After Cooke completed his studies in Berlin, he returned to England and after several minor teaching positions, he was appointed professor of harmony, counterpoint and composition at the Trinity College of Music where he taught from 1948 until he retired in 1978.<sup>9</sup>

Like Hindemith, Cooke's music is neo-classical and he followed his teacher's methods in a similar manner. For many students, it was inevitable that they would emulate his style because Hindemith was very adamant that they follow his methods and he was also a very demanding teacher. According to Cooke, Hindemith played through his students' works on the piano during class and would comment, criticize, suggest alterations, and "would sometimes rewrite a whole page or so of music in a few minutes. It was rather unsettling and disturbing at first, but very instructive and stimulating the more one got used to his methods."<sup>10</sup>

Cooke's *Sonata in B-flat for Clarinet and Piano* was commissioned by the Hampton Music Club and was premiered in 1959 by the British clarinetist Thea King, and pianist James Gibb.<sup>11</sup> King recorded this work (along with Cooke's first clarinet

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<sup>8</sup> Eric Wetherell, "Cooke, Arnold," in *Grove Music Online, Oxford Music Online*, <http://oxfordmusiconline.com/subscriber/article/grove/music/06392> (accessed September 3, 2009).

<sup>9</sup> Ibid.

<sup>10</sup> Stanley Jack Gaulke, "The Published Solo and Chamber Works for Clarinet of Arnold Cooke," (DMA diss., University of Rochester, Eastman School of Music, 1978), 6, in ProQuest (AAT7816653; accessed September 3, 2009).

<sup>11</sup> John Eby Wheeler, "The Music for Solo Clarinet by Arnold Cooke: The Influence of Paul Hindemith and a Comparison of the Music for Solo Clarinet by Both Composers" (DMA diss., University of North Texas, 1987), 18, in ProQuest (AAT8713990; accessed September 3, 2009).

concerto and a quintet for clarinet and strings) and it remains as one of the only recordings available of the piece.

Those familiar with Hindemith's Clarinet Sonata will notice many similarities between these two pieces. Both sonatas share the same structure of movements, motivic material is developed in similar ways, and the harmonic structure is developed from Hindemith's compositional practices.

### **Paul Hindemith (1895-1963): *Concerto for Clarinet* (1947)**

Benny Goodman was one of the greatest jazz musicians and jazz clarinetists of all time. Many, particularly non-clarinetists, may be surprised to know that he was also a leading figure in the classical music world. Goodman received a strong classical training before he became a jazz artist and after he had become famous and very wealthy, he began approaching established composers to commission new works for clarinet. Some of these works were Béla Bartók's *Contrasts for Clarinet, Violin, and Piano*, and Aaron Copland's Clarinet Concerto.

Through his teacher at the time, Eric Simon, Goodman approached Hindemith to commission a new clarinet concerto in 1941.<sup>12</sup> Hindemith was immediately willing to work on a concerto, but Goodman became increasingly disturbed by Germany's war activities of that summer and suspended the commission.<sup>13</sup> Hindemith, although he was

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<sup>12</sup> Noss, *Paul Hindemith in the United States*, 126. Although Benny Goodman was at the top of his profession as a jazz clarinetist, he wanted to improve his classical skills through his studies with the clarinetist Eric Simon.

<sup>13</sup> John Albert Shavley, "Benny Goodman's Commissioning of New Works and Their Significance for Twentieth-Century Clarinetists," (DMA diss., University of Arizona, 1991), 56-57, in ProQuest (AAT9136868; accessed September 3, 2009).

German, opposed the Nazis and emigrated to the United States and was teaching at Yale during this time.<sup>14</sup>

In 1947, Goodman resumed his negotiations with Hindemith, and the concerto was completed later that year. Goodman was granted exclusive performance rights of the work for three years and due to his many tours with his jazz band it was not premiered until December 11, 1950.<sup>15</sup> It was performed at a sold out student concert given by the Philadelphia Orchestra conducted by Eugene Ormandy. However, this annoyed Hindemith, who felt that a world premiere of his concerto deserved a better forum than an afternoon youth concert.<sup>16</sup>

Some critics felt that the concerto was “dry and skeletal,”<sup>17</sup> or that Hindemith used “too many of his stock compositional techniques in constructing phrases.”<sup>18</sup> Although Hindemith himself could not attend the premiere, his wife Gertrude was in attendance and thought that “Benny Goodman played marvelously and with flawless technique.”<sup>19</sup>

The first movement begins with an introduction that presents all of the first movement themes. The clarinet line throughout much of this movement is mainly comprised of very lyrical and soaring melodic themes. In the ostinato movement, Hindemith uses the same repeating rhythmic pattern throughout. At first, the piano has the ostinato while the clarinet plays some faster scale-like passages over it. Later, the clarinet takes more of an accompanimental role. The slow movement, marked *Quiet*

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<sup>14</sup> Kater, “Hindemith,” 44. In 1936, Hindemith’s music was banned in Germany by the Nazi regime, and this eventually led to his resignation from the Berlin Hochschule in 1937 and his subsequent emigration to the United States.

<sup>15</sup> Snavely, “Benny Goodman,” 57.

<sup>16</sup> Noss, *Hindemith*, 127.

<sup>17</sup> Snavley, 58.

<sup>18</sup> *Ibid*, 59.

