

A SURVEY OF FOUR ORIGINAL WORKS FOR CLARINET AND GUITAR AND
THEIR EFFECT ON COMPOSITIONAL OUTPUT FOR THE REPERTOIRE

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Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

May 2013

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Lignitz, Kellie, A Survey of Four Original Works for Clarinet and Guitar and Their Effect on Compositional Output for the Repertoire. Doctor of Musical Arts (Performance), May 2013, 69 pp., 26 musical examples, references, 48 titles.

In the last three decades there has been a surge in original compositions for clarinet and guitar resulting in the repertoire virtually doubling in size. However, documentation and research of original works in published sources remains limited and is quickly becoming outdated. This document reviews the current resources and reviews the newer published materials.

Early chamber music works for guitar and clarinet typically required the guitar to supply harmonic support to the clarinet's upper voice, which carried the themes. An examination of the earliest works, which date from the early nineteenth century, suggests, in other words, that the two parts were not treated equally, in contrast to modern-day chamber music, in which melodic elements are proportionally balanced between the two instruments. A critical survey and comparison of four significant works from the repertoire reveals a development toward motivic balance, a progression towards melodic equality that continued in subsequent compositions. The four works surveyed are: Heinrich Neumann's *Serenata Svizzera Op.29*, Ferdinand Rebay's Sonata for Clarinet and Guitar No.2 in A minor, Libby Larsen's *Blue Third Piece*, and Gernot Wolfgang's *Four Miniatures*. An extensive compilation of over 300 original published and unpublished works for clarinet and guitar, bass clarinet and guitar, and more than one clarinet and/or guitar is included.

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ACKNOWLEDGEMENTS

I would like to thank my former clarinet professor, Dr. James Gillespie, for his support as a teacher and mentor during my graduate studies at the University of North Texas. Through advice and guidance, he fostered my interest in clarinet and guitar compositions, helping me formulate my penchant for the repertoire into a dissertation topic. I would also like to recognize and thank Dr. Kimberly Cole Luevano for her invaluable efforts in advising me and her help in editing this document. Many thanks are in order for my dissertation committee members, Dr. John Scott and Dr. Margaret Notley, for their help in the last stretch of my doctoral studies and examinations.

My gratitude also extends to family and friends who have given me their support throughout the process of writing this dissertation. I am forever thankful for my mother, Vicki Lignitz, who has been a strong pillar of support during all three of my degrees. I could not have made it this far without her love and encouragement. Lastly, my fiancé, Anthony Hahn, deserves a gold medal for putting up with the hours spent researching, the late-night writing, and the monopolizing of the computer while I compiled and wrote my dissertation. His dedication to see me through this degree has only strengthened our bond. I cannot thank him enough for all of the support and love he has given me.

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CHAPTER 1

INTRODUCTION

In the last three decades there has been a surge in original compositions for clarinet and guitar, resulting in the repertoire for this duo virtually doubling in size. However, documentation and research of original works in published sources remains limited, and only a handful of pieces are featured in current scholarship. Information about and the accessibility of chamber music for guitar plus another instrument are not limited in all cases. In comparison with the substantial amount of research available on the copious compositions written for flute and guitar, however, works for clarinet and guitar have either been overlooked or glossed over in the nominal resources available, perhaps due to the small numbers of original compositions for the duo. In addition to highlighting what scholarship does exist regarding works for clarinet and guitar, this survey of four significant works for clarinet and guitar illustrates the development of motivic balance between the clarinet and guitar parts. Evidence presented in analysis of thematic treatment and of proportions of melodic content within these four pieces outlines a progression towards melodic equality that expressed compositional and stylistic influences on subsequent compositions.

Musical roles in early chamber music works involving the guitar plus one other instrument commonly required the guitar to supply harmonic support to the upper voice. This soloistic setting created thematic imbalance between the two instruments, allowing the guitar only minimal development of melodic material. A closer look at the compositional style and melodic treatment of some of the earliest works dating from the 1820's reveals that in contrast to modern-day chamber music in which melodic elements are proportionally balanced between the two instruments, the two voices were typically not treated as equal partners. Only in the

twentieth century did composers begin to distribute melodic content equally through both instrumental parts, an expression of general changes in the aesthetics and expectations of chamber music.

The guitar has been a commonly used instrument in intimate chamber settings of works for two mixed instruments because of its accompanimental capabilities. The largest body of compositions for guitar and another instrument is that for the flute and guitar.¹ To a lesser extent, duets have also been written for the guitar plus the violin, viola or oboe. Several transcriptions of these duets, as well as arrangements of other solo works, have made their way into standard clarinet and guitar repertoire, including Astor Piazzolla's *History of the Tango*, originally written for flute and guitar. Although a transcription of this piece for clarinet and guitar is not currently published, many clarinetists have taken it upon themselves either to transpose the flute part at sight or create a transposed part with the assistance of computer software programs such as Finale or Sibelius. Arrangements of Claude Debussy's solo piano works *First Arabesques* and *Danse* are available. In these two arrangements, the left hand of the piano is assigned to the guitar part as an accompanimental line while the melodic material is given to the clarinet. Another well-known transcription for clarinet and guitar duo is of Franz Schubert's *Arpeggione Sonata*, a composition originally for the arpeggione, a type of bowed guitar, and piano. Like the Piazzolla composition, many transcriptions of this piece exist for various instrumentations.

Because the flute, oboe, violin, and viola have similar pitch ranges to that of the clarinet, many modern works are intentionally composed so that more than one of these instruments can be paired with the guitar using the same part. Unfortunately, in this case, many of the nuances and idiomatic compositional features found in the original instrumentation, such as double stops

¹ Kristi Benedick, "An Annotated Guide to Flute and Guitar Music" (D.M.A. diss., University of Nevada, Las Vegas, 2010). Benedick's dissertation cites over 1,200 compositions written for flute and guitar.

or harmonics present in string parts, or the timbres particular to the highest register of the flute, can become diminished or lost in this process of creating optional parts.

The scope of this project's research includes only original works for clarinet and guitar. The four pieces selected are a representational sampling of the repertoire written by well-known composers. This project analyzes and compares the motivic compositional treatment in these four works: Heinrich Neumann's *Serenata Svizzera Op.29* (1826); Ferdinand Rebay's Sonata for Clarinet and Guitar No.2 in A minor (c.1950); Libby Larsen's *Blue Third Pieces* (1996); and Gernot Wolfgang's *Four Miniatures* (2007). As stated earlier, a critical survey and comparison of these four compositions reveals a development toward motivic balance and shows how the progression towards melodic equality continued in subsequent compositions. Each piece is analyzed with respect to its time period, underlying aesthetics, and compositional language, then compared with the other selections in chronological order. By understanding the musical context of the selected works, their influence and effects on the output of subsequent works for clarinet and guitar can be traced.

In an effort to fill in the gaps of previous research, this project includes a compilation of over 200 original works for guitar and clarinet. The bibliography of works in the appendix contains entries with information on the composer, title, primary instrumentation, dates and publishers of works through the year 2011. The bibliography includes published, unpublished, self-published, and out-of-print scores. Entries of compositions that can be accessed and downloaded from the Internet contain URL addresses. A significant proportion of the works listed in the bibliography contains incomplete entries due to omitted or insufficient information regarding the publisher, location, or dates; however, because a majority of the repertoire has not been previously documented, inclusion of these works in the bibliography provides valuable

information on the repertoire. An additional listing of chamber compositions involving bass clarinet and guitar, and chamber music involving one or more clarinets and/or guitars is also included in the bibliography of works.

In general, transcriptions of works have been relegated to the periphery of the repertoire and are not included in this study. Original works intended solely for the clarinet (including the basset horn, bass clarinet, or sopranino clarinet) were chosen, with or without alternate parts for other woodwind and stringed instruments; however, the compositions selected were solely intended for the guitar plus a solo instrument. Compositions collected in the catalog appendix do not include works with indications that the guitar part can be substituted by piano or harp. In efforts to maintain the integrity of the sample, works with optional piano or harp versions were eliminated to avoid circumstances where the musical capabilities and intricacies of the guitar would be compromised. In some circumstance the composer's primary intention for instrumentation is questionable or undefined and required additional research, and accurate identification of works with indeterminate instrumentation collected for the bibliography is based on research from primary sources such as facsimile manuscripts or compositional indices listed for composers in *The New Grove Dictionary of Music and Musicians*. Arrangements of vocal compositions, improvisational works, and beginner studies intended for educational purposes were not evaluated as part of this research. All entries listed are of moderate to advanced levels and are appropriate for the concert stage.

