

MIGUEL YUSTE: HIS WORKS FOR CLARINET AND HIS INFLUENCE ON THE  
SPANISH CLARINET SCHOOL OF PLAYING IN THE TWENTIETH  
CENTURY, A LECTURE RECITAL, TOGETHER WITH THREE  
RECITALS OF SELECTED WORKS BY BAX, MASON,  
KHACHATURIAN, CHAUSSON, BOZZA,  
BEETHOVEN, AND OTHERS

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The popularity of the clarinet in Spain is second only to that of the guitar, and there is a rich tradition of clarinet playing that is accompanied by an equally rich repertoire of music for the clarinet by Spanish composers. The works for clarinet and piano by Miguel Yuste (1870-1947) are among this little known repertoire. In the early twentieth century it was thought that Miguel Yuste wrote over one hundred works for clarinet. However, current research suggests that this is incorrect. What is known is that seven works for clarinet and piano have been published. Miguel Yuste and his music are pivotal in the establishment of the strong clarinet tradition for which Spain is presently known. In his thirty years as the clarinet professor at the *Real Conservatorio Superior de Música de Madrid* (1910-1940), Miguel Yuste's music and pedagogical ideas became, and continue to be among the foundations of Spanish clarinet playing. This project discusses each published work and presents current research on the works composed for clarinet and piano by Miguel Yuste. After a brief history of Spain's music and social climate in which it developed (Ch. 2), this document discusses the introduction of the clarinet in Spain, clarinet pedagogy at the Madrid Conservatory (Ch. 2), and Miguel Yuste's influence within that pedagogy (Ch. 3). Establishing contact with living clarinetists whose music education was directly influenced by Miguel Yuste and/or his students provides invaluable insight into the traditional performance practice of the works and the extent to which Miguel Yuste influenced Spanish clarinetists in the twentieth century. Chapter 4 presents an annotated bibliography and brief discussion of the extant works for clarinet by Miguel Yuste. Each annotation includes the

title of the work, publisher, date of publication, duration, and any commercially available recordings.

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## CHAPTER 1

### INTRODUCTION

The popularity of the clarinet in Spain is second only to that of the guitar.<sup>1</sup> There is a rich tradition of clarinet playing that is accompanied by an equally rich repertoire of music for the clarinet by Spanish composers. The works for clarinet and piano by Miguel Yuste (1870-1947) are among this little-known repertoire.

In the early twentieth century it was thought that Miguel Yuste wrote over one hundred works for clarinet. However, current research suggests that this is incorrect. What is known is that seven works for clarinet and piano have been published. Unfortunately, one is out of print. While relatively few of Yuste's works are available to the general population, both he and his music are pivotal in the establishment of the strong clarinet tradition for which Spain is presently known. In his thirty years as the clarinet professor at the *Real Conservatorio Superior de Música de Madrid* (1910-1940), Miguel Yuste's music and pedagogical ideas became, and continue to be among the foundations of Spanish clarinet playing.

Works for clarinet and piano by Miguel Yuste are beginning to be included in recital repertoire outside of Spain. For example, *Estudio Melodico, op. 33* and *Ingenuidad, op. 8/59* were both performed in a recent recital by Mark Nuccio of the New York Philharmonic (March 11, 2002 Louisiana State University). Pascual Martinez, also of the New York Philharmonic, recently performed two of Yuste's works in recital at the Changchun International Clarinet and Saxophone Festival in China. This project discusses each published work and presents current research on the works composed for clarinet by Miguel Yuste. After a brief history of Spain's

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<sup>1</sup> Joan Enric Lluna, Compact Disc Liner Notes for *Fantasías Mediterráneas: Spanish Music for Clarinet and Piano*, Joan Enric Lluna (Clarinet Classics, CC 0017, 1997).

music and the social climate in which it developed (Ch. 2), this document discusses clarinet pedagogy at the *Real Conservatorio* and Miguel Yuste's influence within that pedagogy (Ch. 3). Chapter 4 presents an annotated bibliography and brief discussion of available works for clarinet by Miguel Yuste. This document will also present a discussion of key structure as it relates to the form of each work and an inclusion of any misprints or performance suggestions. Each annotation includes the title of the work, publisher, date of publication, duration, and any recordings that are commercially available. Pertinent information concerning each work, such as its dedication, musical characteristics and performance practice issues is also provided when available. Each work is written for clarinet in B-flat.