<sup>19</sup> Noss, 127.

presents a lyrical theme that is elaborated through several variations throughout the movement. A light-hearted rondo then closes the work.

## Chapter 2: Dissertation Recital #2

Laura Armstrong, clarinet  
Li-Tan Hsu, piano

May 8, 2010  
2:00 p.m.  
Ulrich Recital Hall

A Mutual Influence: Selected Solo and Chamber Works for Clarinet  
By Students of Paul Hindemith

Sonata for Clarinet and Piano (1997)

Allegro  
Tranquillo  
Vivace leggero  
Presto

Harald Genzmer  
(1909-2007)

A Quiet, Lovely Piece for Clarinet and Piano (1993)

Emma Lou Diemer  
(b. 1927)

Three American Pieces (1944/1945)

Early Song (1944)  
Dedication (1944)  
Composer's Holiday (1945)

Lukas Foss  
(1922-2009)  
Edited and arranged by Richard Stoltzman

### INTERMISSION

Canto XIV – A Klezmer Fantasy for Solo Clarinet (1998)

Samuel Adler  
(b. 1928)

Sonata for Clarinet and Piano (1960)

 = about 50  
 = about 168  
 = about 44  
 = about 112

Alvin Etler  
(1913-1973)

**Harald Genzmer (1909-2007): *Sonate für Klarinette und Klavier (1997)***

During his studies with Hindemith, Genzmer had the opportunity to play Hindemith's Clarinet Sonata for the composer. While he was playing the clarinet part, Hindemith spontaneously joined in on the piano part.<sup>1</sup> Although we do not know what they discussed, perhaps this gave Genzmer some unique insights for his compositions for clarinet.

Genzmer's own clarinet sonata was composed in 1997 and is among the last works that he wrote for the clarinet. The opening Allegro begins with a strong statement from the clarinet that gradually becomes the theme of the work. In the middle section, the clarinet and piano trade trilled passages with each other, and after a brief interlude, the main theme returns. To close the movement the clarinet and piano again alternate with their trilled passages, but continue with material from the main theme.

The second movement, marked Tranquillo, is rhapsodic and features many sections where the clarinet is alone. Here, the middle section features flowing arpeggios in the piano and a soaring melody played by the clarinet. The following Vivace is the shortest of the four movements and is typical of Genzmer's instrumental writing: fast sixteenth note passages with repeated half-steps and chromaticism. In the closing Presto, the clarinet and piano race to the end in a display of many fast and technical passages. Once again he does not leave tonality entirely and ends the piece in F major.

**Emma Lou Diemer (b. 1927): *A Quiet, Lovely Piece for Clarinet and Piano (1993)***

Emma Lou Diemer studied counterpoint with Hindemith during her undergraduate and graduate study at Yale from 1947 through 1950. Although she

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<sup>1</sup>Weiß, "Gespräch Mit Harald Genzmer," 29.

decided not to take composition lessons from him, he still had a great influence on her work and she notes that:

I was in Hindemith's classes in 2-and 3-part writing, and the linear style of counterpoint and integrity of the lines (each one making sense) made a tremendous impression on me, even though I didn't want to write like [him]. [I also absorbed] the free tonality, the general avoidance of really harsh dissonance, and the ability to write for any medium and any level of difficulty.<sup>2</sup>

Diemer later studied composition with Ernst Toch and Roger Sessions at the Berkshire Music Center at Tanglewood during the summers of 1954 and 1955, and at the Eastman School of Music as a student of Bernard Rogers and Howard Hanson, where she received a Ph.D. in composition in 1960.<sup>3</sup> She has held numerous teaching positions including those at the University of Maryland (1965-1970) and the University of California at Santa Barbara (1971 until her retirement in 1991), and has composed many orchestral, chamber, solo, and vocal works.

*A Quiet, Lovely Piece*, published in 1993, was commissioned for the 50<sup>th</sup> anniversary of the California Chapters of the Music Library Association and was premiered on this occasion by clarinetist Michael Arnold and pianist Deon Price. Diemer explains that the short work "is a romantic reverie with no pretensions to post-serialism or any other 'ism', but rather a slow unwinding of a melodic line in the solo instrument with the piano performing the role of harmonic supporter and occasional commentator."<sup>4</sup>

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<sup>2</sup> Ellen Grolman Schlegel, *Emma Lou Diemer: A Bio-Bibliography* (Westport, CT: Greenwood Press, 2001), 9.

<sup>3</sup> J. Michele Edwards, "Diemer, Emma (Lou)," in *Grove Music Online, Oxford Music Online*, <http://oxfordmusiconline.com/subscriber/article/grove/music/45072> (accessed May 7, 2010).

<sup>4</sup> Schlegel, *Diemer*, 61.

### **Lukas Foss (1922-2009): *Three American Pieces* (1944/45)**

Lukas Foss and his family moved to America from Germany in 1937, and shortly thereafter he began his formal musical study at the Curtis Institute studying piano, conducting, and composition.<sup>5</sup> While the majority of Hindemith's students studied with him as undergraduate or graduate composition and theory students, Lukas Foss studied with Hindemith at the Berkshire Music Festival at Tanglewood in 1940 and later as a special student at Yale.<sup>6</sup> However, they later became colleagues and collaborators when Foss performed as a pianist in many of Hindemith's premieres.