CHAPTER 2

RESEARCH IN THE FIELD

Clarinet-Related Resources

The number of original compositions for clarinet and guitar remains small in scope, and there is little scholarly research on the works that do exist. Consequently, only minimal information on this topic has been published. Bibliographies and other well-respected sources such as Kalmen Opperman's *Repertory of the Clarinet: A Listing of Works for Study and Performance*, first printed in 1960, listed only three compositions for clarinet and guitar written by one sole composer, Heinrich Neumann. In light of discovering more information on pieces written for the ensemble, clarinetist and historian Pamela Weston added to her first entry on Heinrich Neumann in her 1977 publication *More Clarinet Virtuosi of the Past* to include four more works for her sequel entitled *Yesterday's Clarinetists: A Sequel*, published twenty-five years later.

The most current scholarship available is included in Eric Hoeprich's 2008 book, *The Clarinet*. However, even in this instance, Hoeprich dedicated only one paragraph to the subject and only briefly mentions Neumann's compositional output in conjunction with two additional composers from the early nineteenth century. Unfortunately, a discrepancy in the title of one of Neumann's compositions is printed in Hoeprich's book; a closer examination of his selected bibliography traces this mistake back to Opperman's repertoire list. The title in question is the work *Thema mit Variationen über den "Sehnsuchtswalzer" von Schubert Op.21*, in which Hoeprich's and Opperman's research misattributed the theme and variations as based on a melody by Beethoven. According to multiple sources, the correct composer is Schubert, whose

Yearning Waltz inspired several 19th-century composers to set it as a theme and variations.²

Since the first mention of the repertoire in Opperman's book over fifty years ago, little information has been published on the clarinet and guitar repertoire, underscoring the limitation of scholarly research on works within the repertoire.

The emergence of clarinet and guitar duos in the last two decades and their commercial recordings has greatly increased exposure to this instrumentation, thus promoting the repertoire and inspiring composers to write new works. Italian clarinetist Luigi Magistrelli has been a major figure in producing recordings of some of the earliest pieces found in the repertoire. Both Magistrelli and guitarist Massimo Laura recorded an album of works by Heinrich Neumann in 1997, as well as a second disc of recently discovered complete works by Ferdinand Rebay, released in 2006. Clarinetist Eva Wasserman-Margolis joined these musicians for a third album that same year, *Unforgettable Hues*, which featured additional original duets from composers Heinrich Neumann (1792-1861), Hansjoachim Kaps (1942-2004), Mario Broeders (b. 1931), Mr. Henry (active in Paris, 1815), and Ernst Krähmer (1795-1857) as well as chamber music for two clarinets (or basset horn) and guitar by Jamie K. Auberg (b. 1975), Anton Diabelli (1781-1858), and Norbert Burgmüller (1810-1836).³

German clarinetist Dieter Klöcker's 1990 recording, *Virtuoso Music for Clarinet and Guitar*, featured works by composers from both the Classical and Romantic periods. Klöcker includes works of Ignaz Pleyel (1757-1831), Mauro Guiliani (1781-1829), Gaetano Donizetti (1797-1848), Ivan Müller (1786-1854), and Heinrich Neumann. Pleyel wrote six sonatinas originally for guitar and "piccolo clarinet" (C clarinet) or violin, and Klöcker included three of

² John Cipolla, "Heinrich Neumann," *The Clarinet* 37/3 (June 2010): 77. Confirming sources include Pamela Weston's *Yesterday's Clarinetists: A Sequel*; Luigi Magistrelli's recording *Heinrich Neumann: Serenaden für Klarinette und Gitarre* (Bayer Records, 1996); and Dieter Klöcker's recording *Virtuoso Music for Clarinet and Guitar* (MDG, 1990).

³ *Unforgettable Hues* (Leonarda, 2006).

the six compositions on his recording. Clarinetist and composer Ivan Müller's Serenade is another work featured on the album, and it is originally written for clarinet and piano, guitar or harp.⁴

In some cases manuscripts and extant copies of works in the repertoire contain incomplete or illegible information, making it difficult to authenticate the composer, the complete title, or instrumentation. In the liner notes to his recording, Klöcker writes that scholars have not concretely proven authorship of Gaetano Donizetti's Serenade, but Klöcker's own research and stylistic comparisons with other works by the composer led him to believe that Donizetti did, in fact, write the piece. However, in Luigi Magistrelli's *Heinrich Neumann: Serenaden für Klarinette und Gitarre* recording produced six years later, the same piece reappears and is attributed to the serenade corpus of Neumann under the title Serenade für Klarinette und Gitarre Op.5. Pamela Weston's research confirmed that the work in question belongs to Neumann; however, Weston's listing of instrumentation indicated that the duet was composed for basset horn and guitar,⁵ whereas Magistrelli documented and recorded the piece on the B-flat clarinet.⁶ The narrow scope of scholarship on the repertoire makes research on original works challenging, especially on earlier works whose information and background is unknown or inaccurately recorded.

In 1996 Polish musicians Jan Jakub Bokun, clarinet, and Krzysztof Pełech, guitar, formed the ensemble Duo Guitarinet and recorded original and arranged works for clarinet and guitar. Due to the scarce number of original compositions, their first album, entitled *Duo Guitarinet*, contained their original transcriptions of works borrowed from the flute and guitar repertoire,

⁴ Luigi Magistrelli, Liner notes in *Heinrich Neumann: Serenaden für Klarinette und Gitarre* (Bayer Records, 1996).

⁵ Weston, *More Clarinet Virtuosi of the Past* (London: Fentone Music Limited, 1982), 186.

⁶ Luigi Magistrelli, *Heinrich Neumann: Serenaden für Klarinette und Gitarre* (Bayer Records, 1996).

such as Piazzolla's *History of the Tango*, as well as other pieces originally written for cello and guitar. The *Duo Guitarinet* album was dedicated to works from South America, and as the duo's popularity grew and interest in the repertoire gained momentum, more composers such as Steven Lacoste, Mario Broeders, and Jorge Morel began to recognize the uniqueness of the instrumentation, composing pieces specifically for the duo.⁷ Duo Guitarinet has released three albums, has performed internationally at numerous music festivals, and has commissioned several works for the repertoire, including a double concerto for clarinet, guitar and strings, celesta and percussion by Polish composer Marek Pasieczny.⁸

Other clarinetists who have taken interest in recording the repertoire include Caroline Hartig, whose album with guitarist Chris Kachian, *Dancing Solo*, is dedicated to the solo and chamber clarinet works of Libby Larsen (b. 1950), including two pieces for clarinet and guitar: *Blue Third Pieces* and *Three Pieces for Treble Wind and Guitar*.⁹ Diane Lang Bryan's 1983 recording, *The Versatile Clarinet*, with James Smith on guitar, contained several contemporary pieces such as Andrew Charlton's (1928-1997) *Caprice*, Hugo Pfister's (1914-1969) *Ballade*, Peter Schickele's (b. 1935) *Windows for Clarinet and Guitar*, and Paul Kont's (1920-2000) *Suite en Passant*, a piece originally composed for flute and guitar.¹⁰ Russian guitarist and composer Nadia Borislova (b. 1969) has several recordings that feature five of her original compositions for clarinet and guitar along with her two quartets for guitar and three clarinets.¹¹

⁷ Duo Guitarinet, website:

http://www.pelech.art.pl/html/index.php?option=com_content&task=view&id=12&Itemid=13 (accessed on October 2, 2012).

⁸ Colin Cooper, "Duo Guitarinet: Colin Cooper meets Jakub Bokun and Kryzysztof Pelech," *Classical Guitar Magazine* 22 (January 2007): 16.

⁹ Caroline Hartig, *Dancing Solo* (Innova, 1997).

¹⁰ Diane Lang Bryan, *The Versatile Clarinet* (Protone, 1983).

¹¹ Nadia Borislova, website: <http://www.justclassicalguitar.com/vpmusicmedia/borislova.htm> (accessed on October 3, 2012).

