

ABSTRACT

Title of Dissertation: SOLO AND CHAMBER CLARINET MUSIC OF
PULITZER PRIZE-WINNING COMPOSERS

Jay Eric Niepoetter, Doctor of Musical Arts, 2004

Dissertation directed by: John E. Wakefield, Associate Professor

The Pulitzer Prize in Music, established in 1943, is one of America's most prestigious awards. It has been awarded to fifty-three composers for a "distinguished musical composition of significant dimension by an American that has had its first performance in the United States during the year." Composers who have won the Pulitzer Prize are considered to be at the pinnacle of their creativity and have provided the musical world with classical music compositions worthy of future notice. By tracing the history of Pulitzer Prize-winning composers and their compositions, researchers and musicians enhance their understanding of the historical evolution of American music, and its impact on American culture.

Although the clarinet music of some of these composers is rarely performed today, their names will be forever linked to the Pulitzer, and because of that, their compositions will enjoy a certain sense of immortality. Of the fifty-four composers who have won the

award, forty-seven have written for the clarinet in a solo or chamber music setting (five or less instruments). Just as each Pulitzer Prize-winning composition is a snapshot of the state of American music at that time, these works trace the history of American clarinet musical development, and therefore, they are valuable additions to the clarinet repertoire and worthy of performance.

This dissertation project consists of two recitals featuring the solo and chamber clarinet music of sixteen Pulitzer Prize-winning composers, extended program notes containing information on each composer's life, their music, the Pulitzer Prize-winning composition and the recital selection, and a complete list of all Pulitzer Prize-winning composers and their solo and chamber clarinet music.

Featured Composers

Dominick Argento, *To Be Sung Upon the Water*

Leslie Bassett, *Soliloquies*

William Bolcom, *Little Suite of Four Dances*

Aaron Copland, *As it Fell Upon a Day*

John Corigliano, *Soliloquy*

Norman Dello Joio, *Concertante*

Morton Gould, *Benny's Gig*

Charles Ives, *Largo*

Douglas Moore, *Quintet for Clarinet and Strings*

George Perle, *Three Sonatas*

Quincy Porter, *Quintet for Clarinet and Strings*

Mel Powell, *Clarinade*

Shulamit Ran, *Private Game*

Joseph Schwantner, *Entropy*

Leo Sowerby, Sonata

Ernst Toch, *Adagio elegiaco*

SOLO AND CHAMBER CLARINET MUSIC OF
PULITZER PRIZE-WINNING COMPOSERS

by

Jay Eric Niepoetter

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
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2004

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INTRODUCTION

The Pulitzer Prize in Music, established in 1943, is one of America's most prestigious awards. It has been awarded to fifty-three composers for a "distinguished musical composition of significant dimension by an American that has had its first performance in the United States during the year." Composers who have won the Pulitzer Prize are considered to be at the pinnacle of their creativity and have provided the musical world with classical music compositions worthy of future notice. Some of these composers are considered to be among the deans of American music, but some, along with their compositions, have fallen into obscurity. The winning composers epitomize the style and heartbeat of music in America. By tracing the history of Pulitzer Prize-winning composers and their compositions, researchers and musicians enhance their understanding of the historical evolution of American music, and its impact on American culture.

As an American clarinetist I believe that the significance of performing these composers' solo and chamber music is invaluable toward understanding the history of American music. Although the clarinet music of some of these composers is rarely performed today, their names will be forever linked to the Pulitzer, and because of that, their compositions will enjoy a certain sense of immortality. Of the fifty-four composers who have won the award, forty-seven have written for the clarinet in a solo or chamber music setting (five or less instruments). It is surprising how much of this music is seldom played or even known today. Just as each Pulitzer Prize-winning composition is a

snapshot of the state of American music at that time, these works trace the history of American clarinet musical development, and therefore, they are valuable additions to the clarinet repertoire and worthy of performance.

Some of the compositions are of considerable length, so only selected movements that best feature the composer's compositional style and his treatment of the clarinet were performed. By choosing some of these lesser-known works, I hope to broaden and expand the repertoire of all clarinetists.

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Doctoral Dissertation Recital One of Two:
Solo and Chamber Clarinet Music of Pulitzer Prize-Winning Composers

September 21, 2003
2:00pm Gildenhorn Recital Hall

Jay Niepoetter, clarinet
Susan Slingland, piano
Claudia Chudacoff, violin
Regino Madrid, violin
Lisa Ponton, viola
Nathaniel Chaitkin, cello

Sonata No. 3 from Three Sonatas for Solo Clarinet (1943)

George Perle
(b. 1913)

Adagio elegiaco for Clarinet and Piano

Ernst Toch
(1887-1964)

Susan Slingland, piano

Sonata for Clarinet and Piano
IV. Bright and Merry

Leo Sowerby
(1895-1968)

Susan Slingland, piano

Concertante for Clarinet and Piano (1955)
II. Theme and Variations

Norman Dello Joio
(b. 1913)

Susan Slingland, piano

intermission

Largo for Violin, Clarinet and Piano

Charles Ives
(1874-1954)

Claudia Chudacoff, violin
Susan Slingland, piano

Quintet for Clarinet and Strings
II. Andante comodo

Claudia Chudacoff, violin
Regino Madrid, violin
Lisa Ponton, viola
Nathaniel Chaitkin, cello

Douglas Moore
(1863-1969)

Soliloquy for Clarinet and String Quartet (1995)

Claudia Chudacoff, violin
Regino Madrid, violin
Lisa Ponton, viola
Nathaniel Chaitkin, cello

John Corigliano
(b. 1938)

Quintet for Clarinet and Strings

Claudia Chudacoff, violin
Regino Madrid, violin
Lisa Ponton, viola
Nathaniel Chaitkin, cello

Quincy Porter
(1897-1966)

GEORGE PERLE

Born: May 6, 1915

Bayonne, New Jersey

Biography

George Perle studied composition at DePaul University in Chicago where he was a student of Wesley LaViolette and Ernst Krenek. After receiving his Master of Music degree from American University, he served in the Army during World War II and was stationed in occupied Japan from 1945-46. After the war, he returned to academia and taught at Brooklyn College, Louisville College and the University of California at Davis. He pursued a musicology degree at New York University, and his 1956 dissertation became his first book, *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg, and Webern*. He became a faculty member of Queens College in 1961 and taught there until he retired in 1984. He was one of the first Americans to embrace the musical ideas of the Second Viennese School, and he expanded the techniques of these twelve-tone composers to make his own systems. His music has been played by virtually every major orchestra. His books, *The Operas of Alban Berg* and *Style and Idea in the "Lyric Suite" of Alban Berg*, are landmark studies of the music of Berg. In 1986, he was awarded a MacArthur Foundation Fellowship. He currently resides with his wife in New York City and Richmond, Massachusetts.

Compositions and Compositional Style

Perle viewed the twelve-tone rows of the Second Viennese School not as a means to atonality but a doorway to a new tonality that he called “dodecaphonic functionality.” This concept of twelve-tone music with a tonal center is the foundation for most of his compositions. Traditionally, in twelve-tone music, the notes of the chromatic scale are treated equally. In Perle’s system of twelve-tone music, a hierarchy is assigned to one or two of the notes, and this leads to a hierarchy among intervals and chords. His music sounds more melodious than the other serialists, and his music often drifts between sounding simultaneously atonal and tonal as it references a particular note or chord. Rhythm is usually meticulously notated, tempo relationships often change, and the composer precisely defines accelerandos and ritardandos. Perle is a prolific composer. He has composed over twenty works for large orchestra, numerous works for solo piano, concert band, voice and chamber ensembles, and almost all of his compositions follow, to some extent, his twelve-tone methods. Although his music has been criticized for being inaccessible, he has remained uncompromising in his belief in his music and his systems of composition. He summed up his compositional beliefs in a 1998 interview:

My act of composing hasn’t changed a bit for me. It still only involves a blank sheet of paper and trying to write something I believe in. I’m a composer because I’m a composer. How a composer goes about writing doesn’t change because of stylistic fads, receptiveness of audiences or

whether or not commissions are rolling in. I hear sounds in my head and composing is simply the act of corralling those sounds on paper.

Pulitzer Prize-Winning Composition, 1986

Woodwind Quintet No. 4

The Woodwind Quintet No. 4 was composed in 1984 and received its first performance October 2, 1985, in New York, by the Dorian Wind Quintet. It is one of only a handful of Perle's compositions (and the only woodwind quintet) to completely follow and strictly adhere to his system of twelve-tone composition. It represents decades of perfecting his new idea of tonality. The musical system used in the Woodwind Quintet No. 4 is the culmination of his method of composing as established by the techniques in each prior Perle composition. The work is in four movements, and to help with coherence, the fourth movement quotes generously from the first.

Recital Selection

Three Sonatas for Solo Clarinet (1943)

The Three Sonatas, for unaccompanied clarinet, premiered on August 7, 1955, in Chicago, by clarinetist Helen Joyce, are one of the earliest works that Perle has allowed to survive. They are one of the first pieces that use his system of twelve-tone composition, that sixty years later, is now perfected. I thought it was appropriate to perform this early work to show the origins of Perle's methods. The sonatas, like most of

Perle's music, sound simpler than they are. The exterior seems straightforward, but one can listen through the texture to hear the irregularities that keep the music interesting. Repetition is essential to strengthen the tonal center, but rarely is the repetition literal. The Three Sonatas are three separate sonatas written and published together. I will present the third of the Three Sonatas, which consists of three movements. The first movement, like most of Perle's music, is written without time, but meant to be played in strict time. Metronome, dynamic and expression marks appear frequently allowing the composer to control the performer's expression. The pulse is in constant flux between duple and triple subdivision giving the listener the impression of mixed and irregular meter changes where none are notated in the music. A three note descending melody, repeated throughout the movement, is presented in sequential rising patterns. The second movement is only thirty seconds long, and for the listener, this movement could easily pass as a composition by one of the Second Viennese School composers. The melodic line is angular and harkens back to the compactness of the traditional twelve-tone composers. Unlike the first movement, this movement is rhythmically notated with time signature changes. The third movement, like the first movement, is composed without a time signature. Accelerandos and ritardandos are achieved by changes in note value relationships. Quick dynamic changes from *pppp* to *fff* give the movement an uneasy and unsettling nature. In a very Perle-like way, the repeated motives are never repeated verbatim. Even in the "echo" effects, Perle changes one note to keep the feeling of diatonic tonality close enough to hear but never close enough for the listener to fully relax.

Other Works for Clarinet

Wind Quintet No. 1 (1959)

Wind Quintet No. 2 (1960)

Wind Quintet No. 3 (1967)

Wind Quintet No. 4 (1984)

Sonata *quasi una fantasia* for Clarinet and Piano (1972)

Scherzo for Flute, Clarinet, Violin and Cello (1979)

Sonata *a quattro* for Flute, Clarinet, Violin and Cello (1982)

Wind Quintet No. 4 (1984)

Sonata *a cinque* for Bass Trombone, Clarinet (A, E-flat, bass), Violin and Cello (1986)

Andante tranquillo for Flute, Clarinet, Violin, Cello and Piano (1988)

ERNST TOCH

Born: December 7, 1887

Vienna, Austria

Died: October 1, 1964

Santa Monica, California

Biography

Ernst Toch, a self-taught pianist and composer, spent his youth studying the scores of Mozart. He analyzed Mozart String Quartets, by copying them out longhand, and composed alternate development sections or an improved coda or recapitulation. He composed his own string quartets, but they only received modest support from the musical community. He never imagined his beloved hobby would translate into a profession, so in 1906, he enrolled at the University of Vienna as a medical student. Still composing on the side, he submitted a string quartet to a competition, and in 1909 he won Frankfurt's Mozart Prize. The award gave him the confidence to move to Germany to study piano and composition. He began teaching composition at the age of 26 at the Mannheim Hochschule, but his teaching career was cut short when World War I broke out and he was drafted into the Austrian Army. After the war, he returned to his teaching post, and continued to build a reputation as a composer and pianist throughout Germany. He reached the pinnacle of his playing career in 1932 on tour of the United States,

however, upon returning home in 1933, anti-Semitic forces began to spread into all aspects of his life. His music was banned and publishers refused to print any new compositions. He fled Germany just before the Nazi Party took complete control, and he settled in London. To make a living for his family in London, he composed his first film scores. A year later he moved to New York to teach, along with fellow faculty member Aaron Copland, at the New School for Social Research. In 1936, with assistance from George Gershwin, he started receiving commissions to compose film music for Hollywood. He moved to California to seek a life in film composition. He became associated with the University of Southern California and remained so until his death. With no home in Austria or Germany to return to, he became an American citizen in 1940. Because of a near fatal heart attack in 1948, he did not compose for two years and during this time he underwent a “religious epiphany.” With a renewed vision toward his life and music, he focused on more serious composition. His first four symphonies were composed within the next seven years. At the end of his life Toch felt ignored by the musical establishment, and he became increasingly bitter as his music continued to be neglected. He liked to refer to himself as, “the world’s most forgotten composer.”