In 1942, Foss became a naturalized citizen of the United States and began writing works that were inspired by his new country. His style painted America "through broad, sweeping melodies and sonorities suggestive of vast open spaces."<sup>7</sup> *Three American Pieces*, composed from 1944-1945, fits into Foss's early American-inspired style and was originally written for violin and piano and entitled *Three Pieces*. In 1986, Foss arranged the work for flutist Carol Wincenc and it was republished as *Three Early Pieces*.<sup>8</sup> Richard Stoltzman, a long-time collaborator with Foss, also approached the composer about rescoring the work and received permission to arrange a version for clarinet and piano and it was published in 2002.

In each piece, Foss presents melodies that could have been American folk songs and then mixes the meters and adds much rhythmic interest. Although Foss did study with Hindemith, the work sounds as though it was inspired by the American composer Aaron Copland.

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<sup>5</sup> Gilbert Chase and David Wright, "Foss, Lukas," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10031> (accessed September 14, 2009).

<sup>6</sup> Ibid.

<sup>7</sup> Karen L. Perone, *Lukas Foss: A Bio-Bibliography*, Newport, CT: Greenwood Press, 1991, 3.

<sup>8</sup> Ibid.

**Samuel Adler (b. 1928): *Canto XIV – A Klezmer Fantasy for Clarinet Solo* (1998)**

Samuel Adler was born in Germany to a musical family, his father having been a cantor and composer of Jewish liturgical music.<sup>9</sup> In 1939 he and his family emigrated to the United States and several years later, he attended Boston University as an undergraduate and Harvard University as a graduate student. His principal teachers have included Hugo Norden, Walter Piston, Paul Hindemith, and Aaron Copland. He has composed over 400 published works in all genres including five operas, six symphonies, eight string quartets, eight concerti, and many other chamber pieces, choral music and songs.<sup>10</sup>

In 1970, Adler began writing his *Canto* series of compositions for solo instruments. He was inspired by Hindemith, who had written a sonata for nearly every instrument, and this impressed upon Adler that as a composer, he could explore the unique possibilities of each instrument and treat them all individually.<sup>11</sup> In Adler's mind, each instrument was a "voice performing a solo song,"<sup>12</sup> and that is why he named his own series *Cantos*.

*Canto XIV – A Klezmer Fantasy for Clarinet* was written in 1998 for clarinetist Franklin Cohen, principal clarinetist of the Cleveland Orchestra. Adler explains about the title and his concept of the work:

I call this piece "A Klezmer Fantasy." If one expects a happy kind of semi-pop piece one will be very disappointed for this is a rather serious, "bitter-sweet" fantasy on the figure of a Klezmer. The Klezmerim were a group of town

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<sup>9</sup> Marie Rolf, "Adler, Samuel," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00206> (accessed September 14, 2009).

<sup>10</sup> Samuel Adler, *Canto XIV (A Klezmer Fantasy for Clarinet Solo)*, (Grafton, OH: Ludwig Music, 1998). A biography was included with the score.

<sup>11</sup> Samuel Adler, Program notes to Samuel Adler, *Canto XIV – A Klezmer Fantasy for Clarinet*, performed by Franklin Cohen, Albany, NY: Albany Records, TR306, 1998.

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

musicians active in the ghettos of Eastern Europe especially during the 19<sup>th</sup> century. They performed at life-cycle functions and took their music from the songs and dances they heard outside the ghetto walls adding their own brand of improvisation. Often they were fabulous technicians on their instruments but almost entirely self-trained. As I said, the music was that of their neighbors, and by the way of oppressors, which they rendered in a happy or sad manner befitting the occasion. The clarinet was almost always in every Klezmer ensemble and so I used this instrument to create a work which is to picture the Klezmer as a terrific musician possessing an incredible technique improvising his oppressed life in all its bitter-sweet aspects. A clown making merriment through his tears. The work is of such an improvisatory nature as to give the performer tremendous latitude for personal interpretation. Though some of the tunes sound very much like traditional “Chasidic” melodies, they are all original. The work is divided into two parts: slowly and very free and a dance marked relaxed.<sup>13</sup>

### **Alvin Etler (1913-1973): *Sonata for Clarinet and Piano* (1960)**

Before becoming a full-time composer, Alvin Etler was an oboist, holding a position with the Indianapolis Symphony Orchestra and later touring Latin America as an oboist with the North American Wind Quintet. After several of his early symphonic works were premiered by the Fritz Reiner and the Pittsburgh Symphony Orchestra, Etler went to Yale University to conduct and teach wind instruments (1942-1946), and to study composition with Hindemith from 1942-1944.<sup>14</sup> He composed numerous vocal, keyboard, chamber, and symphonic works.

This sonata was published in 1960 while Etler was a professor of composition at Smith College in Northampton, Massachusetts, and it was premiered by clarinetist John Lynes and pianist John Duke.<sup>15</sup> The work begins with a slow movement that is derived from a repeated half-step motive beginning with the opening clarinet phrase. Most of this

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<sup>13</sup> Ibid.

<sup>14</sup> Kurt Stone and Michael Meckna, “Etler, Alvin,” in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09057> (accessed September 3, 2009).