Establishing contact with living clarinetists whose music education was directly influenced by Miguel Yuste and/or his students provides invaluable insight into the traditional performance practice of the available works and the extent to which Miguel Yuste influenced Spanish clarinetists in the twentieth century. Interviews with prominent twentieth-century Spanish clarinetists provide first-hand knowledge of Miguel Yuste's influence on the Spanish school of clarinet playing in the twentieth century.

## CHAPTER 2

### THE SPANISH CLARINET TRADITION

#### A Brief History of Spain

Spain has always had a strong sense of regional identity. While the official language of Spain is Castilian, several fiercely individualistic regions reside within Spain's borders. Perhaps contributing to the individualism and intentional preservation of its regional traditions is Spain's "ever-changing panorama of history."<sup>2</sup> From the Celts and Greeks to the Romans and Arabs, Spain has had a consistent history of invasion and occupation. Its proximity to France on its eastern border, the Mediterranean to the south, and the Bay of Biscay to the north have provided numerous opportunities for neighboring countries to invade. An unfortunate effect of the constant threat of invasion is extended periods of economic and political instability. However, this "ever-changing panorama of history" has provided a collage of cultural influence throughout Spain's history.

Early nineteenth-century Spain saw the Napoleonic Wars, Civil Wars, revolutions, and *coup d'états*. The anti-liberal, anti-Romantic government of Ferdinand VII (1784-1833) created an environment of "economic and intellectual crisis" which prompted many composers and musicians to leave Spain.<sup>3</sup> The music profession suffered countless losses due to the severe lack of musical organizations and virtually no systematic music education. Outside her borders the general impression around Europe was that Spain was "musically backward."<sup>4</sup>

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<sup>2</sup> Beatrice Edgerly, *From the Hunter's Bow: The History and Romance of Musical Instruments*, (New York: G.P. Putnam's and Sons, 1942), 393.

<sup>3</sup> Belen Perez Castillo, "Spain, I, 5: Art Music, 19<sup>th</sup> Century: Historico-Political Background," *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., 29 vols., ed. Stanley Sadie (New York: Macmillan Publishers Ltd., 2001), vol. 24, 128.



Compared to the exaltation of composers in the rest of nineteenth-century Europe, in Spain only a few composers and certain virtuosos escaped the general degradation of the music profession.<sup>5</sup>

By the 1830s Spain began to emerge from the turbulent environment. The *Real Conservatorio Superior de Música de Madrid*, Spain's first conservatory, opened in 1830. Spain's first musical societies formed in the 1860s, and the wind band, which would later become a strong tradition in itself, began to grow in popularity. This is the environment into which clarinetist, composer, and conductor Miguel Yuste was born.

### The Introduction of the Clarinet in Spain

The clarinet was introduced to Spain by the 1770s.<sup>6</sup> A "prominent clarinetist...was Lorenzo Castronovo, deemed unequalled in his time according to Spanish history. Little is known of Castronovo, however, outside of his birth place, Madrid, and year of his birth, 1766."<sup>7</sup> Beginning in 1785 instrument makers Joseph Estrella and Fernando Llop advertised clarinets in the daily newspaper, *Diario de Madrid*.<sup>8</sup> The earliest known Spanish-made clarinets were five-keyed C clarinets (B-Liège, A 3104). These were made by Luís Rolland of Madrid c.1800. Prior to this time, clarinets were imported from England.

At the 1827 Madrid Exhibition, brass clarinets were introduced by José Claret and Leandro Valet. It is known that Antonio Romero (1815-1886), an important performer and later clarinet professor at the *Real Conservatorio*, began playing on a five-key clarinet, but by 1833, Iwan Müller's thirteen-key clarinet was adopted in Spain. By 1845 Antonio Romero had written

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<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Albert Rice, *The Clarinet in the Classical Period*, (New York: Oxford University Press, 2003), 58.

B. Kenyon de Pasqual, "Ventas de instrumentos musicales en Madrid durante la segunda mitad del siglo XVIII." *Revista de Musicología* 5 (1982): 311.

<sup>7</sup> Julián Menéndez, "Teaching the Clarinet in Spain: Part I," translated by Enid Standing, *Woodwind* 5/8 (April, 1953): 8.

