

379
N81d
No. 4111

LOUIS CAHUZAC'S CLARINET MUSIC: AN EXAMINATION OF SELECTED
WORKS, WITH THREE RECITALS AND A SOLO PERFORMANCE
OF SELECTED WORKS BY DEBUSSY, REINECKE, BLOCH,
STRAVINSKY, MOZART AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Raphael P. Sanders, Jr., B.Ed., M.Mus.

Denton, Texas

May, 1995

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Sanders, Raphael P. Jr., Louis Cahuzac's Clarinet Music: An Examination of Selected Works. Doctor of Musical Arts (Performance), May 1995, 76 pp., 31 figures, discography, bibliography, 76 titles.

The lecture was given on October 24, 1994. The discussion dealt with the stylistic characteristics of music for clarinet by Louis Cahuzac and included a performance of three of his works: Arlequin, Cantilène, and Variations sur un air du pays d'Oc.

Louis Cahuzac was one of the most sought-after clarinetists in the first half of the twentieth century. He was also highly respected as a conductor, as a teacher, and as a composer of music for the clarinet. The selections performed and discussed in the lecture depict Cahuzac's use of simple compositional forms and procedures which blend the expressive capability of the clarinet with its technical potential.

First editions of Cahuzac's work were obtained from the publishers, Alphonse Leduc and Gérard Billaudot--both located in Paris, France.

In addition to the lecture recital, three other recitals for clarinet were given. The first recital was given on April 22, 1991 and included works by Claude Debussy, George Rochberg, and Herbert Howells. The second recital was given on November 25, 1991 and included works by François Devienne, André Bloch and Carl Reinecke. The third recital was divided in half. Credit for a half-recital was given on April 23, 1991, and the L'histoire du soldat by Igor Stravinsky was performed. Credit for the

second half of the third recital was given on November 20, 1993, and the Clarinet Concerto in A, K.622 by Wolfgang Amadeus Mozart was performed with the Abilene Philharmonic Orchestra. All four recitals were recorded on magnetic tape and are filed, along with the written version of the lecture materials, as a part of the dissertation.

Tape recordings of all performances submitted as dissertation requirements
are on deposit in the University of North Texas Library.

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UNIVERSITY OF NORTH TEXAS
College of Music

presents

Graduate Recital

RAPHAEL PHILIP SANDERS, JR., clarinet

Monday, April 22, 1991 8:00 p.m. Recital Hall

Première Rhapsodie (1910) Claude Debussy
Robert Austin, piano (1862-1918)

Trio, for Clarinet, Horn and Piano (1948) George Rochberg
Liberamente, Allegro con moto (b. 1918)
Adagio
Allegro
Erin Stanyon-Hobby, horn
Rose Marie Chisholm, piano

- Intermission -

Sonata, for Clarinet and Piano (1951) Herbert Howells
Con moto, dolce e con tenerezza (1892-1983)
Allegro, Ritmico, con brio
David Miller, piano

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

Please join Raphael at an informal reception in the
Student Commons immediately following the program.



GRADUATE RECITAL

*Matthew J. George, Conductor

Dr. Edward Baird, Narrator

Histoire du Soldat (1918)

Igor Stravinsky

Raphael Sanders, Clarinet

Linda Watson-Rogers, Bassoon

Michelle Kaminski, Trumpet

Steve Schoppert, Trombone

Tom Canale, Percussion

Chan Ho Yun, Violin

Chris Pike, String Bass

** Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts*

UNIVERSITY OF NORTH TEXAS

College of Music

presents

A Graduate Recital

RAPHAEL SANDERS, JR., clarinet

assisted by

Rose Marie Chisholm, piano

Monday, November 25, 1991

5:00 p.m.

Concert Hall

Denneriana pour Clarinette avec (1940)
accompagnement de Piano

André Bloch
(1873-1960)

Première Sonata pour Clarinet S^o
et Pianoforte

François Devienne
(1759-1803)

Allegro con spiritoso

Adagio

Rondo allegretto

- Intermission -

Sonata "Undine", Op. 167, Fassung für
Klarinette und Klavier (1883)

Carl Reinecke
(1820-1910)

Allegro

Intermezzo Allegretto grazioso

Andante molto tranquillo

Finale Allegro molto

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

**Abilene Philharmonic
Orchestra**

Series A

Third Concert
November 20, 1993
8:15 P.M.
Abilene Civic Center

Shinik Hahm
Music Director

Raphael Sanders
Clarinet

PROGRAM

**WOLFGANG AMADEUS
MOZART (1756-1791)**

Clarinet Concerto in A major, K. 622

Allegro

Adagio

Allegro

INTERMISSION

**HECTOR BERLIOZ
(1803-1869)**

Symphonie, Fantastique, Op. 14

Reveries, Passions

A Ball

Scene in the Country

March to the Scaffold

Dream of the Witches' Sabbath

University of North Texas

College of Music

presents

A Graduate Lecture Recital

RAPHAEL SANDERS, *clarinet*

assisted by

Dan McAlexander, *piano*

Monday, October 24, 1994

5:00 pm

Recital Hall

**LOUIS CAHUZAC'S CLARINET MUSIC:
AN EXAMINATION OF SELECTED WORKS**

<i>Arlequin</i>	Louis Cahuzac (1880-1960)
<i>Cantilène</i>	Louis Cahuzac
<i>Variations sur un air du Pays D'Oc</i>	Louis Cahuzac

Presented in partial fulfillment of the
requirements for the degree of
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CHAPTER I

INTRODUCTION

The Clarinet's Early Development

The development and maturation of the clarinet into a viable solo instrument in the eighteenth century allowed it gradually to gain acceptance equal with the other woodwind instruments of the orchestra.¹ In Germany, the clarinet flourished because of composers such as Johann Stamitz (1717-1757), his son Karl Stamitz (1745-1801), Franz Danzi (1763-1826), and Peter von Winter (1754-1825) who were greatly influenced by clarinetists Johannes Hampel (d. 1792), Michael Quallenberg (d. 1793), Joesph Beer (1744-1812), and Franz Tausch (1762-1817).²

The recognition and favor of the clarinet spread quickly.³ By the end of the eighteenth century the clarinet had become a permanent member of the orchestra's woodwind section and gradually realized favor as a chamber and solo musical instrument.⁴ Performer-composers like Anton Stadler (1753-1812) of Austria, Heinrich

¹Mark Hollingsworth, Romanzas for the Clarinet and Piano by Ernesto Cavallini (DMA diss., University of North Texas, 1989), 1.

²F. Geoffrey Rendall, The Clarinet (London: Ernest Benn Limited, 1971), 83.

³Hollingsworth, Ibid.

⁴Ibid.

Bärmann (1784-1847) of Germany, and Bernhard Crusell (1775-1838) of Finland contributed to the further development of clarinet composition and performance, which influenced clarinetists and composers in the nineteenth and twentieth centuries.⁵

The Clarinet's Development in France:

Performer-Composers and the Paris Conservatory

In 1795 the Paris Conservatory was formed, consolidating the École royale de chant and the Garde nationale parisienne. There were at least twelve clarinet professors appointed to teach 104 pupils.⁶ Gee writes of this extraordinary situation:

This large group of professional clarinetists was needed, no doubt, to fill positions in military bands, theaters, opera and variety orchestras. Many were needed as replacements, as many outstanding performers often took several months' or years' leave to tour and give successful concerts elsewhere in Europe.⁷

Among the first clarinetists to be engaged as professor at the Paris Conservatory was Jean Xavier Lefèvre (1763-1829). Lefèvre was well known as a performer and clarinet designer.⁸ According to François Fétis:

⁵Ibid. also Rendall, op. cit., 84, 85, 100.

⁶Oskar Kroll, The Clarinet (New York: Taplinger Publishing Co., 1968), 63.

⁷Harry Gee, Clarinet solos de concours, 1897-1980 (Bloomington: Indiana University Press, 1981), 6.

⁸Rendall, op. cit., 86.

The quality of sound which Lefèvre drew from his instrument was voluminous, but it belonged to the sort which the Germans designated under the name French tone, which is to say it was more powerful than mellow. He did not like the sound of the German school....nor was he favorable to the attempts made for the perfection of the clarinet; he believed that the multiplicity of keys was injurious to the sonority of the instrument....⁹

Lefèvre was to continue in a long line of virtuoso performers that were also splendid composers. Among his compositions are six clarinet concerti, four sonatas, and a set of six pieces for two clarinets.

In 1831, Mannheim-born clarinetist Frédéric Berr (1793-1838) was appointed clarinet professor at the Conservatory. Rendall states that "Berr held every worthwhile appointment in Paris," and that "[his] influence on French clarinetists was profound, especially in impressing upon them German ideals of tone and refinement."¹⁰ Berr composed many works for the clarinet: two concerti, eleven solos and twenty-eight fantaisies on varied airs, a set of twenty duets, and a tutor for fourteen-keyed clarinet (1836).

1838 saw the appointment of Hyacinthe Klosé (1808-1880) as professor of clarinet.¹¹ Klosé, in collaboration with Auguste Buffet, developed the instrument

⁹François Fétis, Biographie universelle des musiciens et bibliographie générale de la musique, 2nd ed., 8 vols. (Paris: Firmin Didot Frères, 1866-1870), V, 253. (Translation by Harry Gee; further translations from French are mine).

¹⁰Rendall, op. cit., 98.

¹¹Gee, op. cit., 8.

known as the "Boehm" clarinet, patented in 1844.¹² It is labeled "Boehm" because it utilizes the ring-keys and rod-axes which Theobald Boehm had devised for the transverse flute.¹³ As a composer, Klosé was prolific. He composed the music for the annual clarinet concours, as did the former professors, which was the custom at the time.¹⁴ He composed his famous Méthode complète a year before the patent of his new Boehm clarinet, Quatorze études, Six études mélodiques, Quarante-cinq exercices, Vingt caractéristique études, Trente études and many solos and variées. In total, Lefèvre, Berr, and Klosé wrote forty-two morceaux de concours.¹⁵

After Klosé's retirement in 1868, the tradition of examination pieces written by the professor was stopped--due, in part, to the growing amount of solo literature which was available, and used for the clarinet concours, by such eminent composers as Weber and Spohr.¹⁶

¹²Pamela Weston, Clarinet Virtuosi of the Past (England: Robert Hale Publishers, 1971), 236.

¹³Rendall, op. cit., 97.

¹⁴Gee, op.cit., 10.

¹⁵Ibid., 9.

¹⁶In 1877, Weber's Concertino, Op 26 was used as the test piece. Fragments of the Concerto, Op 57 by Spohr was used in the 1884 contest. Since then, the Paris Conservatory has used the clarinet works of Weber fourteen times and those by Spohr two times. [Source: Ibid., 10 & 13.]

