

ABSTRACT

Title of Dissertation

**SELECTED CLARINET, CELLO, AND
PIANO TRIOS: UNKNOWN OR
FORGOTTEN**

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The clarinet, violoncello, and piano trio is an important and viable chamber music genre. While many people are familiar with the Ludwig van Beethoven and Johannes Brahms clarinet trios, few know many others. Through my research I found more than 125 trios for this combination. I selected nine trios from the last two centuries as the focus of this project, "Selected Clarinet Trios: Unknown or Forgotten." From the Classical period I selected Archduke Rudolph's *Trio* and Anton Eberl's *Grand Trio, Op. 36*. These trios are good examples of Classical performance style written by composers who were important historic figures and wrote several compositions for the clarinet. They highlight both the lyrical and virtuosic aspects of the clarinet while providing alternatives to the period's better-known clarinet trios. From the Romantic period I featured Louise Farrenc's *Trio, Op. 44* and Carl Frühling's *Trio in A moll, Op. 40*. Farrenc's clarinet trio has stylistic elements from both the Classical and Romantic periods as well as German and French influences. In contrast Frühling's *Trio in A moll* is a late Romantic work, which showcases the best qualities of Romantic-style clarinet. Five trios are from the 20th century. Robert Muczynski's *Fantasy Trio, Op. 26* has distinctive motifs, transparent textures and lively asymmetric rhythms using the clarinet's large range and variety of musical sounds to enhance the combination of American music with "Bartokian" rhythms. Like a film score, Nino

Rota's *Trio* (1973) features the lush harmonies and instrumental blends of the instruments depicting different characters and moods. Henryk Górecki's *Recitativa i Ariosa "Lerchenmusik," Op. 53* highlights the uniqueness of the clarinet, cello, and piano and compliments and contrasts the sound options of this combination through his organic Polish-folk inspired minimalist style. Stephen Dankner's *Trio* (1991) takes the clarinet trios from Brahms to the neo-Romantic present providing beautiful lyrical passages for the clarinet while incorporating the influences and essence of American jazz. Daniel Lochrie's *Phantasms* (1994, rev. 2002) features a variety of rhythmic and lyrical passages combined with the tasteful use of contemporary clarinet techniques within a traditional framework.

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UNKNOWN OR FORGOTTEN

By

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Preface

The clarinet, violoncello, and piano trio, as an important and viable chamber music genre deserves more exposure and prominence. We can all name at least one performing piano trio (e.g., Beaux Arts) but could we name a clarinet trio counterpart? While many people are familiar with the Ludwig van Beethoven and Johannes Brahms clarinet trios, few know many others. Through my research I found more than 125 trios for this combination. Many excellent clarinet trios are unknown, forgotten, or seldom performed. Some are out of print. Certainly there are trios that no one would ever want to perform or listen to, however, many deserve to be performed and recognized. I selected nine trios from the available scores as the focus of this project, “Selected Clarinet Trios: Unknown or Forgotten.” Rather than focus on clarinet trios from one particular time period or style, I have selected compositions from the last two centuries to provide an overview of this genre. Of the nine trios, two are from the Classical period (i.e., Archduke Rudolph and Anton Eberl) and two are from the Romantic period (i.e., Louise Farrenc and Carl Frühling). Five trios are from the 20th century and show influences of minimalism (i.e., Henryk Górecki), neo-Romantic with jazz (i.e., Stephen Dankner), movie scores (i.e., Nino Rota) American cowboy songs with the “Bartokian” rhythms (i.e., Robert Muczynski), and contemporary performance practices within a traditional framework (i.e., Daniel Lochrie). The unifying theme of all these trios is that each shows both the clarinet’s lyrical and virtuosic side. It is portrayed through idiomatic writing and in concert with the violoncello and piano.

Since performance time is limited to two one-hour recitals, only selected movements from my choices will be performed so a wider range of trios can be sampled. Rather than present a chronological overview of the genre, I have programmed mixed periods and styles on both recitals to best highlight these works uniqueness and provide the listener with a diverse and engaging overview of the clarinet, violoncello, and piano trio.

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I would like to thank cellist, Daniel Shomper; pianists, Shirley Yoo (Recital I) and Matthew Van Hoose (Recital II) for many hours of rehearsals and excellent performances for without cello and piano what would a clarinet trio be; members of my committee: Professor John Wakefield, Chair; Loren Kitt; Evelyn Elsing; and Professor Ralph Bennett for their time and assistance; and my family: Rob, Rich, and Victoria for their patience, love, and never-ending support.

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Chapter 1: Recital I: November 17, 2003

Section 1: Robert Muczynski(b. 1929)

Subsection 1: Biography

Robert Muczynski was born on March 19, 1929 in Chicago, Illinois. His father's family emigrated from Warsaw, Poland, and his mother of Slovak descent, arrived in the United States when she was five. Muczynski had an early interest in the piano, starting his piano lessons at the age of five.

In 1947, Muczynski went to DePaul University to study piano with Walter Knapfer, a student of Franz Liszt.¹ Two years later he began composition studies with Alexander Tcherepnin, who came from Paris to replace Ernst Krenek at DePaul.² Muczynski was talented and excelled at both composition and the piano. In the introduction of his *Collected Piano Pieces*, Muczynski wrote: "My strict German piano teacher complained that I spent too much time composing, and my composition teacher complained that I spent too much time practicing the piano."³ Muczynski received both his Bachelor of Music (1950) and Master of Music (1952) degrees from DePaul University. At his Master's graduation he performed his *Divertimento for Piano and Orchestra* (1951-52). In 1958 he made his Carnegie Hall debut performing a program of his own compositions.

Muczynski has had a long and distinguished career. He taught piano at DePaul University from 1955-1958 and at Loras College in Dubuque, Iowa from 1956-1959

¹ Cisler, Valerie Clare. "The Piano Sonatas of Robert Muczynski." DMA diss., University of Oklahoma (1993): 16.

² Ibid., 20.

³ *Robert Muczynski Collected Piano Pieces*, New York: G. Schirmer, Inc., 1990: 2.

where he was the chair of the piano department. From 1965 to 1988 he was a professor of piano and head of the composition department at the University of Arizona. He has received many honors including two Ford Foundation grants (1959, 1961), an International Society of Contemporary Music Award (1961), and the Concours International Prize in Nice (1961). In 1991 the Music Teachers National Association honored him as their featured composer. He has been commissioned to write works by individuals (e.g., Mitchell Lurie) and organizations (e.g., Fromm Foundation, the National Symphony Orchestra, and the Tucson Symphony Orchestra).

Subsection 2: Clarinet Works

Although Muczynski's *Time Pieces* (1983) for clarinet and piano are well known, few clarinetist are familiar with all his clarinet chamber works. Even fewer have played them. There are ten compositions; six chamber works and four film scores, that include the clarinet.

His chamber pieces include *Fragments, Woodwind Trio for Flute, Clarinet, and Bassoon* (1958), a charming original trio that is seldom heard; two woodwind quintets: *Movements for Wind Quintet, Op. 16* (1962) and *Quintet for Winds, Op. 45* (1985); *Time Pieces for Clarinet and Piano, Op. 43* (1983); *Duos for Flute and Clarinet, Op. 24* (1991), and the *Fantasy Trio for Clarinet, Cello, and Piano, Op. 26* (1969). The latter, I will discuss in more detail in the recital selection section.

Of special importance is the *Time Pieces for Clarinet and Piano, Op. 43* (1983) since it is considered a staple of the clarinet repertoire and “according to

Presser, is their “best selling” clarinet work.”⁴ Mitchell Lurie, internationally renowned clarinetist, studio musician, teacher, and clarinet equipment maker, commissioned *Time Pieces*. He and Muczynski premiered the piece at the International Clarinet Congress, London, England on August 15, 1984. In his review, James Gillespie writes: “the “meat” of the recital...was Muczynski’s *Time Pieces*...a substantial work with a rhythmic vitality and melodic appeal that mark it as a major addition to the repertoire.”⁵

In addition to these six chamber works, Muczynski wrote nine film scores for documentaries by Harry Atwood of the University of Arizona. Four of these include the clarinet: the *American Realists (American painting from Colonial to 20th c.) for wind quintet (1964)*; *The Clowns Never Laugh (the paintings of American artist Walt Kuhn)(1967)*, *Yankee Painter (The Works of Winslow Homer) (1963)*, and *Bellota: A Story of Roundup, for guitar, flute, oboe, horn, cello, double bass, and harp (1959)*.

Subsection 3: Recital Selection: *Fantasy Trio for Clarinet, Cello, and Piano, Op. 26 (1969)*

In the summer of 1969 Muczynski wrote the *Fantasy Trio for Clarinet, Cello, and Piano* at the request of Samuel Fain, clarinet and Gordon Epperson, cello; two of his University of Arizona colleagues. They were planning a trio concert but “noted that the literature for this combination, particularly in terms of the 20th century, is scant.”⁶ The three of them premiered the *Trio* on March 18, 1970 at the University of

⁴ Robert Muczynski, letter to author, March 11, 2003

⁵ Gillespie, James. “The International Clarinet Congress, London, England – August 12-17, 1984.” *The Clarinet* 12/1 (Fall1984): 6-9.

⁶ Robert Muczynski, Program notes from Laurel Record, 1983.

Arizona. Muczynski dedicated it to Harry Atwood, “multi-award-winning documentary film maker”⁷ for whom he wrote nine film scores.

G. Schirmer first published the *Fantasy Trio* in 1971. Muczynski later assigned it to his current publisher, Theodore Presser Co.⁸ In the program notes for its 1983 LP recording, Muczynski writes:

It is my hope to write a piece that would have not only rewarding roles for the respective instruments but one that would contain satisfying interplay or ‘dialogue’ for the trio as well. The work alternates between rather terse rhythmic statements and sustained lyrical moments climaxing with a movement full of exuberance and unabashed joy. I enjoyed writing this music, and I’d like to think that some essence of that experience is conveyed to the listener.⁹

I asked in my correspondence with him, why his *Trio* was not as well known as the *Time Pieces*? He replied, “Naturally, fewer clarinetist know the *Trio* since there are far fewer ensembles for clarinet, cello, and piano than solo clarinet players...”¹⁰

The *Fantasy Trio* is about 12 minutes long with four short movements. Throughout the piece, Muczynski uses meter changes, syncopation, and accented off beats to give it a jazzy rhythmic flavor. In his dissertation, “The Piano Music of Robert Muczynski,” John Hawkins details the influences of jazz and motion pictures on Muczynski’s music. He also discusses the environmental influences surrounding Muczynski’s music.

...it is significant that his studio overlooks a large expanse of Arizona desert with mountains in the background. The wide vista...is possibly reflected in the open sonorities of his music...the ruggedness of the dessert mountains...represents by strokes of angularity both in terms of melodic lines and structure. Very nearly the only element of folk music in Muczynski’s

⁷ Robert Muczynski, letter to author, March 11, 2003.

⁸ Ibid.

⁹ Robert Muczynski, Program notes from Laurel Record, 1983.

¹⁰ Robert Muczynski, letter to author, March 11, 2003.

output is the periodic recurrence of melodies that remind most American musicians of Western cowboy songs.¹¹

The first movement, *Allegro energico* is in ternary form with two distinct and contrasting themes. The clarinet begins the movement with great energy on a *f* jazzy rhythmic theme in the chalumeau register. In contrast, the cello introduces the “B” theme. It is a lyrical *p* theme played with a larger range of intervals and between intervals.

The second movement, *Andante con espressione*, is in binary form. The first melody is a sad lament between the cello and clarinet punctuated by the piano’s rhythmic ostinato (right hand) and drone (left hand). The second melody in 5/8, is a dirge played by the piano. When the tempo slows to *Adagio*, the clarinet and cello blend produces an anguished eerie sound as the movement dies.

Rather than a minuet--trio or scherzo form, Muczynski’s third movement, *Allegro deciso*, is a rondo. The “A” theme with marcato quarters, triplets and eighth notes is encompassed in the interval of a tritone. It sounds like a proud Native American dance. The “B” theme is more than twice as long as the “A” section. It has two parts. A jazzy syncopated melody passed between the cello and the clarinet and a string of clarinet “riffs” accompanied by the pizzicato cello “laying down” the harmony. Throughout this section the meter changes back and forth between 2/4 and 3/4 giving it an unsettled, interrupted feel. A short restatement of the “A” theme occurs before finishing with a lyrical “C” theme.