<sup>8</sup> B. Kenyon de Pasqual "English Square Pianos in Eighteenth-Century Madrid." *Music and Letters* 64 (1983): 213.

his *Método Completo para Clarinete*, introducing a fingering chart for Müller's clarinet. In the 1886 third edition of the *Método*, Romero acknowledges the more recent clarinet innovations by Hyacinthe Klosé. Klosé, an important pedagogue at the Paris Conservatory, applied Boehm's flute improvements to the clarinet in collaboration with instrument manufacturer, Louis Auguste Buffet. This Boehm-system clarinet was patented in 1844. With several mechanism changes, Klosé was able to correct many problems typical of clarinets at that time. Always interested in improvements to the clarinet, Romero discusses the advantages of the Klosé system over Müller's system. These advantages can be summarized as an overall improvement in "tuning and sonority," as well as "facilitating the execution of various passages which were before impractical."<sup>9</sup> In addition, Romero includes a fingering chart and exercises to assist in learning the Klosé system. While he felt that Klosé's clarinet offered definite improvements to Müller's system, Romero believed there was room for continued improvement in intonation and facility on the clarinet.

After a visit to Paris in 1851, Antonio Romero began to develop his own innovations to the Boehm-system clarinet. By 1853 he was ready to present his new clarinet to instrument makers. Despite positive feedback it wasn't until 1862 that the Paris-based Lefèvre manufacturing company agreed to build Romero's clarinet. The Romero system clarinet was patented in 1862, and in 1866, by a Royal Order, it was made the mandatory instrument at the *Real Conservatorio* where Romero was the clarinet professor. In his *Método*, Romero lists the advantages that he believes his new clarinet offers. In general these advantages include:

1. Better sonority and intonation of throat-tones.
2. Improved facilitation of trills, arpeggios and scales.

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<sup>9</sup> Enrique Pérez Piquer, "Antonio Romero y Andía: A Survey of His Life and Works," *The Clarinet* 26/3 (Sept. 1999): 47.

3. An equality in the “strength and color”<sup>10</sup> of all notes in the general range of the clarinet.
4. Improved mechanism so as to “avoid awkward movements of the fingers.”<sup>11</sup>
5. The addition of a low E-flat key, “with the aim that clarinetists won’t ever need to use the A and C clarinet because, with this new B-flat clarinet system, it is possible to play in all tonalities.”<sup>12</sup>

Antonio Romero retired from the *Real Conservatorio* in 1876, and his Romero System clarinet fell out of use shortly thereafter. The lack of instrument makers in Spain and little financial support from the government, as well as the high import and export taxes, contributed to its downfall. Additionally, the Romero System clarinets were complicated to maintain and were, therefore, not widely adopted.<sup>13</sup> Perhaps most importantly, with Romero’s retirement, students at the *Real Conservatorio* did not have time to adequately adapt to and foster the use of the Romero System clarinet. Meanwhile, Klosé’s clarinet was quite popular and was becoming the standard system for clarinets worldwide. The nineteenth century was a period of experimentation by clarinetists and instrument makers throughout Europe. While it is significant that Spain was involved in this instrumental revolution, it was difficult for clarinetists to continue to adapt to constant change. Each new system required an interruption in the learning process in order to learn a new mechanism.

By the time Miguel Yuste began his studies at the *Real Conservatorio* (1883), Antonio Romero had retired and the use of the Romero System clarinet was no longer mandatory. Yuste

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<sup>10</sup> Ibid, 48.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

<sup>13</sup> B. Kenyon de Pasqual, “Antonio Romero y Andía,” *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., 29 vols., ed. Stanley Sadie, (New York: Macmillan Publishers, Ltd., 2001), vol. 21:641.

likely played on a full Boehm-system clarinet, which includes a low E-flat key for the right-hand little finger.<sup>14</sup> The low E-flat key is an idea carried over from the Romero system clarinet.