Guitar-Related Resources

While clarinet historians have collected a nominal amount of information regarding the repertoire, virtually no resources are available in printed guitar pedagogical materials. Two dissertations by guitarists have documented several contemporary additions to the repertoire. João Paulo Cruz and Evan Allan Jones's research in "An Annotated Bibliography of Works by the Brazilian Composer Sérgio Assad," introduced guitarist and composer Sérgio Assad's contributions to the repertoire. Assad wrote a nine-movement work, entitled, *Pieces for Clarinet and Guitar*, and also created various arrangements of his own guitar works and pieces by other composers. Using his piece *Eterna*, originally for two guitars, Assad created a version for clarinet and guitar in 1996 for Brazilian guitarist and composer Paulo Bellinati.¹² Other notable composers whose works he made into arrangements for clarinet and guitar include Augustin Barrios, Aaron Copland and Paquito D'Rivera.¹³ Daniel Quinn's dissertation "Guitar Music by Japanese Composers" from 2003 also listed several contemporary original works by Japanese composers.

A significant proportion of the repertoire for clarinet and guitar has been produced within the last thirty years, with new pieces increasing at a rapid rate. Little has been written concerning these new compositions, especially contemporary works by lesser-known or novice composers. With increased technology and accessibility to compositional and notational software (i.e. Finale and Sibelius), more materials are self-published and shared on the Internet. Many contemporary composers present their works on personal websites where their music can be purchased and downloaded. Locating these unpublished or self-published pieces presents challenges since many

¹² Cruz and Jones, "An Annotated Bibliography of Works by the Brazilian Composer Sérgio Assad" (D.M.A. diss., Indiana University, 2003): 73.

¹³ Ibid, 83-91.

of the works are not listed in general music catalogues or in the collective indices of established publishing companies. Currently there are only two major databases available on the Internet with sufficient listings of duos. Unfortunately, both contain incomplete entries or outdated information; still, the databases remain valuable sources of information.

Italian guitarist Vincenzo Pocci created a database of over 50,000 works for solo guitar, chamber works with guitar, and guitar and orchestra scores composed after 1900 that is accessible through the VP Music Media website.¹⁴ His extensive research is collected in Pocci's Catalog 2012: The Guide to the Guitarist's Modern and Contemporary Repertoire, a computerized database indexed by instrumentation, with pieces for clarinet and guitar located in the "Duo guitar and wind instrument" section. Cataloged entries include information on the composer, title, original instrumentation, date and publisher of the piece. Also included on the VP Music Media homepage is Canadian guitarist and musicologist Abel Nagytóthy-Toth's collection of chamber music with musical archives of original works and arrangements for various instruments with guitar or lute.¹⁵ Nagytóthy-Toth has edited and revised PDF files of numerous works for violin, viola, flute, oboe, clarinet, or mandolin with guitar or lute, which are accessible either for downloading or printing from the website.

Another Internet database dedicated to the guitar repertoire is Sheer Pluck. This website focuses on contemporary chamber works for guitar and up to eight other instruments.¹⁶ Repertoire listed for clarinet and guitar also encompasses works for guitar and bass clarinet, a popular trend in instrumentation of modern-day compositions. Several entries documented in this database include inaccurate titles or misattribution of the works; compositions labeled incorrectly

¹⁴ Vincenzo Pocci, "Pocci's Catalog 2012," <http://www.vpmusicmedia.com> (accessed on October 2, 2012).

¹⁵ Abel Nagytóthy-Toth, Chamber Music, <http://www.vpmusicmedia.com> (accessed on October 2, 2012).

¹⁶ Sheer Pluck, <http://www.sheerpluck.de/> (accessed on October 3, 2012).

were identified and cross-referenced with each composer's personal website to confirm Sheer Pluck's erroneous content. Works listed in the bibliography in the appendix that are taken from the Sheer Pluck database have been corrected and confirmed through direct contact with the composers.

CHAPTER 3

TREATMENT OF VOICES

Initially rooted in musical settings in which a melodic voice was accompanied by guitar, the repertoire expanded as composers, audiences, and players responded to changing musical aesthetics. Repertoire from the Classical era typically gives most of the melodic content to the clarinet with only minimal expression of motivic elements in the guitar part. Composers such as Neumann, Pleyel, and Müller wrote for this instrumentation, commonly employing genres such as serenades or nocturnes for their compositions. Neumann, in particular, favored the serenade and wrote six duets for clarinet (and basset horn) and guitar in this genre. A clarinetist himself, he composed clarinet lines in his compositions with various degrees of technical difficulty, at times creating music for the instrument that is demanding and virtuosic. Throughout the Classical period and well into the Romantic period, the repertoire experienced an influx of writing for this unique combination of instruments that reached a peak in the middle of the nineteenth century, after which few works were added to the repertoire until the early to mid-twentieth century.

Although many of Ferdinand Rebay's compositions for clarinet and guitar were not discovered until recently, his compositional output made a significant contribution to the repertoire. Composed in the first half of the twentieth century, Rebay's music for clarinet and guitar showed a change toward thematic balance between both instruments. Unlike his predecessors, Rebay treated the guitar as a melodic counterpart to the clarinet. Although the clarinet continued to receive substantial thematic development in his works, the guitar's role in the ensemble became elevated as Rebay gave more prominent melodic components to the guitar.

His application of more complex compositional forms such as sonata form resulted in an increase in development and exchange of thematic elements between the two instruments.

Development of the guitar voice as an equal partner in this chamber setting grew noticeably with Rebay's compositional output, and as subsequent composers began to assimilate compositional advances of melodic balance in conjunction with changing aesthetics, they began to take advantage of the guitar's capabilities as a solo voice. Contemporary composers such as Libby Larsen and Gernot Wolfgang were also influenced by rhythmic and melodic jazz elements present during Rebay's lifetime, and both used them as modes of expression in both solo and accompanimental material in the guitar and clarinet.

CHAPTER 4

HEINRICH NEUMANN, *SERENATA SVIZZERA* Op. 29

Born in 1792 in Heiligenstadt, Germany, Heinrich Neumann began his musical studies on both violin and clarinet, but made a professional career as a clarinetist and general music teacher in Frankfurt. In 1823 he was appointed principal clarinetist of the Detmold Court Orchestra and also played in the Leopold Corps alongside his younger brother, Philipp, who played both flute and clarinet in the ensemble. After quitting the orchestra in 1824 to become the director of the band of Cologne, Neumann wrote a significant number of compositions and arrangements for band that are now housed in the Landesbibliothek of Detmold.¹⁷ Biographical information concerning Neumann is scarce following the year 1833; however, his last known public position was as Kapellmeister of the 28th Prussian Regiment in Cologne. In 1855 he was awarded first prize for a symphony in a compositional contest in Mannheim, and it is reported that Louis Spohr was head of the jury committee.¹⁸ Neumann died in his hometown on April 4, 1861.

Neumann's oeuvre includes many compositions for wind instruments: two symphonies; choral works; and several concerti, two of which are for clarinet.¹⁹ In two of Pamela Weston's books, she cited several of his works written specifically for clarinet: *Etudes or Caprices Op.23*; *Variations Op.9* for basset horn and strings; two sets of duets; and other small chamber compositions.²⁰ In the clarinet and guitar repertoire, Neumann is one of the few composers who embraced the complete family of instruments for the clarinet and used them in his compositions

¹⁷ Pamela Weston, *More Clarinet Virtuosi of the Past* (London: Fentone Music Limited, 1982), 186.

¹⁸ J. Gaitzsch ed., Foreword to *Serenata Svizzera Op.29*, by Heinrich Neumann (Ancona, Italy: Bèrben Edizioni musicali), 5.

¹⁹ *Ibid*, 5.

²⁰ Pamela Weston, *Yesterday's Clarinetists: A Sequel* (Yorkshire, England: Emerson Edition Ltd., 2002), 121; *More Clarinet Virtuosi of the Past* (London: Fentone Music Limited, 1982), 186.