<sup>15</sup> William Roy Nichols, “A Comprehensive Performance Project in Clarinet Literature with an Essay of the Wind Music of Alvin Etler (1913-1973)” (DMA diss., University of Iowa, 1976), 42, in ProQuest (AAT7713154; accessed September 3, 2009).

movement is dominated by the lower register of the clarinet. The half-step theme continues in the faster second movement, but it is more active for both performers. A slow and brooding third movement follows and is in turn followed by final very fast movement which is filled with constant forward motion. The harmonic and melodic structure of this work certainly fits into Hindemith's style.

### Chapter 3: Dissertation Recital #3

Laura Armstrong, clarinet  
Alicia Kosack, flute  
Jessica Zweig, clarinet  
Andrew Stewart, piano

October 16, 2010  
2:00 p.m.  
Joseph & Alma Gildenhorn Recital Hall

A Mutual Influence: Selected Solo and Chamber Works for Clarinet  
By Students of Paul Hindemith

Sonata for Flute, Clarinet, and Piano (1944) Allegretto comodo Largo Tranquillo Larghetto Allegretto Grazioso	Violet Archer (1913-2000)
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Pantomime – Fantasy (1986)	Ulysses Kay (1917-1995)
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Rendezvous for Clarinet and Piano (1950)	Alan Shulman (1915-2002)
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#### INTERMISSION

The Bells of Sarajevo for Clarinet and Piano (1997)	Ruth Schonthal (1924-2006)
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Suite for Clarinet (1985)	Howard Boatwright (1918-1999)
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Capriccio für Zwei Klarinetten (1984) Ritenuato-Allegro Allegretto amabile Adagio-Presto	Harald Genzmer (1909-2007)
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### **Violet Archer (1913-2000): *Sonata for Flute, Clarinet, and Piano* (1944)**

Violet Balestreri Archer was born in Montreal in 1913 and was the daughter of Italian immigrants who loved music, and encouraged all of their four children to learn the piano. Their family name “Balestreri” (“to shoot with a crossbow”) was changed to “Archer” by her parents, and Violet chose to keep “Balestreri” as her middle name.<sup>1</sup> Although Archer displayed considerable musical talent throughout her childhood, even composing by age sixteen, her father was against her decision to pursue music as a career. When she decided to enroll in 1931 at McGill University in Montreal as a piano student, her father insisted that she was to be responsible all her expenses and tuition.<sup>2</sup> To support herself she taught piano and accompanied other musicians.

Archer studied piano and organ at the McGill Conservatorium and received her Bachelor’s degree in composition in 1936 from McGill University. Her teachers were Claude Champagne and Douglas Clarke.<sup>3</sup> After graduation she was active on the Montreal music scene as a composer and pianist, teacher of piano and music theory, and also as a percussionist with the Montreal Women’s Symphony Orchestra.

In 1940 her work, *Scherzo sinfonico*, was premiered by the Montreal Symphony Orchestra and helped to establish her career in composition.<sup>4</sup> Ever seeking improvement in her work, Archer decided to write to Béla Bartók, who was now living in New York, to see if he would accept her as a student. After reviewing some of her compositions, he agreed to take her on as a student. For the next several years, until he died in 1945,

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<sup>1</sup> Angela Sue Willoughby, “The Solo Piano Music of Violet Archer: A Study of Selected Didactic Works” (DMA diss., Louisiana State University and Agricultural and Mechanical College, 1998), 1, in ProQuest (AAT9902670; accessed September 3, 2009).

<sup>2</sup> Willoughby, “Archer,” 2.

<sup>3</sup> Linda Bishop Hartig, “Archer, Violet (Balestreri),” in *Grove Music Online, Oxford Music Online*, <http://oxfordmusiconline.com/subscriber/article/grove/music/01170> (accessed January 19, 2009).

<sup>4</sup> Ibid.

Archer travelled regularly to New York for lessons with Bartók.<sup>5</sup> Archer's work must have impressed the master composer because he only taught three composition students, including Archer, when he lived in the United States.<sup>6</sup>

From 1943 to 1947, Archer became an adjunct instructor of harmony and composition at McGill University and it was during this time that she composed the *Sonata for Flute, Clarinet, and Piano*. This work was written in 1944 and was premiered in Montreal by Ralph Moore, flute, Raizel Frank, clarinet and Archer as the pianist.<sup>7</sup>

Archer did not study with Paul Hindemith until 1947 when she received grants from the government of Quebec which allowed her the freedom to study composition without having to work.<sup>8</sup> Although this piece was written before she met and studied with Hindemith, his requirements and standards were so high that only the best and most talented were accepted into his classes.<sup>9</sup> Many of his students were already mature composers by the time they studied with him; this piece serves as an example of a work written by such a composer.

After receiving a Master's degree in composition in 1949, Archer then became composer-in-residence at North Texas State College (1950-53), taught theory, composition, and piano at the University of Oklahoma (1953-61), and then joined the faculty of the University of Alberta in 1962, where she taught until her retirement in 1978.<sup>10</sup>

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<sup>5</sup> Linda Hartig, *Violet Archer: A Bio-Bibliography*. (New York: Greenwood Press, 1991), 3.

<sup>6</sup> Willoughby, 5.

<sup>7</sup> Heather Henderson, "Canadian Women Composers: An Annotated Bibliography of Solo and Chamber Music for Clarinet" (DMA diss., Arizona State University, 2007), 26, in ProQuest (AAT3270584; accessed September 3, 2009).

<sup>8</sup> Willoughby, 5.

<sup>9</sup> Luther Noss, 95.