¹¹ Hawkins, John. “The Piano Music of Robert Muczynski, A Performance-Tape and Study of His Original Works for Piano Solo.” DMA diss., University of Maryland at College Park (1980): 47.

The fourth movement is a *Introduction and Finale*. The introduction is based on a dreamy melody that is motivically altered tonally and by intervals. The clarinet introduces the head of the Finale “A” theme at the end of this section. In the short transition marked *Allegro*, the piano makes several false starts of the “A” theme. Not until the beginning of the Finale section is the entire “A” theme heard, played by the clarinet and cello. The “B” theme abruptly intrudes with a motivic variation of the “A” theme. There is a heavy and densely compact transition back to the “A” theme marked *vigoroso*. The transition from “A” to the coda is based on the first movement’s “A” theme. The coda is a tutti version of the “B” theme ending the work with non-stop rhythmic energy, including jazz “smears” from the cello and clarinet.

Robert Muczynski’s *Fantasy Trio, Op. 26* is an excellent work, well crafted and exciting to perform and listen to. Although Muczynski *Time Pieces for clarinet and piano* are well known, his *Fantasy Trio* deserves the same attention and notoriety. He superbly writes for the clarinet using all three registers to depict different moods. His pairing of the middle clarinet register with the cello produces a passionate and sorrowful blend contrasted by the edgy high clarinet motifs coupled with percussive piano rhythms. In Lawrence Cheek’s review of the premiere recording of the *Fantasy Trio* he writes:

What a piece! It’s brilliant and instantly endearing, bursting with jazz inflections, plaintive negotiations between clarinet and cello, and some engagingly snotty clarinet stuff that sounds, alternately, like elephant-training music and the shrieks of your insufferable Aunt Philomena. This music is fun, yet it is not at all lightweight.¹²

¹² *Tucson Daily Citizen*, December 24, 1983.

Section 2: Rudolph Johann Joseph Rainer, Archduke of Austria (1788-1831)

Subsection 1: Biography

The music of Archduke Rudolph is seldom heard. He is best known as Ludwig van Beethoven's patron, generous friend and piano and composition student. Archduke Rudolph was an avid music collector. His ten volume *Musikalien-Register* catalogs the works of over 2400 composers including his own. He wrote 19 pieces that use the clarinet. Most of these works are relatively unknown.

Archduke Rudolph Johann Joseph Rainer of Austria was born in Florence, Italy on January 8, 1788. He was a member of the Habsburg family: the son of Leopold, Grand Duke of Tuscany and Princess Maria Ludovica of Spain. When Emperor Joseph died in 1790 the Rainers moved to Vienna so that Rudolph's father could be crowned Emperor. Two years later both Emperor Leopold and Empress Maria died. Rudolph's eldest brother, Franz, became the new emperor at the age of 24. Emperor Franz was an amateur violinist who made sure his siblings had a proper education that included the arts.¹³ His second wife, Empress Maria Thérèse, was a soprano and the dedicatee of Beethoven's *Septet, Op. 20*.

The exact starting date of Archduke Rudolph's lessons with Beethoven is unknown. In Thayer's *Life of Beethoven*, he says it is "...reasonably certain that it occurred at the end of the young Archduke's fifteenth year—that is in the winter of 1803-1804."¹⁴ Susan Kagan writes in her book, *Archduke Rudolph, Beethoven's Patron, Pupil, and Friend*, that their first meeting was "very probably at the

¹³ Kagan, Susan. *Archduke Rudolph, Beethoven's Patron, Pupil, and Friend. His Life and Music*, Stuyvesant: Pendragon Press, 1988: 2.

¹⁴ Thayer, Alexander Wheelock. *Thayer's Life of Beethoven*. Forbes, Elliot, ed. Princeton: Princeton University Press (1964): 364.

Lobkowitz palace...an encounter which developed into a relationship—first as a pupil, then also as friend and patron.”¹⁵ Documentation of Beethoven and Archduke Rudolph’s early relationship is scarce or non-existent. After 1809, however, there are many letters of correspondence between the two men and about their relationship. Of importance was the 1809 annuity agreement between Beethoven and Archduke Rudolph, Prince Josef Lobkowitz (1772-1816), and Count Ferdinand Kinsky (1781-1812) that granted Beethoven an annual salary of 4000 florins if he remained in Vienna. Although Kinsky died and Lobkowitz went bankrupt, Archduke Rudolph continued this support until Beethoven’s death. As a teacher, Beethoven “...corrected obvious mistakes, gave suggestions for improvement, but he did not impose his own personality as a composer on Rudolph.”¹⁶ Beethoven dedicated 11 compositions to Rudolph including his fourth and fifth piano concerti; piano sonata “Les Adieux,” to commemorate Rudolph’s departure from Vienna before Napoleon’s attack; the “Archduke” Trio; and *Missa Solemnis*, to celebrate Rudolph’s promotion to Cardinal-Archbishop.

Like most nobleman of his day, Archduke Rudolph was training for military career. Unfortunately his health problems made him ill suited to serve in the military. He inherited the Habsburg epilepsy gene and suffered from gout and rheumatism. As a result he began religious training. In 1805 he took minor Catholic vows and later that year, he was appointed coadjutor with rights of succession of the Archbishopric of Olmütz. With his new position came his own apartments in the Imperial palace

¹⁵ Kagan, Susan. *Archduke Rudolph, Beethoven’s Patron, Pupil, and Friend. His Life and Music*, Stuyvesant: Pendragon Press, 1988: 5.

¹⁶ *Ibid.*, 264.

with a staff of servants. His former childhood tutor, Joseph Baumeister, became his secretary and Count Franz and Count Ferdinand de Troyer were chamberlains and musicians. The de Troyer brothers were skilled woodwind players, proficient on the *czakan* and the clarinet. Pamela Weston's book, *Clarinet Virtuosi of the Past*, describes Count Ferdinand as "a superior performer on the clarinet."¹⁷ Ferdinand studied clarinet at the Conservatorie at Vienna with Joseph Friedlowsky, the renowned Czech clarinetist and Beethoven's clarinet technical adviser after 1819.

Subsection 2: Clarinet Works

Archduke Rudolph completed two large-scale works for the clarinet. The first, the *Sonata in A for Clarinet and Piano*, was published in 1822. It is dedicated to Ferdinand de Troyer, for whom Franz Schubert wrote his *Octet in F, D.803*. The *Sonata* is in four movements and written for clarinet in A, which was unusual because "...clarinet in B-flat was the preferred instrument at the time..."¹⁸ It features a light clarinet part, similar to Beethoven's early clarinet writing, with most of the music written in the clarion range. Beethoven's numerous pencil corrections and modifications, especially to the piano part (e.g., parallels, smoother voice leading and note doubling in chords) are evident on the manuscript.¹⁹

The second completed clarinet work was the *Variations in E-flat for Clarinet and Piano* on a cavatina ("Sorte! secondami") from Rossini's opera *Zelmira*. The *Variations* were written in 1822, a year after *Zelmira* was composed. They begin with

¹⁷ Weston, Pamela. *Clarinet Virtuosi of the Past*, Northants: Fentone Music Ltd. (1971): 172.

¹⁸ Kagan, Susan. *Archduke Rudolph, Beethoven's Patron, Pupil, and Friend. His Life and Music*, Stuyvesant: Pendragon Press, 1988: 185

¹⁹ *Ibid.*, 199-200, 328.

an introduction, followed by the theme, and eight variations. Rudolph uses standard forms (e.g., march and polacca) and includes a variation in a minor key.

In addition to the clarinet and piano pieces, Archduke Rudolph wrote seven quartets for B-flat clarinet, viola, bassoon and guitar. This combination was highly unusual. Susan Kagan discusses it in *Archduke Rudolph, Beethoven's Patron, Pupil, and Friend*:

Although the guitar was fairly popular at the time, there is no known precedent for such an instrumental combination. The fact that Archduke Rudolph composed no fewer than seven works for this instrumental quartet...indicates that such a group was available to him....²⁰

Of the seven known quartets only two, the *Variations in B-flat for Clarinet, Viola, Bassoon, and Guitar on the Romance "Vous me quittez pour aller a la Gloire,"* and the *Serenade in B-flat for Clarinet, Viola, Bassoon, and Guitar* were completed.

Archduke Rudolph included the clarinet in three other chamber works. Manuscripts for two pieces, *Composition in B-flat for woodwind octet* and *Theme and Variations in A minor for piano, violin, flute, viola, clarinet, and cello* are incomplete. The last composition, the *Trio in E-flat for Clarinet, Cello, and Piano*, although unfinished by Archduke Rudolph, has been published.

Subsection 3: Recital Selection: *Trio in E-flat for Clarinet, Cello, and Piano*

Dieter Klöcker, well-known German clarinetist, and Werner Genuit, pianist, published the three existing movements of the Archduke Rudolph's *Trio in E-flat for Clarinet, Cello and Piano* (ca 1813) in a 1969 Musica Rara edition. The edition is based on the autograph score of the *Trio* located in the Moravian Museum, Brno Reference No. R35, which had four movements: *Allegro moderato, Larghetto,*

²⁰ Kagan, Susan. *Archduke Rudolph, Beethoven's Patron, Pupil, and Friend. His Life and Music*, Stuyvesant: Pendragon Press, 1988: 213.

Scherzo, and Rondo. Since the *Trio* is considered incomplete because there are only a few bars of the Rondo movement, the editors “felt justified in letting the work end with the movement containing the set of variations rather than the scherzo.”²¹

The *Trio for Clarinet, Cello and Piano* is a sonata-type composition. The stylistic influences of Wolfgang Amadeus Mozart (e.g., lyrical themes and accompaniment patterns) and Beethoven (e.g., quick dynamic changes and motivic melodies) are evident.

The first movement, *Allegro moderato*, is in the key of E-flat major and in sonata form. The “A” theme is a lyrical, Mozartean-style melody presented by the clarinet in the clarion range. The “B” theme is “an enormous second subject of “Schubertian” discursiveness”²² with multiple motifs and dialogues. Especially charming is the “music box” duet between the clarinet and cello. The accompaniment patterns are diatonic scales and arpeggios. After a brief development section the clarinet plays a short cadenza that leads to the recapitulation. Occasionally there are jarring harmonic changes. Rudolph’s dialogue between the clarinet and the cello is well scored.

The second movement (published score order), *Scherzo allegretto*, in G minor is based on a short motif, two-quarter notes (*f*) followed by two eighth notes (*p*). The abrupt dynamic changes and motivic melody show Beethoven’s influence. In contrast the *Trio* section is in E-flat major and has a lyrical melody divided between the clarinet and the cello.

²¹ Klöcker, Dieter and Genuit, Walter. *Trio for Clarinet, Cello and Piano*. Bielefeld: Musica Rara (1969).

²² Tyson, Alan. “Trio Op. 28 for Clarinet, Cello and Piano (Review).” *The Musical Times*: 1531 (9/70): 924.

Published score order places the *Larghetto. Theme from the Octet by Prince Louis Ferdinand of Prussia* as the third movement. It is based on a theme from Louis Ferdinand's Octet Op. 12. Prince Louis Ferdinand (1772-1806) was a German pianist and composer and the nephew of Frederick the Great. Archduke Rudolph was fond of Louis Ferdinand's music and based several of his compositions on Louis Ferdinand's themes. In addition "...Rudolph's fondness for his music is borne out by Louis Ferdinand's first place position in the *Musikalien-Register* under the L's and several letters to his librarian requesting that certain of Louis Ferdinand's compositions be sent to him while he was away."²³

The *Larghetto* is in the key of B-flat. The theme is introduced by the piano alone and then the clarinet plays an embellished version accompanied by the cello. There are only five variations. Variation 1 features the piano alone with virtuosic scale passages. The clarinet dominates Variation 2 with sixteenth note triplets. In Variation 3 all three instruments carry on a dialogue of thirty-second note scales. Variation 4 is a *Minore Largo* based on a dotted eighth and sixteenth note rhythm and Variation 5 is a pleasant *Allegretto*, quite anti climatic for the ending of a variation movement.