Compositions and Compositional Style

Toch’s early works are heirs to the late-Romantic tradition of Brahms. He was a cerebral composer, but he did not employ any pre-compositional techniques. He felt that form and material were equal, and that his music was a process of natural growth from its original elements. Despite being a faculty member at the University of Southern

California and a visiting professor and lecturer at many prestigious universities, he consistently alleged that the art of composition could not be taught. His music has a sharp neoclassical chromaticism, and his symphonies, generally late-romantic in spirit and form, are well suited for youth orchestras as well as more mature listeners and performers. He composed music for more than seventy films, three of which received Academy Award nominations. Although most of his work in Hollywood went largely uncredited, he did establish a reputation as a musical chase scene specialist. He composed seven symphonies and at least thirteen string quartets (much of his early pre-World War II music was lost or destroyed by the Nazi Party). His piano works are the most virtuosic and progressive of all of his music.

Pulitzer Prize-Winning Composition, 1956

Symphony No. 3

Toch's Third Symphony, premiered by the Pittsburgh Symphony Orchestra, December 2, 1955, employs a quotation from Goethe's *The Sorrows of Young Werther*, "Indeed I am a wanderer, a pilgrim on this earth – but what else are you?" It was commissioned in honor of the three hundredth anniversary of the Jewish community in the United States. Toch sometimes referred to this symphony as his autobiography, and sometimes as a "microcosm of universal human history." It is in three movements, and like many of Toch's multimovement works, he uses the same themes throughout all three movements. It is composed for an expanded orchestra. Toch scored the symphony for experimental

instruments such as a Hammond organ, glass balls, a “pressure horn” and a box filled with wooden balls which produces a rumbling sound when shaken.

Recital Selection

Adagio elegiaco (1950)

I chose the Adagio elegiaco mostly for musical reasons. Only thirty-one measures in length, it is an attractive, audience-friendly composition. Introducing a more serious chapter in Toch’s musical life, it was his first composition after his heart attack in 1948. The Adagio elegiaco was composed at the beginning of a frenzy of work that produced his Symphony No. 3 just five years later. The Adagio elegiaco is also unique in that it is one of two works (his tenth string quartet being the other) that Toch composed using a predetermined system. It is subtitled “Greeting to Grete and Hans Fuchs,” and Toch uses the notes F-(u)-C-H-S as the musical motive that generates the entire composition. “H,” in German notation is B and “S” corresponds to “ES,” or E-flat. The resulting motive is F-C-B-E-flat, and it appears eight times in the music. The Adagio elegiaco, like Toch’s symphonies, is the perfect composition for beginners as well as advanced performers.

Other Works for Clarinet

Sonata for Clarinet and Piano, Op. 8 (1905), lost

Sonata for Clarinet and Piano, Op. 22 (1913), lost

Sonatinetta for Flute, Clarinet, Bassoon, Op. 84 (1959)

Quartet for Oboe, Clarinet, Bassoon and Viola, Op. 98 (1963)

LEO SOWERBY

Born: May 1, 1895

Grand Rapids, Michigan

Died: July 7, 1968

Port Clinton, Ohio

Biography

Under the supervision of his stepmother, Leo Sowerby began piano lessons at age four. He showed enough musical promise by age fourteen that his family moved to Chicago so he could study piano and composition with Percy Grainger. In 1910 he discovered the organ music of César Frank, and the organ became his instrument of choice. When Sowerby was eighteen the Chicago Symphony Orchestra premiered his Violin Concerto and four years later they featured him in an all-Sowerby concert. His relationship with

the Chicago Symphony Orchestra continued until 1942. Sowerby, like Toch, joined the army during World War I. However, unlike Toch who fought on the front lines for the Austrian Army, Sowerby was a clarinetist and served as a bandmaster. After the war he was the first recipient of American Prix de Rome, which enabled him to study in Rome from 1921-24. He then moved back to Chicago, joined the faculty of the American Conservatory, and taught there for thirty-seven years. In 1927 he became organist and choirmaster of St. James Episcopal Church. In 1962, he retired from both positions to establish the College of Church Musicians in Washington, DC. With the sole exception of his student, Ned Rorem, Sowerby was the last American composer with a national reputation to exhibit more than a nominal interest in church music.

Compositions and Compositional Style

Sowerby composed over 550 works in every genre except opera and most of them were composed for the church and the organ. He holds an unparalleled position among American organ composers and his organ music is an essential part of the organ repertoire. The organ compositions are usually based on the passacaglia, chaconne, canon or fugue. He also composed hundreds of songs, choral works, and five symphonies. The music sounds distinctly American in its melody, harmony and rhythm, and blends American individuality and expression with traditional European forms. He was one of the first composers to incorporate jazz into classical music, and he was so versed in the American “sound” and jazz, that after the great success of Gershwin’s *Rhapsody in Blue*, Paul Whiteman asked Sowerby to compose the next jazz/classical

masterpiece. Sowerby composed two commissioned works for Whiteman's band, *Synconata* and *Monotony*. He also created enormously popular arrangements of *Pop Goes the Weasel* and *The Irish Washerwoman* for various instruments. Sowerby is also one of the few authentic musical voices of Midwestern America, and he drew his secular inspiration from folk music and the blues. Much of his secular music bears Midwestern descriptive titles such as *All on a Summer's Day, Prairie* (words by Carl Sandburg) and *From the Northland*. However, despite the recent interest in his secular music, he will always be remembered as the "dean of American church music."

Pulitzer Prize-Winning Composition, 1946

The Canticle of the Sun

The Canticle of the Sun (sometimes referred to as *The Canticle of the Sun, Prairie*) is a cantata for chorus and orchestra. It is based on prayers written by St. Francis of Assisi. Composed on a commission from the Alice M. Ditson Fund, it was premiered in New York in April of 1945 by the Schola Cantorum. There seems to be some controversy surrounding Sowerby winning the Pulitzer Prize in Music. In 1946, the Prize was only in its fourth year, and it was criticized for being incestuous in its selection, (Schuman, Hanson and Copland were the first three winners). The Pulitzer Committee of 1946 consisted of Hanson, Copland and Columbia University faculty member Chalmers Clifton. The committee was supposedly pressured to choose a non-New York composer. The only two composers seriously considered that year were Sowerby and Virgil

Thomson, a New York-based member of the “musical power elite.” Thomson did, however, win the Pulitzer three years later.

Recital Selection

Sonata for Clarinet and Piano (1938)

The Sonata for Clarinet and Piano is one of a handful of sonatas that Sowerby composed for instruments other than organ. He was familiar with the clarinet and its capabilities from his time as a military clarinetist. It is dedicated to clarinetist and composer Burnet Tuthill, who was a faculty member of Southwestern University at Memphis. It is in four movements, and I will perform the fourth. Most of Sowerby’s music was perceived and reviewed negatively. The review on the clarinet website, Sneezy.org, does not encourage clarinetists to seek out this piece:

This is a lengthy and rather abstract sonata. The harmonies are chromatic and lean toward atonality... a work of limited significance.

The first measure presents a simple motive that is repeated throughout. One hears snippets of Gershwin in the second theme. This movement is virtuosic in nature, and like the Perle selection, it sounds easier than it is. I discovered this piece when I was researching American clarinet sonatas written before 1950. I dismissed it as a composition I would not likely enjoy performing. When I discovered that Leo Sowerby had won the Pulitzer Prize, I tried the sonata again,

this time with different results. Like most of Sowerby's music, it sometimes takes two or three listenings before it is appreciated.

Other Works for Clarinet

Woodwind Quintet (1916)

Pop Goes the Weasel for Woodwind Quintet (1927)

NORMAN DELLO JOIO

Born: January 24, 1913

New York, New York

Biography

Norman Dello Joio's first piano lessons were with his father, a church organist. Following in his father's footsteps, at the age of fourteen, Norman became a church organist and choir director. He studied piano at Julliard, but quickly developed an interest in composing. In 1941, he began studying with Paul Hindemith who said to him, "Your music is lyrical by nature, don't ever forget that." In 1943, Dello Joio's *Magnificat* was compared to the music of Leonard Bernstein and William Schuman, and by 1950; he was regarded as one of America's leading composers. He was awarded two Guggenheim Fellowships and an Emmy for his music for the television special *Scenes*

from the Louvre. Composing over forty-five choral works, thirty works for orchestra, ten for band, twenty-five songs, twenty chamber works, numerous concertos for various instruments and a plethora of vocal works and songs, Dello Joio is one of America's most prolific composers. He was Professor and Dean of the Fine and Applied Arts School of Boston University until 1978. From his home in Long Island, Dello Joio, now 91 years old, continues to compose and accept commissions.

Compositions and Compositional Style

Dello Joio inherited the Copland tradition and style of American music. His music is greatly influenced by the harmonic and melodic nature of Copland's compositions, such as *Lincoln Portrait* and *Fanfare for the Common Man*. However, the defining aspect of Dello Joio's music is his early childhood experience as a church organist. Throughout his life, the church and his religious passion have been evident in his music. Most of his major works, *Magnificat*, *Meditations on Ecclesiastes* and *The Triumph of St. Joan*, have spiritual themes and employ Gregorian chant, or Gregorian chant-like melodies. The religious foundation of Dello Joio's life gives his music a personal and often haunting, ecclesiastical spirit that is noticeably recognizable in most of his compositions. His music is not without popular and jazz influences, and his avant-garde contemporaries ridiculed him because his music is so firmly based in tonality, religion and tradition, (Stravinsky liked to refer to him as "Norman Jell-O Doio"). He is regarded as a masterful composer of the theme and variation.

Pulitzer Prize-Winning Composition, 1957

Meditations on Ecclesiastes

The Julliard Symphony Orchestra premiered *Meditations on Ecclesiastes* on April 20, 1956. This work is Dello Joio's musical elucidation of the opening verses of Ecclesiastes, Chapter III. Like much of his music, it is a theme and variation. To capture the inner meanings of each verse, he assigns an introduction, theme and variation to represent his moods and feelings toward each verse. Each theme is modal and Dello Joio quotes Gregorian chant or he invents his own chant-like melodies throughout the work. Few twentieth-century instrumental compositions have captured the composer's intense religious feelings in such an honest and direct way as this beautiful composition. The twelve sections of the piece and their corresponding verses, are as follows:

Largo: *There is a time for everything, and a season for every activity
under heaven.*

Theme, Adagio con Sentimento: *a time to be born,*

Solenne: *and a time to die,*

Suave e Leggiero: *a time to plant and a time to uproot,*

Grave can Ruvidezze: *a time to kill*

Largehetto con Leggerezza: *and a time to heal,*

Animato: *a time to tear down and a time to build,*

Adagio con Intensita: *a time to weep and a time to mourn,*

Spumante: *a time to laugh, and a time to dance,*

Adagio Libermenta: *a time to embrace and a time to refrain,*

Con brio: *a time to hate and a time for war,*

Adagio Semlice: *a time to love and a time for peace.*

Recital Selection

Concertante for Clarinet and Orchestra (1955)

In the George Perle recital selection, there were forty-one years separating the clarinet piece I chose and the Pulitzer Prize-winning composition. By contrast, Dello Joio's *Concertante* and *Meditations on Ecclesiastes* were composed less than one year apart. I have chosen the second movement of the *Concertante* to best represent his compositional style and technique. It is, like *Meditations on Ecclesiastes*, a theme and variations. The theme is in a simple, gentle nature that is not, but at times sounds like, a Gregorian chant. The first variation is in brisk 3/4 time, and the clarinet and piano trade notes in short motives. The second variation, named after the composer's favorite type of wine, spumante, sparkles and bubbles with brilliance as it flies along in a quick 9/8. The theme is all but lost until the end of the variation where it is stated with the simplest of clarity. Variation three is in a rocking 4/8 meter and is in stark contrast to the pointed agitated rhythms and melodic leaps of the second variation. The recitative, variation four, is an interesting display of the haunting sounds that are typical of Dello Joio's music. The trills crescendo to what is an almost screaming declaration of faith, only to be followed immediately by a reflective whisper chord in the piano. The last piano chord is simultaneously a short scream of exuberance in the right hand while the left hand chord

quietly rings long. The last variation is in 4/4 time throughout, but at times it is so syncopated that common time is impossible for the listener to decipher. Dello Joio transcribed *Concertante*, originally written for clarinet and orchestra, for clarinet and piano, and often, to be heard above a full orchestra, the clarinet is in its clarion or altissimo register.