<sup>10</sup> Bishop Hartig, "Archer, Violet."

Her other works for clarinet include: *Divertimento* for oboe, clarinet, and bassoon; *Four Short Pieces* for clarinet; *If the Stars Are Burning* for mezzo soprano, clarinet, and piano; *Moods* for clarinet and alto saxophone; *Soliloquies* for clarinet; *Sonata for Clarinet and Piano*; *Sonatina for Clarinet and Piano*; and *Two Songs for Clarinet and Piano*.

**Ulysses Kay (1917-1995): *Pantomime-Fantasy for Clarinet* (1986)**

One of the most prominent and widely published African-American composers, Ulysses Kay, was born in 1917 in Tuscon, Arizona, was surrounded by a musical family. His mother played piano and sang in church choir, his father sang at home, and his uncle was the jazz cornetist and bandleader Joseph “King” Oliver.<sup>11</sup>

Kay began studying the piano at age six, violin at ten, and saxophone at twelve. He credits the composer William Grant Still for inspiring and encouraging him to become a composer.<sup>12</sup> He received his Bachelor in Music Education from the University of Arizona in 1938 where he studied piano with Julia Rebeil and music theory with John Lowell.

His studies then brought him to the Eastman School of Music where he was the recipient of a two-year scholarship, and studied composition with Bernard Rogers and Howard Hanson. His first major orchestral work, *Sinfonietta for Orchestra*, was premiered by the Rochester Civic Orchestra in 1939 and was conducted by Howard Hanson. The work brought favorable reviews from the press and helped establish his

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<sup>11</sup> Lucius Wyatt, “Ulysses Simpson Kay,” in vol. 2 of *International Dictionary of Black Composers*, ed. Samuel A. Floyd Jr. (Chicago: Fitzroy Dearborn Pub., 1999), 689.

<sup>12</sup> Constance Tibbs Hobson and Deborra A. Richardson, *Ulysses Kay: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1994), 6.

reputation as a composer. He graduated from Eastman with a Master of Music in composition in 1940.<sup>13</sup>

Kay received further scholarships that allowed him to study with Hindemith: first at the Berkshire Festival at Tanglewood during the summer of 1941, then again at Yale from 1941-1942.<sup>14</sup> He shared this story of Hindemith's teaching:

Hindemith insisted we write away from the piano. And we did various things in class. He [would] put a text on the board of about 4 or 8 lines and say: "OK, let's write a piece." Twenty minutes later, he wanted to see it, and he'd write one too. And that didn't mean a piece ready for performance or publication, but a first sketch. And nobody used a piano (unless he'd play it over for the class); but it was just fantastic...<sup>15</sup>

Because of the American involvement in World War II, Kay did not get to finish his studies at Yale with Hindemith. In 1942, Kay voluntarily enlisted in the Navy and was assigned to a band at Quonset Point, Rhode Island where he played the alto saxophone, flute, piccolo, piano with a dance orchestra, made arrangements and composed.<sup>16</sup> It was during this time that Kay wrote one of his greatest works, *Of New Horizons*, an overture for orchestra, which was performed throughout the United States, Spain, Sweden, Russia, and Peru. Kay was honorably discharged from the Navy in 1946 and was awarded a fellowship to study at Columbia University with Otto Luening.<sup>17</sup> As the prizewinner of the Prix de Rome in 1949, he also studied at the American Academy in Rome from 1949 to 1952.<sup>18</sup>

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<sup>13</sup> Hobson and Richardson, *Ulysses Kay*, 6.

<sup>14</sup> *Ibid*, 7-8.

<sup>15</sup> *Ibid*, 8.

<sup>16</sup> *Ibid*, 9-10.

<sup>17</sup> *Ibid*, 10-11.

<sup>18</sup> Wyatt, "Ulysses Simpson Kay," 689.

In 1953, he became an editorial advisor with Broadcast Music, Inc., New York, and held this position until 1968 when he was appointed professor at Herbert H. Lehman College, City University of New York where he served until his retirement in 1988. Throughout his career he was the recipient of prestigious awards including: the BMI Prize, Prix de Rome, a Fulbright Fellowship, a Guggenheim Fellowship, and many other prizes, grants, and honorary degrees.

*Pantomime* was composed in 1986, dedicated to William J. Wiley, and is Kay's only solo work for clarinet. Kay's chamber works for clarinet include *Facets* for woodwind quintet and piano, and *Five Winds* for woodwind quintet.<sup>19</sup>

Although not indicated in the score, "pantomime" most likely means "action or gestures without words as a means of expression."<sup>20</sup> The action in this piece is conveyed through many tempo, dynamic, and meter changes, and chromaticism. There are no instructions to the clarinetist for extra-musical means of interpretation, such as body movements; all expression is conveyed through Kay's musical thought. Again, like most of the other works that were discussed, Kay does not avoid tonality, and ends the work with an elaborated dominant chord to tonic chord cadence.

### **Alan Shulman (1915-2002): *Rendezvous for Clarinet and Piano* (1950)**

Alan Shulman was born in Baltimore, and began studying the cello at the Peabody Conservatory with Bart Wirtz, and theory and harmony with Louis Cheslock at the age of eight.<sup>21</sup> In 1928, he and his family moved to Brooklyn when he won a New York

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<sup>19</sup> Ibid, 690.