(clarinets in A, B-flat, C, and basset horn in F). Neumann wrote pieces for guitar only in chamber music settings, where it served as the accompanimental voice. His chamber works for the clarinet (and basset horn) and guitar repertoire consists of six serenades. His other chamber works involving guitar are various combinations with the flute, violin or viola featured in a prominent solo voice setting with guitar accompaniment.²¹

Heinrich Neumann's *Serenata Svizzera Op. 29*, also referred to as *Schweizer Serenade für Klarinette und Gitarre*, is a prime example of a compositional setting of a solo voice with harmonic support supplied by the guitar. First published in 1826, the title page notes that the B-flat or C-clarinet can be paired with the guitar, but optional substitutions of flute, oboe or violin are listed in the score as suitable replacements for the clarinet. The piece is well-suited for performance on the B-flat clarinet due to its low pitch range extension. Such extension requires shifting of octaves in the other instrumental versions. However, Luigi Magistrelli favors the C-clarinet version and used the instrument in his recording of the piece because "very effective is the use of the C clarinet...considering the incisiveness of the sound of this instrument which fits wery (sic) well with the melodical simplicity of the piece."²² Modern editorial inclusions of the transposed B-flat part eliminate difficult trills found in the C clarinet part and avoid the composer's original recommendation of having the guitar tune down a whole-step.²³

The *Serenata Svizzera*, over 267 bars in length, begins in 6/8 with the clarinet outlining an A minor arpeggio. The 6/8 meter later transitions to a Ländler waltz in 3/4. Neumann

²¹ Gaitzsch, *Serenata Svizzera, Op. 29* (Ancona, Italy: Bèrben Edizioni musicali, 1826), 5.

²² Luigi Magistrelli, liner notes from the recording *Serenaden für Klarinette und Gitarre*, Bayor Records, 1996, compact disc.

²³ Gaitzsch, *Serenata Svizzera*, 5. Because no manuscript copy of the work has been found, Gaitzsch based his edition off of a copy of a re-edition created by the publisher André, circa 1850. Gaitzsch's edition includes both the C-clarinet part and the B-flat clarinet transcription, with modifications to the guitar part for modern-day notation with added fingerings.

promptly established the A minor tonality with immediate placement of a fermata in the second measure over a half cadence, followed by subsequent fermata with an authentic cadence in A minor two bars later. Neumann reconciled the early cadences by leading the two voices out of the chordal texture in unison rhythm (see musical example 1A), introducing the subsequent ostinato sixteenth-note pattern in the guitar.

Ex. 1A, measures 1-6 in clarinet and guitar

Joining forces in measure 12, the composer overlays opposing rhythms in the two instruments as the clarinet line retains the compound meter of 6/8 above a hemiola in the guitar that suggests 3/4, thus foreshadowing the time signature of the Moderato section at measure 39 (see example 2A).

Ex. 2A, measures 12-13

Serenata Svizzera, or “Swiss serenade,” displays influences of folk, salon, and chamber music.²⁴ Throughout the piece both instruments exhibit imitative gestures evoking the sounds of a Swiss alpenhorn, a natural horn with a conical bore that can only produce notes found in the natural harmonic series. The guitar line progressively expresses characteristics of this pastoral-like instrument through open-stringed arpeggio sequences that create a rolling bucolic texture. Imitation of the alpenhorn is most noticeable in the Moderato section, measures 39 through 53, where the guitar’s open fourth intervals (present in the natural harmonic series) stress the downbeat as the quarter-note chords on the second and third beats complete the harmonic support (see example 3A).

Ex. 3A, measures 39-45



The composer’s emphasis on the interval of an ascending fourth occurs from the onset of the piece, equally distributed between both instruments. The clarinet voice contributes to this pastoral setting with its first presentation of the interval with the pick-up note to measure 27 through measure 31 (see example 4A).

Ex. 4A, measures 27-31



Using the musical effect of a statement preceded by an echoing statement, Neumann transformed this interval into a motif, creating a musical association with the alpenhorn,

²⁴ Gaitzsch, *Serenata Svizzera*, 5.

depicting the echoes created by this instrument sounded from a high mountain top. The alpenhorn motive reappears throughout the piece and is positioned accordingly as the last statement echoed by the clarinet.

Melodic assignments throughout the piece remain relatively static for both instruments with only occasional passages of rhythmic unity. The clarinet, however, undergoes a lengthy period of thematic development starting in measure 133 where Neumann gave the solo instrument a quasi-accompaniment figure of triplets, conveying a perception of increased tempo and activity. Here the guitar line continues with basic harmonic support and only minor alterations to the texture as the clarinet works through the development (see example 4A).

Ex. 4A, measures 133-137

The image displays two staves of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *p*. The first measure contains a triplet of eighth notes. The melody continues with eighth and sixteenth notes, featuring several slurs and ties. The lower staff is in bass clef and contains a series of chords, primarily dyads and triads, with a dynamic marking of *p*. Above the first measure of the lower staff is the tempo marking *a tempo*.

Neumann employed passages with unison rhythms as transitional material from developmental sections. He began these rhythmically unison passages with both instruments maintaining exact intervals until the apex of the phrase was reached and the clarinet line continued upward as the guitar's descent took place three eighth notes earlier (see example 5A). This subtle compositional treatment of melody preserves the hierarchy of the instruments as solo voice and accompaniment and expresses the aesthetics and expectations of chamber music during this period.

Ex. 5A, measures 171-176

The image shows a musical score for two instruments: clarinet and guitar. The clarinet part is written on a single staff in treble clef, featuring a melodic line with various rhythmic values and phrasing. The guitar part is written on a single staff in treble clef, featuring a complex rhythmic accompaniment with numerous triplets, sixteenth notes, and slurs. The guitar part includes fingering numbers (1-4) and a 3/4 time signature. The two parts are aligned measure by measure, showing a close relationship between the instruments.

Neumann's compositional style and treatment of the guitar voice in his chamber works gradually progressed from simple rhythmic figures accompanying the solo voice to more complex interactions between the two instruments. Unlike in his other serenade for this instrumentation, *Serenade Op.5*, in this piece, Neumann commonly elaborated the guitar accompaniment through continuous variation and augmentation of rhythmic figures, whereas in the earlier serenade, the guitar line uniformly received accompaniment figures and changed only when the musical form dictated it. Although the harmonic support rarely digressed from the formulaic progressions of dominant to tonic within any given tonality, occasional chromatic pitches in the guitar part signified unexpected modulations or textural changes. Coincidentally, the clarinet part aligns with changes in the guitar's rhythm to communally express either new melodic material or alteration of texture. *Serenata Svizzera* is a quintessential example of Neumann's ability to express interesting and complementary harmonic motion in the guitar while never allowing the solo voice to become overpowered.

CHAPTER 5

FERDINAND REBAY, SONATA FOR CLARINET AND GUITAR NO. 2 IN A MINOR

Born in 1880 in Vienna, Austria, Ferdinand Rebay began his musical studies on the violin and piano, later honing his compositional craft at the Vienna Conservatory where he studied under Robert Fuchs. After completing his studies at the Conservatory in 1904 with over a hundred compositions to his name, he went on to become chorus master of the Wiener Chorverein and later director of the Wiener Schubertbund. Rebay remained at this latter post until 1920 when he was appointed as piano professor at the Vienna Music Academy.²⁵ Following the Nazi occupation of Austria in 1938, Rebay lost both his teaching appointment and his pension. He died in Vienna in 1953, impoverished and without any due recognition for his compositional output.²⁶ Many of his compositions remained unknown until recent interest in his works uncovered these treasures.

Now known for his significant contributions to the classical guitar repertoire, Rebay himself never played the instrument. Musical editor J. Gaitzsch suggested that his connection to the instrument was through his niece, Gerta Hammerschmied, who was a professional guitarist. According to Gaitzsch, Rebay wrote six hundred works for the guitar, with at least twelve known duets for guitar and another single-voice instrument, such as clarinet, oboe, viola or horn.²⁷ His contribution to the clarinet and guitar repertoire includes one sonatina, a set of variations on a theme of Chopin, three concert pieces, and two multi-movement sonatas.

Despite being exposed to the musical revolutions of the first half of the twentieth century, Rebay's compositional style could be classified as archconservative, certainly less progressive

²⁵ Gonzalo Noqué, *Oboe and Guitar Music (Complete)*, Naxos, 2009, compact disc.

²⁶ J. Gaitzsch, Introduction to *Sonata No.2 in A minor*, by Ferdinand Rebay (Geneva: Philomena Editions, 2006), 6.

²⁷ *Ibid*, 6.

than that of contemporary composers associated with the Second Viennese School.²⁸ In music reviewer Patrick Hanudel's opinion:

...Rebay comes across as a bonafide minor master, boasting all the craft of his better-known contemporaries and lacking only in name recognition. His melodic gifts and skillful handling of the melody-harmony framework between these two seemingly very different instruments make his library a well-spring for both serious concerts and light chamber recitals.²⁹

Rebay used sophisticated and virtuosic compositional settings for the guitar in his chamber works, fully integrating it into the ensemble, reflecting common aesthetic goals of the chamber music genre. Unlike Neumann's application of guitar in an accompaniment role, Rebay placed the guitar and clarinet on more equal terms.