Cyrille Rose (1830-1902) became professor of clarinet in 1876, succeeding Adolphe Leroy (1827-1880),¹⁷ and taught until he retired in 1900. A pupil of Klosé, Rose was a talented performer and a celebrated composer of etudes for the clarinet. These include: Seize locution études, Vingt grand études, Trente-deux études and Quarante études.¹⁸ The pedagogical significance of these Rose studies cannot be overemphasized:

The clarinet etudes of Cyrille Rose constitute a basic part of the clarinetist's training, and that repeated study of them never fails to be profitable. They are invaluable as a means of developing control and beauty of tone, and in instilling a sense of phrasing and melodic line in the student. The musical value of the Rose etudes is beyond question, and I find them extremely well-suited to the clarinet in every respect.¹⁹

During his tenure as professor at the Paris Conservatory, Rose guided many distinguished pupils to the Prémier prix. Among these clarinetists were Prospère Mimart (d.1928) in 1878, Henri Paradis (1861-1940) in 1880, Paul Jeanjean (1874-1928) in 1894 and Louis Cahuzac (1880-1960), the subject of this dissertation, in 1899.

¹⁷Although not known as a great composer for the clarinet, Adolphe Leroy was a fine teacher and was director of the Buffet-Crampon Company from 1859-1865. [Source: Gee, op. cit., 13.]

¹⁸Ibid., 13, 14-15.

¹⁹Keith Stein, quoted in Larry Maxey, "The Rose Thirty-Two Etudes," The Clarinet, I, 4 (August, 1974), 9.

Once referred to as the "dean of clarinetists,"²⁰ Louis Cahuzac performed throughout Europe as a soloist, chamber musician and conductor in Spain, Portugal, Italy, Holland, Belgium, Britain, Switzerland, Germany, and Denmark. He introduced many major works for clarinet to France and collaborated with some of the most eminent composers of the twentieth century. He made several historic recordings and taught many of the most influential clarinetists in Europe.²¹

Cahuzac was, in addition to being a great performer, a fine composer of clarinet music; however, many of his compositions are unfamiliar to clarinetists and have only recently been published. The style of his works relates directly to classical forms, ternary form and variation form, with a greater emphasis given to musical expression than to technical skill.²² His works can be placed into three types of compositions. These are: (1) rearrangements of established works, (2) use of pre-existing melodies as a basis for composition, and (3) freely-composed pieces (works which do not use borrowed material).

The objective of this study, the examination and performance of selected works by Louis Cahuzac, focuses on the following areas: (1) Cahuzac's career as a composer,

²⁰Norman Del Mar, record jacket notes for Paul Hindemith's Concerto for Clarinet and Orchestra (1947) performed by the Philharmonia Orchestra, conducted by Paul Hindemith; Louis Cahuzac, clarinet soloist (New York: Angel Records 35490, 1953).

²¹This will be discussed in detail in Chapter II.

²²The idea of a comparison between virtuoso display and lyrical expression was made by Hollingsworth [op. cit., 22.] in his discussion of Ernesto Cavallini's *Romanzas*.

teacher, conductor and performer; and (2) stylistic features²³ along with detailed thematic, harmonic, and melodic examination of his works for clarinet.

²³Three of Cahuzac's works were performed on the lecture recital: Cantiléne, Arlequin, and Variations sur un air du pays d'Oc.

CHAPTER II

LOUIS CAHUZAC: CLARINETIST, CONDUCTOR, AND TEACHER

Cahuzac's Early Years As a Student and As An Orchestral Musician

As a clarinetist and as a conductor, Louis Cahuzac (1880-1960) was arguably one of the most recognized and respected musicians in Europe during the first half of the twentieth century. Cahuzac's influence as a clarinetist is unique, as he adhered to what could be considered a uniquely hybrid European style of clarinet playing.¹

Cahuzac was born on July 12, 1880 in Quarante, a small modest village in southwestern France. As a youngster he displayed a remarkable aptitude for music. His father, an amateur musician in the local band, gave him his first clarinet lessons.² In 1894 he began to study music seriously at the Toulouse Conservatory where he was accepted as a pupil in the studio of clarinetist Félix Pagès.³ There he met, and became

¹That is, a combination of the French, German, and English playing styles. [Author's opinion].

²Guy Dangain, "Louis Cahuzac, un virtuose hors pair," Journal de la confédération musicale de France (No. 436, October, 1991), 14.

³André Petiot, "Grand artiste occitan, doyen des clarinettistes Français Louis Cahuzac," La chronique (Paris, August 10, 1960).

great friends with, Jules Mazellier⁴ and Romauld Joubé.⁵ In fact, these three students were referred to as the "three musketeers" because they were always in each other's company. After winning the Prémier prix at the Toulouse Conservatory in 1896, at the age of sixteen, Louis Cahuzac ventured to Paris to enter the famed Paris Conservatory. He was immediately admitted into the class of the famous clarinetist and professor, Cyrille Rose.⁶

In 1898, Cahuzac was awarded the Deuxième prix,⁷ and in 1899, received the Prémier prix⁸ with a unanimous vote from the judges. The jury had been particularly impressed by his admirable tone and purity of style. Cahuzac additionally studied musical composition in Toudou with Paul Vidal.⁹ In 1900, Cahuzac attracted the

⁴Composer of the 1936 clarinet Solo de concours, Fantaisie-Ballet, Jules Mazellier was a conductor of the Opéra National and a professor at the Paris Conservatory for twenty years. [Source: Gee, op. cit., 55-56.]

⁵Roumald Joubé was a great actor and a twenty-two-year performer at the Odéon Theater in Paris. [Source: Petiot, op. cit.]

⁶Petiot, Ibid.

⁷The test piece in 1898 was Introduction et rondo by Charles-Marie Widor. [Source: Gee, op. cit., 23.]

⁸The test piece for 1899 was Solo de concours by Henri Messager. [Source: Gee, op. cit., 24.]

⁹Dangain, op. cit., 14. French conductor, teacher, and composer, Paul Vidal studied composition with Jules Massenet at the Paris Conservatory. He was also conductor of the Paris Opéra. [Source: David Charleton, "Paul Antonio Vidal," The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (London: MacMillan, 1980), Vol.XIX, 710-711.]

attention of conductor François Touche, who was the director of the Concerts Rouge.¹⁰ As a consequence, Louis Cahuzac was immediately engaged to perform in this superb orchestra.¹¹ These concerts took place on the left bank of the Seine river, eight Tournon street, in a little hall which was located in the same building in which Gabriel Pierné¹² resided.¹³ The orchestra was comprised of the most outstanding Prémier prix winners from the Paris Conservatory and would regularly perform classic works by the great composers. "I remember," a listener recalls, "the applause that greeted Cahuzac when he performed the Concerto or the marvelous Quintet by Mozart...."¹⁴

François Touche later established a series of concerts in Strasbourg, called the Concerts symphoniques Touche. Many of his fellow artist-performers followed him there, due to his many magnificent successes with the Concerts Rouge. These concerts were well attended and highly acclaimed.¹⁵ In 1901, Cahuzac became principal clarinetist of the Orchestra des concerts Colonne in Paris, founded by Edouard Colonne in 1873, under the baton of Gabriel Pierné. This was to be a forty-year-long

¹⁰Petiot, op. cit.

¹¹Ibid.

¹²Gabriel Pierné, composer and conductor, studied organ with Cesar Franck and composition with Jules Massenet. He was the conductor of the Concerts Colonne and he was highly respected for being a musician of the utmost integrity. [Source: David Cox, "Gabriel Pierné." The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (London: MacMillan, 1980), Vol.XIV, 736-737.]

¹³Petiot, op. cit.

¹⁴Ibid.

¹⁵Ibid.

association for Cahuzac.¹⁶ In 1902, Cahuzac was engaged as solo clarinetist at L'orchestre de l'opéra. In 1905, he became a member of La société moderne d'instruments à vent, founded in 1895 by Georges Barrère, later to be named Le dixtour de Paris.¹⁷ Also in that same year of 1905, Cahuzac became solo clarinetist in the Grand orchestre du casino de Luchon, directed by Louis Laporte.¹⁸ Petiot remembers, "I can once again hear the clarinet sing the lovely phrases of the Le roi d'Ys overture, or Elizabeth's theme in the overture to Tannhäuser, the cadenzas of Schéhérazade and Capriccio Espagnol, and so many others."¹⁹

Cahuzac As a Solo Performer and Recording Artist

His career firmly established, Cahuzac made a significant transition in 1920. Pamela Weston writes, "...he gave up orchestral playing to conduct and travel as a soloist."²⁰ He was recognized as an ambassador of the art of French instrumental music; performing in Salzburg, Lucerne, Aix-en Provence, Basel, Zürich, Brussels, St.-

¹⁶Ibid.

¹⁷Robert Dondeyne, "Louis Cahuzac, un grand artiste disparu," Le petit commingeois (Luchon, France; August 10, 1960).

¹⁸Ibid.

¹⁹Petiot, op. cit.

²⁰Pamela Weston, More Clarinet Virtuosi of the Past (England: Halstan & Co. Ltd., 1977), 63.

Gall, London, Copenhagen, Oslo, Helsinki, Barcelona, Wiesbaden, Venice, Lisbon, and Amsterdam.²¹

In 1921 the Ministry of Fine Arts chose him to accompany Vincent d'Indy in festival concerts abroad, playing d'Indy's and Brahms' trios (for clarinet, cello, and piano).²² The reviews were outstanding. One reviewer in Mayence wrote: "[w]e did admire, in the trios of Brahms and d'Indy, a superb tone of amplex and equality and an impeccable technique in a highly accomplished style by the French clarinetist Louis Cahuzac."²³ Le figaro in Paris remarked:

A chamber music concert of works by Vincent d'Indy took place Tuesday evening, in the Kurhaus in Wiesbaden, before an audience that could not stop its applause for this great composer and his excellent partners. The Brahms Trio, op. 114, opened the concert. In this work, just as in the Trio Op. 29 of d'Indy, the talent of M. Cahuzac was to be especially admired.²⁴

The Wiesbaden Tageblatt praised: "[i]t makes me glad to hear M. Cahuzac, with his warm style and volubility of tone without any effort."²⁵

²¹Dangain, op. cit., 15.

²²Hilda Wiener, Pencil Portraits of Concert Celebrities (London: Pitman & Sons, Ltd., 1937), 24.

²³"Review," Echo du Rhin (Mayence, June 24, 1921).

²⁴"Review," Le Figaro (Paris, June 24, 1921).

²⁵"Review," Wiesbadener Tageblatt (Wiesbaden, June 27, 1921).

He was selected, again with the Ministry's blessing in 1934, to play the Mozart Concerto at the Salzburg Festival and, in the following year, at the St. Cecilia Academy, in Rome.²⁶ "Cahuzac is an exceptional artist," Il mondo stated, "the Concerto by Mozart was performed brilliantly today, thanks to this unequaled virtuoso."²⁷ Le monde musicale agreed: "No one can play the clarinet better....no one possesses a more perfect musical style."²⁸

In 1934 the National Orchestra of France was formed. Cahuzac was engaged as co-principal clarinet, a position he shared with Gaston Hamelin.²⁹ Cahuzac later decided to continue his solo career and resigned.³⁰

Some of Cahuzac's greatest successes as a performer were the recordings he made, most of which were produced while he was in his seventies. He recorded, in 1952, the Mozart Clarinet Concerto; he had previously recorded this work in 1929.³¹ In 1954, at the age of seventy-four, he recorded the very demanding Concerto by Carl Nielsen.³² Cahuzac's recording attracted the attention of the students of the Danish clarinetist Aage Oxenvad, for whom the piece was written. Oxenvad then commented

²⁶Wiener, op. cit., 24.

²⁷"Review," Il mondo (Rome, June 1, 1934).