<sup>20</sup> *Webster's New World College Dictionary*, 3<sup>rd</sup> ed., s.v. "Pantomime."

<sup>21</sup> Margaret Campbell, "Shulman, Alan," in *Grove Music Online, Oxford Music Online*, <http://oxfordmusiconline.com/subscriber/article/grove/music/52906> (accessed September 29, 2010).

Philharmonic scholarship to study cello with Joseph Emonts and harmony with Winthrop Sargent. More scholarships followed, and in 1932 he was able to study cello with Felix Salmond, composition with Bernard Wagenaar at the Juilliard School where he graduated in 1937.

Also in 1937, Shulman became a founding member of the NBC Symphony Orchestra, under the direction of Toscanini, and he remained in this position until 1954 except during the war years when he served in the Maritime Service.<sup>22</sup> He was also co-founder of the Stuyvesant String Quartet (1938-1954), which gave many performances and premieres of contemporary music. He was a member of the Philharmonia Trio (1962-1969) and later was the cellist of the Haydn Quartet from 1972 to 1982.

While some composers mentioned in this dissertation studied with Hindemith formally as college students, many others sought him out as private students. Shulman took lessons from Hindemith in 1942 before he entered the Maritime Service that fall.<sup>23</sup>

In 1946, Benny Goodman invited the Stuyvesant Quartet to perform with him on his weekly summer radio program. Goodman was as proficient as a classical musician as a jazz musician, and wanted the group to play a movement of the Mozart Clarinet Quintet with him. However, Shulman was reluctant to make a long trip to perform only a small part of such a large work, so he composed *Rendezvous with Benny* for the same instrumentation instead.<sup>24</sup>

The work premiered live on July 29, 1946 and Goodman never again played the piece. Shulman then changed the title to *Rendezvous for Clarinet and Strings* for its

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<sup>22</sup> Ibid.

<sup>23</sup> Jay Shulman, e-mail message to author, September 3, 2010.

<sup>24</sup> Hubert Culot, Program notes to Alan Shulman *The Music of Alan Shulman*, performed by The NBC Symphony Orchestra, New York: Bridge Records 9119, 2003.

publication in 1947.<sup>25</sup> In 1950, he also made an arrangement for clarinet and piano. This very short work combines classical elements with jazz. Although Hindemith at times added jazz-like rhythms to his works, this piece is vastly different from Hindemith's concerto that was also written for Benny Goodman.

**Ruth Schonthal (1924-2006): *The Bells of Sarajevo* (1997)**

Ruth Schonthal was an American composer and pianist who was born in Germany. She began her musical studies at age five at the Sternsches Konservatorium in Berlin, where she studied piano and theory. However, she was expelled from the Konservatorium in 1935 for being Jewish and eventually, she and her family fled to Stockholm, Sweden in 1938 to escape persecution. She began to study at the Swedish Royal Academy of Music, where she studied piano with Olaf Wibergh and composition with Ingemar Liljefors.<sup>26</sup>

Even though the academy did not allow Jews to attend, she was admitted based solely on her outstanding musical talent, and while a student there, her first piano sonatina was published in 1940.<sup>27</sup> The Swedish press noticed that Schonthal did not meet the standard requirements for admission to the academy, as she was a Jewish refugee, and in 1941, she and her family relocated to Mexico City. Here, she was able to study composition with Rodolfo Halffter and Manuel M. Ponce, and piano with Pablo Castellanos.<sup>28</sup>

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<sup>25</sup> Maureen Hurd, Program notes to *The Classical Legacy of Benny Goodman*, Carnegie Hall, New York, September 26, 2009.

<sup>26</sup> "Ruth Schonthal," Sigma Alpha Iota International Music Fraternity, accessed October 8, 2010, <http://www.sai-national.org/home/ComposersBureau/SchonthalRuth/tabid/387/Default.aspx>.

<sup>27</sup> "Ruth Schonthal."

<sup>28</sup> Catherine Parsons Smith, "Schonthal, Ruth," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/47049> (accessed September 3, 2009).

In 1946, Hindemith was on a concert tour in Mexico City and heard the works of the young Ruth Schonthal. At age nineteen, she had just given the premiere performance of her own piano concerto, as the soloist, in the Palacio de Bellas Artes. Hindemith must have been extremely impressed with her work because he invited her to study with him at Yale, and even obtained a scholarship for her.<sup>29</sup> She graduated in 1948, and was one of his only students who graduated with honors.<sup>30</sup>

Schonthal absorbed a multitude of musical styles from her studies in Germany, Sweden, Mexico, and the United States, and therefore was able to incorporate many of those elements in her works. Like many of her colleagues at Yale, she also “struggled to establish her creative independence from Hindemith.”<sup>31</sup> She lists her specific influences from other composers as “Beethoven’s motivic development, Hindemith’s theory of the harmonic language and his contrapuntal techniques; Bartok’s use of polytonality; Schoenberg’s Sprechstimme and chromatic expressiveness; Satie’s absence of barlines; Stravinsky’s changes of meters; Chopin’s conciseness (in his Preludes); and various 20<sup>th</sup> century techniques, including minimalism.”<sup>32</sup>

*The Bells of Sarajevo* was published in 1997, and Schonthal provided these notes in the score:

As beautiful a place as Sarajevo is, the name conjures up the most horrific visions and associations: starting with the First World War and the terrible Civil War that killed, maimed and destroyed so many and so much in our time. The opening piano part creates the war almost as literally as if the keyboard was being

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<sup>29</sup> “Ruth Schonthal.”