Unlike the typical serenades and other lighter musical types common to the repertoire a hundred years earlier, Rebay's works are both substantial and lengthy. Although he frequently implemented traditional formal types such as suites, minuets, and rondos in his chamber works, the magnitude of the thematic balance and compositional inner workings between the two instruments transcend the solo voice and accompanimental textures common in compositions from the Classical period. According to J. Gaitzsch, the last page of the autograph score of the Sonata No. 2 in A minor for Clarinet and Guitar contains Rebay's handwritten note regarding the length of the work: "26-27 Minuten, grosse Sonate."³⁰ Discovered in 2005 amongst various sketches of Rebay's music housed in the Heiligenkreutz Stiftsbibliothek, the second sonata bears no date or dedication.³¹ Unable to confirm the composition's date, scholars placed this sonata in

²⁸ Ibid, 6.

²⁹ Patrick Hanudel, review of "Heinrich Neumann: Serenaden für Klarinette und Gitarre," *American Record Guide* 74/5 (2011): 135.

³⁰ Gaitzsch, Introduction, *Sonate No.2 in A minor*, 6.

³¹ Ibid, 6.

Rebay's later years because of its "unfinished" features. They place it later than the known date of the first sonata in D minor, 1941.³²

The overall form of the sonata follows the traditional sonata allegro form. The first movement begins with a slow introduction that leads to a presentation of a principal theme. In the first measure, the calm and stately pedal tones of the guitar's repeated pitch A are soon joined with the addition of the clarinet voice. The lyrical and sustained melody first presented in the clarinet and then echoed by the guitar, provides a tranquil and soft introduction that contrasts with the upbeat tempo and melodic activity starting in the subsequent *Allegro (alla breve)* section.

Here, the principal theme is quickly established in the clarinet line in measure 15, supported by full chordal accompaniment in the guitar. Constructed of whole-tone intervals, the principal theme is passed from the clarinet to the guitar as the role of accompaniment trades places in measure 19 (see example 1B) when the guitar takes the lead. After two subsequent repetitions of the melody, the clarinet rests, leaving the guitar to transition into the secondary theme in measure 36. The lyrical contrast of the secondary theme introduces Rebay's concert-style of writing, in which the guitar provides not just accompanimental figures, but also a countermelody. Although the texture remains transparent when the chordal emphasis is reduced to downbeats in measure 36, the guitar's single-note melody ripples beneath the clarinet line, resulting in a delicate equilibrium between the two intersecting voices (see example 2B). The increase of melodic activity expressed in the guitar part while maintaining characteristics of an accompaniment line (shown in circled notes in example 2B) illustrates Rebay's sensitivity to the stringed instrument and its ability to be both harmonic and virtuosic solo voices.

³² Ibid, 6. There is no extant fair copy of the work, unlike the other eleven duos with guitar. The existing draft contains only pencil notations and although the score indicates the clarinet line as a non-transposing C part, the extended pitch range proves that the piece was intended to be played on the A and B-flat clarinet.

Ex. 1B, measures 15-22

Allegro (alla breve)
ma non troppo

sub. *f* *sfz* *mf* *f* *mf*

f *f*

Ex. 2B, measures 36-43

p *mf*

rit. *a tempo* *mf* *p*

A return of introductory thematic material in measure 66 signals the beginning of the development section as the primary material moves from A minor to a new tonal center of B major. In similar fashion to the first statement of the principal theme, the guitar part resumes a

chordal harmonic support to the clarinet. Only in transition material before the return of the opening theme in the recapitulation does the guitar venture out of an accompanimental role to echo the clarinet's diminutive presentation of the theme as a sixteenth-note passage. Starting in measure 93, Rebay unraveled the texture in the clarinet's busy repetitive pattern and passed it on to the guitar, which then takes control of the motivic component while simultaneously placing the main theme beneath (see example 3B). This interweaving of voices and trading of melodic components sets this composition apart from Neumann's approach, straightforward treatment of one solo voice accompanied by a harmonic instrument.

Ex. 3B, measures 93-100

As with many compositions in the repertoire, the use of certain keys necessitate using the A clarinet, either to avoid cumbersome key signatures or to reach a semitone lower than the B-flat clarinet's lowest pitch. In the first movement of the sonata, the lyrical secondary theme's modulation to A major in measure 128 would place the passagework in an awkward key in the

B-flat clarinet part. Rebay tried to ameliorate this situation by recommending that the clarinetist switch to an instrument in A. While the awkward passagework is more manageable when using the A clarinet, the instrument change lasts only twenty nine bars before reverting back to the B-flat clarinet twelve measures before the ending. The clarinet line does not descend to the low concert C-sharp attainable only by the A clarinet; therefore, one must conclude that the composer chose to alternate instruments for the sake of providing the clarinetist an easier key to play in. In preparing a performance, each player must assess the advantages and drawbacks of switching instruments for a short time as opposed to playing in a more accommodating key.

After the secondary theme has modulated from A minor to A major in measure 128, the introductory material appears for a third and final time as the clarinet returns to the B-flat instrument in measure 158. The slow introductory material has become a closing gesture; however, in this presentation, Rebay made a slight alteration to the guitar part by adding the strumming of chords, hinting at unresolved tension. Rebay resolved this tension with an unexpected insertion of five bars of the principal theme that has modulated back to A minor after the conventional harmonic progression of V sus 4/3- V - i. For the final cadence, the two instruments join together in rhythmic unison for the last chord, contrasting with the independence of voices earlier in the movement.

Constructed as a formal theme and variation, the second movement features a theme by Schumann based on a *Volkslied* followed by three variations of it. Rebay fully utilized the theme and variation structure for optimal exchange of melodic components between both instruments. As the clarinet initiates the eight-bar plaintive theme, the guitar is given an accompaniment role, offering basic harmonic support that outlines tonic, dominant and subdominant chords in the key of D minor (see example 3B).

Ex. 3B, measures 1-8

Thema

Ruhiges Zeitmass (in klagendem Ton)

pp

p

(VI = D)

After this first presentation of the theme, the music abruptly changes character by means of a brief melodic and rhythmic alteration to the principal melody in combination with an increase in tempo (see example 4B).

Ex. 4B, measures 9-12

Leicht bewegt (giocoso)

mf

p

mf

[p]

mf

Both rhythmic and motivic remnants of this altered theme recur throughout all variations and are exchanged evenly across both voices. Rebay's balanced application of these motifs in both instruments is characteristic of his compositional style and treatment of voices.

In the first variation, which begins at measure 21, Rebay assigned the main melody to the guitar while giving to the clarinet embellishment gestures that keep the tempo and pace from becoming overly repetitive and unaffected (see example 5B).

Ex. 5B, measures 21-28

Var. 1 *Sehr ruhig*

The musical score for Variation 1, measures 21-28, is presented in four systems. The first system (measures 21-24) shows the guitar part with a main melody and the clarinet part with chordal support. Dynamics include *pp* and *p*. The second system (measures 25-26) continues the melody and accompaniment, with dynamics *p* and *mf*. The third system (measures 27-28) features a more complex texture with *sfz* and *f* dynamics. The fourth system (measures 29-30) concludes with a *rit. e dim.* marking and dynamics *f* and *mf*.

Rebay prolonged the chordal support in the guitar part throughout the variation; however, this

time he placed the thematic material in the top note of the chord, a compositional technique that he also used in the first movement. In contrast to the contour of the guitar's melody, embellishment in the clarinet moves in contrary motion as the music reverses the roles of principal voice and accompaniment as seen in the musical example.

With the melody predominately placed in the guitar, Rebay closed the variation with both the clarinet and guitar gradually descending to their lowest registers as the texture of the guitar chords thins out. In the penultimate measure, intervals played by the guitar reduce with every beat, going from an octave to a perfect fourth (circled notes in example 6B), and resolving to a perfect authentic cadence in D minor. The reduction in the size of the intervals relates to the opening intervals of the subsequent variation, where the prevalent application of thirds in the guitar's harmony expresses a change of mood.