I question whether this movement is complete because other completed variations by Rudolph are larger in scope and range from *Variations on a Theme from Zelmira* with eight variations to his lengthy *Forty Variations on a Theme "O Hoffnung, O Hoffnung"* by Beethoven. In addition, Rudolph emulated Beethoven's works. He often used his teacher's variation's formula where the last two variations

²³ Kagan, Susan. *Archduke Rudolph, Beethoven's Patron, Pupil, and Friend. His Life and Music*, Stuyvesant: Pendragon Press, 1988: 276

were a slow lyrical variation in minor followed by a 6/8 allegro variation in the tonic key.

There are only a few clarinet, cello, and piano trios from the late 18th and early 19th centuries. In addition to Beethoven's Op. 11 and Op. 38 Trios, Ferdinand Ries (1784-1838), a pupil of Beethoven; Peter von Winter (1754-1825); and Anton Eberl (1765-1807), Wolfgang Amadeus Mozart's last pupil; and Archduke Rudolph composed clarinet trios. I selected Rudolph's *Trio for Clarinet, Cello, and Piano* because he was an important historic figure who wrote 19 clarinet works, and his *Trio* is a good example of Classical performance style, featuring both the lyrical and virtuosic aspects of the clarinet.

Section 3: Daniel Lochrie (b. 1961)

Subsection 1: Biography

Daniel Lochrie was born in 1961 in Heidelberg, Germany on an American Army base. As a small child he frequently moved, however, by the time he was in junior high school his family had settled in Farmington, Michigan. Lochrie says, "I can't remember when I wanted to be anything but a professional musician, in all kinds of guises: pop singer to concert pianist to conductor to jazz clarinetist to music educator to composer to clarinetist."²⁴

Lochrie has studied the clarinet with prominent players, past and present. While in high school, he studied with Paul Schaller, principal clarinetist of the Detroit Symphony. He studied at the University of Michigan with Brian Schweickhardt, former Assistant Principal/E-flat Clarinetist of the Detroit Symphony; John Mohler,

²⁴ Daniel Lochrie e-mail to author, September 30, 2003.

legendary pedagogue; and James Pyne, renowned clarinetist and mouthpiece maker. While at the University of Michigan, Lochrie also studied composition and was influenced by faculty composers, Leslie Bassett and William Bolcom.

After graduating from Michigan in 1984, Lochrie studied with Leon Russianoff and played with the National Orchestra of New York. In the summer of 1985 he played in the A.I.M.S. Orchestra in Gratz, Austria before going to the Cleveland Institute of Music. As a student of Franklin Cohen, he received his Master of Music in 1987. He continued his studies at Ohio State University, again with James Pyne. In 1992 Lochrie received his Doctorate of Musical Arts. His dissertation, “A Critical Evaluation of the Current Performance Versions of Musorgsky’s *Night on Bald Mountain* and a New Orchestration of *Night on Bald Mountain* Respectfully Based upon Musorgsky’s Original Extant Versions” produced a new *Night on Bald Mountain* score and premiered by the Pacific Symphony. Martin Bernheimer of the *Los Angeles Times* pronounced the score “...well crafted, lucid, and scholarly.”²⁵

Currently, Dr. Lochrie is a core member of the Nashville Symphony, teacher at Belmont and Lipscomb Universities, active chamber and recording studio musician, arranger, and composer. The Nashville Symphony, the Pacific Symphony, and the Nashville Symphony Woodwind Quintet have performed his arrangements. He has written several chamber music compositions for both standard chamber groups (e.g., *Miniatures* for string quartet) and unusual instrument combinations (e.g., *Gethsemane* for string trio, vibraphone, and saxophone). As a composer, Lochrie describes himself as “never very prolific.” He says that he only dabbles in

²⁵ *Los Angeles Times*, December 9, 1994: 20.

composition because his busy performance schedule makes it difficult to regularly compose.²⁶

Subsection 2: Clarinet Works

Lochrie has composed three clarinet pieces. Brian Schweickhardt premiered his first piece, *Corridors* for clarinet and piano (1981), at the Bay View summer music festival in Michigan. Lochrie finished the composition three days before the performance. He said, “I wrote the piece for his [Brian] technical abilities and not mine...” and “...never picked up the clarinet while working on it.”²⁷ *Corridors* was not performed again until 1984, when Lochrie played it for his senior recital at the University of Michigan and a few years later at an all-school convocation at the Cleveland Institute of Music.²⁸ Like a Sonatina, *Corridors* has three sections, fast-slow-fast, without movement breaks. It has a distinctive jazz flavor with syncopated rhythms and ostinatos. Lochrie describes his programmatic piece as “a person trapped in a large building looking for escape...wandering through various dark hallways and rooms...panicking, racing through the corridors to find a way out.”²⁹

His second work, *Excerpt Mania!*, is a humorous clarinet quartet based on standard audition pieces: *Nutcracker*, *Galanta Dances*, *Till Eulenspiegel*, *Bolero*, and Beethoven’s *Symphony No. 6*. While at Ohio State University, Lochrie told his colleagues about his idea for *Excerpt Mania!* Hearing about it, Kathy Gardiner asked him to write the piece for her senior recital. In 1991, *Excerpt Mania!* was performed at the Oklahoma Clarinet Symposium. Lochrie played the bass clarinet part. In a

²⁶ Daniel Lochrie telephone interview with author, September 12, 2003.

²⁷ Ibid.

²⁸ Daniel Lochrie e-mail to author, November 1, 2003.

²⁹ Daniel Lochrie e-mail to author, October 29, 2003.

review of the performance, Elena Lance said: “A hilarious rendition of *Excerpt Mania* was one of the most popular performances...”³⁰ Since then, *Excerpt Mania!* has been performed at numerous education and clarinet conferences. Woodwindiana, a music-publishing house, has plans to publish this quartet.

Subsection 3: Recital Selection: *Phantasms* (1994, Revised 2002)

Phantasms for clarinet, cello, and piano is Lochrie’s third clarinet piece. It is a one-movement, atmospheric “landscape of a dream.”³¹ *Phantasms* is accessible to both the performer and listener. It features a variety of rhythmic and lyrical passages and tasteful uses of contemporary clarinet techniques (i.e., playing into the piano and timbre trills) that enhance his music.

An evolving piece, Lochrie first sketched ideas for *Phantasms* in the 1980s when Brian Schweickhardt asked him to write a piece for his trio (i.e., Schweickhardt, clarinet; his wife, Marcy Chantrell, cellist; and Bernie Katz, piano). While Lochrie was at the Cleveland Institute of Music he sketched more ideas. *Phantasms*, however, wasn’t completed until 1994 when he finished it for the International Clarinet Association’s (ICA) composition contest. Unfortunately it didn’t win, however, a copy of the score and accompanying tape recording were deposited in the ICA Score Collection. When I was looking for unknown or forgotten clarinet, cello, and piano trios, I found *Phantasms*. I contacted Lochrie about performing his piece and he said that he wanted to revise it before sending me the music. The 2002 revised score includes meter changes and rhythmic modifications

³⁰ Lance, Elena. “The 1991 Oklahoma Clarinet Symposium,” *The Clarinet*, 19:2 (February-March 1992): 40.

³¹ Daniel Lochrie telephone interview with author, September 12, 2003.

that keep the musical pulse moving. Lochrie also added a new motif in the development section to add impulse and forward motion from the static nature of the dream.³²

Phantasms is a programmatic piece, an atmospheric fancy depicting a troubled dreamer, running and being pursued. Harmonically, the work is based on tritones. The short introduction, *Mysterioso*, sets the piece's tonal palette. The piano's opening motif represents a dreamed alarm clock. The cello enters with an atmospheric gesture based on the intervals of thirds and tritones. While the pianist holds down the sostenuto pedal to produce sympathetic ringing in the piano, the clarinet plays a plaintive melody. This melody was originally planned as the theme for a second movement, which is nearly finished although Lochrie said "I may just leave the piece...as it is."³³

Lochrie uses both the A and B-flat clarinets in his composition. When I asked if he did this for timbre or technical reasons, he replied: "I'd say a little of both. I wanted the more ethereal spots to be on A, but I also tried to notice technically what I might prefer as a player."³⁴ Most of *Phantasms* is played on A clarinet. In the development section the player briefly changes to B-flat clarinet and the brighter timbre enhances the music.

After the slow introduction, the piano begins the *Allegro moderato* or the body of the piece. This section contains thematic aspects of sonata form with fantasia elements. The "A" theme is passed between the three instruments before arriving at

³² Daniel Lochrie telephone interview with author, September 12, 2003.

³³ Daniel Lochrie e-mail to author, October 29, 2003.

³⁴ Daniel Lochrie e-mail to author, November 12, 2003.

the chorus or “hook.” Like a popular song, Lochrie arrives at the “hook,” a catchy rhythmic motif based on the chorus from *Rejoice* by the Christian pop group, The Second Chapter of Acts, in less than a minute. In college, Lochrie listened to this group, whose style is reminiscent of Andrew Lloyd Webber’s *Jesus Christ Superstar*. The “hook” motif functions as a bridge between the “A” and “B” themes. Programmatically it depicts the dreamer being pursued.

The clarinet presents the lyrical “B” theme with its minor sevenths and tritone leaps. A later version of this theme blends the clarinet and cello together and produces a mystical and mysterious sound. Lochrie’s markings, clarinet: *sotto voce* and cello: *mezzo voce* help to achieve this sound. Both the “A” and “B” themes are restated in shortened versions before the development section starts with its many themes, rhythmic motifs, and musical “mayhem.” The clarinet has several timbre trills in this section, which were inspired by Leslie Bassett’s use of this technique in *Soliloquies* for solo clarinet. Lochrie described the sound as “a vibrato that’s not quite right...weird mechanical feel...other worldly.”³⁵ The “alarm clock” motif signals the end of the development section as it slowly winds down to the *Meno mosso* statement of the “hook.” Here it is played only by the clarinet and cello at *ppp* as if they are soothing voices far away. Abruptly, the cello returns the tempo to *Allegro* for the re - transition to the recapitulation with exciting *stringendo* and *piu mosso* coda finish.

In many musical circles, Daniel Lochrie is a well-known clarinetist and arranger. For most clarinetists, however, he’s the “guy” who wrote *Excerpt Mania!* Unfortunately his other clarinet compositions are unknown. With this premiere of

³⁵ Daniel Lochrie telephone interview with author, September 12, 2003.

Phantasms and subsequent performances it is my hope that this trio will become widely played and recognized as an engaging programmatic composition that is a good addition to the repertoire and a nice contrast to the trios that currently are known.

Section 4: Jeanne Louise Dumont Farrenc (1804-1875)

Subsection 1: Biography

During a period when successful women were salon hostesses, opera divas, or affiliated with prominent men, lived an elegant pianist, teacher, scholar, and composer, Louise Farrenc. Although she could have toured as a virtuoso, Madame Farrenc chose a life in Paris with her family, teaching at the Paris Conservatoire, conducting scholarly research, and composing wonderful music. Her compositions, piano pieces to symphonies, drew praise from many, including Robert Schumann and Hector Berlioz.³⁶

On May 31, 1804 in Paris, Jeanne-Louise Dumont, was born into a distinguished family of sculptors, painters, and engravers. Her father, Jacques-Edme Dumont (1761-1844), won many honors, including the prix de Rome in 1788. Her brother, Auguste Dumont (1801-1884), was a highly honored French artist. From the time of Louis XIV the Dumont family enjoyed royal patronage. They lived in the Louvre until after the Revolution when they moved into the previous government quarters of the Sorbonne with 30 other artists-in-residence families.

³⁶ Friedland, Bea “Louise Farrenc, 1804-1875: Composer-Performer-Scholar.” DMA diss., City University of New York (1975):44, 60.

As a child, Louise exhibited a talent for drawing and painting. Before her second birthday she began her musical studies with her godmother, Anne-Elisabeth Cécile Soria, accomplished pianist and student of Muzio Clementi. At 15, Louise began harmony and theory studies at the Paris Conservatoire with Anton Reicha (1770-1836), best known for his chamber works and musical treatises.