<sup>30</sup> Ibid.

<sup>31</sup> Parsons Smith, “Schonthal, Ruth.”

<sup>32</sup> Selma Epstein, “Composer Interview: Ruth Schonthal,” *International Alliance for Women in Music Journal* (February 1994): 7, accessed October 8, 2010, [http://www.iawm.org/articles\\_html/epstein\\_schonthal.html](http://www.iawm.org/articles_html/epstein_schonthal.html).

bombed, with additional inside noises made on the string... It is meant as an expressive virtuoso piece, but the virtuosic passages, express the anguish of the people caught in this horrible conflict, running from it, as if to seek shelter. This is often briefly interrupted by mournful passages and nostalgic remembrances... Towards the end, fragments of an especially moving Yugoslav Folksong "The Water-chain" make their appearance, first in a dissonant setting in the low register of the piano, then like a beautiful remembrance in an almost music-box-like-setting in the very high register and finally performed by the clarinet with piano accompaniment. After a last brief mournful gesture the piece ends with a metal bell ringing, calling for Church Service.<sup>33</sup>

In addition to an improvised introduction, the pianist is also required to "prepare" the piano by placing small pieces of plastic on top the piano's strings, to play glissandi on the strings, and other similar effects. The clarinetist also uses some *avant garde* techniques including the use of microtones and fast passage work in the extreme upper register. Hindemith's music, with the exception of some of his earliest works, does not touch on the *avant garde*. Here, Schonthal uses these new techniques to great effect while still writing passages that are easily followed by the listener.

### **Howard Boatwright (1918-1999): *Suite for Clarinet* (1985)**

Howard Boatwright was an American composer, violinist and musicologist. He studied violin with Israel Feldman in his hometown of Norfolk, Virginia and made his debut at New York Town Hall in 1942. Shortly thereafter, he taught violin at the University of Texas, Austin from 1943 to 1945. Boatwright enjoyed his teaching position but was advised that to stay in academia, he should receive a college degree. His colleague and friend, the musicologist and harpsichordist Putnam Aldrich encouraged

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<sup>33</sup>Ruth Schonthal, *The Bells of Sarajevo* (Kassel: Furore-Verlag, 1997). Notes are found in an introduction to the score.

him to compose and told him that “the only place for Boatwright to get a degree was at Yale with Paul Hindemith studying composition.”<sup>34</sup>

Boatwright was a fan of Hindemith’s works, his reputation as a teacher and theorist, and of his recently published treatise, *The Craft of Musical Composition* (1942).<sup>35</sup> He then applied and was accepted at Yale University where he studied theory, composition, and viola d’amore with Hindemith, who himself was a great violinist and violist.

After Hindemith’s encouragement, Boatwright stayed on as assistant professor in music after he received a Bachelor’s degree in 1947 and a Master’s degree in 1948. Later, he took up the post of conductor of the Yale University Orchestra from 1952 to 1960, and he was also concertmaster of the New Haven Symphony Orchestra from 1950 to 1962.<sup>36</sup>

In 1959, and while still at Yale, Boatwright received Fulbright and Rockefeller grants to study Indian classical music in Bombay, India. He also conducted the Bombay Symphony, gave recitals and radio performances with his wife Helen, a soprano.<sup>37</sup> On this trip he wrote two books, *Indian Classical Music and the Western Listener* and *Handbook on Staff Notation for Indian Music; with Exercises for Practice, and Notated Examples of Traditional Hindustani Pieces*, and both were published in 1960.

Boatwright composed his *Suite for Clarinet* for the Indian clarinetist, Ralph D’Mello and it was premiered in Bombay on December 28, 1973.<sup>38</sup> In his own notes

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<sup>34</sup> Jennifer Kay, “An Introduction to the Songs of Howard Boatwright: An Interpretive Approach” (DMA diss., Boston University, 2008), 9, in ProQuest (AAT3308139; accessed September 3, 2009).

<sup>35</sup> Kay, “Howard Boatwright”, 9-10.

<sup>36</sup> Terence J. O’Grady, “Boatwright, Howard (Leake),” in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/47173> (accessed September 3, 2009).

<sup>37</sup> Kay, 12.

<sup>38</sup> Howard Boatwright, *Suite for Clarinet Alone* (Fayetteville, NY: Walnut Grove Press, 1985).

provided in the score, Boatwright says that “the tonal language of the suite is chromatic, though not serial.”<sup>39</sup> To most listeners, this harmonic scheme, which is based from his approximation of the Indian scale form, *Purvi*, may sound unusual.

The first movement is improvisatory and explores multiple dynamic ranges and the full-range of the clarinet. Mixed meter changes are the main feature of the lively second movement, but unlike the first movement, there are few rests. Again in the score, Boatwright writes that the third movement was based from a version of the Indian song “Sulah heikaruh” that he transcribed in his *Handbook on Staff Notation for Indian Music*.<sup>40</sup> The melody is highly embellished and meditative. The final movement is a playful rondino full of alternating slurred and articulated sixteenth notes. The work closes with a short ascending flourish.