Ex. 6B, measures 37-40

The second variation begins at measure 41 with the clarinet repeating another round of the main theme, with the exception of the slur markings removed and replaced with legato articulations. The guitar, now accompanying with intervals of a third, becomes the prominent voice, moving in counterpoint with the clarinet line. Activity gains momentum in the guitar part

as the rhythm shifts from duple eighth notes to triplet eighth notes, adding depth to the texture (see example 7B). As the thematic material undergoes rhythmic and harmonic development in this variation, Rebay showed his mastery of thematic balance by continually inserting and delineating motivic components in both voices simultaneously and in alternating patterns.

Ex. 7B, measures 41-48

Var. 2
Mässig bewegt

p
mf (*sempre staccato*)
mf
mf

In the third variation that begins at measure 61, Rebay switched to a compound 12/8 time signature. This metric modulation was not prepared earlier. Borrowing from previous variations, the composer altered rhythmic components of the secondary theme in conjunction with a triplet figure from the second variation and created a mixed-meter section (see example 8B).

Ex. 8B, measures 61-63

Var. 3
Ziemlich lebhaft bewegt
(A-Klarinette)

mf
sub. f
mf

Both voices receive equal disbursement of melodic material as the shared melodies are set to more complex counterpoint. Rebay indicated a switch to the A clarinet in measure 61 to accommodate a key change and to eliminate passages awkward on the B-flat clarinet. The change in instrument lends a different tonal quality to the end of the piece as the music returns to the opening material set to soft dynamics and a slow, calm tempo. Nine bars from the end, the composer wrote the term *tenebroso* in the clarinet part, indicating that the passage should be executed with a darker, murkier timbre, an inherent characteristic of the A clarinet sound. Rebay ended the movement with a return to the principal theme once again positioned in the clarinet voice; however, after three rounds of development, the last statement of the melodic material in an austere setting in both voices brings new meaning and depth to the recurring theme.

The third movement contains not only an abundance of counterpoint, but also a significant amount of interplay of thematic material between the guitar and clarinet. Composed in a rounded binary Scherzo form, this formal musical background gives plenty of opportunity for melodic content to be passed between both instruments. The playfulness associated with the scherzo genre is enhanced by Rebay's transformation of a delicate melody in a rousing passage of contrapuntal exchange. As in previous movements, the composer applied continual variations to the texture and melody; however, staccato articulations notated throughout the entire first half of the movement afford the clarinetist a chance to emulate the pizzicato style of plucked notes capable only on a stringed instrument. With this type of contextual setting, Rebay transformed traditional conventions such as the setting of Neumann's guitar accompaniment with solo voice, and turned it inside out so that the clarinet voice provides a type of accompaniment figure expressed by the pizzicato-like articulations and the elongation of phrases in sustained passages.

The composer indicated that this movement should be played with humor, in a presto tempo, with heavy accents placed on downbeats. Strummed guitar chords are strategically placed to emphasize modulations. The clarinet blends into the texture as it assumes a secondary role with corresponding melodic notes camouflaged by the guitar's chord (see musical example 9B). By positioning the clarinet register to fit within the guitar's chord, many times doubling the tonic an octave above, Rebay's compositional setting allowed the guitar to rise to the foreground without undermining the clarinet voice. The technique of incorporating the clarinet pitch within the guitar's sound is a salient feature of the opening thematic materials and is unique to this particular movement.

Ex. 9B, measures 17-18

measures 21-23

measures 25-29

As the music moves on to the waltz-like trio section, exchange of motivic remnants between both instruments becomes more pronounced and is presented in more rapid succession. Although the indicated pace of *Ruhiger Walzer e sempre poco rubato* at measure 121 is slower than the *Tempo primo*, running eighth-note passages continually propel the movement forward as they pass in and out of both voices (see example 10B).

Ex. 10B, measures 121-132

Trio
Ruhiger Walzer
(sempre molto cantabile e sempre un poco rubato)
rit. a tempo

This section is another example of Rebay’s concertante-stylized writing for the guitar, where the lines between supplementary harmonic support and thematic material assignments become blurred. With pick-up notes into measure 139, the guitar continues its prominence within the texture with a three-bar interlude of solo material, a transitional musical device delineating the developmental section of the trio (see example 11B). Recapitulation of the central melody in the tonic signifies the end of the trio and the music prepares for a *da capo* return to the opening scherzo.

Ex. 11B, measures 139-143

Sehr ruhig

molto espressivo

mf *sfz* *p* *pp*

..... allmählich wieder zu dem

The Finale, a sonata-form movement, showcases Rebay's comprehensive application of the guitar as a contributor of melodic content as well as an accompaniment figure. Starting with a traditional pattern of steady sixteenth notes outlining an A major tonic arpeggio and other fundamental chords, the guitar part is relegated to playing the role of harmonic support for the first sixteen measures. After supporting these opening antecedent and consequent phrases of the clarinet, the guitar immediately takes the solo lead and presents an abbreviated statement of the principal theme. This four-bar break from the texture initiates a change in thematic assignments in which the only unifying component is the steady sixteenths passed back and forth between the two instruments (see musical example 12B).

Ex. 12B, measures 17-28

(solo)

pp [*p*]

After implementing a more traditional chamber music context in which the melody is set above a simplified harmonic setting, Rebay reinstated a solo segment in the guitar voice beginning in measure 46. Application of the unaccompanied guitar passages are used in two ways throughout the movement, either as transition material or as an anticipatory gesture of a textural change. At this moment in the music, the solo interlude signals a change in the formal structural in which the B theme is introduced at measure 58. The B theme is characterized by the prevalent use of interval expansion. Rebay progressively expanded the initial interval of a third to a fifth, creating a motif further elaborated in both voices in several passages during development of the second theme (measures 74, 78, 82, 86) (see example 13B).

Ex. 13B, measures 58-61

Allegretto con moto (aber nicht schnell)

Guitar, measures 74-75

mm. 82-83

Clarinet, measures 78-79

mm. 86-87

At the close of the development section, Rebay interjected motives from both the theme and third variation of the second movement. Found in measure 90, the rhythmic components borrowed from earlier motives are treated within a different contextual setting and placed in alterations between the guitar and clarinet voice. By placing two separate, but equally recognizable thematic elements traded back and forth between both instruments, Rebay treated the two voices with equality in respect to allocation of thematic material.

When recapitulation of the A theme appears in measure 106, the accompanimental texture suddenly becomes more homogenous due to the ostinato patterns placed in the guitar line. Rebay wrote the accompaniment in a virtuosic and varied manner that both supports the clarinet's melody and adds interest to the recapitulated material. In the flowing section at measure 131, the textural context changes again, with soft and intense presentation of sonorous chords that become the heartbeat of the music. The texture eventually pans out as the coda approaches and both voices gradually fade away to the ending. Although this movement begins with a robust tempo and texture, the calm ending appropriately closes the movement and the piece as a whole as both voices join together to sound the last chord.

CHAPTER 6

LIBBY LARSEN, *BLUE THIRD PIECES*

Libby Larsen was born in Wilmington, Delaware in 1950, and in her early years, she was exposed to various American styles of music such as jazz, boogie-woogie, gospel, and Western square dances.³³ Between the years 1968-78, Larsen received all three of her degrees from the University of Minnesota, where she studied composition under Dominick Argento, Paul Felter, and Eric Stokes. In 1973 she co-founded the Minnesota Composers Forum, which was later renamed the American Composers Forum.³⁴

Her musical output includes three symphonies, operas, vocal and choral works, various chamber compositions, and two unaccompanied clarinet pieces.³⁵ Fifteen of her solo and small ensemble works involve the clarinet; five works feature the guitar; with an additional two chamber pieces written for the clarinet and guitar repertoire.³⁶ Formulating the two duet works involving the guitar with flexible instrumentation, Larsen's *Three Pieces for Treble Wind and Guitar*, written in 1974, can be played with a handful of possible instrumentations, B-flat clarinet, flute, oboe or E-flat saxophone performing the treble voice. Larsen's second work listed for this repertoire, *Blue Third Pieces* (1996), has two printed versions: one for B-flat clarinet and guitar and one for flute and guitar.

Multiple instrumentations for a single work pose both compositional and editorial challenges. In *Blue Third Pieces* Larsen circumvented octave and register differences between the flute and clarinet by scoring melodic content in the higher registers of both instruments. The

³³ Mary Alice Domenica, "The Elements of American Vernacular in Three Selected Chamber Works of Libby Larsen: Holy Roller, Barn Dances, and Trio for Piano and Strings" (D.M.A. diss., University of Miami, 2010), 4.

³⁴ Mary Ann Feldman, s.v. "Libby Larsen," Grove Music Online (accessed on February 10, 2012).