[In] Spain, [clarinetists] had a tendency to play all music with a unique clarinet. If you [look at] our history, Romero tried to find a clarinet that could play every passage for C, A, or B-flat clarinet...and [Julián] Menéndez wrote a low E-flat in some [of his works, including] *Introducción, Andante y Danza*. Manuel Gómez had a discussion, as Pamela Weston wrote in her book, with Henry Wood at the London Philharmonic because Gómez liked to play only with the B-flat clarinet. Why [did this] happen...with Spanish clarinetists? I know, because [several] old[er] musicians told me, that in some Spanish orchestras like Valencia or even Madrid, the clarinetist[s] played all the music with the B-flat clarinet. I think [an important] reason [for this] is the fact that in Spain there [are] a lot of [wind] bands, and the A clarinet would [not] be known [to] most of the clarinetists. Actually, there [are] a lot of exercises [that build this technique in the right hand little finger of moving] from one key to another in method [books] like Romero's.<sup>15</sup>

The use of the low E-flat key is no longer common in present-day Spain, although these clarinets “are still in use in some wind bands [today].”<sup>16</sup> There was a revival of these full Boehm-system clarinets in Spain in the late 1970s into the 1980s. By the 1990s, however, the normal Boehm-system (no low E-flat key) was most common.<sup>17</sup> Regardless of the instability of the development in the clarinet itself, there were many opportunities for clarinetists to perform in Spain in the nineteenth and early twentieth centuries.

The tradition of the wind band in Spain dates back to the 1850s.<sup>18</sup> When the Municipal Band of Madrid was founded in 1909, it had a total of 88 members. Additional playing opportunities included the Opera Orchestra at *Buen Retiro* Gardens, the *Teatro Real*, the National Orchestra, the Madrid Symphony Orchestra, and the Society of Chamber Music. Miguel Yuste was a member of each of these groups.

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<sup>14</sup> Carlos Jesús Casadó Tarín, e-mail message to author, 3 February, 2005.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid, 5 February, 2005.

<sup>17</sup> Ibid. The current members of the National Orchestra in Madrid play on Buffet R-13, Vintage, Tosca, and RC clarinets. The bass clarinetist plays a Selmer 25-II Bass clarinet, and the E-flat clarinetist uses a Buffet RC.

“However, one of them is trying a Selmer Saint Louis B-flat clarinet, and he is probably going to change [to] it.”

<sup>18</sup> Joan Enric Lluna, Compact Disc Liner Notes for *Capricho Píntoresco: Música Española para clarinete*, Joan Enric Lluna, (Harmonia Mundi, HMI 987022, 1999).

## Clarinet Pedagogy at the Madrid Conservatory

The *Real Conservatorio Superior de Música de Madrid* was founded in 1830 after María Cristina came from Naples to Madrid to marry Ferdinand VII (1829). “With the founding of the Royal Conservatory of Music, a general awakening in musical interest occurred.”<sup>19</sup> Through her support and funding, the *Real Conservatorio* was modeled on Neapolitan music schools. Its first director was Italian opera singer, Francesco Piermarini.<sup>20</sup> Since its founding, the *Real Conservatorio* has changed names and locations six times, even spending 73 years located in the *Teatro Real*.

The first clarinet professors at the *Real Conservatorio* were Pedro Broca (from 1830 to 1836) and Magin Jardín (from 1830 to 1857).<sup>21</sup> By 1849 Antonio Romero had written his *Método Completo para Clarinete* and had joined the faculty. “It was only with the appearance of Antonio Romero...that interest in clarinet playing received a great and needed stimulus.”<sup>22</sup> His *Método* was the first clarinet method book by a Spanish clarinetist to be used at the Conservatory, and it is still used today. Romero’s early clarinet study consisted of Xavier Lefèvre’s *Clarinet Method*, studies by Gambaro, Carl Baermann, Müller’s *Method of Thirty Exercises*, F. Beer, and Cavallini.<sup>23</sup> While Romero’s studies did not begin at the *Real Conservatorio*, Conservatory faculty used these same studies in their curriculum. When Romero began teaching at the Conservatory in 1849, his method book became an important addition to the course of study. After his retirement in 1876, his method book remained a staple in the Spanish clarinet school. Romero’s clarinet course of study at the Conservatory remained

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<sup>19</sup> Julián Menéndez, “Teaching the Clarinet in Spain: Part I” translated by Enid Standring, *Woodwind* 5/8 (April 1953): 8.

<sup>20</sup> Robert Stevenson and Jose Iges, “Madrid,” *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., 29 vols., ed. Stanley Sadie, (New York: Macmillan Publishers Ltd., 2001), vol. 15: 542.