²⁸"Review," Le monde musicale (Paris, December 6, 1934).

²⁹Dangain, op. cit., 15.

³⁰Ibid.

³¹Weston, op. cit., 64.

³²Ibid.

that they should listen to the recording but should not be influenced by it since Cahuzac's approach to the clarinet was much less extroverted than Oxenvad's.³³

Cahuzac traveled to Zürich in May of 1955 to perform the Concerto by Paul Hindemith, with the composer conducting the Swedish Radio Orchestra.³⁴ Hindemith admired Cahuzac's playing so much that when he recorded the work in 1956, he asked him to be the soloist.³⁵ Cahuzac relates: "[m]y recording of the Hindemith Concerto was a great success. The Master was delighted with the orchestra and paid me a lovely ovation...."³⁶

In the Champs Elysées Theater on January 9, 1958, at the age of seventy-eight, he performed the Concerto by Darius Milhaud, with the composer conducting the French National Orchestra. Cahuzac writes: "[t]he Concerto was a huge success...." He goes on to state:

I remember the rehearsal when Milhaud said, "I know rightly, Louis, that I indicated too slow a tempo. No clarinetist could keep it." Cahuzac answered, "Ah, take your tempo, I will adjust to it." And the rehearsal went sufficiently well.³⁷

³³Michael Bryant, CD jacket notes for Carl Nielsen's Concerto for Clarinet and Orchestra, Op. 57, performed by the Royal Copenhagen Orchestra, conducted by John Frandsen; Louis Cahuzac, clarinet soloist (London: Clarinet Classics, Cat# CD 0002, 1992).

³⁴Hans Rudolf Stalder, Letter to the author (January 17, 1992).

³⁵Dangain, op. cit., 15.

³⁶Ibid.

³⁷Louis Cahuzac, letter to Hans Rudolf Stalder in French (January 1958).

In 1959 at age seventy-nine, Cahuzac performed the première of Jean Rivier's Concerto at the festival of Aix-en-Provence.³⁸ He must have been in amazing health to have had the stamina to perform such a demanding work. Then, tragically, in March of 1960, he was struck down by a car while riding a moped on the Champs-Élysées in Paris. Stalder writes:

Cahuzac did not die directly from his accident with his moped. That was some months before he died. But after this accident, as I remember, he [lost the use of] his arm and fingers. He could not play the clarinet again but kept hoping that some day he could."³⁹

Louis Cahuzac, arguably the finest clarinetist of the twentieth century, died on August 9, 1960 in Luchon, France.⁴⁰

Cahuzac As a Conductor

It was at a very young age that Louis Cahuzac demonstrated a strong desire to conduct.⁴¹ In 1919, while principal clarinetist in the Orchêtre du casino de Luchon, he was appointed to replace maestro Jamin as permanent conductor and manager--a position that he held for twenty years.⁴² He was highly venerated as a conductor and

³⁸Dangain, op. cit., 15.

³⁹Hans Rudolf Stalder, Letter to author in English (January 17, 1992).

⁴⁰Petiot, op. cit.

⁴¹Ibid.

⁴²Ibid.

helped to aid in the growing prestige of the orchestra.⁴³ He brought the same high musical standards to his conducting that he was so highly revered for as a soloist.⁴⁴ After World War II, without giving up the clarinet, he was appointed to conduct the French National Radio Orchestra as well as its regional orchestras in Lille, Lyon, Nice, Marseilles, Strasbourg, and Toulouse.⁴⁵ Cahuzac was very proud of his orchestral posts and spoke fondly of his experiences. In a lesson with Hans Rudolf Stalder, Cahuzac relates:

.... "[I]isten Monsieur Stalder, this is how the leader of the orchestra speaks!" I immediately understood that he wasn't talking about a problem of instrumental technique, but of a musical problem, [a] rhythmic [one], [or] of clear expression or of style.⁴⁶

Cahuzac was also an advocate of musicians' rights and he sought to improve the working conditions in the organizations that he served. According to Weston:

Cahuzac was active as a union member, and when for a time he was personnel manager for the Opéra he strove vigorously to improve working conditions, disregarding the consequences to his own personal relationships in his fight for justice.⁴⁷

⁴³Ibid.

⁴⁴Wiener, op. cit., 24.

⁴⁵Dondeyne, op. cit.

⁴⁶Hans Rudolf Stalder, Letter to Guy Dangain in French (May 1991).

⁴⁷Pamela Weston, op. cit., 63.

In December 1959 Cahuzac led, what was to be his final concert as a conductor, the Toulouse-Pyrénées Orchestra in southern France.⁴⁸

Cahuzac As a Teacher

Louis Cahuzac was a dedicated teacher and taught many of Europe's elite performers. He had redesigned his home in Luchon, creating apartments, so as to accommodate many of his students throughout the year.⁴⁹

The clarinetists that he trained have or currently are occupying some of the most important positions in the world. These include performers such as Hans Rudolf Stalder (professor at the Musikakademie in Basel) and Hansjurg Leuthold (solo clarinetist of the Zürich Opera Orchestra) of Switzerland; Alan Hacker (soloist and historian) and Gervase de Peyer (soloist and recording artist) of England; Elizabeth Sigurdsson (soloist and conservatory administrator) of Denmark; Yona Ettlinger (soloist) of Israel; Richard Kjelstrup (professor at the School of Music in Oslo) of Norway; Hanspeter Raas (solo clarinetist in the Orchestra of St.-Gall) of Belgium; Gilbert Voisin (solo clarinetist of the Lille Orchestre), Guy Dangain (solo clarinet with the Orchestre national), and Guy Deplus (professor at the Paris Conservatory) of France.⁵⁰ Many of his students remember their lessons with Cahuzac with joy and devotion. Alan Hacker recalls:

⁴⁸Dondeyne, op. cit.

⁴⁹Alan Hacker, Letter to the author in English (January 23, 1992).

⁵⁰Stalder, Letter to the author in English (January 17, 1992); Dangain, op. cit., 15.

I studied with him in Luchon in the Pyreness when I was nineteen. This may have been his summer residence--though he might have lived there throughout the year since I think he was a conductor of the Toulouse Orchestra. I remember his house quite well, his music room had a good sound with a plain wooden floor. My lessons with him which I think I had almost daily were always musically based. I suppose this was a slight surprise to me since I'd assumed because of French legendary technique that there would be much more technique. Admittedly we spent a lot of time on Jeanjean studies but it was the phrasing that always concerned him. The only technical point I remember was his insistence on the long Bb which for example he used in the sextuplets at the end of Weber's Second Concerto.⁵¹

While preparing for the 1953 Geneva International Clarinet Contest, Elisabeth Sigurdsson went to France to study with Cahuzac. "He was very keen on working," she remembers.

[He] would enter my practice room in the morning and we started with scales and etudes [for] quite a few hours. Klosé was the menu, of course transposed in all combinations. Later we worked on the pieces, and on sight-reading. With my own practicing, the amount of hours of daily work was around 8-10 hours! His demands as to the functioning of the instrument were exorbitant. Very often he would try my clarinet and then exclaim: "Ah, this is plugged." The next hour we sat at the table with the instrument in pieces. I believe that one of the secrets of his beautiful tone was this meticulous care of the instrument."⁵²

⁵¹Hacker, *op. cit.* The long Bb is a reference to a special fingering.

⁵²Elisabeth Sigurdsson, Letter to author in English (November 4, 1992).

Hans Rudolf Stalder, one of Cahuzac's most ardent students, recalls observing a lesson with Cahuzac and a young clarinetist who played with extraordinary virtuosity but had great difficulty in maintaining a good tone and proper phrasing in a slow passage:

"Listen dear friend," Cahuzac responds to the young performer, "there is a great difference between the two of us. You concern yourself with playing twenty notes in a second, while I concern myself with one note in twenty seconds."⁵³

Stalder worked with Cahuzac during the summer months of 1954, 1955, 1956, and 1957, in Luchon. Stalder held Cahuzac in the highest esteem. "How I always adored his unique tone, its full quality, warm, rich, full of vitality, when he played."⁵⁴

Cahuzac charged a very modest fee for lessons and lodging. He refused to accept additional payment when a student wished to give him more in gratitude. It was a well-known fact that the professors in Paris charged at least three or four times more for lessons than did Cahuzac.⁵⁵

⁵³Hans Rudolf Stalder, Letter to Guy Dangain in French (May 1991). In a similar experience, William Kincaid (for many years, was principal flautist with the Philadelphia Orchestra and flute instructor at the Curtis Institute.) went to the Vern Q. Powell studio-office in Boston to try out flutes. There were a few students from the Boston Conservatory also playing and judging Powell's latest instruments. John Krell in his book, *Kincaidiana* [(California: Trio Associates, 1973), 8.] recalls, "they were eager to impress Kincaid but were disconcerted when he asked them to play a cadenza on one note."

⁵⁴Hans Rudolf Stalder, Letter to Guy Dangain in French (May 1991).

⁵⁵Ibid.

In Cahuzac's mind, musical expression was the supreme goal of musical performance. Perhaps his teaching philosophy may be better understood from a letter he wrote to Hans Rudolf Stalder in 1954:

Never forget that technique, virtuosity, and a pretty tone is only the means of action, and that the goal is the music. Never sacrifice the music for the qualities of virtuosity, sooner or later it will reward you; and you will also collect the esteem and favor of 'men of taste,' which is worth much more than the applause of laymen.⁵⁶

Before World War II, Cahuzac was offered the position of professor at the Boston Conservatory, but he did not accept it, feeling he owed his allegiance to his pupils and his career in France.⁵⁷ One can only imagine how different our American style of clarinet playing might be if we had had not only the highly influential Daniel Bonade⁵⁸ but also Louis Cahuzac.

Cahuzac's Legacy in Music

Louis Cahuzac's considerable skill as conductor and teacher as well as orchestral musician, chamber music performer, and concert soloist has continued to influence

⁵⁶Louis Cahuzac, Letter to Hans Rudolf Stalder in French (1954).

⁵⁷Michel Debost, "Louis Cahuzac Dead," Woodwind World (December 1, 1960), 5.

⁵⁸Considered by most clarinetists to be the "Father" of American clarinet playing. Originally from France, Bonade taught many of the finest clarinetists in the United States. [Source: Pamela Weston, Clarinet Virtuosi of Today (England: Egon Publishers Ltd., 1989), 193.]

music and musicians throughout the twentieth century. His lyrical style, along with a depth of expressive understanding, was attractive to composers and audiences alike. This resulted in many important composers choosing him to premiere their works for clarinet.

Cahuzac worked with Claude Debussy, both in Paris and throughout Europe, and performed the Première Rhapsodie with orchestra and piano.⁵⁹ "We put in the première league the clarinetist Louis Cahuzac," a reviewer writes. "His interpretation of the Rhapsodie by Claude Debussy was magnificent."⁶⁰ Cahuzac introduced the clarinet works of Johannes Brahms to France, having subsequently performed them throughout Europe.⁶¹ "We did admire the French clarinetist Louis Cahuzac, in [a performance of] the Trio of Brahms," another reviewer remarks, "Cahuzac played with a superb, homogenous sonority and an absolutely impeccable technique."⁶² Soon after Stravinsky composed the Three Pieces for Clarinet Solo, Cahuzac performed them on numerous occasions.⁶³ Upon hearing one of these performances, Stravinsky criticized it as too romantic. Cahuzac then spent a lot of time working with the composer, in Stravinsky's own home, to perform them in the style that the composer intended:⁶⁴

⁵⁹Dondeyne, op. cit.