³⁵ Ibid.

³⁶"Works," Libby Larsen, <http://www.libbylarsen.com> (accessed on February 10, 2012).

flute cannot reach the lowest notes of the clarinet; however, the clarinet is very comfortable in the upper registers so that musical parts can be easily transcribed if the lower range of the clarinet is avoided in the compositional process. In this piece Larsen created balance with the high tessitura of the wind voice by placing it against the lower and middle registers of the guitar. Larsen's sensitivity to orchestration and her ability to address challenges presented by the acoustical properties of each instrument are exemplified in this work.

Larsen herself explains the contextual meaning of this piece's title on her personal website, "Blue" refers to the jazz genre of rhythm and blues, while the meaning of the word "Third" references the interval of a third, an intrinsic characteristic of the blues genre.³⁷ In the first movement, entitled *Deep Blue*, the third interval is prevalent in both instrument parts; in the latter movement, entitled *Salt Peanuts*, a more superficial reference to the jazz idiom is expressed with the title. Larsen further incorporated and exploited various jazz elements throughout the movement.

In contrast to the previous repertoire analyzed, the first movement of "Blue Third" contains ethereal and transparent textures that showcase Larsen's compositional development of a lyrical dialogue between the two instruments. Treating both voices as complete equals, Larsen gives each instrument melodic and supportive roles throughout the composition. As the guitar opens the movement with three bars of solo material with sonorities built on thirds, the clarinet answers the guitar with a legato phrase and gently passes its thematic material comprised of major and minor thirds back to the guitar in measure 11. Here the guitar reflects the lyricism of the clarinet line through the addition of a slur to its melody in measure 11 (see example 1C).

³⁷ "Blue Third Pieces," Libby Larsen, <http://www.libbylarsen.com> (accessed on February 10, 2102).

Ex. 1C, clarinet measures 1-11

Clarinet

Rubato (♩=112)

mf

f

pull back

rubato

a tempo

guitar measures 11-14

f

f

This is the only instance where Larsen prescribed the legato phrase marking in the guitar line while the rest of the movement remains free of articulation markings. The clarinet voice has limited application of articulated notes, with the exception occurring in measure 17, and almost all of the phrases are to be played in a legato resulting in a compositional juxtaposition of articulations and thus a textural contrast between the voices.

In contrast to Rebay's extensive use of the entire pitch range for both the guitar and clarinet, Larsen assigned the lowest register to the guitar voice and employed the highest register of the clarinet. Liberal application of altissimo notes in the clarinet may be attributed her allowing substitution by a flute. While performing this piece with flute would pose little or no issues in regards to ease of register and ensemble balance, the clarinetist must carefully apply dynamic control in the high register to avoid overpowering the guitar. Fortunately, Larsen is sensitive to the inherent challenges of placing the upper voice in the altissimo register, and her

application of harmonics in the guitar accompaniment figures take into account the texture as a whole. To allow the harmonics of the guitar to be heard, she positioned the pitches so that they coincide with either a soft sustained note or a rest in the clarinet (see example 2C).

Ex. 2C, clarinet measures 45-53

guitar measures 45-53

The second movement is Larsen's tribute to the standard jazz chart *Salt Peanuts*, a bebop tune composed by the American jazz trumpeter Dizzy Gillespie.³⁸ The influence of simple rhythmic motives in this standard tune is evident in both the guitar and clarinet parts. Borrowing rhythms and articulations found in jazz idioms, Larsen approaches overall form and stylizes it with various jazz references.

The bebop era in the evolution of jazz history was renowned for its rapid tempos, dissonant chords over melodic lines, off-beat accompaniments, chromaticism, and extended

³⁸ Thomas Owens, s.v. "Dizzy Gillespie," Grove Music Online (accessed on September 22, 2012)

Ex. 4C, measures 30-33



Larsen preserved the original rhythmic notation of the Salt Peanuts theme; however, she altered the primary interval of an octave and reduced it to that of a seventh.

Another jazz influence directly reflected in the second movement is a lengthy passage dedicated to rhythm and blues musician Ray Charles. Larsen paid honor to the late musician by including a twelve-bar blues guitar riff starting in measure 78.⁴⁰ As with the previous thematic reference to Salt Peanuts, the phrase “Ray Charles!” is printed above the music. This portion of the music alludes to characteristics of bebop music through its steady guitar accompaniment under quasi-improvisational phrases played by the clarinet. Commencing in measure 78 with an ostinato pattern in the guitar imitative of a walking bass line,⁴¹ the clarinet joins the texture with modal and semi-chromatic runs that include pitch bends, trills, syncopated figures and a variety of rhythmic figures. The third and final presentation of the Salt Peanuts theme is in measure 114, after which a short codetta closes the music. In the last musical gesture the two voices coalesce as the guitar emphatically supports the upper voice with its repeated sixteenth-notes on a low E while the clarinet plays a sixteenth-note run with a two-octave descent. The two instruments join together for a final accented eighth note energetically ending the movement.

⁴⁰ “Blue Third Piece,” Libby Larsen, <http://www.libbylarsen.com> (accessed on September 22, 2012).

⁴¹ Andy LaVerne, “Walking Bass Line Basics,” *Keyboard* 37/6 (2011): 11. The walking bass line is commonly constructed with emphasis on tonic, dominant, and chromatic steps with repeated notes and or figures. In measure 78, the music has all of these components which are salient features of the bebop genre.

CHAPTER 7

GERNOT WOLFGANG, *FOUR MINIATURES*

Born in 1957 in Bad Gastein, Austria and currently residing in Los Angeles, jazz guitarist and composer Gernot Wolfgang is known as a contemporary classical composer as well as an active film and television composer, arranger and orchestrator.⁴² He received his first formal music education the University of Music and Performing Arts in Graz, Austria (Universität für Musik und darstellende Kunst Graz) as a music major in jazz composition and arranging, continued his compositional studies in jazz and film scoring at the Berklee College of Music in Boston, and graduated from the Scoring for Motion Pictures and Television program at the University of Southern California.⁴³ From 1990-93 he taught jazz composition and harmony at the University of Music and Performing Arts in Graz.⁴⁴ He has received several awards, grants and scholarships from organizations such as the American Composers Forum (co-founded by Libby Larsen), American Music Center, BMI and the Fulbright Commission. He has also written numerous commissioned works including compositions for the Los Angeles Chamber Orchestra, the Verdehr Trio,⁴⁵ and Michele Zukovsky, principal clarinetist of the Los Angeles Philharmonic.⁴⁶

Creating bridges between the jazz and classical worlds within his compositions, Wolfgang often draws inspiration from both to produce works that move across stylistic

⁴² Gernot Wolfgang, "Biography," <http://www.gernotwolfgang.com/> (accessed on September 30, 2012).

⁴³ J. Robert Bragonier, Interview with Gernot Wolfgang, <http://www.laco.org/blog/66/> (accessed on September 30, 2012).

⁴⁴ Gernot Wolfgang, "Biography," <http://www.gernotwolfgang.com/> (accessed on September 30, 2012).

⁴⁵ The Verdehr Trio is an internationally-known contemporary clarinet, violin and piano chamber ensemble in residence at Michigan State University. Members of the group are Elsa Verdehr, clarinet, Walter Verdehr, violin, and Silvia Roederer on piano. The trio has commissioned over 200 works for the ensemble, including Libby Larsen's *Slang*.

⁴⁶ Gernot Wolfgang, "Biography," <http://www.gernotwolfgang.com/> (accessed on September 30, 2012).

boundaries. His contribution to the clarinet and guitar repertoire, *Four Miniatures*, commissioned by Michele Zukovsky in 2007, contains components of both types of music, which permeate the four-movement piece. Composed so that the guitar plays both accompaniment and solo roles, this work exemplifies a contemporary approach to chamber music settings in which both instruments receive substantial thematic treatment and functioning roles are not tethered to prescribed expectations. However, Wolfgang also chooses to revert to a more traditional musical setting associated with the repertoire during the Classical period, utilizing the guitar's accompanimental capacities while placing the clarinet voice prominently within the texture. This technique sets *Four Miniatures* apart from the three previous compositions analyzed.