Other Works for Clarinet

Three Essays for Clarinet and Piano (1974)

Reflections on an Original Christmas Tune for Woodwind Quintet (1981)

CHARLES IVES

Born: October 20, 1874

Danbury, Connecticut

Died: May 19, 1954

New York, New York

Biography

Charles Ives' most influential teacher was his father, George, the youngest bandmaster in the Union army. After the war George came home to become the leader of the Danbury,

Connecticut town band. George and young Charles experimented with tuning pianos and other instruments in microtones. They also attempted to make the band sound like a thunderstorm, and created collage effects by positioning the band in different areas of the town and having them all play at once. Charles entered Yale in 1894 and studied with Horatio Parker. His father died while Charles was at college and Charles slipped into a depression. His grades in music were an adequate B, but everything else was a D+. He left Yale in 1898 for New York and started working for \$5 a week at the Mutual Life Insurance Company. He became a composer by night and one of New York's most successful insurance executives by day. He was a prolific composer, but he reworked and reused his music to the extent that much of it is lost and cataloguing is nearly impossible. Ives married in 1908, and after ten years of leading a dual life of building his insurance firm by day and composing at night and weekends, he suffered a serious heart attack in October of 1918 and never completely recovered. He became bitter over his lack of acceptance as a composer, and his musical output lessened. It was not until 1940 that a small group of musicians including Aaron Copland, Elliott Carter, and Henry Cowell began to publicize some of Ives' music. In 1951, Leonard Bernstein conducted Ives' Second Symphony at Carnegie Hall in a live radio broadcast. Although Ives was invited to the performance, he did not attend. Some Ives' scholars say it was due to poor health, others say he was shunning the musical establishment that had ignored him for most of his life. However, Ives supposedly listened to the broadcast. He died just before his eightieth birthday, never fathoming that someday he would be thought of as the grandfather of American music. Ives is one of the most widely studied American composers. He and his music are the subject of over twenty-five biographical books and

almost a hundred doctoral dissertations. Ives is honored by some as the first great American composer and denigrated by others as a technically inadequate amateur who could not hear the consequences of his own work. Either way, he is a gigantic figure in American music and culture.

Compositions and Compositional Style

Ives' music is personal to Ives in a way that is unique among the relationships between a composer and his music. His music employs hymns he remembered from childhood and musical descriptions of his observations of people. It is a slice of *his* Americana. Ives had a mind and spirit that celebrated the heritage of his country and his own past. The sounds he chose to represent, and the images in his music were unique and innovative. Polytonality, atonality, polyrhythms, cluster chords, and quarter tones were just some of the revolutionary techniques used by Ives. He composed four symphonies (1898, 1900-02, 1904, 1909-16) and numerous orchestral works with American themes, such as; *Central Park in the Dark* (1906), *Three Places in New England* (1908-1914), *Decoration Day* (1912), and *The Fourth of July* (1913). His major chamber music works include two string quartets (1896, 1913), four violin sonatas (1908, 1910, 1913 or 1914, 1906 or 1916), numerous piano works and over 185 songs.

Pulitzer Prize-Winning Composition, 1947

Symphony No. 3 (1904)

The New York Little Symphony Orchestra premiered Symphony No. 3, conducted by Lou Harrison, in a concert at Carnegie Chamber Music Hall, on April 5, 1946. Ives assembled the symphony in 1904 from previously composed material, mostly from compositions that he composed for organ in 1901. The symphony was revised and finally completed in the years 1908-1911, but was not published until it was awarded the Pulitzer in 1947. It is scored for a small orchestra and its three movements total twenty-three minutes. The movements are titled, “Old Folks Gatherin’,” “Children’s Day”, and “Communion.” There is some evidence that the composer/conductor, Gustav Mahler, saw the finished score and was very interested. Mahler supposedly took the score to Germany with the intent to conduct it, but he died before this was realized. One can only imagine the outcome, if the greatest conductor of the time performed the symphony while Ives was still at his creative peak. The Symphony No. 3 won two awards, a special citation by the New York Music Critics and the Pulitzer Prize. These were the only musical honors Ives received during his lifetime.

Recital Selection

Largo for Violin, Clarinet and Piano (1902, 1907 and 1934)

In choosing the music for these recitals, I wanted to choose from lesser-known composers, but I also felt the need to perform music by the two quintessential American composers, Charles Ives and Aaron Copland. So much of the history of American classical music can be traced to these two men that an overview would not be complete without them. Even with the recognizable name of Charles Ives, the Largo for Violin, Clarinet and Piano, is not often performed. Like the Symphony No. 3, the origin of the music used in the Largo was probably composed in 1901. It is arranged from the music of an early Violin Sonata, which in turn was derived from a Largo for Violin and Organ, both of which are lost. Ives' scholars have found evidence that there was a complete trio for Violin, Clarinet and Piano, and that this is the only surviving movement. The movement is a single curved A-B-A form that begins and ends softly with the violin playing a sensitive melody over a quiet, ostinato piano accompaniment. The clarinet agitatedly enters, mostly in the middle Andante/quasi Allegretto section. The composition features complicated rhythms and some mixed meter. Premiered in 1951, it is an unbending, miniature representation of many of Ives' compositions.

Other Works for Clarinet

Take-Off No.3: Rube Trying to Walk 2 to 3!! For Clarinet, Bassoon, Trumpet and Piano (c.1909). Only portions of the parts and no score survive.

DOUGLAS MOORE

Born: August 10, 1893

Cutchoque, New York

Died: July 25, 1969

Greenport, New York

Biography

Douglas Moore was born in Long Island, New York and kept a home there for his entire life. He was raised in a cultured environment, but as a child, he was a rather poor piano student. He started to compose songs at the age of thirteen. He attended Yale University and received his Bachelor of Arts degree in 1915 and his Bachelor of Music degree in 1917. His gift for song blossomed at Yale, not in the classroom, but in his extracurricular activities. He penned numerous fraternity songs and the now standard Yale football song, *Good Night Harvard*. The success and popularity of his songs encouraged him to seek out serious compositional studies with David Stanley Smith and Horatio Parker.

After graduation, he served in the Navy as a Lieutenant. He passed the time in the Navy by writing risqué songs for his fellow shipmates, and later published the more tame ones in a collection appropriately titled, *Songs my Mother never Taught me*. It was at this point in his life that he seriously considered career as a popular song or Broadway composer. Later in life, Moore did sometimes express regret that he did not emulate the career of another Yale graduate, Cole Porter. Trying to make a career in serious music, he left the Navy, moved to Paris, and began studies with Vincent d'Indy and Charles Tournemire. He returned to the United States to be married, but moved back to France to study briefly with Nadia Boulanger. He moved to Cleveland in 1921 to study composition with Ernst Bloch. He worked at the Cleveland Museum of Art, where he was inspired to compose his *4 Museum Pieces* for an organ recital. He orchestrated the work and conducted it with The Cleveland Orchestra two years later. In 1926, The Cleveland Orchestra performed his *Pageant of P. T. Barnum*, signaling a lifetime passion for American subjects. That same year, he was named to the faculty of Columbia University, where he taught until he retired in 1962. He served as director of ASCAP and was president of the National Institute of Arts and Sciences (1946-52) and of the American Academy of Arts and Letters (1949-62).

Compositions and Compositional Style

All of Moore's music is shamelessly old-school and conservative. His learned musical craftsmanship is always present, and like Charles Ives, most of his works are full of American idioms. Moore is remembered today primarily as an opera composer. His

Americana shines especially bright on the opera stage. With operas such as *Jesse James* (1928), *The Headless Horseman* (1936), *The Devil and Daniel Webster* (1939) and *The Ballad of Baby Doe* (1958), Moore invented a style of opera that he called “folk opera.” His music is not innovative or particularly memorable, but it must be admired for its skillful construction and genuine sincerity. Moore’s gift for popular song was suited to the depiction of American events, but did not transfer well to instrumental compositions. He will probably be remembered for one opera, *The Ballad of Baby Doe*. The rest of his music, including the clarinet quintet, will most likely fall into obscurity.

Pulitzer Prize-Winning Composition, 1951

Giants in the Earth

Unlike *The Devil and Daniel Webster* and *The Ballad of Baby Doe*, which is considered one of the most successful American operas of the twentieth-century, *Giants in the Earth* has never realized any success or staying power. Based on a novel by Ole Rølvaag, it was Moore’s first and only attempt at composing a complete opera with no spoken dialogue. It was first produced by the Columbia Opera Workshop on March 28, 1951. In spite of Moore’s many revisions, it has never had any kind of public appeal or respected musical reputation and has never been commercially recorded.

Recital Selection

Quintet for Clarinet and Strings (1946)

The Quintet for Clarinet and Strings is one of only six chamber works that Moore composed. Commissioned by The Julliard School, and composed at his home in Cutchogue in the summer of 1946, it was premiered at The Julliard School on May 6, 1947. In my research of Pulitzer Prize-winning composers, I was intrigued to discover that Moore won a Pulitzer for a composition that history has considered a complete failure. I was completely unfamiliar with Douglas Moore and his music, and I found the obscurity of the quintet too remarkable not to perform. The quintet is in four movements. I will perform the second movement, *Andante con moto*, to represent Moore's music because of its conservative song-like characteristics. The movement is no more than a nicely conceived, well-constructed song for five instruments. Moore described the movement as:

...considerably relaxed in mood...introduced by a melodic figure in the first violin, serving as contrapuntal background to the principal melodic idea, which appears first in the clarinet and which continues throughout the piece.

The two themes are exchanged between the instruments and repeated in a way that resembles stanzas of song, or hymn. After a final forte declaration of the principal theme

and cadence, the movement ends on a long whispered note by the clarinet and fades to nothing.

Other Works for Clarinet

Woodwind Quintet (1942)

JOHN CORIGLIANO

Born: February 16, 1938

New York, New York

Biography

John Corigliano grew up in a musical family. His father, John Corigliano, Sr., was the first American-born concertmaster of the New York Philharmonic. John Jr. began piano lessons at a young age and grew up around his father's orchestra. It was not until he heard a recording of Copland's *Billy the Kid* that he started to take music seriously by analyzing scores and listening to recordings. He studied composition at Columbia with Otto Luening and Paul Creston. He then worked as an assistant director of the New York Philharmonic's televised Young People's Concerts for twelve years. His first composition to attract national attention was the Violin Sonata which premiered at the Spoleto Festival in 1964. He spent time composing for electronic media and film as well

as the concert hall, and was a program director for FM radio stations in the New York City area. Because of his endeavors in media and popular music, Corigliano's standing in the world of classical music was unclear, and some "serious" composers and critics regarded him with skepticism. Corigliano put most criticism to rest in the early 1990's with his extremely successful Symphony No. 1, and his opera, *The Ghosts of Versailles*, which became the most successful premiere by an American composer at The Metropolitan Opera. He has been on faculties of the Manhattan and Julliard Schools and, from 1987-1990, was the first composer-in-residence of the Chicago Symphony Orchestra. In 1992, *Musical America* named him their first "Composer of the Year."

Compositions and Compositional Style

After the early success of the Violin Sonata, Corigliano struggled to find his niche in classical music. In 1970, he composed, *The Naked Carmen*, an "electric rock opera," which was, by most reviews, a complete failure. His Oboe Concerto (1975), Clarinet Concerto (1977), and the *Dylan Thomas Trilogy* (1976) established his shift toward legitimate composition. In the 1980's, he composed the score to the movie *Altered States*, which received an Academy Award nomination, and the *Pied Piper Fantasy* on a commission by flutist James Galway. He had enormous critical and public success in the early 1990's with his Symphony No. 1 (1990) and the opera *The Ghosts of Versailles* (1991). He returned to film composing with *The Red Violin* (1997). Although Corigliano uses some modernist techniques, his music generally remains in tonal idioms, and never professes to be revolutionary. Corigliano, influenced by the accessibility of music like

Billy the Kid, always desires to touch an audience with his music. His first symphony, dedicated to his friends who died of AIDS, displays humanistic ideals through contemporary composition, and is one of his finest works to date. In more recent years, critics have speculated that he may have exhausted his personal ideas as he has either reworked his earlier compositions, or as in *The Ghosts of Versailles*, composed in parody of other composers. What Corigliano's music may lack in sophistication and artistic quality is offset by the desire for the music to "move" the audience, and the deeply personal touch to each composition.

Pulitzer Prize-Winning Composition, 2001

Symphony No. 2

Symphony No. 2 was commissioned by the Boston Symphony Orchestra to commemorate the 100th anniversary of Symphony Hall. It premiered November 30, 2000, with Seiji Ozawa conducting. It is an orchestration of his 1995 String Quartet composed for the final tour of the Cleveland Quartet. The thirty-five minute symphony for strings is in five movements. Movements I and V are related musically and so are movements II and IV. Richard Dyer reviewed the symphony's audience-friendly tonality and style in the Boston Globe.

The piece is an amazing adventure in sound, from the shimmering mist of the opening and close to the meteor shower that sends streams of gold streaking across the fugue, from the rough motor energy of the scherzo to

its contrasting chorale and passacaglia; in the central nocturne, the various voices floating from different positions in the orchestra create an incredible richness of perspective, and a rare emotional depth.

Recital Selection

Soliloquy for Clarinet and String Quartet (1995)

Anytime a famous composer, such as Corigliano, writes a work for clarinet it must be given serious consideration by all clarinetists. Most clarinetists are familiar with Corigliano's enormously challenging Clarinet Concerto written for Stanley Drucker and the New York Philharmonic. It is one of the most famous American clarinet concertos, second only to Copland's. I personally have always liked the emotional and personal nature of Corigliano's music and I was excited to learn that he had composed a new clarinet quintet. When I discovered it was a reworking of the second movement of the Clarinet Concerto, I decided that it was the perfect choice to represent Corigliano's Pulitzer Prize-winning Symphony No. 2. The *Soliloquy* is a reduction of a string orchestra into a quartet, and the Symphony No. 2 is an orchestration of a string quartet into a symphony. The *Soliloquy* is beautiful music, written for the loss of Corigliano's father who died two years before the music was originally composed. Symphony No. 2's original music was composed for another loss, the farewell tour of the Cleveland Quartet. Corigliano usually, to increase his personal involvement with the audience, writes his own program notes.