⁶⁰"Review," Il mondo (Rome, June 1, 1925).

⁶¹Weiner, op. cit., 24.

⁶²"Review," Echo du Rhin (Mayence, June 24, 1921).

⁶³Weston, op. cit., 64.

⁶⁴Ibid.

"Louis Cahuzac excited the Parisian audience in discovering the secret charm of the Three Pieces for Clarinet Alone by Igor Stravinsky."⁶⁵ Cahuzac also performed the French première of Stravinsky's Octet and L'histoire du soldat.⁶⁶ Darius Milhaud composed his Sonatine for Clarinet and Piano for Cahuzac and dedicated it to him.⁶⁷ According to Gee, "[Milhaud's] little Sonatine has a particularly witty and somewhat jazz-like last movement with a glissando, but Cahuzac did not choose to use this striking inflection when he performed the work."⁶⁸ Francis Poulenc's Sonata for Clarinet and Bassoon and his Sonata for Two Clarinets received their premières with Cahuzac as one of the soloists.⁶⁹ Cahuzac also premiered Arthur Honegger's Sonatine with the composer at the keyboard.⁷⁰ Additionally, he also collaborated with Maurice Ravel, Vincent d'Indy, Paul Dukas, and Albert Roussel on technical possibilities regarding compositions that included the clarinet.⁷¹

Cahuzac was also a great champion of older classical repertoire and is responsible, to a great degree, for Europe's rediscovery of the clarinet works of

⁶⁵"Review," Le Figaro (Paris, November 11, 1923).

⁶⁶Dondeyne, op. cit.

⁶⁷Weston, op. cit., 64.

⁶⁸Gee, op. cit., 42. Cahuzac liked jazz, but may not have liked the effect. [Opinion based on his composition of Arlequin, and Cahuzac's statement published as a prelude to the work.]

⁶⁹Del Mar, op. cit.

⁷⁰Petiot, op. cit.

⁷¹Dondeyne, op. cit.

Wolfgang Mozart: the Concerto, K.622, the Trio, K.498, and the Quintet, K.581. Of one performance, we read;

At the Concerts Colonne, Louis Cahuzac the remarkable virtuoso was tremendously successful in his performance of the Quintet by Mozart; I doubt that one can play this magnificent work with greater nuance. I wish to congratulate M. Cahuzac for having, next to virtuosity, maintained a remarkable purity of style.⁷²

Cahuzac was a great student of Mozart's music and considered himself an expert on its interpretation. Besides recording the Concerto in Paris, he performed Mozart's works for clarinet throughout Europe and wrote, in 1953, a pedagogical essay regarding the performance of the Clarinet Concerto.⁷³

Cahuzac's manner of playing was very sensitive and inspirational. His tone was full and had the best attributes of most of the European styles of playing: French technique and virtuosity; German full, rich sound; and British vocal expressiveness. This approach to performing can be traced to his collaboration with, and influence by, many of the era's greatest composers. His travels throughout Europe, and performing with some of Europe's finest artists, also contributed to this amalgamation of styles. Cahuzac set a high standard when he performed, using a big round tone rather than a

⁷²"Review," L'information (Paris, June 2, 1924).

⁷³Louis Cahuzac, "Mozart's Message to Clarinetists," The Clarinet (i/II, autumn, 1953), 3-4.

nasal reedy tone taught by earlier generations of French instructors.⁷⁴ Gaston Hamelin spoke highly of Cahuzac's playing⁷⁵ as did the English clarinetist Frederick Thurston, who was also a great admirer.⁷⁶ When Guy Deplus⁷⁷, who had learned the traditional French style of playing, heard Cahuzac for the first time he thought: "Oh--it's not very good." Later he thought: "Ah--maybe it's not so bad." And finally he thought: "Yes--it is good."⁷⁸

Cahuzac's choice of instrument and equipment played a large part in his unique tone quality. The clarinet used by Cahuzac throughout his career was a "Boehm" clarinet made by Buffet Crampon of Paris.⁷⁹ He used a Vandoren 5RV mouthpiece as well as Vandoren reeds.⁸⁰ He advocated the "double-lip" embouchure, traditional to the French style of playing and used throughout Europe; although he did call it the

⁷⁴Pamela Weston, Clarinet Virtuosi of Today (England: Egon Publishers Ltd., 1989), 98.

⁷⁵Rosario Mazzeo, Letter to the author in English, February 21, 1992. Gaston Hamlin served, for a short time, as principal clarinetist with the Boston Symphony. [Source: Weston, More Clarinet Virtuosi of the Past, 122.]

⁷⁶Hacker, Ibid. Frederick Thurston (1901-1953) was the first English clarinetist to perform on radio. He was also professor of clarinet at the Royal College of Music. [Source: Weston, Clarinet Virtuosi of the Past (England: Robert Hale Publishers Ltd., 1977), 272-274.]

⁷⁷Guy Deplus studied with Auguste Périer at the Paris Conservatory and received the Premier prix in 1945. [Gee, op. cit., 101-102.]

⁷⁸Weston, Clarinet Virtuosi of Today, 98.

⁷⁹Stalder, Letter to the author in English (April 22, 1994).

⁸⁰Hacker, op. cit. According to Hacker, Cahuzac was married to Robert Vandoren's niece.

"old manner."⁸¹ The reed was placed against his lower lip and he taught the tip-to-tip style of articulation.⁸² He narrowed his reeds in a German/Austrian style. He simply sliced off a sliver, on either side, with a razor blade.⁸³

Cahuzac's influence as a virtuoso performer has extended to this day. In 1960, David Pino heard a recording of the Hindemith Clarinet Concerto, featuring Cahuzac as the soloist. "...[A]mazing, marvelous musical sounds, on that recording, like a man in the prime of his life, and his playing epitomizes that fine French school of woodwind playing that also produced Marcel Tabuteau on the oboe."⁸⁴ In 1992, Clarinet Classics⁸⁵, remastered an 78 rpm recording of Cahuzac performing the Concerto by Carl Nielsen, originally produced in 1954. This is an excellent re-issue of an historic performance and indicates the tremendous influence of this great musician, through his students, his performances, and his recordings.

Cahuzac was so highly respected in his French homeland that he was honored, by the President of France, as a Chevalier de la légion d'honneur on July 29, 1939.⁸⁶

⁸¹Stalder, Letter to the author in English (April 22, 1994).

⁸²Ibid.

⁸³Alan Hacker, Letter to author in English (January 23, 1992).

⁸⁴David Pino, The Clarinet and Clarinet Playing (New York: Schribner's Sons, 1980), 227.

⁸⁵A newly-formed English recording company, headed by Victoria Soames, designed to re-master and re-issue 78 rpm recordings of clarinet music. [Source: Bryant, op. cit.]

⁸⁶Michel Debost, op. cit., 6.

CHAPTER III

EXAMINATION OF LOUIS CAHUZAC'S WORKS

Cahuzac as a Composer

Cahuzac was also a fine composer of music for the clarinet. His works consist of compositions for the clarinet, which he himself performed in either study or solo situations.

Cahuzac's compositional output can be placed into three distinct compositional categories:

1. Rearrangements of pre-existing works
2. Use of pre-existing melodies as a basis for composition
3. Freely-composed pieces (works which do not use borrowed material)

The first category consists of works which Cahuzac used for study with his students in their lessons.¹ They include an adaptation of two sets of Duets (published 1972) by Parisian flautist Etienne Gebauer (1777-1823) and an arrangement for clarinet and piano of the Quintet for Clarinet and Strings, Op.28 (published 1985) by the famous German clarinetist Heinrich Bärmann.²

¹Elisabeth Sigurdsson, Letter to author (November 4, 1992).

²In order to limit the scope of this dissertation the author has decided to discuss only the original compositions of Louis Cahuzac. Sonate classique no.1 & no.2 as well as the Concertino are essentially adaptations or arrangements of pre-existing works and are not reflective of Cahuzac's style as a composer. Therefore, they will be mentioned but

Included in Cahuzac's second compositional category, the use of pre-existing melodies as a basis for composition, is a fantasy, a set of variations, and a pastorale. Each work is based on a French folksong and possesses a programmatic reference to southern France: Pastorale Cévenole (composed in 1953), Variations sur un air du pays d'Oc (composed in 1953), Fantaisie variée sur un vieil air champêtre (published in 1947). Cahuzac composed separate orchestral arrangements for each of these works after initially composing them for clarinet and piano. His orchestrations were simple and allowed the soloist to be heard even in extremely soft passages. Additionally, Cahuzac arranged Variations sur un air du pays d'Oc for concert band.

Two works occupy the third category of Cahuzac's music, freely-composed compositions. These works are: Cantilène (published in 1971), composed with both piano and orchestral accompaniment, and Arlequin (published in 1972), a character piece for unaccompanied clarinet.

Cahuzac's Works for Clarinet

A complete collection of Cahuzac's published music, which consists of eight compositions, is currently housed in the Bibliothèque nationale in Paris. Seven of his works are currently published by Gérard Billaudot in Paris. Included in this collection, edited by Jacques Lancelot, are the first editions of Arlequin, Cantilène, Pastorale Cévenole, Concertino d'après un quintette de Baermann, Sonata classique no.1 & no.2 d'après Gebauer, and Fantaisie variée sur un vieil air champêtre. Alphonse Leduc

not discussed.

currently publishes the first edition of Variations sur un air du pays d'Oc, written in 1953. Lists of Cahuzac's music exist in sources by Harry Gee,³ Himie Voxman,⁴ and Pamela Weston,⁵ though all are incomplete.⁶

Cahuzac's works exhibit a union of two common compositional characteristics. The first characteristic reflects the notion of musical expressiveness. The borrowed melodies used, either authentic folk-tunes or folk-like in quality, are melodious and utilize simple harmonic patterns. This melodic and harmonic simplicity creates a cantabile character which not only characterizes his works but also his teaching philosophy and playing style. The periodic phrase structure of the borrowed melodies used by Cahuzac generally move harmonically from tonic to dominant, or conversely, from dominant to tonic, at cadential areas. The accompaniments of his works generally consist of simple harmonic progressions utilizing tonic, dominant, and subdominant chords; however Cahuzac does modulate to the mediant key in Cantilène and also makes use of quintal and thirteenth-chord harmony in Pastorale Cévenole.

The second compositional characteristic of Cahuzac's works, although subordinate to the first, is the idea of technical skill. Cahuzac has succeeded in

³Harry Gee, Clarinet solos de concours, 1897-1980 (Bloomington: Indiana University Press, 1981), 42.

⁴Himie Voxman and Lyle Merimann, Woodwind Solo and Study Material Music Guide (Evanston, Illinois: The Instrumentalist Co., 1975), 167, 183, 241, 246.

⁵Pamela Weston, More Clarinet Virtuosi of the Past (England: Halstan & Co. Ltd., 1977), 64.

⁶A complete list of Cahuzac's music is listed in the Bibliography, page seventy-five.

capturing his virtuoso performance style in his compositions--faster technical passages in his works utilizing the variation form and quick melodic lines requiring smooth finger dexterity in his other works. Additionally, the use of cadenzas in three of his works serves to illustrate more greatly this virtuoso nature. Although Cahuzac's works do have many technically difficult moments, the principle of musical expressiveness invariably overshadows any technical display.