At the Sorbonne, she experienced many informal and formal cultural events. At one she met Aristide Farrenc (1794-1865), a flutist and her future husband. Aristide was born in Marseilles and trained in commerce to work in the family business. Instead he chose a career in music. At 21 he went to Paris to study flute and oboe at the Paris Conservatoire. By 1820 Aristide was teaching the flute and had started a music-publishing business. As a well respected music publisher he had a reputation for careful editing.³⁷

On September 29, 1821, Aristide married 17-year old Louise. The Farrencs had a long, successful, and supportive marriage of 44 years. Aristide encouraged Louise both as a performer and composer. Michel Brenet, a young student in Paris described Aristide's role:³⁸

Farrenc was able to sense his young wife's talent, to encourage her, virtually force her, they say, to make available to the public works which her modesty, of a degree rarely encountered, impelled her to keep unpublished.

Madame Farrenc's first published works were two sets of piano variations: Op. 2 and Op. 4 (1824-1825). Most of her other piano works were composed between 1825 and 1839 though she also wrote vocal works, chamber music, and

³⁷ Friedland, Bea "Louise Farrenc, 1804-1875: Composer-Performer-Scholar." DMA diss., City University of New York (1975): 27.

³⁸ Brenet, Michel. "Quatre femmes musiciennes," *L'Art* IV, Paris (1894): 183-187.

orchestral works, including three symphonies. Maurice Bourges in the Fall 1847

Gazette musicale wrote that Madame Farrenc's symphonies were the:

...embodiment of the highest symphonic talent among woman...the first of her sex to approach the genre but one whose symphonies a great many *male* composers would be proud to have written....

In spite of this praise, Madame Farrenc found it difficult to get her symphonies performed. The Parisian public favored vaudeville and opera over serious music. The main venue for orchestral concerts, the Conservatoire's Société des Concerts, generally programmed the music of Beethoven, Mozart, and Haydn. Other orchestra's like Aristide's Société Symphonique that performed new music had short lives due to meager attendance. When Madame Farrenc's *Third Symphony* was premiered finally, it was unfortunately programmed with Beethoven's *Fifth Symphony*, a favorite with the Parisian public.

In 1842, Madame Farrenc was appointed professor of piano at the Paris Conservatoire holding this position for thirty years. She endured the inequities of being paid less than her male counterparts although Madame Farrenc had many successful students. In 1850, after the premiere of her *Nonet* and the performances of her symphonies abroad, her salary finally reached the same level as her male colleagues.

One of her successful students was her daughter, Victorine (1826-1859), who proved to be a talented pianist winning the Premier prix in 1844. The following year she performed Beethoven's Emperor Concerto in Brussels on the same program premiering her mother's 1st Symphony. Unfortunately Victorine's career was cut short because of illness. Her death in 1859 devastated Madame Farrenc: "...for several

seasons she gave no concerts, nor did she encourage the performance of her music. Instead she concentrated all her professional energy on teaching.”³⁹

Subsection 2: Clarinet Works

For her excellence in writing chamber music, Madame Farrenc received the *Chartier de prix* of the Institut of France in 1861 and 1869. Charles-Jean Chartier, an ardent chamber music lover, bequeathed 700 francs annually for this prize. He was concerned that the chamber music genre would not survive because of the public interest in opera and other stage productions.

Although string quartets were a favorite chamber music form of the 19th century, Madame Farrenc only wrote one, which was never published. She did write two quintets for the same instrumentation (i.e., violin, viola, cello, double bass, and piano) as Franz Schubert’s “Trout” Quintet.

Madame Farrenc wrote two large chamber works using the clarinet. The *Nonet Op. 38* (1849)⁴⁰ for woodwind quintet and string quartet (violin, viola, cello, and double bass) was premiered in 1850 at the Salle Érard to a large audience. Joachim, the Hungarian violin prodigy who was not yet 19, was the violinist for the evening program.⁴¹ The *Sextet Op. 40* (1851-52), for woodwind quintet and piano, premiered in 1852. Madame Farrenc wrote an alternate version for piano and strings (2 violins, viola, cello, and double bass). Neither of these compositions were published during her life. The *Sextet* was published in 1989 by Furore Edition Kassel.

³⁹ Friedland, Bea “Louise Farrenc, 1804-1875: Composer-Performer-Scholar.” DMA diss., City University of New York (1975):121.

⁴⁰ See also mention of other nonets, page 29.

⁴¹ Friedland, Bea “Louise Farrenc, 1804-1875: Composer-Performer-Scholar.” DMA diss., City University of New York (1975):99.

Subsection 3: Recital Selection: *Trio for Clarinet, Violoncello, and Piano, Op. 44*

The *Trio for Clarinet, Violoncello and Piano, Op. 44* was composed in 1856, the third of Farrenc's four piano trios. The first two trios, Op. 33 and Op. 34, are for the traditional piano trio combination (i.e., violin, violoncello, and piano). The fourth trio, Op. 45, was written for flute, violoncello and piano. Both the Op. 44 and Op. 45 have violin substitute parts for the wind instruments, however, Madame Farrenc wrote these trios specifically for her wind colleagues at the Paris Conservatoire.

The *Trio Op. 44* was first performed from manuscript at the Salle Érard in March 1857 by Madame Pierson (née Sophie Bodin), pianist and Madame Farrenc's former student; and Adolphe Leroy (1827-1880), clarinetist and dedicatee. No mention of the cellist is included. Monsieur Leroy was an outstanding 19th century clarinetist who succeeded Hyancinthe Klosé (1808-1880) at the Paris Conservatoire in 1868. Pamela Weston states in her biography of Leroy: "...Berlioz sent for him early in 1857 to try out the famous solo in *Les Troyens* and found Leroy "a virtuoso of the first order, but cold."⁴²

Aristide Farrenc published the *Trio* in 1861. Leduc published the next edition in Paris in 1884. John P. Newhill edited the most recent Brietkopf & Härtel edition (2000), unfortunately with some mistakes in it. My recital version includes corrections derived from the 1861 Farrenc edition in the International Clarinet Association Research Center Score Collection.

The *Trio for Clarinet, Violoncello, and Piano, Op. 44* is in four movements. It contains both Classical elements of harmony, scoring, and scale and arpeggio

⁴² Weston, Pamela. *More Clarinet Virtuosi of the Past*. London: Pamela Weston, 1977: 163.

passagework and Romantic elements of chromaticism, rhythmic patterns, and large skips in melodic lines. One can find passages that are reminiscent of Mozart and Beethoven and even passages that curiously remind one of Brahms's clarinet works not yet written. Bea Friedland writes of Farrenc: "Her music sprang from the aesthetic, not a proselytizing impulse; the best of it has allure, a compelling vigor, and unmistakable emotional presence."⁴³

Madame Farrenc's clarinet writing is a mixture of lyrical and virtuosic. In the lyrical sections, her melodies are either small in range and exploit the clarinet's clarion range or arpeggiated with skips and turns. The virtuosic passages use a mixture of scales, diatonic and in thirds, and arpeggios. She employs a three-octave range of the clarinet although the bulk of her writing is in the clarion range.

The first movement begins with a short *Andante*. The introductory melody is briefly hinted at by the cello and piano. Then the clarinet plays the sweeping line outlining the tonic arpeggio upward before returning down to the dominant and setting the movement's modality in E-flat major. The body of the movement is an *Allegro* in $\frac{3}{4}$. The first theme is introduced in a simple form by the piano but when the clarinet comes in, it is transformed into a beautiful singing line extended and embellished with a rhythmic sighs and artful skips. The second theme is a floating lyrical melody. The development section begins in measure with a key-change to C. It includes virtuosic triplet passages in the piano and clarinet parts but never in the cello part. The development ends with a fermata on a Bb7 chord. The key signature is

⁴³ Friedland, Bea "Louise Farrenc, 1804-1875: Composer-Performer-Scholar." DMA diss., City University of New York (1975): 307.

changed back to E-flat for the recapitulation. The movement ends with a forte tutti octave eighth-note bravura flourish: V - I.

The second movement is an *Adagio* in $\frac{3}{4}$. It is in c minor and begins with the cello playing the beautiful, yet sorrowful melody. The clarinet restates the complete melody. The piano plays only the second half of the melody, which is imitated by the cello in fifths. Farrenc's French keyboard style with its fast moving notes and embellishments is apparent in the piano's solo. The second melody has syncopated rhythms and a wider range that produce tension. More keyboard passages of running 32nd notes and ornaments give this movement a French feel. Unaccompanied descending thirds, first in the clarinet and then the cello, precede the return of the "A" theme, which is embellished with 16th note triplets. The movement gently closes with the clarinet and cello conversing on a closing theme based on "A."

The third movement, *Minuetto - Allegro* is in E-flat and in standard minuet-trio form. It has two minuet themes. The first is based on arpeggios or chords of varying note lengths in the three voices and the second melody is more motivic with eighth note octave murmurings in the cello and clarinet answered by a hemiola pattern in the piano. The middle section features a simple song presented by the clarinet and cello in thirds. The melody is contained within an octave and has repeated notes and long sustaining chords.

The fourth movement, *Finale - Allegro* is in sonata form and contains virtuosic scales, scales in thirds, and arpeggios. French embellishments include turns and grace notes. A challenging spot for the ensemble is the tutti quarter note scale

pattern with connective turns. The second theme, like the previous trio theme, is a small-range melody with repeated notes appoggiaturas sighs.

Madame Farrenc's Op. 44 Trio provides a nice alternative to the better-known clarinet trios such as the Beethoven and Brahms. It has both Classical and Romantic stylistic elements with German and French influences. The clarinet part contains both lyrical melodies and virtuosic passages. These highlight the best qualities of the clarinet. The scoring often treats the piano as two separate single-line voices, making the texture sparse and light like early French keyboard sonatas. Fortunately this sparseness is offset by the virtuosic passages and dramatic harmonic changes. It is not a taxing chamber work and therefore can be easily enjoyed by both the performer and listener.

Section 5: Nino Rota (1911-1979)

Subsection 1: Biography

Nino Rota, a diverse and prolific composer, is best known for his film scores for Federico Fellini's and the Godfather movies. In addition to his almost 150 film scores, he composed numerous operas, ballets, symphonies, chamber music, and solo piano pieces. He seems to have no delineation between musical styles. In his music, one hears the unforgettable "Rota Sound" derived from the traditions of middle-European and Slav symphonies intermixed with the influences of popular Italian music. Rota was a unique Italian composer for his generation. His contemporaries, Goffredo Petrassi (1904-2003) and Luigi Dallapiccola (1904-1975), embraced the

new trends of contemporary music while Rota was more a traditional 19th opera composer (e.g, Donizetti).⁴⁴

Nino Rota was born in Milan, Italy on December 3, 1911. His maternal grandfather, Giovanni Rinaldi (1840-1895), was a 19th century composer of instrumental music. His mother, Ernesta, was his first piano teacher and lifetime friend and confidante. Rota was a child prodigy and at 11, critics hailed him as the “new Mozart” after his oratorio, *L’infanzia di San Giovanni Battista*, was performed in Italy and France to great acclaim.⁴⁵

From 1924-26 he studied composition with Ildebrando Pizzetti (1880-1968) and composed his first opera, *Il principe porcaro* (after Hans Christian Anderson’s “The Swineherd”) and *Concerto for cello and orchestra* (1925). In 1927 Rota moved to Rome to study with Alfredo Casella (1883-1947) then considered “the most progressive Italian musician of the period.”⁴⁶ Through Casella, Rota met Manuel de Falla and Igor Stravinsky. The later with whom he had a lifelong friendship.

At the suggestion of Arturo Toscanini, a friend of Giovanni Rinaldi, Rota studied from 1931-1932 at the Curtis Institute with Rosario Scalerò, piano and Fritz Reiner, conducting. While at Curtis, Rota met Samuel Barber, Giancarlo Menotti, and Aaron Copland. He formed a friendship with Copland and discovered American

⁴⁴ Sciannameo, Franco. “From Grandfather to Godfather: A Biographical Profile of Nino Rota, The Ephemeral, The Contingent, and the Consequential. *The Cue* 13: 3 (July 1997): 5.

⁴⁵ *Ibid.*, 6.