The *Soliloquy* begins with a long, unaccompanied line for the violin. The other strings enter, and the mood of sustained lyricism introduces the clarinet. The prevailing feeling is that of desolation. I deliberately avoided an emotional climax in the *Soliloquy*, feeling that sustaining the same mood throughout the music would achieve a heightened intensity. Structurally, this movement alternates two melodic ideas. The first is introduced by the violin (in the key of B) while the second (in Bb) is represented by the clarinet. A three-note motto (C#, B, Bb) grows from the alternation of the two tonalities and provides a third major element. The music ends as it began, with the same long violin line, this time joined by the clarinet.

Other Works for Clarinet

Concerto for Clarinet and Orchestra (1977)

QUINCY PORTER

Born: February 7, 1897

New Haven, Connecticut

Died: November 12, 1966

Bethany, Connecticut

Biography

Quincy Porter began music lessons on the violin at the age of ten. His father and grandfather were both professors at Yale, and it was assumed that he would attend Yale as well. He was two years behind Douglas Moore, and he received a Bachelor of Arts degree in 1919 and a Bachelor of Music degree in 1921. Porter, like Moore, studied composition with Horatio Parker, David Stanley Smith, Vincent d'Indy at the Schola Cantorum in Paris, and with Ernst Bloch at the Cleveland Institute of Music. Porter and Moore's lives took different turns in Cleveland. Moore worked at the museum and Porter, with Bloch's intervention and insistence, was appointed to the faculty of the Cleveland Institute of Music to teach theory and perform as violist with the De Ribaupierre Quartet. After three years in Paris on a Guggenheim Fellowship, Porter returned to the United States to teach at Vassar College. From 1938 to 1946, he was dean of the New England Conservatory of Music. He left New England to teach at Yale, where he remained until his retirement in 1965. Being a full professor at Yale was ideal for Porter except for the presence of Paul Hindemith, who was also on faculty at the time. The German modernist and Porter could not be any different personally and musically, and they remained professional antagonists until Hindemith left Yale in the early 1950's. Porter died of a stroke in 1966 while watching football on television. He was cheering on his beloved Yale in a game against Princeton.

Compositions and Compositional Style

While most of his contemporaries were concentrating on the massed forces of the symphony orchestra, Porter focused his meticulous skills on the genre of instrumental chamber music. His nine string quartets (1923, 1925, 1930, 1931, 1935, 1937, 1943, 1950, 1958) have been called the finest string quartets an American has ever produced. String quartets and quartets with one solo woodwind were Porter's preferred method of showcasing his smooth, melodic lines. Along with the Clarinet Quintet, he composed a Flute Quintet (1937) and his final composition was an Oboe Quintet (1966) written for oboist, Robert Bloom. Important non-chamber works include; two symphonies (1934, 1962), a Piano Sonata (1930), and a Viola Concerto (1948). His music, although sometimes chromatic, remained essentially tonal throughout his life. He was a traditionalist, but his musical ideas are provocative and expertly composed. He was not a musical trendsetter, but his compositions represent a substantial contribution to American classical music and are worthy of more consideration.

Pulitzer Prize-Winning Composition, 1954

Concerto for Two Pianos and Orchestra

The Louisville Symphony Orchestra premiered the Concerto for Two Pianos and Orchestra on March 17, 1954. It was commissioned by the Rockefeller Foundation.

Recital Selection

Quintet for Clarinet and Strings (1929)

I have chosen Quincy Porter's music to close this recital because I want everyone to leave with this beautiful music in their head and also to stress the fact that I consider Porter to be one of the most underrated of all American composers. Very little of his music, including none of the nine string quartets, is recorded. According to the published score, the Clarinet Quintet was completed in 1929, and later, Porter transcribed a version of the clarinet part for violin. It is a single movement work that will be presented in its entirety. The first theme is presented in the fifth bar by the second violin. It is stolen away by the first violin one bar later. The clarinet repeats the first theme and then the second violin begins the second theme. The second theme is the principal theme of the movement. The entire composition is woven around these themes and their motives. The rest of the movement, though contrasting in tempi and mood, is skillfully derived from music heard in the first minute. After a brisk allegro, the piece ends with the clarinet repeating the second theme in a soft, reflective whisper. This piece is undoubtedly written by a masterful composer who understands the true nature and intimacy of chamber music. In my opinion, it should be regarded in the hierarchy of clarinet quintets, third only to Mozart and Brahms.

Other Works for Clarinet

Divertimento for Woodwind Quintet (1960)

Doctoral Dissertation Recital Two of Two:
Solo and Chamber Clarinet Music of Pulitzer Prize-Winning Composers

March 8, 2004
8:00pm Ulrich Recital Hall

Jay Niepoetter, clarinet
Susan Slingland, piano
Kate Vetter Cain, soprano
Louise Niepoetter, flute
Audrey Cupples, soprano saxophone
Diana Fish, cello
Eric Sabo, bass

Solioquies (1976)

I. Fast, aggressive, driving, dramatic
IV. Slow, lyrical, expressive

Leslie Bassett
(b.1923)

Private Game (1979)

Diana Fish, cello

Shulamit Ran
(b.1949)

Entropy (1965)

Audrey Cupples, soprano saxophone
Diana Fish, cello

Joseph Schwantner
(b.1943)

As It Fell Upon a Day

Kate Vetter Cain, soprano
Louise Niepoetter, flute

Aaron Copland
(1900-1990)

To Be Sung Upon the Water (1973)

- I. Prologue: Shadow and Substance
- II. The Lake at Evening
- III. Music on the Water
- IV. Fair Is the Swan
- VIII. Epilogue: De Profundis

Dominick Argento
(b. 1927)

Kate Vetter Cain, soprano
Susan Slingland, piano

intermission

Little Suite of Four Dances (1984)

- I. Rag
- II. Quasi-Waltz
- III. Soft Shoe

William Bolcom
(b. 1938)

Susan Slingland, piano

Benny's Gig

- II. Brisk, with drive
- VI. Calypso Serenade
- VIII. Jaunty

Morton Gould
(1913-1996)

Eric Sabo, bass

Clarinade

Susan Slingland, piano
Audrey Cupples, soprano saxophone
Eric Sabo, bass

Mel Powell
(1923-1998)

LESLIE BASSETT

Born: January 22, 1923

Hanford, California

Biography

Leslie Bassett began taking piano lessons from his mother at age five. His instrument of choice, however, was the trombone. After graduating from high school, he received a music scholarship to Fresno State University, but after World War II broke out he left college and enlisted in the Army. He served as a trombonist and arranger in Army bands for thirty-eight months. While still in the Army, Bassett heard the Los Angeles Philharmonic perform Bartók's Concerto for Orchestra. The performance so inspired him that he left the Army and returned to Fresno State to study composition. He graduated with a Bachelor of Arts degree in 1947. In 1949, he received his Master of Music degree in composition from the University of Michigan. He was awarded a Fulbright and moved to Paris to study with Arthur Honegger and Nadia Boulanger. After a year in Paris, he returned to Fresno and became a public school instrumental music teacher. After surgery on his jaw, Bassett never again played the trombone. He joined the faculty of the University of Michigan in 1952 and completed his doctorate in 1956. He was awarded the Rome Prize and two Guggenheim Fellowships, the first in 1973 and the latter in 1980. He is co-founder of the University of Michigan's electronic music studio and remained on faculty until his retirement in 1991.

Compositions and Compositional Style

Leslie Bassett has composed slightly less than one hundred works. Most of them are instrumental, and even his vocal writing is instrumental in nature. His music is carefully structured, and its format is well-conceived. Along with “Variations for Orchestra,” he has composed nine other works for orchestra; the most often performed is *Echoes from an Invisible World*, which was composed for The Philadelphia Orchestra in 1976, in honor of the United States Bi-centennial. He has composed nearly twenty works for band and wind ensemble, almost thirty chamber music works, twenty choral works and eight works for solo voice. Besides *Soliloquies* for Solo Bb Clarinet, he has written three other unaccompanied works. The remainder of his works are composed for piano, organ and some early electronic music. In all of his music, Bassett is inclined to use modern effects, such as, glissandi, ponticelli, snapped pizzicati, plucked piano strings and multiphonics. However, even with his experimentation into modern sounds, his music is undoubtedly rooted in tonal harmonies. Although Bassett won the Pulitzer Prize for a large symphonic composition, he will be remembered for his chamber music.

Pulitzer Prize-Winning Composition, 1966

Variations for Orchestra

“Variations for Orchestra,” composed in Rome in 1963, was premiered on July 6, 1963, by the Radio Symphony Orchestra of Rome. It received its American premiere on October 22, 1965, by The Philadelphia Orchestra conducted by Eugene Ormandy. It is not a variation

on a theme; rather, it is eight variations on four short phrases that are presented in the introduction. The work is then constructed with variation 1 and 5 derived from the first phrase, variation 2 and 6 derived from phrase two, variation 3 and 7 derived from phrase three and variation 4 and 8 derived from phrase four. The climatic conclusion repeats the four phrases presented in the introduction. As with much of his music, Bassett experiments with unusual orchestral textures and sonorities. “Variations for Orchestra” uses, among other things, muted figures, unique percussion, harmonics and resonance trills. Leslie Bassett describes it as, “a large, powerful, single movement work that places the listener in the midst of a form he could perceive, and yet at the same time it involves him in the gradual unfolding of a thematic-motivic web that requires his most thoughtful attention.” He dedicated Variations for Orchestra in memory of his mother, Vera Starr Bassett.

Recital Selection

Soliloquies, for Solo Bb Clarinet (1976)

Soliloquies, a commission by Robert Onofrey, premiered on February 18, 1976, in Ann Arbor, Michigan. I will perform the first and last of *Soliloquies*' four movements. The first movement, rhapsodic in nature, is entitled “Fast, aggressive, driving, dramatic.” This movement is a virtuosic technical display for the clarinetist from its opening runs to its last multiphonic trill. Throughout the entire piece, Bassett calls for “resonance trills.” These are trills that change timbre, but not necessarily pitch. The movement, like much of Bassett's music, is composed without a time signature, but time and rhythm remain mostly under the composer's direction. The last movement, entitled “Slow, lyrical, expressive,” is

a simple melody augmented by grace notes. Rarely is a note of the melody begun without being preceded by lower grace notes. The movement, a demonstration of the lyrical character of Bassett's music, is in common time, and the rhythmic notation is uncomplicated. *Soliloquies* ends with a resonance trilled extended note that disappears into nothing. Like most of Bassett's modern sonorities, the extended techniques in *Soliloquies* never interrupt the flow of the music.

Other Works for Clarinet

Trio for Viola, Clarinet and Piano (1953)

Clarinet Duets (1955)

Woodwind Quintet (1958)

Time and Beyond for Baritone, Cello, Clarinet and Piano (1973)

Trio for Violin, Clarinet and Piano (1980)

Fantasy for Clarinet and Wind Ensemble (1986)

Arias for Clarinet and Piano (1993)

SHULAMIT RAN

Born: October 21, 1949

Tel Aviv, Israel

Biography

If there is such a thing as a composer child prodigy, it might be Shulamit Ran. Her Russian mother and German father immigrated to Israel before World War II, and she began taking piano lessons from a neighbor in Tel Aviv. Her first compositions were recorded and sung on the radio over the Israeli Broadcasting System when she was eight years old. At fourteen, she immigrated to the United States with her family and accepted a full scholarship to The Mannes College of Music in New York. At Mannes, she studied piano with Nadia Reisenberg and composition with Norman Dello Joio. That same year, she premiered her own *Capriccio for Piano and Orchestra* with the New York Philharmonic in a nationally televised Young People's Concert conducted by Leonard Bernstein. She graduated from Mannes *and* high school in 1967 and quickly began a solo piano career. Performing her own compositions, she toured all over the world, highlighted in 1971 by the premiere of her *Concert Piece* with the Israel Philharmonic Orchestra. In 1973, at the age of 24, she became Professor of Composition at the University of Chicago and retired from performing to concentrate on composition and teaching. Thirty years later, she is still on faculty at the University of Chicago and makes her home with her husband and their two sons in DeKalb, Illinois. She has been

composer-in-residence for both the Chicago Symphony (1990-97) and the Lyric Opera of Chicago (1994-1997).

Compositions and Compositional Style

Ran's music is unreservedly atonal but rich in dramatic expression. Most of her compositions are tightly constructed and follow her own innovative and complex forms. Ran has said that she wants her music to challenge both the mind and the heart, and to do so in equal fashion. Edward Rothstein, writing in the New York Times, stated that Ran, "tends to use repeating thematic fragments in different contexts; it is as if the same material were being viewed through different emotional filters rather than being constantly transformed by reflection and experience." Characteristically, her works are intense, with unpredictable rhythmic energy, but still perceived by most listeners as lush and emotional. She composes with no harmonic or melodic system. Her music is often virtuosic and almost all of her recent compositions have been commissions.