Cahuzac has taken great care to notate dynamics and articulations clearly and consistently. The themes of his four accompanied works consistently begin at a soft dynamic level and rarely go beyond forte. Cahuzac's cadenzas begin forte, but quickly relax to piano in sections in minor. Entrances of technical material are usually indicated mezzoforte or piano. In his unaccompanied piece, Arlequin, Cahuzac chooses a relaxed middle section marked piano.

Cahuzac did not possess a speedy tongue.⁷ Consequently, many of the faster passages in his music are slurred or marked with a combination of legato and staccato. These articulations lend themselves to interpretive phrase markings. The lyrical nature of Cahuzac's style precluded the need to impress an audience with tonguing speed. Expressive control and tonal evenness superseded the need for such a technical display.⁸

⁷This fact is evident in his performance of Nielsen's Concerto. The quick articulated passages at circle ten and in both cadenzas illustrate this assumption. Cahuzac performs these sections at a much slower tempo than marked.

⁸See Cahuzac's view regarding musicality on pages nineteen and twenty.

Cahuzac uses simple musical forms in all his compositions: ternary form in his compositions which emphasize espressivo playing and variation form in his works which blend technical skill with the cantabile playing style (Figure 1).

Cantilène

<u>A</u>	<u>B</u>	<u>A</u>	<u>Codetta</u>
AbM	DbM	AbM	AbM

Pastorale Cévenole

<u>A</u>	<u>B</u>	<u>B'(repeated)</u>	<u>Cadenza</u>	<u>A</u>
fm	gm	gm		fm

Arlequin

<u>A</u>	<u>B</u>	<u>A'</u>
GM	GM-em-am-GM	GM

Variations sur un air du pays d'Oc

<u>Introduction</u>	<u>Cadenza</u>	<u>Theme</u>	<u>Var.1</u>	<u>Var.2</u>	<u>Var.3</u>
BbM		BbM	BbM	BbM	BbM
<u>Var.4</u>	<u>Coda</u>				
BbM	BbM				

Fantaisie variée sur un vieil air champêtre

<u>Introduction</u>	<u>Cadenza</u>	<u>Theme</u>	<u>Var.1</u>	<u>Var.2</u>	<u>Var.3</u>
FM		FM	FM	FM	fm-FM
<u>Var.4</u>	<u>Coda</u>				
FM	FM				

Figure 1--Formal Organization of Cahuzac's Works.

ArlequinPièce caractéristique pour clarinette seule

G Major

Translated as Clown, Characteristic Piece for Solo Clarinet, the only unaccompanied work by Cahuzac, conjures up preconceptions of a circus buffoon who causes laughter by his sad predicament. Cahuzac in fact wrote explicit performance instructions regarding its programmatic implications:

The composer wishes to depict the tired features of this Italian comedic character, his foolish and fanciful manner, who entertains and amuses through his scorn and clumsiness and who causes laughter through his sadness rather than his joy. The clarinet is now put in charge to translate the twirls, about-faces, exuberant gestures, and gloom of this grotesque little person. Some discreet illusions have been made to rhythms in the style of "Jazz." They are, in the conception of the composer, representative of the fact that a character like the Harlequin can come from any era and be from any culture.⁹

Published in 1972, this work is difficult to place chronologically in Cahuzac's musical output. Elisabeth Sigurdsson speaks of Cahuzac performing this work in 1958.¹⁰ There are musical clues, though, that may place this work much earlier in Cahuzac's career. This evidence consists of specific compositional techniques used in this work.

⁹Louis Cahuzac's preface included in Arlequin, pièce caractéristique pour clarinette seule (Paris: G. Billaudot, 1972).

¹⁰Sigurdsson, op. cit.

After a careful examination of Arlequin two important influences can be seen: Igor Stravinsky and, to a lesser degree, Claude Debussy. Cahuzac spent time with both of these composers early in his performing career, discussing the interpretation of their works.¹¹ During those occasions he became familiar with their works and compositional techniques.

The influence of Stravinsky, specifically Three Pieces for Clarinet Solo, can be seen in Cahuzac's elimination of barlines,¹² accentuation,¹³ rhythm,¹⁴ articulation,¹⁵ and the use of the jazz idiom.¹⁶ Debussy's influence is evident in Cahuzac's inclusion of arpeggiated thirteenth chords and the juxtaposition of unrelated chords.¹⁷

¹¹See Chapter II, pages twenty through twenty-three.

¹²Like the second piece of Stravinsky's Three Pieces, Cahuzac chooses not to use barlines in Arlequin.

¹³Much like Stravinsky's compositional control, Cahuzac employs many different kinds of accents to dictate to the performer the exact type of emphasis to be given: these range from a very percussive sforzato accent to a softer relaxed expressivo accent.

¹⁴As in Stravinsky's Three Pieces, Cahuzac utilizes unorthodox divisions of the beat: septuplets, dotted sixteenth and thirty-second-note subdivisions and combinations of thirty-second-note triplets and thirty-second notes.

¹⁵As with Stravinsky, Cahuzac employs various articulation patterns. With few exceptions, Cahuzac has an articulation marking on every note of Arlequin. Here, Cahuzac's desire is to have the performer placed under the control of the composer.

¹⁶It is well documented that Stravinsky was highly influenced by jazz in his Neo-classic period; nontraditional use of rhythm and a heavily-ornamented melodic line (upper and lower chromatic neighbors and passing tones). [Source: Rosario Mazzeo, "Mazzeo Musings, Series II, No. 23," The Clarinet (International Clarinet Society, Vol. XVIII, No. 3, May-June 1991), 8-10. Kenneth Radnofsky, "Portraits of Improvisation," Winds Quarterly (Vol. 1, Fall, 1980), 17-21.]

¹⁷For example, the chords e⁷ and f⁹.

The clarinet's range used in *Arlequin* is conservative when compared with other twentieth-century standards; from e to e³.¹⁸ Although Cahuzac wrote a technically demanding work, the element of musical expressiveness is its most important feature. Cahuzac uses specific musical terms to lyrically guide the performer through the virtuoso sections: veloce, dolce e grazioso, precipitando, senza rigore, espressivo, burlesca, tranquillo, saltando, and calmato.

Simply in three-part ternary form, A B A', each of these large sections are divided into smaller components.¹⁹ Segment a of section A begins with an ornamental arpeggiation in G major, deceptively cadencing on eb². The tritone, lowered sixth scale degree, and minor second become very important in the development of this work and are used consistently and regularly. Cahuzac continues and properly cadences on d² (or the dominant of G) using a quick chromatic passage, employing upper and lower neighbors. The second line of segment a represents a variation of the first line. Cahuzac varies the initial line using ascending arpeggiations which are chromatically embellished. Like line one, this variation of segment a descends; however, this time to a diminished seventh interval which outlines a vii⁰⁷ in the key of G major (Figure 2).

¹⁸As a discriminating tool, the author will use traditional keyboard designations for exact pitches: Hence c¹ denoted middle C, e meaning the E below middle C. These designations will always be underlined.

¹⁹Because of the lack of barlines it is difficult to specifically locate examples in the music itself. The author has numbered each line of music. Hence the numbering of the first page starts with one and continues through nine. Page two begins with number ten and the work concludes with line number nineteen.



Figure 2--a Segment of the A Section. © 1972 Editions Billaudot, used by permission of the publisher, sole representative U.S.A. Theodore Presser Company.

The b segment, *dolce e grazioso*, begins on an $e\flat_2$. The ornamentation Cahuzac chooses emphasizes the key of G major, which is further supported by his use of chromatic upper and lower neighbors. After a gradual acceleration through embellished arpeggiations in $E\flat$ major and G minor, Cahuzac returns to G major by employing its chromatic (minor-second) neighbors and an $f\sharp^0$ arpeggio. Cahuzac deceptively concludes the b segment with an arpeggiation of an $D\flat^7$ chord, a tritone relationship to tonic G (Figure 3).



Figure 3--b Segment of Section A. © 1972 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

A nebulous transitional section occurs in lines four and five. Starting on e^1 , arpeggiations of thirteenth chords and juxtapositioning unrelated chords begin and finally settle on a e^3 . A slow chromatic descent begins, utilizing tritone grace-note inflections. This transitional phrase concludes with the simple intervals of e^2 to a^1 (V/V) and d^2 to $f\#^1$ (V), signalling the return of tonic G.

A combination of a varied opening segment of a and a descending chromatic passage conclude the A section. In this a' section, Cahuzac once again exploits the upper and lower chromatic neighbors of tonic G, juxtaposes octaves, and descends to the lowest note used in the work, g (Example 4).



Figure 4--Concluding a' Segment of the A Section. © 1972 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

Piú lento marks the beginning of the B section, starting at line seven. Further analytical reduction yields a b b' a' b'' c a b''' as its inner design. A chromatically embellished arpeggiated ascent in G major, ending with an $f\#^2$, represents the a segment. Marked burlesca, the b segment, in E minor, descends to accentuate the tonic and concludes with a tritone- c^1 to $f^{\#}$ (which are the third and seventh of a dominant-seventh chord in G major). Beginning in line eight, a quick transitional passage,

emphasizing D minor, is followed by a variation of segment b, or b', and concludes with a tritone emphasizing F major/minor²⁰ (Figure 5).



Figure 5--a and b Segments of Section B. © 1972 Editions Billaudot used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

The a' segment is characterized by a complete repetition of segment a transposed up a semi-tone. Using a rhythmic inversion of the b segment, Cahuzac establishes A minor, employing chromatic passing tones and neighbors, to an enharmonically-spelled diminished-seventh interval, $f\#^1-d\#^2$. This interval, spelled $f\#^1-eb^1$, resolves (via a common tone) deceptively to Eb major, which begins segment c on line eleven. Using chromatic embellishments, Cahuzac arpeggiates an Eb major-major seventh chord. A return to G major is signaled with the use of e^3 and a descending chromatic passage slowing to intervals outlining a $c\#^{07}$ chord and resting on an interval, the major sixth,

²⁰These unstable tritones and their chords in which they function is highly reminiscent of Wagner's use of the dominant seventh chords as stable key centers in his Prelude to the opera Tristan und Isolde.

which form the fifth and seventh members of a dominant-seventh chord in G major (Figure 6).



Figure 6--Slow Transition Back to G Major. © 1972 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

After a complete repetition of the a segment, in its original key, a retransition is employed (line thirteen) using material from the transitional figure between segments a and b. Utilizing chromatic neighbors and passing tones and emphasizing G minor, Cahuzac ascends to a restatement of segment b'', up a whole tone. This restatement, b''', beginning on line thirteen (the last three notes) concludes with a descending chromatic extension, spelling major sixth intervals, and serves finally to return to the A' section (Figure 7).