⁴⁶ *Ibid.*

popular song, cinema, and the music of Gershwin; “all of these elements were grafted on to his passion for Italian popular song and operetta.”⁴⁷

In 1933, Rota wrote his first soundtrack for Raffaello Matarazzo’s movie, *Trente popolare*, a Mussolini propaganda film. The film’s songs and marches were popular, although “the film, *per se*, however, was a flop.”⁴⁸ In the 1940s, Rota worked as the principal composer for Lux films. In 1942 he made another film with Matarazzo, *Giorno di nozze*, which “was a decent box office success and solidified his presence in film music for a lifetime.”⁴⁹

As a teacher, Rota became a lecturer at the “Liceo musicale Piccini” in Bari in 1939. In 1950 he became its Director, the same year it changed its name to the conservatory “Niccoló Piccini.” Rota remained the Director until his retirement in 1977.

In 1952, Federico Fellini (1920-1993) made his film-directing debut with *Lo scieicco bianco* (The White Sheik). He asked Rota to compose the score. Though Fellini was “a little-known artist at this time...Rota “reluctantly” (his word) accepted the offer. Thus began a great collaboration that lasted for three decades.”⁵⁰ Rota also composed soundtracks for movies by Luchino Visconti (e.g., *Il Gattopardo*); Zeffereilli (e.g., *Romeo and Juliet*); Wertmüller (e.g., *Film d’amore e d’anarchia*); and Francis Ford Coppola (*The Godfather* and *Godfather Part II*).

⁴⁷ Montecchi, Giordano. “Nino Rota.” *The New Grove Dictionary of Music and Musicians*, 2nd ed. Sadie, Stanley, ed. New York: Macmillan, 2001, 21:777.

⁴⁸ Sciannameo, Franco. “From Grandfather to Godfather: A Biographical Profile of Nino Rota, The Ephemeral, The Contingent, and the Consequential. *The Cue* 13:3 (July 1997): 8.

⁴⁹ *Ibid.*, 9.

⁵⁰ *Ibid.*, 12.

A prolific composer, Rota also produced other works including three symphonies, piano concerti, and concerti for other instruments. His vocal works include operas, choral pieces with and without orchestra, compositions for voice, and chamber music.

Subsection 2: Clarinet Works

Nino Rota composed four chamber works that include the clarinet. They are relatively unknown outside of Italy. The first, *Piccola offerta musicale for wind quintet* (1943) is a short, less than four minutes, single-movement piece. The melodies are simple and the accompaniment patterns are closely spaced and coloristic.

His second clarinet piece is the *Sonata for Clarinet and Piano* (1945). Like some other clarinet and piano sonatas (e.g., Johannes Brahms *Sonatas Op. 120, Nos. 1 & 2*), it was simultaneously published with the Viola and Piano version. The clarinet sonata is in a standard three-movement form, fast—slow —fast, and features Rota's lyrical and whimsical melodic style. It is dedicated to Attilio Scotese, a clarinet professor and the principal clarinetist for the "Liceo musicale Piccini" orchestra where Rota was a lecturer and later the Director.

The *Nonet for Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Violoncello, and Double Bass* (1959, 1974-7) was Rota's third clarinet chamber work. This Nonet is written for the same combination of instruments as other nonets written by Muzio Clementi (1752-1832), Louis Spohr (1784-1859), Louise Farrenc (1804-1875), and Joseph Rheinberger (1839-1901). Rota's woodwind voice spacing shows the influence of Stravinsky.

Subsection 3: Recital Selection: *Trio for Clarinet, Violoncello, and Piano*

Until last year, the 1973 *Trio for Clarinet, Violoncello and Piano* was only available in manuscript. I was fortunate to see the manuscript before it was published in 2002 by Schott Musik. The new edition lists no editor but there are inconsistencies between the manuscript and this edition. I have selected to play the manuscript version because it makes better musical sense.

The *Trio* is in three movements. The first movement, *Allegro* is in sonata form. The cello presents the “A” theme, a rhythmic “Prokofievian”-influenced motif. The “B” theme, also presented by the cello, is a “Brahmsian” lyrical theme with hemiolas, doublings, and phrasings. The movement ends with a bombastic coda based on the “A” theme. Different characters are depicted through the music as if Rota were scoring a film vignette.

The second movement, *Andante*, is in ternary form. It begins with the clarinet playing a lyrical theme that sounds like a well-known Romantic piano trio. The second theme is a succession of outlined harmonies suspended as the melody plays one note per measure. The transition back to the first theme is a call and response between the piano and clarinet and piano and cello. The return of the first theme is played in unison by the cello and clarinet whose blend is reminiscent of Romantic chamber works by Johannes Brahms or Max Bruch. A last murmur by the clarinet seems to end the movement only to have the piano play a low G that sustains into the third movement. Harmonically this note is out of context and yet provides a bridge between the second and third movements.

The last movement is marked *Allegrissimo*, a very fast tempo and an uncommon marking. This movement is dominated by a circus theme and is reminiscent of the finale in Francis Poulenc's *Sonata for Clarinet and Piano*. The second theme is the same lyrical theme Rota used as the "B" theme in the first movement of this trio. In his article about the composer, Giordano Montecchi discusses Rota's re-use of themes:

Rota had frequent recourse to self-borrowing, increasingly apparent in the later film music and stage works. As a whole, Rota's work is a dense web of continual, multiple references where - in line the composer's declared intention - film music and art music are allowed equal dignity.⁵¹

In the recapitulation, the "B" theme is extended and played in octaves by the cello and clarinet. This produces the same lush blend as in the first movement. The piano plays virtuosic harp-like accompaniment patterns. The "A" theme interrupts the Romantic mood. As this theme and the accompaniment motifs are all mixed together, the uncontrolled feeling takes the music to an even faster coda, *animatissimo*--as if the circus horses have gone wild. Abruptly the music stops for an instant before toppling down in a unison triplet.

⁵¹ Montecchi, Giordano. "Nino Rota." *The New Grove Dictionary of Music and Musicians*, 2nd ed. Sadie, Stanley, ed. New York: Macmillan, 2001, 21:778.

Chapter 2: Recital II: March 9, 2004

Section 1: Anton Eberl (1765-1807)

Subsection 1: Biography

Austrian pianist and composer, Anton Eberl, was born June 13, 1765 in Vienna. He was a gifted child who gave private piano recitals at the age of eight. Little is known about Eberl's early musical education although his family's social status offered him the opportunity to study with the best teachers in Vienna at the time (e.g., Josef Anton Steffan or Leopold Kozeluch).⁵² Despite Eberl's talent, his father, Josef Eberl, a wealthy official of the Viennese Imperial Court, insisted that his son study law "...but sudden bankruptcy left the family unable to pay for the law examination, thereby permitting him to study music in earnest."⁵³ The circumstances around the family's financial loss are unknown, however, it may have been around the time Eberl gave his first public piano performance, March 9, 1784 at the *Akademie* in the Vienna Burgtheater. Information about Eberl's studies with Mozart is also unclear, although they met sometime after 1781 when Mozart moved to Vienna and they became friends.

Between 1794 and 1796, Eberl toured with Mozart's widow, Konstanze and her sister, Aloysia Lange. Returning to Vienna in 1796 he married Maria Anna Scheffler. Later that same year he went to St. Petersburg, the first of two extended stays, 1796-1799 and 1801-1802. Both times he worked as a Kappelmeister, teacher,

⁵² White, Alton Duane. "The Piano Works of Anton Eberl (1765-1807)," PhD diss., University of Wisconsin (1971): 16.

⁵³ White, Alton Duane. "Anton Eberl." *The New Grove Dictionary of Music and Musicians*, 2nd ed. Sadie, Stanley, ed. New York: Macmillan, 2001, 7:847.

and performer for the Russian royal family. Eberl was successful in Russia, dedicating several of his works to prominent individuals (e.g., Princess Natalie Kurakin (Op. 6), Countess Natalie d'Orloff (Op. 7), and Prince Platon de Subow (Op. 17)). In 1802, Eberl conducted one of the first Russian performances of Haydn oratorio, *The Creation*. The uniqueness of this performance was his substitution of 40 hunting horns, each playing only one tone, for the missing trombones. A review in the *Allgemeine Musikalische Zeitung* February 17, 1802 described the effect as “dazzling, extraordinary.”⁵⁴

When Eberl returned to Vienna later in 1802, he continued his successful career, being compared to Mozart, Haydn, and Beethoven. At the premiere of Beethoven's “*Eroica*” *Symphony*, which was programmed with his *Symphony in E-flat*, Eberl's “...was judged the better of the two.”⁵⁵ Unfortunately his success was short lived when he died of scarlet fever in 1806 at the age of 41.

Eberl was a prolific composer, writing symphonies, concerti, chamber music, solo piano works, vocal music, and dramatic stage works. During and after Eberl's life several of his compositions were attributed to Mozart. In 1788 his piano variations on Ignaz Umlauf's *Zu Steffen sprach im Traume* were published as those of Mozart's. Ernst Ludwig Gerber (1746-1819), celebrated lexicographer, “...maintained, this was one of Mozart's favourite teaching pieces...” and “...may partly account for the mistaken authorship.” Eberl wrote public letters to correct the false impressions. In 1799 Konstanze Mozart “tried unsuccessfully to prevent

⁵⁴ White, Alton Duane. “The Piano Works of Anton Eberl (1765-1807),” PhD diss., University of Wisconsin (1971): 25-27, 32-33, 41.

⁵⁵ Ibid., 51-52; White, Alton Duane: “Anton Eberl,” *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrell (London: Macmillan, 2001), v. 7, 848

Breitkopf & Härtel from including an Eberl piece in Mozart's *Oeuvre complètes*." Even as late as 1944 Eberl's *Symphony in C* (1785) was attributed to Mozart by a Milan publishing house.⁵⁶

Subsection 2: Clarinet Works

Eberl wrote six clarinet chamber works. These include the *Sonata in B-flat, Op. 10, No. 2* for piano and clarinet (1800), believed to be the first extant clarinet sonata with the composer's realized bass⁵⁷; the unusual *Serenade, Op. 37* for two tenors, two basses, clarinet, viola and violoncello (1806-7); *Quintet, Op. 41* for piano, clarinet (or violin), two violas, and violoncello (publ.1806-1808); *Potpourri (Trio), Op. 44* for clarinet, violoncello, and piano (1803); *Sextet, Op. 47*, for clarinet, French horn, violin, viola, violoncello, and piano (1800); and the featured *Grand Trio, Op. 36*. All Eberl's clarinet chamber works provide lyrical melodies embellished with ornaments, contrasting dotted rhythmic themes, and virtuosic arpeggio and scale passages that highlight the best aspects of Classical-period writing for the instrument. Breitkopf and Härtel have published scores and parts for the *Sextet* and the *Grand Trio*. Janis Ann Brown includes edited scores of the other four works in her dissertation on Eberl's Clarinet Chamber Works.⁵⁸

Subsection 3: Recital Selection: *Grand Trio, Op. 36 for Clarinet, Violoncello, and Piano*

⁵⁶ Ibid., 848.

⁵⁷ Voxman, Himie and Maurita Murphy Mead "Some Notes on the Early Sonatas & Anton Eberl's Sonata in B \flat , Op. 10, No. 2," *The Clarinet*, 22/4 (July-August 1995):28.

⁵⁸ Brown, Janis Ann, "Anton Eberl's Clarinet Chamber Music," 2 vols., DMA diss., University of Iowa (2000).

The *Grand Trio, Op. 36* was written in 1806 and dedicated to Madame de Tschoffen née Noble de Puthon. Himie Voxman, well known clarinetist and pedagogue, prepared the 1973 Musica Rara edition. Voxman based his edition on the Leipzig, Kühnel edition and said that he made “very minor” corrections to the previous edition. When I asked, what intrigued him about the Eberl Trio he replied: “The fact that it was probably the best after Beethoven and Mozart (viola, cl) [sic].”⁵⁹

The *Grand Trio* is in four movements. Standard Classical-period ornamentations of turns, trills, grace notes, and mordents are used to embellish thematic material. Like Beethoven, Eberl has an affinity for abrupt dynamic changes, *p* to *f* with lots of *fz*. He uses about a three-octave clarinet range, although like many pieces of this period, most of it is in the middle or clarion range. The first and fourth movements have virtuosic passages for all the instruments, although, Eberl’s piano writing reflects his supposed expertise as a virtuoso.