Pulitzer Prize-Winning Composition, 1991

Symphony

Symphony, commissioned by The Philadelphia Orchestra, premiered on October 19, 1990, with Gary Bertini conducting. The symphony has been compared to Mussorgsky's *Pictures at an Exhibition*, but instead of an art gallery, Ran takes us through galleries of master composers. Throughout the Symphony she salutes Schubert, Bartók, Bach and

Mahler. Sometimes these salutes are subtle, other times they are quite obvious. For Bach, she uses the notes B-A-C-H (B-flat, A, C and B-natural). The narrative scenes between the galleries are instrumental solos. The bass clarinet is one of the leading characters, playing complex and elaborate cadenzas. The symphony is thirty-four minutes in length and has yet to be recorded.

Recital Selection

Private Game for Clarinet and Cello (1979)

Private Game, commissioned by the Da Capo Chamber Players for their tenth anniversary concert, premiered on March 23, 1980. I had a difficult time choosing which of Ran's clarinet works best represented her style. I wanted a piece that would resemble the Symphony, but flaunt her flawless understanding of clarinet capabilities. I chose *Private Game* after I read a quote from Robert C. Marsh, music critic of the *Chicago Sun-Times*. He described her Pulitzer Prize-winning Symphony as, "an emotional, fast-flowing, exciting work. ... It is the work of a very passionate woman and has the stamp of genius." After hearing and studying her compositions for clarinet, I realized that *Private Game* perfectly matched Marsh's description of her Symphony. The compact energy and passion in this four-minute work is remarkable. Ran wrote her own program notes for *Private Game*:

Private Game for Clarinet and Cello (1979) was composed at the invitation of the Da Capo Chamber Players in connection with their tenth

anniversary in 1980. I was asked to write a short piece incorporating, in any way desired, the group's name into its format, which turned out to be an interesting challenge. Repetition is the essence of comprehensibility. But – *da capo*, today? While the initial temptation was to use the term loosely, I found myself intrigued by the idea of having strict repetition, without giving the appearance of arbitrary formalism. My solution: there are three brief *da capo* sections interlaced into the piece in a 1-2-1-3-2-3 sequence. 1 and 2 appear at key points structurally, 3 is more transitory and ornamental. They are essential for they give the piece coherence, but they may or may not be consciously perceived as repetitions on first hearing. They are my private game. Enough said.

Other Works for Clarinet

For an Actor, Monologue for Clarinet (1978)

Apprehensions for Soprano, Clarinet and Piano (1979)

A Prayer for Horn, Clarinet, Bass Clarinet, Bassoon, and Timpani (1981)

Concerto da Camera I for Woodwind Quintet (1985)

Adonai Malach (Psalm 93) for Cantor, Horn, Piccolo, Oboe and Clarinet (1985)

Mirage for Five Players for Flute, Clarinet, Violin, Cello and Piano (1990)

Three Scenes for Unaccompanied Clarinet (2000)

JOSEPH SCHWANTNER

Born: March 22, 1943

Chicago, Illinois

Biography

Joseph Schwantner was born in Chicago and received his musical education playing tuba in high school band and orchestra. In addition, while still in high school, he studied classical guitar and music theory. His first composition, a jazz work entitled *Offbeat*, won the National Band Camp Award when he was sixteen years old. He remained in Chicago for all of his musical instruction. He graduated from the American Conservatory of Music with a Bachelor of Music degree in 1964 and from Northwestern University with a Master of Music degree (1966) and Doctor of Musical Arts degree (1968). He has been on faculty of the Chicago Conservatory (1968-69), Ball State University (1969-70) and the Eastman School of Music since 1970. He has also served on the Yale and Julliard faculties. In 1982, he first became associated with conductor Leonard Slatkin and the St. Louis Symphony Orchestra. He was St. Louis' composer-in-residence until 1985. Two of the three works he composed for and recorded with the St. Louis Symphony, *Magabunda* and *A Sudden Rainbow*, were nominated for Grammy Awards. Schwantner was the subject of a national television documentary entitled *Soundings*. In May 2002, he was elected into the American Academy of Arts and Letters.

Compositions and Compositional Style

Schwantner, averaging about one composition a year, is not a very prolific composer. Although most of his works are large-scale concertos or works for orchestra, he has composed a dozen chamber works for various combinations of instruments. His earlier compositions are serial in nature, but Schwantner has always had a distinctive approach to timbre. He pushes the envelope of the instrument's range, and he groups instruments in unlikely combinations. Although his music is not tonal, his use of pedal points gives the illusion of a pitch center. He has composed solo works with orchestra for horn, amplified violin, percussion, piano, amplified piano, guitar and flute. His works for wind ensemble *...and the mountains rising nowhere* (1977), *From a Dark Millennium* (1981) and *In evening's stillness...* (1996), are widely performed, and are considered standard repertoire for college wind ensembles. Schwantner's highly personal and eccentric compositional style makes his music almost instantly recognizable and has earned him a notable place in the American orchestral repertory.

Pulitzer Prize-Winning Composition, 1979

Aftertones of Infinity

Aftertones of Infinity, commissioned by the American Composers Orchestra, and premiered by them on January 29, 1979, in Alice Tully Hall, New York City, is scored for large orchestra. Using an entire battery of percussion, including tuned crystal glasses played by rubbing the finger over the rim, and wordless singing from members of the orchestra, the

piece is atonal but does have pitch centers that are created with pitch emphasis and repetition. It is freely based on a poem written by Schwantner.

Dreams from a dark millennium—

empyreal visions

vague myriad tendrils floating

on an eternal voyage,

journeying primordial pathways

through cosmic cauldrons,

to afterworlds beyond the edge of forever.

celestial voices echo the lost dreams

of the children of the universe—

the aftertones of infinity.

Recital Selection

Entropy for Soprano Saxophone, Bass Clarinet and Cello (1965)

I have been interested in the music of Schwantner since I first performed his *...and the mountains rising nowhere* (1977) with my undergraduate wind ensemble. I discovered *Entropy* soon after my first exposure to Schwantner's music, but I knew finding musicians to perform such a demanding piece would be difficult. About five years ago Audrey Cupples (soprano saxophone) approached me about performing a bass clarinet piece with her. *Entropy* was the first and last piece I considered, and when I was choosing the music

for this evening, I realized that it was a perfect addition. I wanted to perform at least one bass clarinet piece, however, I discovered that the bass clarinet repertoire is extremely limited. One of the criteria I used was to choose lesser known works in order to broaden the repertoire of the clarinet. In these recitals, I intended to do the same for the bass and E-flat clarinets. *Entropy* was composed while the composer was a graduate student, yet this early work portrays many of the traits and techniques used in the Pulitzer Prize-winning composition. Schwantner uses slow glissandi, eerie string harmonics and fast unmetred repeated patterns. *Entropy's* instrumentation is unique, as I have found no other trio with this instrumentation. It is a freely composed atonal work that is enormously challenging individually and for the ensemble. The first section of the piece is strictly notated, alternating between eighth note = 72 and eighth note = 92. In the first twenty-eight measures there are sixteen time signature and/or tempo changes. Due to the tremendous ensemble challenges of *Entropy* it must be read from the score, mostly because the second half of the piece is rhythmically spatial. At times only one instrument has a time signature, and the others must fit their part in precisely where Schwantner notates. Other times no time signature is present, and Schwantner uses vertical lines to connect the three parts where he wants them to play particular passages or notes simultaneously. Time returns to the composer's control in a six-measure coda as the piece fades away with a dying rustling.

Other Works for Clarinet

None

AARON COPLAND

Born: November 14, 1900

Brooklyn, New York

Died: December 2, 1990

Peekeskill, New York

Biography

Aaron Copland was the fifth child born to Jewish-Russian immigrants in Brooklyn, New York. The future father of American music showed no musical interest until he was a teenager, when he began taking piano lessons from his older sister, Laurine. After a year of study he had learned all he could from his sister. At the age of fifteen Copland attended his first classical music concert, and it was at that moment that he knew he wanted to be a composer. His first year of music theory was through a correspondence course. At the age of seventeen Copland began formal compositional lessons with Rubin Goldmark, and in 1921, he went to Paris to become Nadia Boulanger's first American student. He stayed with Boulanger for the next three years. Boulanger herself commissioned him to compose his first major work, *Symphony for Organ and Orchestra*, and sent him back to America. It was while Copland worked as cocktail pianist in a Pennsylvania resort that he composed *Symphony for Organ* with the promise that Boulanger would perform it upon completion. It premiered, with Boulanger as soloist, in

Carnegie Hall by the New York Symphony, conducted by Walter Damrosch. Symphony for Organ, albeit a pointed dissonant work, received rave reviews. For the next couple of years Copland struggled to find his voice. He flirted with jazz rhythms and harmonies. It was not until the Depression, that Copland found his voice. Sensing the American population's desire for classical music, he consciously tried to make his music accessible to the general public. Copland wanted to bring his music to the American people and break free of all European ties and traditions. He gave America music to call its own. His enormous successes over the next ten years solidified his roll in American music and gave him the freedom to educate and nurture the careers of young composers. He was a member of the Tanglewood faculty where he taught Bernstein, Takemitsu and Del Tredici. Copland authored numerous books on music, including, "What to Listen for in Music" (1939), "Music and Imagination" (1952) and "Copland on Music" (1960). In the 1950's he began conducting, mostly his own music, throughout the world. Copland is the most honored composer in our nation's history. He was awarded an Academy Award (1950), the Presidential Medal of Freedom (1964), the Kennedy Center Honor (1977), Congressional Medal of Honor (1986), and the National Medal of the Arts (1986). He holds honorary doctorates from over forty universities. After his death in 1990, his ashes were spread over the grounds of Tanglewood.

Compositions and Compositional Style

Copland's musical output can be divided into three periods. The first period spans his student compositions through *El Salón México*(1936). This is when Cop land

deliberately sought to make his music avant-garde. Although his music was tonal, it was influenced by Stravinsky's brazenly dissonant harmonies and primitive sounding rhythms. *Vitebsk*, a piano trio written in 1928 and *Grohg*, a ballet composed while a student of Boulanger in 1922-1925, are rich with these early progressive techniques. Meter would change often, and much of it was a fusion of jazz and classical music. In the 1930's, the second period began. Copland changed his attitude and began to compose in a style that the American layman could understand. His music reflected American life in sound and expansiveness. He longed for admiration and popularity, and he was no longer inspired to be on the cutting edge of modern music. Open, consonant harmonies, and pleasant, traditional American-sounding melodies saturated his music throughout the late 1930's and 40's. He composed one American masterpiece after the other, *Billy the Kid* (1938), *Rodeo* (1942), *Fanfare for the Common Man* (1942), *Lincoln Portrait* (1942), *Symphony No. 3* (1946) and the film score to *The Red Pony* (1948). By 1950, when the third period began, Copland's name was synonymous with American music, and no longer seeking popularity, he branched out into new styles of composition. He composed numerous serial works, such as the *Piano Quartet* (1950), *Piano Fantasy* (1957), *Connotations* (1962) and *Inscape* (1967). Copland composed for all genres of music, and along with his orchestral works he composed two operas, eight film scores, six ballets, two dozen songs, choral works and many chamber works.

Pulitzer Prize-Winning Composition, 1945

Appalachian Spring

Appalachian Spring was composed during Copland's second compositional period when he was creating music accessible to the general public. *Appalachian Spring*, commissioned by the Elizabeth Sprague Coolidge Foundation, and choreographed by Martha Graham, premiered at the Library of Congress in Washington, D.C., on October 30, 1944. Originally orchestrated for thirteen instruments, Copland later expanded the instrumentation to full orchestra. The ballet is subtitled, "Ballet for Martha." It uses one traditional folk tune, "A Gift to Be Simple", as well as many other folk-like melodies. It is set in rural Pennsylvania in the 1800's where a young bride and her future husband are about to married. The ballet continues through the wedding and ends as the newlyweds are led into their new home.

Recital Selection

As It Fell Upon a Day (1923)

Not only is Aaron Copland the most celebrated American composer, but his Concerto for Clarinet, composed for Benny Goodman, is undoubtedly the most important and most frequently performed American clarinet concerto. His music had to be included in these recitals, and I choose to represent Copland with *As it Fell Upon a Day*. Copland composed it in 1923 while he was a student of Nadia Boulanger. She assigned Copland the task of composing a short work for flute and clarinet. He finished composing the

opening instrumental duet while on vacation in Vienna and decided the duet needed a third part. Copland added a soprano line with text from Richard Barnefield's (1574-1627) poem, *As It Fell Upon a Day*. It was only his sixth completed work. Although Copland composed just a few vocal works, most are performed frequently, with the possible exception of *As It Fell Upon a Day*. It is an early work whose functionality is hampered because the three melodic lines all fall within the same range. The soprano voice is difficult to hear over the high flute and clarinet. The work premiered in Paris on February 6, 1924, to mixed reviews. The casual tone painting of the nightingale call in the soprano, echoed by the flute, is trite, compared with his Pulitzer Prize-winning *Appalachian Spring*, but the listener can certainly hear the foreshadowing of the "Copland sound" that would make him America's most famous composer. Copland, in later years, commented that he was limited by Boulanger's restrictive style, saying, "this is the kind of music you compose using only the white keys."