<sup>21</sup> See Appendix A for complete listing of clarinet professors at the Madrid Conservatory.

<sup>22</sup> Menéndez, 8.

<sup>23</sup> Piquer, 46.

unchanged for nearly twenty five years. In 1909, Miguel Yuste became clarinet professor and instituted a much needed update to the clarinet studies at the *Real Conservatorio*.

“Up to the time of Yuste’s appointment, the teaching of the clarinet in Spain was somewhat old-fashioned and not sufficiently extensive or progressive to encompass the difficulties cropping up continually in the new orchestral works of the composers of the [beginning of the twentieth century].”<sup>24</sup> Yuste responded to the need for change by reorganizing the course of clarinet study at the Conservatory.<sup>25</sup> There was a “systematic curriculum for a six-year course of study based on works from the Romero and Klosé tutors.”<sup>26</sup> Each course was comprised of three terms in which Yuste “began to incorporate new works of significant clarinet pedagogues.”<sup>27</sup> “General studies were drawn from the works of Carl Baermann, Buteaux, Krakamp, Kroepsch, Magnani, Marasco, Stark and Wiedemann. Also included were staccato studies by Aumont, the Gambaro caprices and all the Paris Conservatory test pieces.”<sup>28</sup> By the 1950s, this plan for the course of clarinet studies was “officially adopted by all state-supported conservatories.”<sup>29</sup>

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<sup>24</sup> Julián Menéndez, “Teaching the Clarinet in Spain: Part II,” translated by Enid Standring, *Woodwind* 5/9 (May 1953): 8.

<sup>25</sup> See Appendix B for a detailed description of Yuste’s clarinet curriculum at the *Real Conservatorio Superior de Música de Madrid*.

<sup>26</sup> Pamela Weston, *More Clarinet Virtuosi of the Past*, (Great Britain: Halstan and Co. Ltd., 1977), 278.

<sup>27</sup> Julián Menéndez, “Teaching the Clarinet in Spain: Part II,” 8.

<sup>28</sup> Weston, 278.

## CHAPTER 3

### MIGUEL YUSTE

#### Biography

Miguel Yuste Moreno was born in Alcala del Valle in Cadiz, Spain in June 1870. His musical studies began with José Chacon at the San Bernardino Orphanage in Madrid, where he was taken at the age of eight. The San Bernardino Orphanage fostered the children's artistic education by organizing a wind band in which they played and learned an instrument. In 1883, at the age of thirteen, Yuste began studying clarinet with Manuel González and became his "star pupil."<sup>30</sup> He would later succeed González at the *Real Conservatorio*. In 1885 Yuste won the first chair position with the Royal Corps of Halberdiers. Two years later, he won first prize at the *Real Conservatorio* and quickly became a steadily employed clarinetist. In 1887, the same year he won first prize at the Conservatory, Yuste sat principal chair at the *Buen Retiro* Gardens. In 1889 he completed his clarinet studies at the Conservatory and became the solo clarinetist in the Concert Society Orchestra and the orchestra at the *Teatro Real*. He began as the third clarinet in the *Teatro Real*, but was moved to first chair by the conductor, Luigi Mancinelli, in the middle of a rehearsal. He remained as principal chair clarinetist. Although Mancinelli later made several offers for Yuste to teach and perform in Italy, Yuste stayed in Madrid.<sup>31</sup>

In 1890 Miguel Yuste was a member of both the National Orchestra and the Chamber Music Society. He gained public and critical recognition with performances of Brahms' and Mozart's quintets. Unfortunately, the Chamber Music Society disbanded in 1904, but Miguel

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<sup>29</sup> Ibid, 14.

<sup>30</sup> Pamela Weston, *Yesterday's Clarinetists: A Sequel*, (Yorkshire, England: Emerson Editions, 2002), 187.

<sup>31</sup> Enrique Perez Piquer, Compact Disc Liner Notes for *La Obra Para Clarinete y Piano de Miguel Yuste*, Enrique Perez Piquer, (Logomusic Records, LCD 1001, 1995).

Yuste was given the esteemed position of clarinetist for the Royal Chapel the same year. Also in 1904, he helped to form the Symphony Orchestra of Madrid.