The first movement begins with a French-overture style introduction. This *Andante maestoso*, with double dotted rhythms, defines the E-flat tonal center. The main section, *Allegro con spirito*, is in sonata allegro form. The clarinet introduces the “A” theme, a sweeping melody based on an upward major sixth followed by a series of downward fourths. In contrast the “B” theme, a light rhythmic trill motif predominantly focused on the interval of a major third resolving to a fourth, is presented by the piano. The development section focuses on the “A” theme accompanied by the piano’s virtuosic sixteenth-note scale passages. Four measures of piano trills on B-flat signals the recapitulation where the “A” theme is presented

⁵⁹ Voxman, Himie, letter to author, January 20, 2004.

initially in octaves by the piano and the rhythmic “B” theme returns in E-flat. A closing theme based on “A” transitions to the coda where virtuosic piano passages are interspersed with an imitated two-note upward motif, concluding the movement.

The second movement, *Adagio non troppo ma con espressione*, is heavily embellished. Its two main themes are introduced by the piano. The “A” theme is a flowing legato line with piano rolled chords, grace notes, turns, and mordents. The clarinet repeats this melody over the cello’s Alberti-base line. In contrast the “B” theme is less embellished, simpler melodically using a downward scale motif and syncopated rhythms. Transitional material includes clarinet and cello downward musical sighs and short piano cadenzas. Eberl quickens the piano’s rhythmic accompaniment patterns in the development section from sixteenth notes to thirty-second notes. He alters the return of the “A” theme by using sixteenth-note sextuplets in octaves instead of the chordal accompaniment of the opening statements.

The third movement is a *Scherzo-Trio* instead of the standard Minuet-Trio form. As in the previous movement, the piano introduces the main themes. The *Scherzo-Molto vivace* has two motives: a downward-quarter note scale embellished with grace notes and a pick-up trill followed by quarter notes. The *Trio* section continues the same light texture and is based on an upward quarter-note arpeggio echoed by the same pitch embellished by grace notes. Same direction and contrasting motion accompaniment patterns provide interest, however, thematically this is the *Grand Trio*’s least engaging movement.

The final movement, *Allegretto*, is in modified rondo form. The main theme is a jaunty carefree melody introduced by the piano. This melody is varied throughout

the movement by adding ornamentation, changing accompaniment patterns, and developing motives. This movement is technically more demanding than the previous movements for all the instruments. A fine pianist with flawless technique is essential to perform this demanding virtuosic movement with its thirty-second note transitional passages and accompaniment patterns. Sixteenth-note triplets and sextuplets, thirty-second note flourishes and octave and other wide interval leaps provide virtuosic challenges for the clarinet. The cellist has the least demanding part and therefore the least engaging part.

Since the late 18th and early 19th centuries have only a few clarinet trios (e.g., Beethoven, Ferdinand Ries, Archduke Rudolph), I selected the *Grand Trio* because Eberl was an important historic figure not only as a contemporary of Mozart, Beethoven, and Haydn, but as a successful pianist and composer. His six clarinet chamber works are rarely played and yet, are good examples of Classical performance style. The *Grand Trio* highlights both the lyrical and virtuosic aspects of the clarinet and provides an alternative to the period's other better-known clarinet trios.

Section 2: Carl Frühling (1868-1937)

Subsection 1: Biography

Unfortunately, I found little about the Austrian composer and pianist, Carl Frühling. Both *The New Grove Dictionary of Music and Musicians* and the German encyclopedia *Die Musik in Geschichte und Gegenwart* have short entries with little or no bibliographical references. Online research produced thousands of “hits” on frühling (i.e., spring in German), however, references to Carl Frühling, were few and mostly

related to recent recordings of his *Trio, Op. 40*. Few musicians have heard of Frühling. When I contacted Austrian clarinetist, Alfred Prinz, former principal clarinetist of the Vienna Philharmonic Orchestra, he too was unfamiliar with Frühling.

From the dictionaries I learned that Carl Frühling was born on November 28, 1868 in Lemburg, then the capital of the Austro-Hungarian province, Galicia, which today is L'viv in the Soviet Ukraine. He was a piano student of Anton Door and studied counterpoint and composition with Franz Krenn at the Gesellschaft für Musikfreunde (1887-9). Frühling lived in Vienna where he taught piano and performed with Bronislaw Huberman, Pablo de Sarasate, Leo Slezak, and members of the Rosé Quartet. Unfortunately he died in poverty in 1937.

Frühling composed more than 100 compositions. These include works for orchestra, chamber ensembles, solo piano, choral, and solo voices. In *The New Grove's* article, Fritz Racek describes Frühling's early piano works as salon pieces, however, his later works (e.g., *Piano Quintet, Op. 30* and *Clarinet Trio, Op. 40*) are "firmly within the Romantic tradition and eschew modernist tendencies."⁶⁰ His music was published by J. Eberle, C. Gebauer (Bucharest), E. C. Leuckart, and Universal.

I was fortunate to find Carl Frühling's *Trio Op. 40* in the International Clarinet Association's Research Center Score Collection. When I was searching online, I found an excellent recording of the work by British cellist, Steven Isserlis; Michael Collins, clarinetist; and Stephen Hough. Steven Isserlis has a web site and graciously replied to my inquiry on Frühling. He had learned about the *Trio* from a

⁶⁰ Racek, Fritz. "Frühling, Carl." *The New Grove Dictionary of Music and Musicians*, 2nd ed. Sadie, Stanley, ed. New York: Macmillan, 2001, 9:301.

clarinetist friend and also found little on Frühling, the composer. While visiting Vienna Isserlis and his friend, Claus-Christian Schuster, located some documents about and photographs of Frühling. One of these items was Frühling's curriculum vitae, which states he was born in Vienna.

Apparently, Frühling had to pretend that he had been born in Vienna to cover up the fact that he was Jewish, Lemberg being a largely Jewish town. (He had even converted to Christianity, Mahler-style, in 1907 - that not to Catholicism, the accepted religion in Austria, but to Protestantism). The CV as a whole, dating from 1929, was rather pathetic; he had obviously found little recognition as a composer, but was trying desperately to make as much as he possibly could out of the few performances of his works that had been given.⁶¹

Subsection 2: Clarinet Works

Unfortunately, Frühling only wrote one clarinet chamber work, *Trio, Op. 40*.

In it he shows an understanding of the clarinet's large range, diverse colors, and characters. Frühling's missing music and conspicuously vague past make him an intriguing figure for further research. Perhaps someday, a forgotten clarinet sonata or clarinet quintet will emerge.

⁶¹ Isserlis, Steven. "The Search for Carl Frühling." *The Score*. London: Friends of Wigmore Hall (Autumn 2000): 4-6.

Subsection 3: Recital Selection: *Trio, A moll, für Pianoforte, Klarinette (oder Violine) und Violoncello, Op. 40*

Like Johannes Brahms's *Clarinet Trio, Op. 114*, Frühling's *Trio, Op. 40* has four movements, written in A minor, and uses the A clarinet. The influences of other Romantic-period composers (e.g., Johann Strauss, Richard Wagner, Schumann) can also be heard, however, Frühling's *Trio* is beautifully unique. In reviewing the Collins/Isserlis/Hough recording Jonathan Yungkens's describes the *Trio* as "a dollop of Schlag and genial Viennese warmth that cannot help but bring a smile to a listener's face."⁶²

F. E.C. Leuckart published the *Trio* in Leipzig without a publication date. Also unknown is the date of the *Trio*'s first performance and by whom. The piece is dedicated to *Herrn Dr. Paul Saborsky freundschaftlichst zugeeignet*. I found no references to Saborsky and Frühling's friendship, however, I found a Dr. Paul Saborsky (b. January 2, 1887) on a holocaust victim list.

The first movement, *Mässig schnell* (moderately fast), is in sonata allegro form. It is in A minor in 3/4 time. The clarinet introduces the sorrowful "A" theme whose rhythmic pattern provides an uneven wave-like motion. The "B" theme is a legato melody, marked *p espressivo* and scored with the clarinet and cello in 6ths. Instead of the traditional setting of the cello as the lower voice, Frühling gives the bass role to the clarinet providing a lush sound. Similarly the theme's second statement scores the clarinet as the bass voice, this time coupled with the right hand of the piano. A "Schumannesque" scherzo motif marked *f animato* completes this section. In the

⁶²Yungkens, Jonathan. *Classical Index*, 114.2, 2 (July 2001), http://inkpot.com/classical/cltrio_rca.html

development section, Frühling expands on the “A” theme and uses a heavy *f* motif of imitated downward fifths to transition to a new clarinet *dolce* theme. A variation of the “B” theme, presented as both a duet and trio, concludes this section. The recapitulation presents varied “A” and “B” themes. An abrupt harmonic change to D-flat major begins the *dolce* closing theme, an upward sixth and gentle eighth-note scale down and turn around. In contrast the heavy downward-fifth motif from the development section transitions to closing statements of the “A” theme by the cello and clarinet in A major. The piano’s final arpeggios discreetly re-establish A minor.

The second movement, *Anmutig bewegt* (graceful agitated) is in a modified sonata rondo form, mostly in A major, and in 3/4 time. There are three distinct melodic sections. The “A” section is a graceful Viennese waltz. The “B” section, marked *gemächlich* (comfortable, slow), is a ländler with two contrasting motifs: lyrical and scherzo. The “C” section is a rhythmic Russian march with two variations in A minor. The overall scheme of the movement is ABACAB.

The third movement, *Andante*, in D minor, seems as though it should have a programmatic title. The movement begins with a recitative introduction employing call and response. Twice the cello and piano play a 6/8-psalm motif responded to by a dreamy clarinet rubato line in 4/4. Variations of the psalm-rhythmic figure establish the 6/8 meter and completes the introduction. The movement’s main section is in ternary form. The “A” theme is a mournful dialogue between the clarinet and cello dominated by minor thirds. The “B” section, *poco più mosso* is a fantasy where the cascading melody is passed between the voices while the piano’s constant chordal eighths provide tension. From *p espressivo* to *ff estatico* and back to *p espressivo* the

music flows before returning to the “A” theme. One last interchange of the psalm motif, *più lento*, and final resigned clarinet reverie closes the movement.

The finale, *Allegro Vivace*, is in cut-time. Overall the movement is in A major. Certain elements of sonata form are present, however, Frühling altered the form through key exploration and theme manipulation. The “A” theme is a joyful tutti march melody with legato phrasing. In contrast the “B” theme, marked *f espresso*, is a series of downward musical sighs based on the interval of a fourth in b minor. In the development section the “A” theme is in F major with detached articulation and static F-C fifths in the piano while the “B” theme’s musical sighs are expanded and answered in a short *langsamer* section. A new *cantabile* theme of a sweeping clarinet and cello duet appears in the development. Transitional material based on “A” leads to the recapitulation where “A” and “B” are presented in A major and a minor, respectively. Closing material based on parts “A” and “B” is extended to the coda where a *maestoso* setting of the downward fourth figure, with double stops in the cello and Romantic concerti-style piano arpeggios, is followed by a *quasi presto*.

Currently the Frühling *Trio, Op. 40* is out of print. As a piece for the clarinet trio it is an outstanding showcase of the best qualities of Romantic-style clarinet writing. Frühling writes well for the clarinet employing all three registers of the instrument to produce a diverse palette of individual and mixed colors alone and within the ensemble, beautifully enhanced by scoring the A clarinet instead of the B-flat. A gentle legato touch coupled with a velvety lush sound is essential in performing this work. With so few Romantic clarinet trios, it is imperative that the Frühling *Trio* be brought to the forefront and added to the standard repertoire.

Section 3: Henryk Górecki (b. 1933)

Subsection 1: Biography

Polish composer, Henryk Mikołaj Józef Górecki, was born on December 6, 1933 in the village of Czernica, near Rybnik. Górecki had a difficult childhood losing his mother, Otylia Górecki when he was two and dislocating his hip fourteen months later. Unfortunately his medical care was poor and his hip was not correctly repaired until 1941. Górecki's mother had left him her piano. His father and stepmother forbid him to even touch the piano, although he played it when they were not home.