The first movement, "Uneven Steven," is named for its uneven 5/4 time signature and opens with a four-bar guitar ostinato pattern that hints at the instrument's role as accompanist in much of the piece. The lyrical and melodic phrase introduced by the clarinet in measure 5 presents a leading solo voice, confirming the accompanimental nature of the guitar's ostinato figure. Set to static harmonic support, the clarinet voice provides modal harmonic changes until an abrupt meter and textural change in measure 13 relieves the guitar of its repetitive opening pattern, allowing it to execute new harmonies. The composer's expanded approach to tonality is evident through application of minor seventh, eleventh, and fourteenth intervals in the guitar chords, a common practice in twentieth-century jazz and popular music.

The minimal textural exchange of voices in the first twenty one bars is interrupted by a unison passage that creates a contextual transition for development of the new thematic material. Remaining faithful to the voice setting established, Wolfgang preserved this hierarchical balance by assigning most of the melodic material to the clarinet and using the guitar for harmonic support. To counteract the limited confines of the musical setting, Wolfgang added finger stroke

modifications in the guitar part beginning in measure 32 for textural and structural contrast (see musical example 1D). Although the movement assigns a significant proportion of the thematic material to the clarinet, the guitar voice is equally important in its role of accompaniment and outlining the structural framework.

Ex. 1D, mm. 32-33

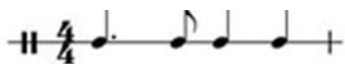


The second movement, “Tango Pensativo e Dramatico,” affords more melodic treatment in the guitar. Infused with South American tango elements, this movement reflects Zukovsky’s penchant for the Argentinean composer Astor Piazzolla.⁴⁷ Commencing with a solo guitar passage similar to the opening setting of the third movement of Piazzolla’s *History of the Tango* for flute and guitar entitled, “Café 1930,” this is the first instance in this composition of virtuosic writing for the guitar voice. Although the guitar solo lasts only twelve bars, this solo introduces the principal theme, effectively conveying the mood with syncopated rhythms and chromaticism often associated with the tango genre.⁴⁸ The underlying guitar rhythm that begins in measure 14 establishes the foundation for the tango style and gives rhythmic support to the upper melody (see musical example 2D). The tango rhythm remains present throughout a significant proportion of the movement.

⁴⁷Gernot Wolfgang, Foreword, *Four Miniatures* (Vienna: Ludwig Doblinger, 2011).

⁴⁸ Chris Mooney, “How to Write a Tango” <http://composerfocus.com/how-to-write-a-tango/> (accessed on September 30, 2012).

Ex. 2D: Typical Tango rhythm



measures 14-15



The clarinet voice dominates the texture with energetic phrases and extensive use of the instrument's three-octave range. Since the guitar's supporting chords contain a fundamental low note that gives the tango rhythm with chordal jazz harmonies set above it, the texture is comparable in complexity to those of the other works considered here. The complexity of Wolfgang's compositional style in this movement stems not only from his use of various rhythmical figures, but also from his extended harmonic framework. The dense application of tone clusters and compressed intervals create a dissonant backdrop for the modulations and chromaticism in the clarinet line.

Between measures 19 and 54, the guitar accompaniment receives minimal development or change until an abbreviated version of the opening solo appears in measure 54. The return of the initial solo passage transitions into the coda where the busy and pressing activity of the clarinet voice becomes more subdued and the overall texture thins. The compact and dissonant harmonies give way to more constant sonorities of major and minor chords four bars from the end as a final statement is etched out with the guitar harmonics.

Just as the second movement was composed with references to Piazzolla, the third movement pays homage to the Belgian jazz guitarist Django Reinhardt. Entitled “Angular Djangular,” the movement conveys the play on words through angular contours of the clarinet line and juxtaposition of the clarinet’s triplets against the duple rhythm of the guitar (see musical example 3D).

Ex. 3D, measures 16-19

Like Libby Larsen in her application of stylistic jazz components associated with Dizzy Gillespie and the bebop genre in her compositions, Wolfgang also drew upon rhythmic and stylistic gestures associated with Reinhardt’s distinct style of playing.⁴⁹ Like the two earlier movements, Wolfgang began the movement with an introductory statement by the guitar. The jazz groove established by the guitar voice is quickly joined with the clarinet’s chromatic infused melodic segments played on the clarinet. The hierarchy in the opening gesture remains ambiguous as both instruments express thematic components; however, Wolfgang’s

⁴⁹Michael James, et.al, “Django Reinhardt,” The New Grove Dictionary of Jazz, 2nd edition (accessed September 30, 2102).

incorporation of the clarinet line in to the guitar rhythmic groove acts more like a supplementary figure as its overlaying rhythms line up with those in the guitar. Only after a brief unison passage does the composer assign full harmonic accompanimental support in the guitar starting in measure 10. Alternating between the two musical textures, Wolfgang utilizes the guitar as both an accompanist and soloistic partner (see musical example 4D). Unlike Ferdinand Rebay's compositional treatment of the guitar voice in which melodic and harmonic components are expressed simultaneously, Wolfgang's approach involves segregating and alternating the assigned roles.

Ex. 4D, measures 1-8

The musical score for Ex. 4D, measures 1-8, is presented in two systems. The first system covers measures 1-3, and the second system covers measures 4-8. The tempo is marked as quarter note = 80. The Clarinet part (top staff) and Acoustic Guitar part (bottom staff) are shown. Dynamics include *mf*, *mp*, and *p*. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5). A box labeled '8' is placed above the Clarinet staff at the start of measure 8. A 'VII bar' is indicated at the end of the second system.

This movement exhibits new and varying settings of instrumental balance, with the guitar receiving its largest amount of thematic or counterpoint material across the entire piece. Moreover, the clarinet is subjected to both leading melodic lines as well as secondary accompaniment figures. Wolfgang's presentation of equality in the voices is both contemporary and traditional in the sense that neither the guitar nor the clarinet remains confined by assigned roles; both instruments are given opportunities to challenge the traditional musical expectations set by earlier compositions.

In Wolfgang's own words, the last movement, "Exit Strategies," is "dedicated to those of us who forever seem to have trouble getting out the door... a few false starts, firm resolved paired with a failed follow-through, an onset of panic, and – to everyone's relief – a final push and the door closes shut."⁵⁰ Divided into two textural settings, this movement models all of the thematic assignments set forth in prior movements such as the introductory guitar statement followed by unison passages that break through the unaccompanied sections. As in the first movement, Wolfgang added dimension to the texture through application of different finger strokes. This contemporary technique enhances the overall texture by means of extra-musical elements that only a stringed instrument can produce. A guitarist himself, Wolfgang utilized guitar technique in ways that the other three composers did not by incorporating elements such as: harmonics, hammer-on and hammer-off picking techniques, muted notes, and legato slides.

The false starts that the composer refers to are represented in the brief interjections where both voices attempt to take the music in a new direction. Continually thwarted in their attempts, the guitar remains steady with its accompaniment until the fourth textural break results in both

⁵⁰ Gernot Wolfgang, Foreword, *Four Miniatures* (Vienna: Ludwig Doblinger, 2011).

instruments taking off with an extended unison passage. Wolfgang's playful approach to form and context is unique to his works and compositional style. Virtuoso in its own right, both the clarinet and guitar parts are demanding on many levels; the accompaniment parts given to the guitar are challenging not only in execution but in the manner in which the composer set multiple voicings within the chordal structures, many times in concert with the clarinet's melodic line.

CHAPTER 8

CONCLUSION

The creation of compositional and thematic balance between the two instruments did not take place overnight. Each of the four works surveyed represent and reflect the musical values and aesthetics of the time as well as the internal influences on the individual composers. Working with commissioning patrons or taking into consideration the restrictions imposed by their chosen instrumentation also played a part in the compositional process. Wolfgang's interaction with clarinetist Michele Zukovsky directly affected his composition and its musical setting, while multiple versions of Libby Larsen's *Blue Third Pieces* for clarinet or flute and guitar illustrate her flexible approach to orchestration. Heinrich Neumann's seemingly simple texture and clearly defined instrumental roles in his *Serenata Svizzera* expressed contemporary stylistic conventions and aesthetics and influenced subsequent repertoire if only by giving successive composers a model to challenge because of the unequal treatment of the two voices. Almost a hundred years later, Ferdinand Rebay's virtuosic treatment of the guitar marked a turn in settings for clarinet and guitar. Although the trend suggests a unilateral direction of progression across the four works surveyed, Wolfgang's *Four Miniatures* does reflect the guitar's earlier role as accompanist, yet maintains a balance where assignment of melodic components was organically conceived, allowing connections between the four works to come full circle.

APPENDIX
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