As It Fell Upon a Day, by Richard Barnefield

Ah,

As it fell upon a day,

In the merry month of May,

Sitting in a pleasant shade,

Which a grove of myrtles made

Beasts did leap and birds did sing

Trees did grow and plants did spring

Ev'rything did banish moan
Save the nightingale alone
She poor bird as all forlorn
Lean'd her breast up till a thorn
And there sung the doleful'st ditty
That to hear it was great pity
Fie
Now would she cry
Tereu, Tereu, by and by
That to hear her so complain
Scarce I could from tears refrain
For her griefs so lively shown
Made me think upon mine own

Ah! Thought I thou mourn'st in vain
None takes pity on thy pain
Senseless trees they cannot hear thee
Ruthless bears they will not cheer thee
King Pandion he is dead
All thy friends are lapp'd in lead
All thy fellow birds do sing
Careless of they sorrowing
Even so poor bird like thee

None will pity me

Ah

Other Works for Clarinet

Sonata for Clarinet and Piano (1943, arranged 1980)

Concerto for Clarinet and Orchestra (1948)

DOMINICK ARGENTO

Born: October 27, 1927

York, Pennsylvania

Biography

Dominick Argento, the son of Italian innkeepers, is one of America's most frequently performed and leading composers of twentieth-century opera. His promising musical beginnings were interrupted by the outbreak of World War II. He was drafted into the Army and served as a cryptographer in North Africa. After the War, with the help from the GI Bill, he resumed his musical training as a pianist at The Peabody Conservatory in Baltimore. It was during this time that his theory teacher discovered Argento's seemingly natural gift for words and vocal writing and encouraged a career in composition. After graduating with a Bachelor of Music degree in 1951, he received a

Fulbright to study in his ancestral home of Italy at the Cherubini Conservatory in Florence. He then returned to Peabody and while completing a Master of Music degree, he became the music director of the Hilltop Opera in Baltimore. His work there laid the cornerstone for his understanding of the stage. In 1957 he left his post to complete a Doctor of Musical Arts degree at the Eastman School of Music, where he studied composition with Howard Hanson and Alan Hovhaness. After graduation and on the first of two Guggenheim Fellowships, he returned to Florence. He began teaching theory and composition at the University of Minnesota in 1958 and remained there until his retirement in 1997. He is a co-founder of the Minnesota Opera.

Compositions and Compositional Style

With more than a dozen operas, including masterpieces such as *The Boor* (1957), *Postcard From Morocco* (1970) and *The Dream of Valentino* (1993), Argento is one of the most prolific American opera composers. Although he has composed in the instrumental medium, the bulk of his creative output has been for voice. His skill for blending word and song is often powerful and dramatic. With passion, expression and wit, Argento's music appeals to the listener's heart. Tonal and melodic, most of his music is programmatic and rich with tone painting. He has composed over two dozen significant large-scale choral works. Composing a simple art song for Argento usually evolves into an extensive song cycle. The song cycle *Letters from Composers* (1968) is text from personal letters that composers such as Chopin, Mozart, Schubert and Debussy

penned. *The Andrée Expedition* (1982), *A Few Words About Chekhov* (1996) and *Miss Manners on Music* (1998) are more recent examples of his unique choice of text.

Pulitzer Prize-Winning Composition, 1975

From the Diary of Virginia Woolf

From the Diary of Virginia Woolf, commissioned by the Schubert Club of St. Paul, and composed for mezzo-soprano Janet Baker, premiered January 5, 1975, in Orchestra Hall, Minneapolis, Minnesota. This selection, like *To Be Sung Upon the Water*, is a song cycle in eight movements. Argento originally wanted to use text from Virginia Woolf's novel, *The Waves*. In his research, Argento sought illumination about Woolf's objectives in certain points in the novel, so he consulted her published *Diaries*. The *Diaries* proved to be a far more moving and enticing text. Her diary, published in 26 volumes, includes text from April 1919, through her last entry before drowning herself in March 1941.

Recital Selection

To Be Sung Upon the Water (1973)

I will present five of the eight movements of *To Be Sung Upon the Water*. Argento has taken great care in choosing prose from William Wordsworth and has scored this for high voice, clarinet / bass clarinet and piano. Throughout this work, Argento has constructed arches and peaks of music within broader arches and peaks. His beautiful tone painting ranges from subtle to obvious. The voice is the primary vehicle for melodic movement.

The clarinet and piano are mostly background voices, but the bass clarinet takes a more prominent role.

The first movement, “Prologue: Shadow and Substance,” is a Barcarolle portraying the sighting of weeds, fish, flowers, grots, pebbles, roots, rocks and other items one can see in the water, as we move smoothly and slowly along in a boat. The bass clarinet presents many of the motives that will be used throughout the composition, and they are “shadowed,” as if reflected off the water, by the voice.

I. Prologue: Shadow and Substance

As one who hangs down-bending from the side
Of a slow-moving boat, upon the breast
Of a still water, solacing himself
With such discoveries as his eye can make
Beneath him in the bottom of the deep,
Sees many beauteous sights – weeds, fishes, flowers,
Grots, pebbles, roots of trees, and fancies more,
Yet often is perplexed and cannot part
The shadow from the substance, rocks and sky,
Mountains and clouds, reflected in the depth
Of the clear flood, from things which there abide
In their true dwelling; now is crossed by gleam
Of his own image, by a sunbeam now,
And wavering motions sent he knows not whence,

Impediments that make his task more sweet;
Such pleasant office have I long pursued
Incumbent o'er the surface of past time.

The "Lake at Evening" is a philosophical look at emotions that a person may have while staring over a beautiful lake at dusk. It quickly builds to a scream, protesting the ruthless wars of mortals. The clarinet, representing Pan, enters with a tranquil motive and brings the movement to a calm end, quietly rejoicing in the beauty and serenity of the lake.

II. The Lake at Evening

Clouds, lingering yet, extend in solid bars
Through the grey west; and lo! these waters, steeled
By breezeless air to smoothest polish, yield
A vivid repletion of the stars;
Jove, Venus, and the ruddy crest of Mars
Amid his fellows beauteously revealed
At happy distance from earth's groaning field,
Where ruthless mortals wage incessant wars.
Is it a mirror? – or the nether Sphere
Opening to view the abyss in which she feeds
Her own calm fires? – But listen! A voice is near;
Great Pan himself low-whispering through the reeds,
'Be thankful, thou; for, if unholy deeds

Ravage the world, tranquility is here!’

The third movement, “Music On the Water,” is an expression of a nocturnal bird singing over the water. Argento uses the clarinet softly in the altissimo register to represent his serene singing. As the soprano sings, “amorous music on the water dies,” Argento diminuendos each of the performers separately. First the clarinet, then the soprano and lastly, the piano, leaving no one left to make music on the water.

III. Music On the Water

Lutes and voices down th’ enchanted woods
Steal, and compose the oar-forgotten floods,
While Evening’s solemn bird melodious weeps,
Heard, by star-spotted bays, beneath the steeps;
Slow glides the sail along th’ illumined shore,
And steals into the shade the lazy oar.
Soft bosoms breathe around contagious sighs,
And amorous music on the water dies.

“Fair is the Swan” is a superb example of the use of the bass clarinet in chamber music. Although the quantity of Argento’s instrumental music is limited, it is clear that he understands the unique capabilities of the bass clarinet. This movement is a duet for bass clarinet and voice. It portrays the stately swan as it soars across a placid lake in the moonlight. Wordsworth refers to the swan as “Queen of the night.” Argento’s tone painting is remarkable with its ascending and descending patterns. At the climax of the

movement, the bass clarinet cascades down throughout the whole range of the instrument with the corresponding lyrics, “Showering down a silver light.”

IV. Fair is the Swan

Fair is the Swan, whose majesty, prevailing
O'er breezeless water, on Locarno's lake,
Bears him on while proudly sailing
He leaves behind a moon-illuminated wake:
--Behold!--as with a gushing impulse heaves
That downy prow, and softly cleaves
The mirror of the crystal flood,
Vanish inverted hill, and shadowy wood,
And pendent rocks, where'er, in gliding state,
Winds the mute Creature without visible Mate
Or Rival, save the Queen of the night
Showering down a silver light,
From heaven, upon her chosen Favourite!

The concluding, “Epilogue: De Profundis,” is Wordsworth's famous poem, “The World is Too Much With Us.” It uses the voice and bass clarinet in octaves throughout much of the movement, representing the universal unity of the message. Argento uses motives from the first three movements. The movement ends with the restating of the tranquil

Pan theme presented by the clarinet in the second movement. It is even more peaceful and tranquil sung through the low register of the bass clarinet.

VIII. Epilogue: De Profundis

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not.—Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

Other Works for Clarinet

Capriccio ("*Rossini in Paris*") for Clarinet and Orchestra (1985)

WILLIAM BOLCOM

Born: May 26, 1938

Seattle, Washington

Biography

While William Bolcom was in his mother's womb, his mother played classical music records continuously to encourage him to become a great musician. At the age of eleven, he enrolled at the University of Washington where he studied piano and composition. He earned his Bachelor of Arts degree from the University of Washington in 1958. From 1958-1961, he studied with Darius Mihaud at Mills College in California and Olivier Messiaen at the Paris Conservatoire. Bolcom returned to America to complete a Doctor of Musical Arts degree at Stanford University (1961-1964). He has been on faculty at the University of Washington (1965-1966), Queens College (1966-1968) and the University of Michigan (1973-present). Bolcom and his wife, mezzo-soprano Joan Morris, have collaborated on more than twenty CDs. Most of their work together is rediscovering American popular song from the nineteenth and early twenty centuries. He is also recognized today as a ragtime pianist and the foremost authority on American popular music.

Compositions and Compositional Style

The vast majority of Bolcom's musical output has been for the piano, although he has composed seven symphonies, two operas, numerous works for musical theater, two film scores, eleven string quartets, four violin sonatas and a vast amount of chamber music. Bolcom's early compositions were serial in nature and greatly influenced by Pierre Boulez and Luciano Berio. In the late 1960's, he began his lifelong love affair with early American popular song and ragtime. He began to merge the world of serious music with these popular styles.

Pulitzer Prize-Winning Composition, 1988

12 New Etudes for Piano

12 New Etudes for Piano was premiered on March 30, 1987, by Andre Hamelin, at Temple University in Philadelphia, Pennsylvania. The twelve etudes are divided into four books, and each etude concentrates on a certain aspect of piano technique or musicality. Although they are etudes, any individual movement, book or complete set stands alone as a concert work. The books were composed over a nine-year period from 1977-1986.

Book I

1. Fast, furious, headlong, but controlled. Sweeping gestures of hands, forearms, the body. Freedom of movement.

2. Récitatif. Recitative style, rubato; finger-changes for smoothness' sake; smooth passage of line between hands.
3. Mirrors. Very light, rhythmic. Leaps, distorted mirrors, lateral stretches between fingers.

Book II

4. Scène d'opéra. A steady, rhythmic ostinato versus varied irrational rhythms.
5. Butterflies, hummingbirds. The lateral tremolo. Mercurial changes in color, attacks and rhythm.
6. Nocturne. Absolute contrast in dynamics and tone.

Book III

7. Premonitions. "Free-falls" into piano keys; size of tone without banging. Inside-piano plucking.
8. Rag infernal (Syncope apocalyptiques). Later hand-jumps and stretches. Use of practically *no* pedal.
9. Invention. Controlled legato lines with minimal pedal. Clear delineation of voices.

Book IV

10. Vers le silence. Use of the pedals. Wide leaps and dynamic contrasts. Trills.
11. Hi-jinks. Lively, with a strange and ghostly humor. Dynamic contrast.
12. Hymn à l'amour. Contrast of timbres, mostly by means of pedal. Orchestral sonorities.

Recital Selection

Little Suite of Four Dances, for E-flat Clarinet and Piano (1984)

To begin the second half of the recital, I chose the music of William Bolcom. His Little Suite of Four Dances is in four movements and was commissioned and premiered by clarinetist Conrad Josias, on June 19, 1985. I will be performing three of the four movements. The first movement, entitled “Rag,” is typical Bolcom. Few modern composers have mastered the art of early ragtime more fluently than William Bolcom. After a four bar introduction, the first theme is introduced. The third movement, “Quasi-Waltz,” is rubato throughout and is modeled after French cinematic composers, Joseph Kosma and Jacques Pervert, in homage to their famous song, “Autumn Leaves.” The final movement, “Soft Shoe,” is in ABA form. It is a salute to turn of the century soft shoe vaudeville. Bolcom’s choice of using the E-flat clarinet for this work is ideal. The E-flat clarinet gives the tongue-in-cheek, toy-clarinet quality needed to realize this music.