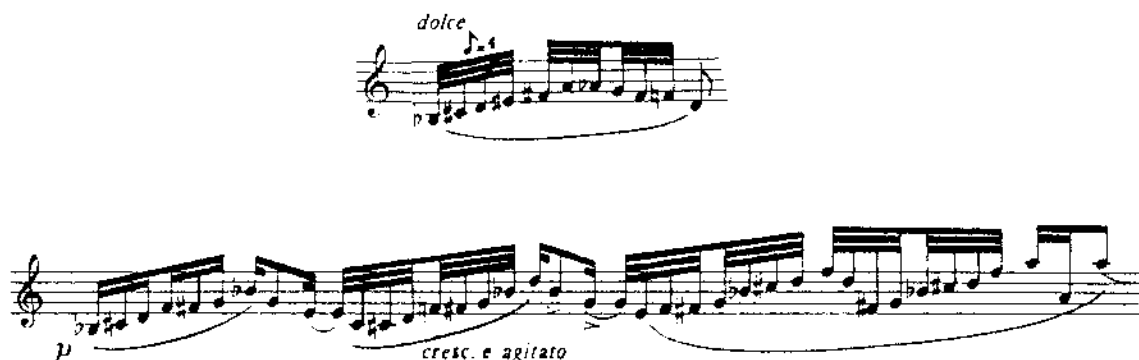


Figure 7--Comparison of Transitional Material Between Segments a and b of Section A and the Retransition to b''' of Section B. © 1972 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

The concluding section of *Arlequin* (line fifteen), or *A'*, differs from its *A* counterpart in its combination of a quick chromatic descent to \underline{d}^1 and the Db^7 descending arpeggiation concluding the \underline{b} segment (line four). Cahuzac chooses not to include the variation of the initial \underline{a} segment, but instead quickly descends, spelling a $f^{\#07}$ chord ornamented with chromatic passing tones, to an ascending arpeggiated Db major triad (first used as cadential material to end the \underline{b} segment of the *A* section). The work concludes exactly as the initial *A* section did, with minor dynamic and articulation changes (Figure 8).



Figure 8--Rhythmic and Motivic Comparison of the Db^7 Arpeggiation in Segment \underline{b} of Section *A*, the \underline{a} Segment of Section *B*, and the Db Major Arpeggiation in the Final *A'* Section. © 1972 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

CantilènePour clarinette en sib et piano

Ab Major

The use of the term Cantilène, translated as "song" or "melody," dates back to ancient plainchant and non-ecclesiastical monophony.²¹ According to Sanders, this type of work was also seen as

the blending of two or more simultaneous melodic entities...and much of the Latin polyphony written in thirteenth-century England absorbed the idiosyncrasies of style shown by vernacular duets, particularly the characteristic partiality for the third.²²

In the nineteenth century, the term Cantilène evolved into a particularly lyrical kind of sustained instrumental solo melody. It is this style of Cantilène that Cahuzac chose for this work.

First published in 1971, Cantilène is a departure from the style of Arlequin in its use of a simple diatonic melody harmonized by a sedate, relaxed accompaniment. The influence of Les six and Erik Satie is seen in this work: long melodic lines and

²¹Ernest H. Sanders, "Cantilena," The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (London: MacMillan, 1980), Vol. III, 729.

²²Ibid.

simple harmonic means.²³ Although Cahuzac does utilize chromatic mediant relationships, Cantilène is grounded in tonic, dominant, and subdominant harmony.

Musical expressiveness is the predominant feature of Cantilène. Although Cahuzac does employ thirty-second-note runs and much of the work is written in sixteenth notes, the cantabile manner predominates. The challenge in this work is in the need to control the performance so as it does not sound difficult. The quick passages must be relaxed and strive for long-range musical results. This style of extreme virtuosic control is what Cahuzac himself exhibited in his recording of this work. His evenness of tone and his shaping of the long-term musical goals are the essence of Cantilène.

Essentially in a three-part A B A design, each large section of Cantilène can be further divided into smaller units. Marked allegretto (con fantasia) and numbering a total of fifty-four measures, in A \flat major, section A begins with a short two-measure piano introduction. Measure three marks the beginning of the a segment with an ascending, two-octave arpeggio. All of the other motives in Cantilène are derived from this initial motive. A simple arpeggiated leap followed by diatonic scale patterns serves to further simplify its construction (Figure 9).

²³Although technically not a member of Les six, Erik Satie was an important formative influence in all their musical styles, and his death in 1925 contributed to their breakup shortly thereafter. Satie was an apostle of musical simplicity and clarity. In his works he strove for an unaffected, straight-forward expression, free from all sentimentality, stripped of pretentiousness, and devoid of programmatic references. To Satie, and to Les six, melody was music's most important element, and was to be supported by simple harmonies, in fairly regular phrases. [Source: Joseph Machlis, Introduction to Contemporary Music, 2nd. ed.(New York: Norton, 1979), 120-124, 202-212.]



Figure 9--Initial Motive of *Cantilène*, Measures Three and Four. © 1971 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

A melodic extension occurs from measure seven to measure nine which serves to heighten the cadential expectation at measures ten and eleven to tonic A_b . Measure twelve begins a circle of fifths progression ($A_b-D_b-g-c-F$) in the harmonization while the quick scale-wise pattern is repeated using a two-bar step progression down a whole tone. After a quick two-measure transition in measures sixteen and seventeen, Cahuzac repeats measures twelve through seventeen. In this repetition, Cahuzac places the melody in the piano accompaniment and allows the clarinet to sustain long, held notes. This contrast between thirty-second-note runs and long notes serves to create tension and interest in this tranquil setting (Figure 10).

Figure 10--Measures Nineteen Through Twenty-One, Contrasting Slow Solo-Line With Fast-Moving Accompaniment. © 1971 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

A five-bar extension, modulating to the mediant key of C major, begins at measure twenty-seven. Cahuzac used the ascending arpeggio from measure three and a descending sextuplet passage in a step progression to arrive at C major and progress back to Ab major at measure thirty-two (Figure 11). A four-bar transitional passage, measures thirty-two through thirty-five, reestablishes Ab major as the tonic key and leads to a restatement of the *a* segment.

C: V₂⁴ I⁶ vii^{o6}₃ V⁷ Ab:I

Figure 11--Mediant Modulation to C Major, Measures Twenty-Eight Through Thirty-Two. © 1971 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

A repetition of measures three through fifteen occurs at measures thirty-six through forty-eight, although with added ornamentation: grace notes, passing tones, and upper and lower neighbors. Measures forty-nine and fifty represent a cadential progression in Ab; measures sixteen and seventeen cadenced in Eb. A cadential progression leading to Db major begins on measure fifty-one. This passage borrows material from the initial two-bar piano introduction of *Cantilène*, modulates to the



Figure 13--Segment a of Section B. © 1971 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

Beginning in Eb minor segment b (measures seventy-four through eighty), using scalar patterns, quickly moves through the keys of C minor-Db major-Bb minor-Bb major and finally Ab major, the dominant of tonic Db major. Acting as a transitional segment, the mutation from Bb minor to Bb major is especially striking because of its mediant relationship to Db and its sudden dynamic change (Figure 14).

bb: III V⁷ i ii₅⁶ i₆ vii₆⁰ Bb:I ii₄⁶ I IV

Figure 14--Mutation From Bb Minor to Bb Major. © 1971 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

A calm return to Db major signals a complete repetition of segment a. To unify this work, at measure 101, Cahuzac chooses to repeat the entire A section, with minor accompanimental enhancements: thicker chords and dynamic changes. As a codetta, at measure 151, Cahuzac utilizes a sequenced ascending chromatic pattern while outlining a descending tonic (Ab) triad beginning with c^2 and continuing to e . The penultimate measure rushes up an Ab-major scale from e to a *pianissimo* ab^2 on the final bar of the work (Figure 15).

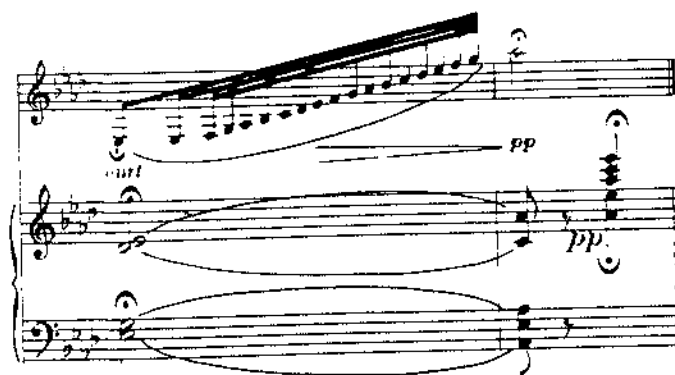
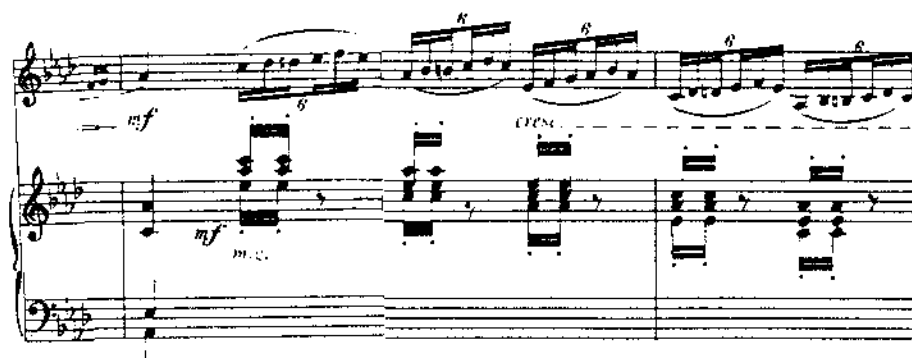


Figure 15--Codetta, Last Five Measures of Cantilène. © 1971 Edition Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

Variations sur un air du pays d'Oc

Pour clarinette et piano

B \flat Major

Translated as "Variations on an air from the region of Oc," this work is based on a borrowed theme taken from southern France, the area in which Cahuzac was reared and chose to live out his life. This is the first work in which Cahuzac uses a pre-existing melody as a basis for composition and varies it through melodic ornamentation with very slight changes in the accompanimental pattern.

The form of this piece is "melodic variations with fixed harmony." This particular kind of variation form which was described by Kurt von Fischer presents "the main notes of the melody, the harmony....and usually the general formal proportions remain constant. Melodic decoration, rhythm, tempo, dynamics, and instrumentation are all variable."²⁴ Cahuzac's variations follow a simple but formal compositional plan. They are held together by a common variation technique²⁵ of minimal harmonic decoration and are animated by a graduated increase in rhythmic speed; hence the soloist plays faster and faster through each successive variation although the harmony and harmonic rhythm remain unchanged (except in the slow minor variation).

²⁴Kurt von Fischer, "Variations," The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (London: MacMillan, 1980), Vol. XIX, 537.

²⁵Variation I will usually incorporate eighth notes, variation II triplets, variations III sixteenth notes, variation IV sextuplets, variation V thirty-second notes, etc.

As in the works previously discussed, Cahuzac's compositional style is to bring together expressive cantabile writing with technical skill. Cascading arpeggios and scales and wide leaps make these Variations technically difficult; however, soft dynamics and slow harmonic rhythm supersede the virtuoso technique in favor of a relaxed, controlled, and lyrical presentation. The form of this piece, and the following Fantaisie²⁶, is similarly clear and classical: Introduction, Cadenza, Theme, Four Variations, and a Coda.