In 1943 he began studying the violin, and later the piano, with Paweł Hajduga, a local musician, instrument-maker, sculptor, painter, and "peasant philosopher." In 1951 Górecki received his secondary certificate from the Rydułtowy gymnasium and applied to music school. He was not accepted until 1952 when he began the teacher-training course at the Intermediate School of Music in Rybnik, graduating in three years. In 1955 Górecki began studying composition with Bolesław Szabelski, a student of Karol Szymanowski. Szabelski's influence was crucial because he "...encourages his pupil's growing confidence and independence by giving him considerable space in which to develop his own ideas and projects."⁶³

Throughout his life, Górecki has taken Szabelski's advice and produced works of uniqueness and personal significance. Górecki's early compositions were in a neo-classical style. In the late 1950s he was part of the Polish avant-garde school, which included Witold Lutoslawski and Krzysztof Penderecki. Several of Górecki's

⁶³ Thomas, Adrian. *Gorecki*. Oxford Studies of Composers. Oxford: Oxford University Press, 1997: xiii-xvi, 1.

compositions from this period (e.g., *Epitafium*, Op. 12 and *Scontri*, Op. 17) were premiered at the international music festival, Warsaw Autumn.

By the late 1960s, Górecki was successful in Poland, however, he had few foreign commissions and financially “got by.” During the 1970s his music started to shift from exploring textures and parameters to an overtly expressive style.⁶⁴ Chamber music commissions in the 1980s from the Danish Lerchenborg Festival and by the Kronos Quartet brought Górecki international notice. It was, however, Dawn Upshaw and the London Sinfonietta’s (David Zinman, conducting) 1992 recording of his *Symphony No. 3 (Symphony of Sorrowful Songs) (1976)* that brought Górecki fame. This incredible work “...describes a mother’s mourning for her son, killed during an uprising.” Ms. Upshaw’s recording was the fourth commercial recording of the *Symphony* and has sold over a million copies.⁶⁵

Subsection 2: Clarinet Works

In addition to the featured recital selection, *Recitativa i Ariosa* “*Lerchenmusik*,” Op. 53, I found information on three other Górecki clarinet chamber works: the *Concerto for five instruments and string quartet*, Op. 11 (1957), *Piece for clarinet and string quartet (1996)*, Op. 71, and *La Musiquette 4me* ‘*Trombone Concerto*’ / *Muzyczka IV* “*Koncert puzonowy*” for trombone, clarinet, cello and piano Op. 28 (1970). The last piece is unusual because of its instrumentation and role of the trombonist as conductor too. It was commissioned by the Warsaw-based ensemble, Warsztat Muzyczny (Music Workshop), and “until the blossoming of his

⁶⁴ Ibid., 69-70.

⁶⁵ Thomas, Adrian. *Gorecki*, Oxford Studies of Composers. Oxford: Oxford University Press, 1997, 81-94 (information about the *Symphony No. 3*).

international reputation in the late 1980s...Górecki's most frequently performed work both at home and abroad."⁶⁶

Subsection 3: Recital Selection: *Recitativa I Ariosa "Lerchenmusik," Op. 53 (1984)*

Danish composer, Poal Rovsing Olsen, visited the Warsaw Autumn many times. His composition, *Patet*, was premiered at the 1966 festival. After his death in 1982, Countess Louise Lerche-Lerchenburg, his widow, found some of Górecki's musical scores in her husband's library. A year later, at the suggestion of composer, Ib Nørholm, she contacted Górecki with a commission proposal. One of the commissioned compositions was *Recitativa i Ariosa "Lerchenmusik," Op. 53* for clarinet, cello, and piano. The scoring of *Lerchenmusik* was an integral part of the commission, one to which Górecki agreed despite his preference for unified ensembles. Several versions of this piece premiered before Górecki considered it complete in 1986. Both of the first two premieres were performed by the Danish Trio: Jens Schoui, clarinet; Svend Winsløv, cello; and Rosalind Bevan, piano. The final version premiered in April of 1986 by Piotr Szymyślik, clarinet; Piotr Janosik, cello; and Eugeniusz Knapsik, piano.⁶⁷

Recitativa i Ariosa "Lerchenmusik," Op. 53 (1984) is a long 40-minute, three movement composition. The title suggests a vocal piece, however, no text is provided. Instead the expression or inflection of the music becomes the words. It is challenging to perform because it tests the performers ability to play at extreme

⁶⁶ Ibid., 67.

⁶⁷ Thomas, Adrian. *Gorecki*. Oxford Studies of Composers. Oxford: Oxford University Press, 1997, 120-126, detailed information on *Lerchenmusik*.

dynamic levels (*ppp*, *fff*) and extremely slow tempi. Each movement focuses on one instrument. Górecki provides no time signatures, just tempo markings and a beginning metronome marking. Unlike more traditional tempo markings Górecki uses tempos like, *Restare in lo stesso tempo ma DELIRIOSO-AGGRESSIVO-MARCATISSIMO-ben tenuto e ancora con molto passione e con grande tensione* and includes as many as 19 in the third movement. Thematic material is divided into static blocks or cells that are repeated and manipulated. Like some of his earlier works, Górecki alternates between reflective and active sections in the *Lerchenmusik*.

The first movement begins with *Lento-Largo*, focusing on the cello's C string and accompanied by piano octaves in C. The melodic fragment, C-E-F#, is introduced by the cello and dominates the middle section, *Lo Stesso Tempo ma con grande Passione e Marcato*, where the clarinet enters with a folk motif. Górecki uses only four clarinet notes, C2 E3 F#3 G3, in this hypnotic rhythmic pattern with changing meters and accents, which is marked *fff-ffff*. The alternating E3 to F#3 interval provides a trill-like wavering played in octaves by the clarinet and cello and accompanied by melodic fragments and bi-tonal piano chords, reminiscent of Olivier Messiaen.

The second movement is an extended clarinet aria. It is based on a repeated, Polish-folk-melodic pattern whose range expands from a three-note figure to a seven-note scale without resolution. Górecki writes mostly for the clarinet's clarion register with the exception of two altissimo E#4 in the *molto espressivo* section. The diverse tempo markings and tonal colors, from *Molto Lento-Tranquilly*, *Cantabile-Dolce* (*p*) to *Restare in lo stesso tempo, ma Deliciosa-AGGRESSIVO-MARCATISSIMO-ben*

tenuto e ancora con molto passione con grande tensione (fff-ffff) require great breath control and subtle nuances. In addition, repeated passages require devoted concentration to keep track of where one is in the music. Generally the cello has a support role in this movement although it doubles the clarinet line at the interval of a third and at the ninth. This is similar to the clarinet and trombone pairing in the second movement of *Muzyczka IV*, producing an angular sound “typical of melody instruments in Góral folk ensembles.”⁶⁸ Throughout this movement the piano plays bi-tonal quarter-note chords, similar to those in the first movement. Only in the closing coda, *Meno Mosso-Tranquillo, Cantabile-Dolce*, does the piano have the Polish-folk motif, scored in thirds in the right hand.

The final movement of *Lerchenmusik* begins and ends with rests providing, setting, and prolonging the meditative nature of this movement. The piano plays a gentle vespers melody whose rhythm and first inversion chords resemble the opening solo of Beethoven’s *Piano Concerto No. 4 in G major* in this *p dolce Andante moderato-tranquillo, cantabile* section. Suspended on top are contrary motion chant figures: cello (F-Eb-F) and clarinet (F-G-F-G). This is interrupted by a tutti contrasting *ff* section, *Deciso-energico*, where all three instruments play the opening rhythmic pattern, extended and rhythmically altered. The clarinet has bird-like grace notes that imitate a *lerche* or lark. A shortened repeat of the two opening sections finishes in a unison *fff* statement of E-C-B \natural over B \flat -G. Like J. S. Bach’s encryption of his name in his own music, Górecki’s uses the vowels in his patron, Lerchenborg’s, name: E-C-H (B-natural) from the first syllable and B-flat-G from the

⁶⁸ Thomas, Adrian. *Gorecki*. Oxford Studies of Composers. Oxford: Oxford University Press, 1997:123.

second, as a musical motif.⁶⁹ A piano repeat of this motto, followed by six short sections based on the opening material is interrupted by a *fff* outburst by the piano. The music returns to soft *Tranquillo* statements of the Beethoven motif before moving to an extended coda, based on the C-E-F# motif from the first movement. As the music gets slower and slower, through tempo changes and rhythmic augmentation, it also gets softer and softer. One final quarter note fragment of the initial Beethoven motif by the piano is the last murmur.

Although Górecki is a well-known composer, his *Recitativa i Ariosa* “*Lerchenmusik*,” *Op. 53* is lesser known and infrequently performed. This is not surprising due to the lack of clarinet, cello, and piano trios and time constraints of programming a 40-minute work. *Lerchenmusik*, however, is a wonderfully unique and rewarding trio that should be performed because it highlights the uniqueness of all three instruments and compliments and contrasts the sound options afforded by this combination through Górecki’s organic Polish-folk inspired minimalism.

Section 4: Stephen Dankner (b. 1944)

Subsection 1: Biography

Stephen Dankner was born in Brooklyn, New York on November 5, 1944, the only child of Morris (Murray) and Rose Dankner. At age seven, his family moved to Queens. Dankner left many friends behind, was unhappy at his new school, and

⁶⁹ Thomas, Adrian. *Gorecki*, Oxford Studies of Composers. Oxford: Oxford University Press, 1997: 125.

suffered from low self-esteem.⁷⁰ For his tenth birthday, his father bought him his first piano; an old Kirchner for \$75 which his father painted red. Dankner recalled:

Until I was twenty-three years old I had that piano. Twenty-five years old, I had the red piano in my apartment when I was at Juilliard. And I sold it for one-hundred dollars. When the purchaser of the piano found out that I'd bought it for seventy-five dollars she wanted a refund of twenty-five dollars. I didn't give it to her.⁷¹

As a child Dankner listened to classical music at home, however, he was more influenced by his friends. When he was in high school, he played in a three-piece band with Richard Kowalski, clarinetist and saxophonist; and a drummer. Dankner freely admits the band was awful, however, his friendship with Kowalski was significant. The boys met in a lifeguard course when Dankner was 14. They remained friends through high school. Kowalski was a good student, on the pre-med track, and tutored Dankner in math. More importantly, Kowalski was studying saxophone with the legendary Jimmy Abato. Abato knew Frank Ruggieri, second bassoonist of the New York Philharmonic Orchestra, who gave the boys tickets to the orchestra. They regularly went into Manhattan to hear the Philharmonic. Dankner stills remembers hearing the "incredible" 1963 premiere of Francis Poulenc's *Sonata for Clarinet and Piano*, with Benny Goodman and Leonard Bernstein.⁷²

In 1962 Dankner received a full-scholarship to New York College of Music. He and his friends listened to old 78s of 1920s pianists, Sergei Rachmaninov and Ignacy Paderewski, and violinists Mischa Elman and Fritz Kreisler, which reinforced

⁷⁰ Doering, Susan J. "Selected Chamber Works of Stephen Dankner, A Performance-Compact Disc Project." DMA diss., University of Maryland at College Park (1995): 4.

⁷¹ Ibid., 5.

⁷² Dankner, Stephen, telephone interview with author, 2/29/04.

his love for old music. His last two years at New York College he studied composition with Paul Creston. Dankner says Creston “wasn’t much of a strong influence...but he was the first example of what I considered to be a successful composer.”⁷³ Dankner’s compositions from this period were tonal and very chromatic. He wrote piano and clarinet sonatas, which he considers student works, although he used some of their themes in later works. In 1966 he graduated with his Bachelor’s degree in music education.