Other Works for Clarinet

Concert Piece for Clarinet and Piano (1959)

Session III for E-flat Clarinet, Violin, Cello, Piano and Percussion (1966)

Duets for Quintet for Flute, Clarinet, Violin, Cello and Piano (1970)

Whisper Moon for Flute, Clarinet, Violin, Cello and Piano (1971)

Short Lecture on the Clarinet (1976)

Afternoon Cakewalk-Rag Suite Of Joplin, Lamb, Scott and Bolcom for Clarinet,
Violin and Piano (1979)

Concerto for Clarinet and Orchestra (1990)

Trio for Clarinet, Violin and Piano (1993)

Second Piano Quartet, for Clarinet, Violin, Cello and Piano (1995)

MORTON GOULD

Born: December 10, 1913

Richmond Hill, New York

Died: February 21, 1996

Orlando, Florida

Bibliography

Morton Gould, like Shulamit Ran, was a child prodigy. His gift of composing and improvising at the piano led to his first published composition at the age of six. It was a waltz for piano entitled, appropriately, *Just Six*. His mother was Russian and his father was Australian, and he grew up in Queens, New York. As a child, he performed regularly on the radio and in vaudeville halls. He attended Julliard where he graduated at the age of sixteen. After graduation, he was hired by the newly opened Radio City Music Hall in New York as a staff pianist. He was held in such high esteem that he was chosen

to be the pianist for Gershwin's *Porgy and Bess*. He moved to NBC radio, where he conducted and composed music for the weekly radio program, "Music for Today." Gould's radio exposure brought him national attention and commissions for serious orchestral works from Fritz Reiner, Leopold Stokowski and Dmitri Mitropoulos. With commissions, and early radio success, Gould was financially set for life. His music reflects that it was composed by a man who was composing for the love of music not for a livelihood. Like the life he led, much of his music is carefree and lighthearted. He guest conducted every major American orchestra, and most of the others around the world. He won a Grammy in 1966 for his interpretation of Charles Ives' First Symphony with the Chicago Symphony Orchestra. This sparked his conducting career as an interpreter of the music of Ives. In 1994, he won a Kennedy Center Honor. He died at the age of 81 in a hotel room in Orlando, Florida, while serving as the Disney Institute's artist-in-residence.

Compositions and Compositional Style

Gould was an extremely prolific composer. Most of his output was for the symphony orchestra, and the vast majority of that was in the lighter vein. He will be remembered for one work, *American Salute* (1943), a variation on the theme, "When Johnny Comes Marching Home." He composed four symphonettes from 1933-1941, and three complete symphonies from 1941-1947. He was successful on Broadway with such shows as *Billion Dollar Baby* (1945) and *Arms and the Girl* (1950). Gould composed music for ballets, movies, radio and television, dance band, piano, songs and chamber works. He

and his orchestra were so popular that, in 1945, they starred in the movie *Delightfully Dangerous*. His music seamlessly incorporated jazz, blues, gospel, country and western and folk elements to create a unique American sound. His openness to try new things led to integrating a rapper in *The Jogger and the Dinosaur* (1992), and he even used a fire department in *Hosedown* (1995). *Hosedown* includes bells and sirens from an entire fleet of fire trucks with them dousing the audience with water in the finale.

Pulitzer Prize-Winning Composition, 1995

Stringmusic

Stringmusic premiered on March 10, 1994, by the National Symphony Orchestra at the John F. Kennedy Center in Washington, D.C. It was conducted by Mstislav Rostropovich and composed in his honor to celebrate the conclusion of his tenure as music director. The eighty-year-old Morton Gould wrote his own program notes to sum up his new composition and his feelings for his friend:

Stringmusic is a large-scale suite, or serenade, for string orchestra, comprising five movements. In this music I use the strings in ways that exploit this medium's particular capabilities and potentialities. I have been especially concerned with contrasts in terms of color and texture; there is a great deal of antiphonal writing--sometimes to the extent of suggesting two separate string orchestras. Frequently I have one section playing entirely *pizzicato* (plucked strings) while the other plays *arco* (bowed). I

make use of such devices as *col legno* (tapping the string with the wood part of the bow) and playing without vibrato. Basically, *Stringmusic* is a lyrical work, built entirely on original themes and reflecting, in a way, the many moods and many facets of a man and musician we have all come to know for the intensity and emotion of his commitment to music and life.

Recital Selection

Benny's Gig (1962)

Although much of Gould's music incorporates jazz elements, only *Derivations* for Clarinet and Band and *Benny's Gig* are explicitly jazz-like in style and form. Both were composed for Gould's good friend, Benny Goodman. *Benny's Gig*, Eight Duos for B-flat Clarinet and Double Bass, was composed for Goodman's 1962 tour of the Soviet Union. It consists of eight short duets in various tempi and popular jazz styles. I will be performing three of the eight duets. The second movement, "Brisk, with Drive," is the jazziest movement of the set. The sixth movement, subtitled, "Calypso Serenade," is in ABA form. The eighth movement, "Jaunty" is also ABA with the B section containing long sustained lines for the clarinet. *Benny's Gig* was composed to tailor to the strengths of Goodman's clarinet playing. Goodman was at ease in both classical and jazz clarinet playing and *Benny's Gig* is a superb amalgamation of both genres.

Other Works for Clarinet

Derivations for Solo Clarinet and Dance Band (1955)

Duo for Flute and Clarinet (1982)

Recovery Music for Clarinet Solo (1984)

MEL POWELL

Born: February 12, 1923

New York, New York

Died: April 24, 1998

Los Angeles, California

Biography

Mel Powell, born Melvin Epstein, began his music education by taking classical piano lessons at the age of four, but upon hearing the jazz great, Teddy Wilson, he turned to jazz for his inspiration. He was playing regular dance hall gigs by the age of twelve and making a living in New York City, writing and arranging most of the music he performed. At the age of eighteen, he was hired to arrange his first two charts for Benny Goodman (*The Count* and *The Earl*, in a salute to his jazz heroes.) His association with Goodman lasted for the rest of his life. As

World War II broke out, he changed his name to Mel Powell, and continued to arrange and play with Goodman until 1943. He joined the Army as an arranger and pianist with the Glenn Miller Army Air Force Band. He served with Miller throughout his enlistment. After his discharge from the Army, he rejoined the Goodman band. At one of their first recording sessions after the War, Powell wrote, arranged and performed with Goodman the instant classic, *Clarinade*. He took a break from Goodman and moved to Hollywood, working in the studios and spending time as a film composer. He can be seen in the movie *A Song is Born* (1948). It was in Los Angeles that Powell began his first lessons in composition with Pulitzer Prize-winning composer Ernst Toch. Wanting to broaden his horizons in music, using his GI Bill, he enrolled at Yale, where he studied composition with Paul Hindemith. Powell graduated with a Bachelor of Music degree in 1952. He did return to Goodman in 1953 before becoming a professor at Yale in 1957, where he founded the university's electronic studio. In 1969, he left Yale for the California Institute for the Arts where he remained until his retirement. Upon arriving at CalArts, he ceased composing for nearly ten years. In the early 1980's, he began composing again with a newfound passion and energy. He performed one more jazz tour, as a jazz soloist, in 1986, but shortly after the tour he developed a neuro-muscular disorder and never played again. Turning his full concentration back to composing, he began the largest work of his career, in terms of orchestration and length, *Duplicates: A Concerto for Two Pianos and Orchestra*.

Compositions and Compositional Style

Mel Powell's musical output is equally divided among the jazz and serious genres. It is safe to say that no other Pulitzer Prize-winning composer was as accomplished in both fields as Mel Powell. He composed dozens of original tunes and arrangements for Benny Goodman, Glenn Miller and Earl Hines. In addition to *Clarinade*, *The Earl* and *The Count*, Powell composed jazz standards such as *Mission to Moscow* and *I'm Here*. His early serious music, in the neo-classical style, showed a heavy influence from his teacher, Paul Hindemith. In 1958, Powell abandoned tonality for serialism. His music had a Webern-like feel with clear textures and concise forms. He began to explore new musical concepts and techniques and became an innovator in musical notation, cluster chords, extended string techniques and electronic music. Performers of his music are sometimes asked to improvise within certain boundaries of pitch and rhythm. Even though his music is progressive, it is carefully structured and expressive.

Pulitzer Prize-Winning Composition, 1990

Duplicates: A Concerto for Two Pianos and Orchestra

Duplicates was commissioned by Betty Freeman for the Los Angeles Philharmonic Orchestra, and premiered January 26, 1990, with soloists Alan Feinberg and Robert Taub, conducted by David Alan Miller. It is a three-movement work, and the second movement is in itself a three-movement suite. *Duplicates*, as the name suggests, is a concerto for

duplicating pianos, but also the pairing of the pianos against the orchestra. In general, the pianos present musical material, many times in the form of an extended cadenza, without orchestral accompaniment. Then the orchestra tries to “duplicate” what the pianos have just articulated. In most cases, the orchestra becomes lost repeating the passage and sends the music off in a completely new direction. It is only in the second movement that Powell lapses into a dance-like rhythm, harkening back to his jazz roots.

Recital Selection

Clarinade (1945)

Clarinade represents the beginning of Mel Powell’s musical career. As the final piece on this recital, it was chosen for purely performance reasons. I thought it would bring an enjoyable ending for the audience and myself. Unlike most of the works on this and the previous recital, it has nothing in common with the Pulitzer Prize-winning composition other than the composer. However, in many ways, it sums up these two recitals. Many scholars think jazz is the only truly American music, but the Pulitzer Prize has largely ignored jazz. Duke Ellington was selected by the committee to win the Pulitzer in 1965, but was turned down by the board, and no Prize was awarded that year. In recent years, the Pulitzer Prize committees have begun to recognize jazz figures by awarding the Prize to jazz great Wynton Marsalis (1997) and presenting special music citations to Scott Joplin (1976) and Duke Ellington (1999). It is fitting to close this recital with a jazz salute of music written for America’s most influential clarinetist, Benny Goodman.

Clarinade has two primary themes, a twenty-four bar ABA theme followed by a thirty-

two bar AABA theme. The first theme is then repeated, followed by an interlude and a recapitulation of the first theme. After its premiere, *Downbeat* magazine said, “It’s pretty in spots, listenable throughout and seldom, if ever, jazz.” Despite this lukewarm review, it remained enormously popular in the dance halls.

Other Works for Clarinet (non-jazz)

Improvisation for Clarinet, Viola and Piano (1962)

Woodwind Quintet (1985)

Madrigal for Clarinet, Violin and Piano (1990)

Comprehensive list of Pulitzer Prize-winning composers, the Pulitzer Prize-winning composition and other works for clarinet.

1943 William Schuman, *Secular Cantata No. 2, A Free Song*

Quartet for Four Clarinets (originally for 4 bassoons) (1939)

Awake thou Wintry Earth for Violin and Clarinet (1986)

1944 Howard Hanson, *Symphony No. 4, Op. 34*

1945 Aaron Copland, *Appalachian Spring*

As it Fell Upon a Day (1923)

Sonata for Clarinet and Piano (1943, revised 1980)

Concerto for Clarinet and Orchestra (1948)

1946 Leo Sowerby, *The Canticle of the Sun*

Woodwind Quintet (1916)

Pop Goes the Weasel for Woodwind Quintet (1927)

Sonata for Clarinet and Piano (1938)

1947 Charles Ives, *Symphony No. 3*

Largo for Violin, Clarinet and Piano (1902, 1907 and 1934)

Take-Off No.3: Rube Trying to Walk 2 to 3!! for Clarinet, Bassoon, Trumpet and

Piano (c. 1909)

- 1948 Walter Piston, *Symphony No. 3*
Three Pieces for Flute, Clarinet and Bassoon (1926)
Quintet for Wind Instruments (1956)
Concerto for Clarinet and Orchestra (1967)
- 1949 Virgil Thomson, music for the film *Louisiana Story*
Five Portraits for Four Clarinets (1929)
Barcarolle for Woodwinds (Georges Hugnet) for Flute, Oboe, Clarinet, Bassoon
(1940, arranged 1944)
Sonorous and Exquisite Corpses for Flute, Clarinet, Bassoon, Horn and Piano
(1949-50)
Four Songs to Poems of Thomas Campion for Mezzo-Soprano, Viola, Harp and
Clarinet (1951)
What is It? for Voice, Clarinet, Viola, and Harp (1979)
- 1950 Gian Carlo Menotti, *The Consul*
Trio for Violin, Clarinet and Piano (1996)
- 1951 Douglas Moore, *Giants in the Earth*
Woodwind Quintet (1942)
Quintet for Clarinet and Strings (1946)

- 1952 Gail Kubik, *Symphony Concertante*
Little Suite for Flute and Two Clarinets (1942, revised 1948)
Sonatina for Clarinet and Piano (1959)
Five Birthday Pieces for Flute and Clarinet (1976)
- 1953 NO AWARD
- 1954 Quincy Porter, *Concerto for Two Pianos and Orchestra*
Quintet for Clarinet and Strings (1929)
Divertimento for Woodwind Quintet (1962)
- 1955 Gian Carlo Menotti, *The Saint of Bleecker Street*
(See 1950 award)
- 1956 Ernst Toch, *Symphony No. 3*
Sonata for Clarinet and Piano, Op. 8 (1905) - lost
Sonata for Clarinet and Piano, Op. 22 (1913) - lost
Adagio elegiaco for Clarinet and Piano (1950)
Sonatinetta for Flute, Clarinet, Bassoon, Op. 84 (1959)
Quartet for Oboe, Clarinet, Bassoon and Viola, Op. 98 (1963)