With the exception of the form of the work, this piece does not immediately fit into the mold of Hindemith’s style. Boatwright does seem to use dominant-to-tonic chord progressions in each movement, but the chromaticism and the overall harmonies obscure this to the listener.

### **Harald Genzmer (1909-2007): *Capriccio für Zwei Klarinetten* (1984)**

Genzmer was described by Erich Valentin as a “humanist among musicians.”<sup>41</sup> He was not interested in composing abstract music, unlike many of his contemporaries, and instead chose to place the listener at the center of his compositions.<sup>42</sup> While his

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<sup>39</sup> Boatwright, *Suite*.

<sup>40</sup> Ibid.

<sup>41</sup> Jörg Riedlbauer. “Genzmer, Harald.”

<sup>42</sup> Ibid.

music shares similar structures to that of Hindemith's, Genzmer's has more of an expressive character and less of an academic tone.

*Capriccio for Two Clarinets* is one of the most traditional of the works presented in this dissertation. In a nod to classical form, the structure of the work follows the usual format of fast-slow-fast movements and the themes are easily recognized when they are repeated. Genzmer uses modal harmonies and also includes some dissonant sections, but for the most part, it is a tonal work. The clarinet parts share the burden of the passage work, especially in the last movement, and also take turns with cadenzas in the first and last movements.

## **Conclusion**

While my goal in writing this dissertation was to show the ways in which Hindemith may have influenced his students, in no way has it been my intention to show that all of the music presented in this recital was primarily influenced by Hindemith. All of the composers discussed in this project had multiple composition teachers and a variety of other influences, were talented individuals, and went on to have successful and independent careers.

In the process I uncovered a plethora of works for clarinet of which I was previously unaware, far more than I was able to program for my recitals. In addition to the thirteen composers that I discussed, there were multiple works by twelve other composers that I could have studied instead. I hope to be able to study more of this music in the future as there are so many varied styles represented. All of these works are worthy additions to the clarinet repertoire and should be programmed more often.

APPENDIX A

RECITAL CD TRACK LISTINGS

Recital 1 CD

Tracks

1-4.	Fantasie für Klarinette Harald Genzmer	
	1. Adagio, sempre libero.....	1:27
	2. Vivace molto.....	1:25
	3. Lento e rubato, quasi parlando.....	1:46
	4. Presto, Sempre con fantasia.....	2:33
5.	Rhapsody.....	4:51
	Willson Osborne	
6-9.	Sonata in B-flat for Clarinet and Piano Arnold Cooke	
	6. Allegro moderato.....	5:54
	7. Scherzando.....	3:14
	8. Adagio ma non troppo.....	6:46
	9. Molto vivace.....	3:38
10-13.	Concerto Paul Hindemith	
	13. Rather fast.....	8:04
	14. Ostinato-Fast.....	2:09
	15. Quiet.....	8:24
	16. Gay.....	6:54

Recorded October 31, 2009 in Joseph & Alma Gildenhorn Recital Hall  
Clarice Smith Performing Arts Center, University of Maryland, College Park  
Recorded and mastered by John Yeh

Recital 2 CD

Tracks

1-4.	Sonate für Klarinette und Klavier Harald Genzmer	
	1. Allegro.....	5:05
	2. Tranquillo.....	4:46
	3. Vivace leggiero.....	2:32
	4. Presto.....	3:20
5.	A Quiet, Lovely Piece.....	5:32
	Emma Lou Diemer	
6-8.	Three American Pieces Lukas Foss (Arr. and Ed. by Richard Stoltzman)	
	6. Early Song.....	5:04
	7. Dedication.....	5:03
	8. Composer's Holiday.....	3:13
9-10.	Canto XIV – (A Klezmer Fantasy for Clarinet) Samuel Adler	
	9. Slowly.....	3:31
	10. Dance.....	6:28
11-14.	Sonata for Clarinet and Piano Alvin Etler	
	11. ♩ = about 50.....	4:39
	12. ♩ = about 168.....	4:03
	13. ♩ = about 44.....	2:16
	14. ♩ = about 104.....	3:58

Recorded May 8, 2010 in Ulrich Recital Hall  
Clarice Smith Performing Arts Center, University of Maryland, College Park  
Recorded and mastered by John Yeh

Recital 3 CD

Tracks

1-4.	Sonata for Flute, Clarinet, and Piano Violet Archer	
	1. Allegretto comodo.....	4:14
	2. Largo tranquillo.....	4:40
	3. Larghetto.....	4:45
	4. Allegretto grazioso.....	6:55
5.	Pantomime – Fantasy for Clarinet Ulysses Kay.....	5:13
6.	Rendezvous for Clarinet and Piano Alan Shulman.....	4:24
7.	The Bells of Sarajevo for Clarinet and Piano Ruth Schonthal.....	9:19
8-11.	Suite for Clarinet Howard Boatwright	
	8. Improvisation.....	2:17
	9. Dance.....	1:29
	10. Song.....	2:04
	11. Rondino.....	1:57
12-14.	Capriccio für Zwei Klarinetten Harald Genzmer	
	12. Ritenuto-Allegro.....	2:13
	13. Allegretto amabile.....	1:20
	14. Adagio-Presto.....	3:45

Recorded October 16, 2010 in Joseph & Alma Gildenhorn Recital Hall  
Clarice Smith Performing Arts Center, University of Maryland, College Park  
Recorded and mastered by John Yeh

APPENDIX B  
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