Introduction

Published in 1953 and dedicated to Ulysse Delécluse, Variations sur un air du pays d'Oc begins with an eight-bar statement of the first eight bars of the borrowed melody. Simply stated in a chorale setting, four plus four phrase lengths, the harmony begins in Bb major, with the melody in the upper voice, and cadences, at a forte dynamic, on the dominant. This half cadence is followed by piano canonic entrances beginning with the bass followed by the upper then the middle voice, simply cadencing on a Bb major triad. Cahuzac uses an addition to this cadence by reiterating the perfect fourth used in measure one combined with a forte-accented dynamic level.²⁷ Because cues for certain wind and percussion instruments are actually printed in the piano score,

²⁶See page thirty.

²⁷This type of accentuation is common in Spanish-style music, such as the "Habañera" in Bizet's Carmen.

the conclusion may be drawn that this arrangement for clarinet and piano was distilled from the band accompaniment (Figure 16).

Figure 16--Opening Eight Measures. © 1953 Editions Alphonse Leduc, used by permission of the publisher.

Cadenza

Following the Introduction a rather long cadenza, with its material derived from the initial four bars of the theme, is presented in a highly declamatory style. Using arpeggios and scales Cahuzac ornaments the initial melody using its first four notes. A gradual chromatic ascent beginning with *f* and moving through *f#*, which begin a series of diminished-seventh arpeggios, finally reaches *bb*. After repeating the initial four melodic notes, although ornamenting with triplet-sixteenths and thirty-second notes, Cahuzac moves to the parallel minor in a pianissimo passage marked lento. Having established Bb minor, an *e*¹ is introduced and a series of trills on the dominant of F major signals that the end of this section is near. Having firmly established the key of F major, and following a long descending chromatic run, Cahuzac reaffirms the

dominant by incorporating a series of accompanied dominant pedals along with chromatically-descending diminished chords, marked *dolce* (Figure 17). The cadenza ends quietly with a dominant-to-tonic movement, and the soloist is asked to perform an ascending arpeggiated tonic chord while the accompaniment sustains the tonic chord and the bass outlines a descending B \flat major triad.

The musical score for the Clarinet Cadenza consists of six staves of music. The first staff is labeled "CADENCE" and begins with a dynamic marking of *f*. The second staff is marked *sempre f* and includes the instruction "chromatique". The third staff is also marked *sempre f*. The fourth staff begins with *dim.* and *più tranquillo*, followed by a dynamic shift from *f* to *p*, and includes the instruction "cresc.". The fifth staff is marked *p* and includes the instruction "crescendo e accel.". The sixth staff is marked *f* and includes the instruction "corti", followed by a dynamic shift to *pp* and the instruction "lento e pp rit."

Figure 17--Clarinet Cadenza. © 1953 Editions Alphonse Leduc, used by permission of the publisher.

The musical score for Figure 17- con't. is presented in five systems. The first system is a single staff with the tempo marking 'a Tempo' and a 'cresc.' (crescendo) marking. The second system consists of two staves, with dynamic markings 'mf', 'f', and 'pp e lento'. The third system also consists of two staves, with 'pp', 'crescendo', and 'f' markings. The fourth system has two staves, with 'cort', 'ten', 'Piano', and 'accelerando e cresc.' markings. The fifth system has two staves, with 'f', 'mf', 'dim.', and 'pp' markings. The score includes various musical notations such as trills, slurs, and dynamic markings.

Figure 17- con't.

Thème

Simply constructed, the borrowed Thème of Cahuzac's Variations is made up of three eight-bar phrases: labeled a b a'. A phrase structure of four-plus-four comprise each smaller section. Section a is almost identical to the opening accompanied introduction; differences include a non-canonic accompaniment, the use of an Ab-major triad on the third beat of measure four, and the dominant of the relative minor on beat one of measure six. The b section is characterized by a slowing of rhythmic motion

and the use of the dominant F pedal. The final a' closing section is essentially a complete repeat of the initial a section; however, the melody--along with the harmony--cadences firmly and quietly in Bb major. The conservative range, rhythm, and dynamics of the Thème lends itself to melodic ornamentation. Additionally, because of the slightly contrapuntal although chorale-like accompanimental sections (a and a'), Cahuzac will be able to simplify the accompaniment further (as will be seen in Variation I) (Figure 18).



Figure 18--Section b of the Thème of Cahuzac's Variations. ©1953 Editions Alphonse Leduc, used by permission of the publisher.

Variation I

Cahuzac employs sixteenth notes in this variation, marked allegretto vivo e leggiero, outlining the theme through the use of scale passages and limited use of arpeggios. In Bb major, the phrase structure and overall length remain unchanged; however, a smooth baseline countermelody is contrasted against the middle voices use

of a consistent upbeat pattern (Figure 19). At the close of this variation a repetition of the a' section of the Thème is rendered, which closes out the variation and serves to make sure that the listener properly remembers the Thème during the next variation.

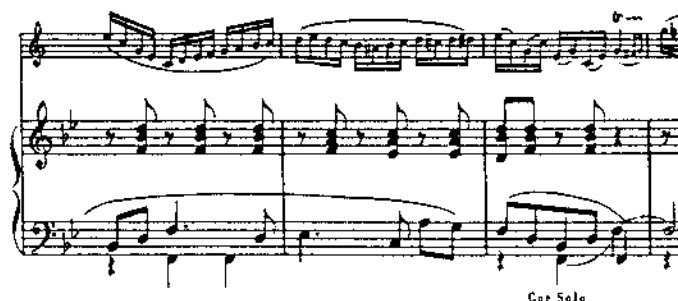
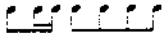


Figure 19--Measures Ten Through Twelve of Variation I; Showing the Ornamented Theme, Upbeat Middle Voices, and Bass Countermelody. ©1953 Editions Alphonse Leduc, used by permission of the publisher.

Variation II

Designated Alla polacca, this variation, also in B \flat major, represents Cahuzac's attempt at a character variation. Cahuzac utilizes the traditional rhythmic pattern of the Polonaise, the national dance of Poland, as an underlying unifier (Figure 20). Using sextuplets and thirty-second notes, Cahuzac exploits the Thème while keeping the phrase-structure patterns intact, simplifying the harmony to tonic and dominant chords. The closing Tutti section is written in the same style as the variation, employing the sextuplet rhythm from the solo part and the eight-note pattern used in the accompanimental middle voices.

a) 

b) 

Figure 20--a) Polonaise Rhythmic Pattern, b) Measure One of Variation II.
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Variation III

Marked Andante, alla ungharesa, Cahuzac has chosen to represent a sixteenth-century dance of Hungarian derivation.²⁸ Cahuzac achieves this musical style through: 1) change of mode to B \flat minor, 2) short repeated sections, 3) rubato tempo, and 4) a stylistic contrasting b section.

Cahuzac establishes B \flat minor through a four bar accompanimental introduction. Eighth-note passages contrast the thirty-second notes to provide a sudden speeding-up of tempo (Figure 21). As with the previous variations, Cahuzac has preserved the phrase structure and harmonic accompaniment. The middle section, b, contrasts the a and a' sections by a more lyrical nature of the accompaniment (use of dominant and tonic pedals) and longer musical phrase lengths.

²⁸Don Randel, "Ungaresca," The New Harvard Dictionary of Music (Cambridge: Harvard University Press, 1986), 887.

Andante
Cor Solo
1. 2. Cl.
p dolce
Sax. Alto
B♭ Sax. Baryt.
espress.

Andante
alla ungharesa
veloce
C) div. tenuto
p
Sax. Tenor
segue

Figure 21--First Five Measures of Variation III; Introduction and First Solo Measure.
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Variation IV

In this final variation Cahuzac arpeggiates the respective harmonies used to accompany the Thème. The thirty-second notes used in this variation represent technical virtuosity, although the accompaniment is itself a complete repetition of that used in the Thème. Cahuzac has employed extreme contrast, solo and accompaniment, in order that total interest in the soloist is maintained as well as an unencumbered rendering of the original Thème in the highest accompanying voice (Figure 22).

Moderato iben misuratur
p

Moderato 1. Cl. div.
2. Cl. div.
pp dolce
e sostenuto
Sax. Alto
Sax. Ten. et Baryt.

Figure 22--First Two Measures of Variation IV; Contrast of Solo and Accompaniment.
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Coda

Connected to the final variation, at measure twenty-four, is a twelve-bar Coda. Marked Allegro vivo and with thirty-second note equalling the sixteenth note, the same tempo is preserved through the Coda. Dominant and tonic harmony is maintained through the use of cascading scale patterns and sustained harmony. The sudden change of time signature, to 2/2, also serves to accelerate the rhythmic motion of the Coda.

Fantaisie variée sur un vieil air champêtre

Pour clarinette sib avec accompagnement de piano

F Major

Translated as Fantasy Variations on an Old Rustic Air and dedicated to Palle Nehammer of the orchestra of the Copenhagen Royal Theater (a former student of Cahuzac's), this work presents a contradiction between its title and its compositional form. In his definition of variations, specifically the fantaisia-variations, Kurt von Fischer states that

[i]n this type individual parts of the theme, a motif or melodic fragment remain constant, sometimes in the manner of a leitmotif. All other elements of the theme are variable, especially the form.²⁹

²⁹Kurt von Fischer, "Variations," The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (London: MacMillan, 1980), Vol. XIX, pp. 537.

In contrast, Cahuzac composed a work with the same form and compositional style as Variations sur un air du pays d'Oc. Fantaisie variée sur un vieil air champêtre is essentially melodic variations of a borrowed folk melody with fixed harmony. Although the technical demands of Fantaisie variée are not overly virtuosic, it does call for control in the areas of expressiveness, tone quality, and long musical phrasing.

Introduction

Initially published in 1972, Cahuzac's Fantaisie places the folk melody in the upper voice with a simple subservient chordal harmony. After the introductory four-bar phrase, tonic to dominant, Cahuzac modulates to the submediant key using a repetition of the pick-up and the first measure combined with the fourth measure. These four bars then cadence on an ascending dominant chord, C major, ending on a held \underline{c}^2 in preparation for the upcoming clarinet Cadenza (Figure 23).

F: I I IV V₆ I V₃⁴ I I⁶ V vi
 d: i i₆ iv ()V

F: V₃⁴/V

F: I₄⁶ V

Figure 23--Opening Eight-Bar Introduction. © 1972 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

Cadenza

Essentially outlining a tonic to dominant harmonic movement and using material derived from the Introduction, the Cadenza is divided simply into three segments. The first two segments are thematically related and use common diatonic and chromatic embellishments; segment one is in the parallel major of segment two. Segment three is a series of arpeggiations of the tonic, supertonic, and dominant-seventh chords leading to a half cadence stopping on a held bb^1 (Figure 24).

The image shows a musical score for a Clarinet Cadenza, consisting of three staves of music. The first staff is labeled "CADENZA Clar. solo" and begins with a dynamic marking of *f*. The second staff contains several measures with dynamics including *sempre f*, *comre*, *veloce*, and *f*. The third staff includes dynamics such as *pp*, *pp*, *accl. e cresc.*, *mf*, *p*, *tranguillo*, *ten.*, and *poco a poco cresc.*. The final staff is marked *affrettando* and ends with *f rit. e dim.*

Figure 24--Clarinet Cadenza. ©1972 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

Thème

Essentially in ternary A B A form and in F major, each eight-bar phrase is made up of smaller four-measure antecedent-consequent segments. The non-modulatory chord usage is of the most basic progressions: tonic, dominant, and subdominant. The Thème is contrasted with the accompaniment by its use of staccato articulations and quick appoggiatura embellishments. The initial A segment is not contrasted in style with the B segment as was the case in the Thème of Cahuzac's Variations. The mellifluous accompaniment of the A segment continues in this B segment with an added three-measure poco ritardando transition cadencing on the dominant (Figure 25).