- 1957 Norman Dello Joio, *Meditation on Ecclesiastics*
Concertante for Clarinet and Orchestra (1955)
Three Essays for Clarinet and Piano (1974)
Reflections on an Original Christmas Tune for Woodwind Quintet (1981)
- 1958 Samuel Barber, *Vanessa*
Summer Music for Woodwind Quintet (1956)
- 1959 John LaMontaine, Concerto for Piano and Orchestra
- 1960 Elliott Carter, Second String Quartet
Canonic Suite for Four Clarinets (1939, revised 1945)
Pastoral for Clarinet and Piano (1940)
Woodwind Quintet (1948)
Eight Etudes and a Fantasy for Flute, Oboe, Clarinet and Bassoon (1950)
Canon for 4, Homage to William for Violin, Cello, Flute and Bass Clarinet (1984)
Con leggerezza pensosa: omaggio a Italo Calvino, for Violin, Cello and Clarinet
(1990)
Quintet for Piano and Winds for Oboe, Clarinet, Bassoon, Horn and Piano (1991)
GRA for Clarinet (1993)
Concerto for Clarinet and Orchestra (1996)

1961 Walter Piston, *Symphony No. 7*

(See 1948)

1962 Robert Ward, *The Crucible*

Raleigh Divertimento for Woodwind Quintet (1985)

Echoes of America for Clarinet, Cello and Piano (1996)

1963 Samuel Barber, *Piano Concerto No. 1*

(See 1958)

1964 NO AWARD

1965 NO AWARD

- 1966 Leslie Bassett, Variations for Orchestra
Trio for Viola, Clarinet and Piano (1953)
Clarinet Duets (1955)
Woodwind Quintet (1958)
Time and Beyond for Baritone, Cello, Clarinet and Piano (1973)
Soliloquies for Clarinet (1976)
Trio for Violin, Clarinet and Piano (1980)
Fantasy for Clarinet and Wind Ensemble (1986)
Arias for Clarinet and Piano (1993)
- 1967 Leon Kirchner, Quartet No. 3
- 1968 George Crumb, *Echoes of Time and the River*
Two Duos for Flute and Clarinet (1944)
Four Songs for Voice, Clarinet and Piano (1945)
Eleven Echoes of Autumn for Violin, Alto Flute, Clarinet and Piano (1966)
- 1969 Karel Husa, String Quartet No. 3
Evocations of Slovakia for Viola, Cello and Clarinet (1951)
Two Preludes for Flute, Clarinet and Bassoon (1966)
Sonate for Three for Violin, Clarinet and Piano (1982)

- 1970 Charles Wuorinen, *Time's Encumium*
Turetzky Pieces for Double Bass, Flute and Clarinet (1960)
Bearbeitungen uber das Glogauer Liederbuch for Violin, Double Bass, Flute and
Clarinet (1962)
Tashi for Four Instruments (1975)
Quintet for Woodwind Quintet (1977)
Joan's for Five Instruments (1979)
- 1971 Mario Davidovsky, *Synchronisms No. 6* for Piano and Electronic Sound
Synchronisms No. 2 for Violin, Cello, Flute and Clarinet (1964)
Romancero for Soprano, Violin, Cello, Flute and Clarinet (1983)
- 1972 Jacob Druckman, *Windows*
Animus – III for Clarinet and Tape (1969)
- 1973 Elliott Carter, String Quartet No. 3
(See 1960)
- 1974 Donald Martino, *Notturmo*
Sonata for Clarinet and Piano (1951)
A Set For Clarinet (1954)
Quartet for Violin, Viola, Cello and Clarinet (1957)
Trio for Violin, Clarinet and Piano (1959)

- Concerto for Woodwind Quintet (1964)
- Strata* for Bass Clarinet (1966)
- B,a,b,b,i,t,t* for Clarinet (1966)
- Sette canoni enigmatici* for Clarinet Quartet (1974)
- Triple Concerto for Clarinet, Bass Clarinet, Contra Bass Clarinet and Orchestra
(1977)
- Canzone e tarantella sur nome Petrassi* for Clarinet and Cello (1986)
- Variazioni sopra un Soggetto Cavato* for Clarinet Solo (1998)
- 1975 Dominick Argento, *From the Diary of Virginia Woolf*
- To Be Sung Upon the Water* for Soprano, Clarinet and Piano (1973)
- Capriccio (“*Rossini in Paris*”) for Clarinet and Orchestra (1985)
- 1976 Ned Rorem, *Air Music*
- Ariel: Five Poems of Sylvia Plath* for Soprano, Clarinet and Piano (1971)
- Winter Pages* for Violin, Cello, Clarinet, Bassoon and Piano (1981)
- End of Summer* for Clarinet, Violin and Piano (1985)
- 1977 Richard Wernick, *Visions of Terror and Wonder*
- Trio for Violin, Clarinet and Cello (1962)
- Telino's Acrobats* for Bass Clarinet Solo (1999)
- Divertimento for Viola, Cello, Clarinet and Bassoon (withdrawn)

- 1978 Michael Colgrass, *Déjà vu* for Percussion Quartet and Orchestra
Rhapsody for Clarinet, Violin and Piano (1962)
Wind Quintet (1962)
Strangers: Irreconcilable Variations for Clarinet, Viola and Piano (1986)
Arias for Clarinet and Orchestra (1992)
- 1979 Joseph Schwantner, *Aftertones of Infinity*
Entropy for Soprano Saxophone, Bass Clarinet and Cello (1965)
- 1980 David Del Tredici, *In Memory of a Summer Day*
- 1981 NO AWARD
- 1982 Roger Sessions, Concerto for Orchestra
- 1983 Ellen Taaffe Zwilich, Symphony No. 1
Clarino Quartet for Clarinet Quartet (1977)
Divertimento for Violin, Cello, Flute and Clarinet (1983)
Intrada for Violin, Cello, Flute, Clarinet and Piano (1983)
Quintet for Clarinet and String Quartet (1990)
Clarinet Concerto for Solo Clarinet and Large Chamber Ensemble or Orchestra
(2002)

- 1984 Bernard Rands, “*Canti del Sole*” for Tenor and Orchestra
Scherzi for Clarinet, Violin, Cello and Piano (1974)
- 1985 Stephen Albert, Symphony, *RiverRun*
Wind Canticle for Clarinet and Winds (1991)
- 1986 George Perle, Wind Quintet No. IV
Wind Quintet No. I (1959)
Wind Quintet No. II (1960)
Wind Quintet No. III (1967)
Sonata quasi una fantasia for Clarinet and Piano (1972)
Scherzo for Flute, Clarinet, Violin and Cello (1979)
Sonata a quattro for Flute, Clarinet, Violin and Cello (1982)
Wind Quintet No. IV (1984)
Sonata a cinque for Bass Trombone, Clarinet (A, E-flat, Bass), Violin and Cello
(1986)
Andante tranquillo for Flute, Clarinet, Violin, Cello and Piano (1988)
- 1987 John Harbison, *The Flight Into Egypt*
Die Kürze for Flute, Clarinet, Violin, Cello and Piano (1970)
Quintet for Winds (1979)
Concerto for Oboe, Clarinet and Strings (1985)
Trio Sonata for Clarinet Trio (1994)

- 1988 William Bolcom, 12 New Etudes for Piano
- Concert Piece for Clarinet and Piano (1959)
 - Session III* for E-flat Clarinet, Violin, Cello, Piano and Percussion (1966)
 - Duets for Quintet for Flute, Clarinet, Violin, Cello and Piano (1970)
 - Whisper Moon* for Flute, Clarinet, Violin, Cello and Piano (1971)
 - Short Lecture on the Clarinet* (1976)
 - Afternoon Cakewalk-Rag Suite Of Joplin, Lamb, Scott and Bolcom* for Clarinet, Violin and Piano (1979)
 - Little Suite of Four Dances for E-flat Clarinet and Piano (1984)
 - Concerto for Clarinet and Orchestra (1990)
 - Trio for Clarinet, Violin, and Piano (1993)
 - Second Piano Quartet for Clarinet, Violin, Cello, and Piano (1995)
- 1989 Roger Reynolds, *Whispers Out of Time*
- Gathering* for Woodwind Quintet (1965)
 - Shadowed Narrative* for Clarinet, Violin, Cello and Piano (1977 -82)
- 1990 Mel Powell, *Duplicates: A Concerto for Two Pianos and Orchestra*
- Improvisation* for Clarinet, Viola and Piano (1962)
 - Woodwind Quintet (1985)
 - Madrigal for Clarinet, Violin and Piano (1990)

- 1991 Shulamit Ran, Symphony
- For an Actor, Monologue* for Clarinet (1978)
- Private Game* for Clarinet and Cello (1979)
- Apprehensions* for Soprano, Clarinet and Piano (1979)
- A Prayer* for Horn, Clarinet, Bass Clarinet, Bassoon and Timpani (1981)
- Concerto da Camera I* for Woodwind Quintet (1985)
- Adonai Malach (Psalm 93)* for Cantor, Horn, Piccolo, Oboe and Clarinet (1985)
- Mirage* for Five Players for Flute, Clarinet, Violin, Cello and Piano (1990)
- Three Scenes for Clarinet (2000)
-
- 1992 Wayne Peterson, *The Face of the Night, The Heart of the Dark*
- Metamorphosis* for Wind Quintet (1967)
- Phantasmagoria* for Contrabass, Flute and Clarinet (1969)
- Doubles* for Two Flutes, Clarinet and Bass Clarinet (1982)
- Labyrinth* for Flute, Clarinet, Violin and Piano (1987)
- Sonatine of Maurice Ravel* transcribed for Woodwind Quintet (1989)
- Four Spanish Songs (De Falla) transcribed for Woodwind Quintet (1991)
- Peregrinations* for Solo Clarinet (1997)
- Inscape* for Flute, Clarinet and Percussion (2000)
- Piano Music (Chopin , Bartók, Ravel) for Woodwind Quintet (2002)

- 1993 Christopher Rouse, Trombone Concerto
Clarinet Concerto (2001)
- 1994 Gunther Schuller, *Of Reminiscences and Reflections*
Romantic Sonata for Clarinet, Horn and Piano (1941 revised 1983)
Duo Sonata for Clarinet and Bass Clarinet (1949)
Woodwind Quintet (1958)
Curtain Raiser for Flute, Clarinet, Horn and Piano (1960)
Episodes for Clarinet Solo (1964)
Sonata Serenata for Clarinet and Piano Trio (1978)
A Trio Setting for Clarinet, Violin and Piano (1990)
Paradigm Exchanges for Flute, Clarinet, Violin, Cello and Piano (1991)
- 1995 Morton Gould, *Stringmusic*
Derivations for Solo Clarinet and Dance Band (1955)
Benny's Gig for Clarinet and Double Bass (1962)
Duo for Flute and Clarinet (1982)
Recovery Music for Clarinet Solo (1984)
- 1996 George Walker, *Lilacs* for Voice and Orchestra
Wind Set for Woodwind Quintet (1999)

- 1997 Wynton Marsalis, *Blood on the Fields*
- 1998 Aaron Jay Kernis, String Quartet No. 2
Invisible Mosaic I for Clarinet and Piano Trio (1986-87)
Still Movement with Hymn for Clarinet, Violin, Cello and Piano (1993)
- 1999 Melinda Wagner, Concerto for Flute, Strings and Percussion
Wing and Prayer for Clarinet, Cello, Percussion and Piano (1996)
- 2000 Lewis Spratlan, *Life is a Dream*, Opera in Three Acts: Act II, Concert Version
- 2001 John Corigliano, Symphony No. 2
Concerto for Clarinet and Orchestra (1977)
Soliloquy for Clarinet and String Quartet (1995)
- 2002 Henry Brant, *Ice Field*
Music for a Five and Dime for E-flat Clarinet, Percussion and Piano (1932)
A Requiem in Summer for Woodwind Quintet (1934)
Concerto for Clarinet and Orchestra (1939)
Statesmen in Jazz: Three Portraits for Clarinet and Dance Band (1945)
Concerto for Clarinet and Dance (Jazz) Orchestra (1946)
Galaxy I for Clarinet, Horn, Vibraphone and Chimes (1952)
Prevailing Winds for Woodwind Quintet (1974)

2003 John Adams, *On the Transmigration of Souls*

Gnarly Buttons (1996)

2004 Paul Moravec, *Tempest Fantasy*

Trio in Three Parts for Violin, Cello and Clarinet (1982)

Wings for Cello, Flute, Clarinet and Piano (1983)

Woodwind Quartet for Flute, Oboe, Clarinet and Bassoon (1987)

Circular Dreams for Violin, Viola, Clarinet and Piano (1991)

Northern Lights Electric for Clarinet and Ensemble (1994)

Tempest Fantasy for Violin, Cello, Clarinet and Piano (2003)

Variations, Scherzo for Violin, Cello, Clarinet and Piano (2003)

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