The next fall, he started his Master of Arts degree at Queens College of the City University of New York, again on full scholarship. Initially Dankner was still writing neo-classic compositions when his new composition teacher, Leo Kraft, told him:

You are talented but can’t write like this. This is passé, you’ve got to get with it, you’ve got to write atonal music.⁷⁴

In response Dankner immersed himself in the musical scores and recordings of Berg, Schönberg, and Scriabin and altered his compositional style. During his second year at Queens College he studied composition with opera composer, Hugo Weisgall. Dankner had started an atonal string quartet outside school and with the assistance of Weisgall, finished the last three movements. This string quartet won Dankner the 1968 BMI student composer award, which paid him 500 dollars, brought him recognition, and cured his stuttering. Dankner recalls:

I had a terrible stuttering problem until the age of twenty-three. I couldn’t even say my name. Ages seven to twenty-three. When I won the BMI award

⁷³ Doering, Susan J. “Selected Chamber Works of Stephen Dankner, A Performance-Compact Disc Project.” DMA diss., University of Maryland at College Park (1995):11.

⁷⁴ Ibid., 12.

in 1968, a miracle happened. From one day to the next I lost my stuttering. I began to believe in myself.⁷⁵

This string quartet was also Dankner's "ticket" into Juilliard. He received his Doctorate in Musical Arts in 1971. While at Juilliard he studied composition with Vincent Persichetti and Roger Sessions. Dankner describes Persichetti as "a wonderful man." He wrote his doctoral thesis, an atonal symphony, under Session's tutelage who Dankner said, "never wanted to hear anything" and would "put his hands over his ears and listen to it all in his head."⁷⁶

After Juilliard, Dankner taught at Brooklyn College and Williams College before moving to New Orleans in 1979. Currently he is a Master Teacher of Composition at the New Orleans Center for Creative Arts/Riverfront and part-time lecturer in composition, orchestration and computer music notation at Loyola University. He has written over 60 compositions including string quartets, concerti, song cycles, sonatas, chamber music, and seven symphonies. He has received commissions from the Audubon Institute, for the New Orleans Aquarium of the Americas; the National Symphony Orchestra; and the Louisiana Philharmonic Orchestra. Several of his works have been recorded on the Albany, Gasparo, Centaur, and Romeo labels.

Dankner's latest work, *Symphony No.5 "Odyssey of Faith,"* premiered March 4, 2004 by the Louisiana Philharmonic Orchestra. Written in just ten weeks after the tragic events of September 11, 2001, Dankner continues the philosophical/religious

⁷⁵ Doering, Susan J. "Selected Chamber Works of Stephen Dankner, A Performance-Compact Disc Project." DMA diss., University of Maryland at College Park (1995): 13.

⁷⁶ Ibid., 15.

tone of his previous symphonies. He says his *Fifth* “aims to recreate the essentials of the Jewish faith in musical terms, from the void to the present.” The *Symphony* is an 85-minute work in three large sections: Genesis of Faith, Loss of the Sacred Spirit, and Redemption. It uses a Mahler-sized orchestra, two choruses, baritone and soprano soloists, and a stage band, which is made up of a typical Theresienstadt concentration camp orchestra instrumentation: a solo violin, mandolin, clarinet, saxophone, accordion, and some drums and cymbals. The *Symphony* text is based on Jewish literature and scripture, including poetry by victims of the Holocaust.⁷⁷

Subsection 2: Clarinet Works

Other than Dankner’s early student clarinet works, he has only written one clarinet chamber piece, the *Trio for Clarinet, Cello, and Piano*. During our e-mail and telephone conversations I asked if he has plans to write other clarinet works. Currently he does not have specific plans for a clarinet work, however, he seems interested in a possible clarinet quintet.

Subsection 3: Recital Selection: *Trio for Clarinet, Cello, and Piano (1991)*

The *Trio for Clarinet, Cello, and Piano (1991)* is in a neo-Romantic style coupled with jazz influences. The prevailing moods of the *Trio* are nostalgia and pathos. It is in three movements and has sweeping melodies, driving rhythms, displaced bar lines, uneven phrases, dramatic pauses, and equal parts for all the members of the ensemble. Dankner describes the *Trio*’s overall scheme as gradually taking one from “Brahms to a club date.”⁷⁸

⁷⁷ For more information about Dankner’s *Symphony No. 5 “Odyssey of Faith,”* read his excellent notes at www.symphonychorus.org/dankners5.html.

⁷⁸ Dankner, Stephen, telephone interview with author, 2/29/04.

The first movement, *Andante* in 6/4, is in sonata form. The clarinet begins the *Trio* alone with the “A” theme, a meditative “Brahmsian” melody with an upward arpeggio followed by a whole note. The cello imitates this five-measure theme at the interval of a fifth. Three measures extend the theme before the piano enters. The clarinet and cello accompany with a contrary motion version of “A.” The “B” theme, a waltz in A-flat dominated by triplet rhythms, is presented in thirds by the clarinet and cello. Mordents and grace notes embellish both themes. In the development section elements of “A” are passed between the instruments, extended with longer note values, and coupled with the triplets from “B.” The piano accompaniment quickens to sixteenth-note arpeggios, including quintuplets. Both the “A” and “B” themes appear in the recapitulation, which is followed by a coda with tutti cascading jazzy triplets and quiet statements of the opening “A” motif. The movement ends *ppp*, and is marked *attaca*.

From the influences of Brahms we move to the “Silver Screen.” The second movement is a wonderful *Valse Lent - Trio* movement based on the theme from the 1932 Boris Karlov film, *The Mummy*. Dankner said he chose this theme for the music’s flavor: melodramatic and sad. A short two-measure *Adagio* introduction establishes the new tonal center, which is followed by a seductive rendition of the “Mummy theme” by the piano. Throughout the *Valse* this theme is passed between the instruments, repeated, fragmented, and imitated. Other movie score influences or inflections can also be heard (e.g., “Vertigo chords,” reminiscent of the music from Alfred Hitchcock’s haunting film). The *Trio* section features a plaintive, longing melody introduced by the clarinet and expanded, in range, harmony, and

accompaniment, to the extremes of melodrama before coming back to the quiet introspective *Valse*. The clarinet and cello reintroduce the “Mummy theme.” The shortened return of the *Valse* features fragmented motives interspersed between dramatic grand pauses and poignant statements of the “Mummy theme.”

The third movement of *Trio for Clarinet, Cello, and Piano* takes the listener to the “club” with its two-step, swing patterns, honky-tonk piano, soft shoe, and jazz harmonies. Dankner based this movement on themes from his *Novelette for Piano*. This *Allegretto* movement is in a modified rondo form. The recurring “A” theme is the two-step, introduced by the clarinet. Another important theme is the sorrowful waltz, which is similar to thematic material in the second movement. The cello introduces this theme in its higher range, producing a sad and haunting nostalgic sound. Throughout the movement Dankner alternates between cut time and 3/4 time. He stops and starts the rhythmic motion and melodic content as if one were a spectator on Bourbon Street in New Orleans, sampling the musical delights. All the themes are expertly interwoven and with great flourish the *Trio* finishes with a “Gershwin-esque” cadence.

This *Trio* is fabulously fun to play and a fitting close to both this program and dissertation project. Dankner has taken the clarinet trio from the Romantic period of Brahms to the neo-Romantic present. He highlights the beautiful lyrical aspects of the clarinet, provides challenging technical sections with expanded range, incorporating the essence of American jazz.

Appendix: Recital Programs

The University of Maryland School of Music
presents

Phyllis Crossen-Richardson
clarinet

with

Shirley Yoo
piano

and

Daniel Shomper
violoncello

***Doctoral Dissertation Recital:
Selected Clarinet, Cello, and Piano Trios:
"Unknown or Forgotten" (Part I)***

Monday, November 17, 2003 at 8:00 p.m.
Homer Ulrich Recital Hall
Tawes Fine Arts Building
University of Maryland
College Park, Maryland

program

Fantasy Trio for Clarinet, Violoncello, and Piano, Op. 26 **Robert Muczynski**
2. Andante con espressione (b. 1929)
3. Allegro deciso

Trio for Clarinet, Cello, and Piano **Archduke Rudolph of Austria**
Allegro moderato (1788-1831)

Phantasms for Clarinet, Violoncello, and Piano (premiere) **Daniel Lochrie**
 (b. 1961)

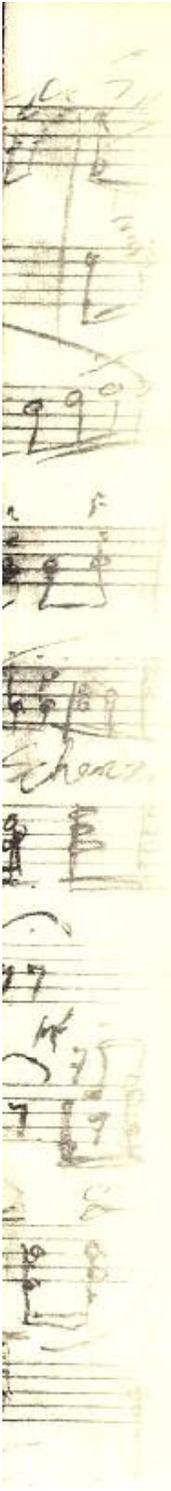
- pause -

Trio pour Piano, Clarinette et Violoncello, Op. 44 **Louise Farrenc**
Adagio (1804-1875)
Finale - Allegro

Trio (1973) **Nino Rota**
Allegro (1911-1979)
Andante
Allegro

Daniel Shomper, violoncello
Shirley Yoo, piano

*This recital is being presented in partial fulfillment of the
requirements for the Doctor of Musical Arts Degree.
Phyllis Crossen-Richardson is a student of Lorett Kitt*



The University of Maryland School of Music
presents

Phyllis Crossen-Richardson
clarinet

with

Matthew Van Hoose
piano

&

Daniel Shomper
violoncello

Doctoral Dissertation Recital:

***Selected Clarinet, Cello, and Piano Trios:
Unknown or Forgotten***

March 9, 2004, 8:00 pm
Homer Ulrich Recital Hall
Tawes Fine Arts Building
University of Maryland, College Park

program

Grand Trio for Piano, Clarinet, and Violoncello, Op. 36

I. Andante maestoso - Allegro con spirito

Anton Eberl

(1765-1807)

Trio A moll für Klarinette, Violoncell und Pianoforte, Op. 40

I. Mäßig schnell
II. Anmutig bewegt
III. Andante
IV. Allegro vivace

Carl Frühling

(1868-1937)

- pause -

Recitativa i Ariosa "Lerchenmusik" (1984), Op. 53

III.

Henryk Górecki

(b. 1933)

Trio for Clarinet, Cello, and Piano (1991)

I. Andante
II. Valse Lent
III. Allegretto

Stephen Dankner

(b. 1944)

Daniel Shomper, violonello
Matthew Van Hoose, piano

*This recital is being presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree.
Phyllis Crossen-Richardson is a student of Loren Kitt.*

about the Center

The Clarice Smith Performing Arts Center at Maryland redefines the artistic and physical landscape of the campus and Prince George's County. Occupying 318,000 square feet and situated on a 17-acre site at the University of Maryland College Park, the Center is designed to serve diverse regional audiences, as well as campus departments and residents. It is the home of *Maryland Presents*, the successor to the *Concert Society at Maryland*; the School of Music; Departments of Theatre and Dance; and Performing Arts Library; as well as the Prince George's County Suite, dedicated to the partnership between the university and the county.

The Center has been made possible through a unique partnership among the University of Maryland, the State of Maryland, Prince George's County, and dedicated individual donors. All share a commitment to learning, performance, and service - three values that are hallmarks of the Center. These partners have all provided critical funding for the construction of the building. Clarice Smith, an internationally-recognized painter with a keen interest in the performing arts, made a generous gift to support an endowment for the Center. That endowment enables us to create unique and much-needed performing arts programs for the campus and community. In recognition of her gift and her commitment to the arts, the Center was named in her honor.

No other university in the United States has been graced with this unique combination of resources, commitments, and leadership. The Center presents today's great artists from an exciting array of backgrounds while training the great performers of tomorrow. Each day the Center bustles with students and professional artists studying, rehearsing, and teaching. On any given evening, the Center is alive with concerts, plays, and dance recitals, representing great artistic traditions and contemporary creativity. We hope you will be an active part of this new venture.



Please remember to turn off beepers, watch alarms, and cellular telephones.

Photography or recording of any kind without advance permission is prohibited.

Out of consideration for the artists and the audience, please note that no one will be seated while music is being performed. Latecomers will be seated at the first appropriate interval.

Notice. For your own safety, look for the nearest exit. In case of emergency, walk, do not run, to that exit.

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