F: V^6/V V V^7/V V

Figure 25--Transitional Measures Cadencing on the Dominant Ending Segment B.
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Variations I & II

Cahuzac, in Variation I, bypasses the use of eighth notes and triplets by utilizing sixteenth notes throughout. The simple accompaniment used in the Thème continues in the A segment; however, an upbeat pattern contrasting the smooth scalar passages in the solo clarinet represents segment B. The solo line is characterized by a greater use of wide leaps and arpeggiated chords. To put greater attention on the lyrical nature of this variation, Cahuzac has added poco cedendo at the end of both A segments. This section serves to allow the performer greater expressive freedom and contrasts the perky accompanimental B segment.

In much the same style as Variation I, Variation II, in F major, employs thirty-second notes embellishing thematic material accompanied by simple rhythmic patterns of eighth and quarter notes. Here the piano plays the Thème in its upper voice and

contrasts the fleet clarinet passages. A four-bar bridge to Variation III, played by the piano, ends this variation firmly and aggressively.

Variation III

Divided into A B A', Variation III represents the obligatory slow minor variation common in this form in such pieces as Rossini's Introduction, Theme and Variations and Cahuzac's Variations sur un air du pays d'Oc. Marked Andante espressivo and in F minor, Cahuzac begins by implementing an undulating arpeggiated accompaniment spanning the interval of a tenth. The phrase structure of this A segment remains four-plus-four; however, the theme is easily identified though varied through scale-passages and chromatic embellishments (Figure 26a).

Cahuzac, in segment B, presents a contrast between the antecedent and consequent phrases. The antecedent phrase utilizes a sustained bassline coupled with a syncopated arpeggiated sixteenth-note accompaniment: which is contrasted by a slow-moving clarinet solo line hovering above the piano accompaniment (Figure 26b). In the following consequent phrase, the accompanimental figures are repeated from those used in initial A segment: however, this segment differs in its treatment of the solo line. The clarinet is given an expressive recitative-like passage over a simple accompaniment: used to allow the performer more freedom to lyrically express the solo line. Marked dolce and cadencing in F minor, this B segment is followed by a four-measure transition leading to a variation of segment A in F major.

Cahuzac modifies the accompanimental arpeggiated figure, in this variation of segment A, to span two octaves and utilizes sixteenth notes quickly undulating over the slower moving solo line (Figure 26c). The bass emphasizes A which is Cahuzac's way of establishing F major's major third in the listeners' ears.

a) *Andante espressivo* $\text{♩} = 60$

b) *a tempo*

c) *Majeur*

Figure 26--Comparison of a) Initial A Segment Accompaniment, b) Antecedent Phrase Accompaniment of Segment B and c) Hybrid Accompaniment in the Restatement of Segment A. © 1972 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

Variation IV

A simplified accompaniment taken from Variation II along with an arpeggiated sextuplet solo line characterize this final variation in Fantaisie variée sur un vieil air champêtre. Marked allegro and conservative in its range ($f-f^3$), Variation IV employs repetition of arpeggios and dynamic contrasts for brilliance and control. As with the previous Variations, the B segment does change its rhythm--longer notes in the accompaniment as opposed to that used in the perky A segments. In contrast to this change the solo clarinet stays the same; continuing with the sextuplet pattern throughout the Variation (Figure 27).

a)

Allegretto vivo $\text{♩} = \text{de } 128 \text{ à } 138$

p *brillante*

b)

Allegro $\text{♩} = \text{de } 144 \text{ à } 160$

p

Figure 27--Accompanimental Comparison of a)Variation II and b)Variation IV. © 1972 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

A Coda, labeled Finale, concludes the work. Alternating between tonic, dominant, and subdominant chords the sixteenth-note solo clarinet performs broken chords over an eighth-note accompaniment. The piano recalls the Thème, measures thirty-seven through thirty-nine, and after a final scale passage played by the soloist (ending on a f^3 , the highest note of the work), the piece concludes with a resounding tonic triad.

Pastorale Cévenole

Pour clarinette et piano

F minor

First published in 1972 and dedicated to clarinetist Elisabeth Sigurdsson, Pastorale cévenole depicts a rural setting in the Cévenole mountains of southern France (the area of Cahuzac's birth). This work represents a blend of compositional styles used in works discussed earlier. Cahuzac has put together an improvisatory arabesque-like beginning (similar to that used in Arlequin), with a middle section composed of a borrowed melody, which is then varied (like Variations sur un air du pays d'Oc and Fantaisie variée sur un vieil air champêtre), along with a thematic cadenza.

Essentially in an ABA lyric form, the initial A section begins with a two-measure piano accompaniment marked Andante pastorale, senza rigore e como improvisando. Because of the improvisatory arabesque nature of this section, Cahuzac uses tempi changes to depicting musical mood swings. The clarinet solo enters at measure three,

Section **B** represents a striking difference in mood and compositional approach. Using a borrowed melody and alternating 4/4 and 3/4 time, Cahuzac harmonizes this sedate tune primarily with tonic, dominant, and subdominant triads. Divided into four two-bar phrases, the first two phrases are accompanied using tonic to dominant movement. The third phrase, harmonized in quarter notes, cadences in the relative major (Figure 29). The fourth phrase, accompanied with a tonic pedal, cadences on a tonic 6/4 chord. At measure twenty-two Cahuzac resolves this instability by extending the cadence material and properly resolving to a root-position tonic chord.

The image displays two musical excerpts side-by-side. The left excerpt is labeled 'Andantino' and 'p'. It shows a melody in the treble clef and a harmonic accompaniment in the bass clef, both in 4/4 time. The right excerpt is marked 'poco rit.' and 'mf'. It shows a melody in the treble clef and a harmonic accompaniment in the bass clef, both in 3/4 time. The right excerpt includes dynamic markings 'cresc.' and 'poco rit.'.

Figure 29--Contrast of the First Measure of the **B** Section with Its Third Phrase.

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Measure twenty-seven begins an eight-bar (four plus four) variation of the borrowed melody just heard. Harmonized in quarter notes with a tonic pedal in the alto voice and marked *Allegretto giocoso*, Cahuzac ornaments the solo line with trills and quick *appoggiaturas*. The clarinet's range here is very narrow; \underline{g}^1 to \underline{g}^2 (Figure 30).



Figure 30--Measures Twenty-Seven and Twenty-Eight, a Variation of the B Theme.

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The second eight-bar phrase is, with the exception of the cadential bar (which rests on the dominant, because of the upcoming cadenza), an exact repeat of the previous eight measures; only here Cahuzac has marked Più lento and a pianissimo dynamic.

Thematic reworking and wide leaps characterize the Cadenza which follows section B. Emphasizing the tonic and the dominant, this cadenza conservatively moves from D major to C Major then to D minor before returning to the initial key of F minor. Cahuzac accomplishes this by way of a db² followed by a c₁, the dominant of F minor (Figure 31).

Cadenza

The musical score consists of four staves of treble clef notation and one system of three staves (treble, bass, and tenor). The first staff is labeled "Cadenza" and includes markings "sempre *f*", "Lento", and "riten.". The second staff includes "smitez la musella", "più lento", "V Echo", and "riten.". The third staff includes "veloce". The fourth staff includes "poco a poco cresc." and a measure number "14". The final system includes "Lento" and "p".

Figure 31--Clarinet Cadenza. © 1972 Editions Billaudot, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

After the cadenza, the initial A section is repeated. The final two measures are altered, resting first in F minor and completing the work with a perfect authentic cadence in F major.

CHAPTER IV

SUMMARY

Louis Cahuzac's approach to playing the clarinet lay in both his French musical training and his expressive musical nature. His many highly acclaimed successes as a performer, both live and on record, inspired many famous composers to write for him. As a conductor and teacher, Cahuzac was able to impart his musical sensitivity to others and as such helped to train a generation of prominent European clarinetists.

In his own compositions, Cahuzac did not revolutionize musical construction but instead borrowed simple forms from earlier composers and melodies from his French musical heritage. His unpretentious method of writing, using well-established forms, reflected a compositional intent to combine the clarinet's potential for virtuoso technique with its capability for lyrical sensitivity. These works are simply-constructed compositions intended to spotlight lyrical and virtuosic expression by one of this century's most distinguished artists.

DISCOGRAPHY OF RECORDINGS BY LOUIS CAHUZAC

<u>Composer</u>	<u>Work</u>	<u>Speed</u>	<u>Producer</u>
Cahuzac, Louis	<u>Cantilène</u>	78	Columbia CCX 1309-10 Grenadilla GS 1006 (Cassette 1006) (1972)
Cahuzac, Louis	<u>Variations sur un air du pays d'Oc</u>	78	Odéon 165-923
Delmas, Marc-Jean	<u>Fantasia Italienne</u>	78	Odéon 165-888
Hindemith, Paul	<u>Clarinet Concerto</u>	33	Columbia 33 CX 1533 or 90909, Angel 35490 (1956)
Honegger, Arthur	<u>Sonatine</u>	78	Columbia CCX 1273/74 & LDX 3, EMG Gramophone J. 1659, Grenadilla GS-1006 (1972)
Jeanjean, Paul	<u>Arabesques</u>	78	Columbia CCX 1309/10 & 165-887, Grenadilla GS- 1006. (1972)
Jeanjean, Paul	<u>Clair matin</u>	78	Columbia 165-887
Lacôme, Paul	<u>Rigaudon</u>	78	Odéon 165-921
Magnani, Aurelio	<u>Mazurka-Caprice</u>	78	Pathé Pa 1213
Migot, George	<u>Quatour</u>	78	Deutsche Grammophon 872/73 or CRT CT-002.

Mozart, W. A.	<u>Concerto</u> , K.622	78 & 33	Nixa HLP 1047, Village Vora VVP 110, Haydn Society HSL 1047, Belter 130 028 (1929), Danacord DADA 153. (1952)
Mozart, W.A.	<u>Quintette</u> , K.581	78	Columbia LDZ 7003 or J 1006, Danacord DADA 153, Village Voice VVB 110. (1947)
Nielsen, Carl	<u>Clarinet Concerto</u>	78	Columbia CCX 2219, EMG Gramophone J. 1703, EMI EM 290 443-3, Danacord DACO 151 E, London LL 1124, Decca LXT 2979. (1954)
Paradis, Robert	<u>Introduction et variations sur l'air de Marlborough</u>	78	Odéon 165-922
Pierné, Gabriel	<u>Canzonetta</u>	78 & 33	Odéon 165-921, Columbia CCX 1273-4, LDX 3 or EMG Gramophone J. 1659, Grenadilla GS-1006. (1972)
Tansman, Alexander	<u>Concerto</u>	78	CRT-040
Verdi, Guiseppi	<u>Fantasia on Rigoletto</u>	78	Pathé MXCPT 3302 & PA 1212, Columbia-Odéon 165-887.
Weber, Carl Maria	<u>Concertino</u>	78	Odéon 165-886.

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