In 1909 Yuste succeeded his teacher, Manuel González, at the *Real Conservatorio*. In his thirty-year tenure, Yuste made “big reforms in the course of clarinet study at the Madrid Conservatoire”<sup>32</sup> and became a significant influence on Spanish clarinetists. Joan Enric Lluna states that, along with Antonio Romero and Julián Menéndez, Miguel Yuste “could be regarded as [one of] the ‘fathers’ of Spanish clarinet playing.”<sup>33</sup> His work with the Municipal Band of Madrid largely contributed to this influence.

Miguel Yuste was a member of the Municipal Band of Madrid from the time of its formation (1909). Yuste’s tenure with the Municipal Band of Madrid included principal clarinet and, later, assistant conductor. He worked with conductor, and close friend, Ricardo Villa, to transcribe and arrange many works for the band. Many of these works became the basis of the Municipal Band’s repertoire and are still held in its archives. Unfortunately, some of this work was lost in the civil war (1936-1939). Most significantly, Yuste’s work with Ricardo Villa and the Municipal Band of Madrid promoted a high level of music education and musical culture in the city of Madrid. “Together they transformed [the Municipal Band] into a necessary vehicle for musical education of the highest order.”<sup>34</sup> Prior to the formation of the band, the only concerts open to the public were those of the Symphony Orchestra and the Royal Opera House. While these were certainly quality musical events, most people could not afford to attend. Madrid’s Municipal Band “serve[d] as the musical education for the Madrid public at large and also of the provinces, since until then only the Valencia and Barcelona bands were in existence.

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<sup>32</sup> Weston, *More Clarinet Virtuosi of the Past*, 278.

<sup>33</sup> Joan Enric Lluna, Compact Disc Liner Notes for *Fantasías Mediterráneas: Spanish Music for Clarinet and Piano*, Joan Enric Lluna, (Clarinet Classics, CC 0017, 1997).

<sup>34</sup> Piquer, *La Obra para Clarinete y Piano de Miguel Yuste*.



In no time the Municipal Band acquired a high level of excellence and a good reputation, recognized by the people of Madrid, calling a couple of its prominent streets after the names of these two distinguished performers [Yuste and Villa].”<sup>35</sup>

Only two published sources in English briefly discuss Miguel Yuste and his contributions to clarinet pedagogy and repertoire. In her books, *More Clarinet Virtuosi of the Past* and *Yesterday’s Clarinetists: A Sequel*, Pamela Weston provides a brief biography of Miguel Yuste. In this one-page biography, Weston states that Yuste “composed over a hundred clarinet pieces.”<sup>36</sup> Current research by Pedro Rubio suggests that the actual number is substantially lower. In *Galería de músicos andaluces contemporaneous* (La Habana, Cuba, 1927) the author, F. Cuenca, notes that Miguel Yuste composed “over one hundred” works. He does not specify them for the clarinet. It is possible, however, that Yuste wrote over one hundred works total (Municipal Band, clarinet, and other instruments). In the 1958 book by Marian Sanz de Pedre titled *La banda municipal de Madrid*, it is cited that Yuste wrote “over one hundred works for clarinet.” Pedro Rubio suggests that this is probably where Pamela Weston found this information to include in *More Clarinet Virtuosi of the Past*. As late as 2002, this same sentence was repeated in the *Diccionario de la Música Española e Iberoamericana Vol X*.<sup>37</sup> While the misinformation that Miguel Yuste composed more than one hundred works for clarinet has now been clarified, it is unfortunate to note that the exact number of pieces Miguel Yuste wrote for clarinet is unknown at this time.

In personal correspondence, Pedro Rubio, José Tomás Pérez, and Enrique Pérez Piquer have stated that the Madrid Conservatory library does not have many of Miguel Yuste’s works and suggests that anything that has not yet been published remains with Miguel Yuste’s

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<sup>35</sup> Ibid.

<sup>36</sup> Weston, *More Clarinet Virtuosi of the Past*, 279.

surviving family members. In the course of his esteemed career, Miguel Yuste married and had two children. His oldest son, also named Miguel, played clarinet with the Madrid Municipal Band. According to information from Enrique Pérez Piquer, Miguel Yuste married a second time, but the names of both wives and the second child are currently unknown.<sup>38</sup> Members of the Yuste family still live in Madrid, and future interviews with the family by Pedro Rubio are scheduled in hopes of learning new information about Yuste's life and precisely how many works he wrote for the clarinet.<sup>39</sup> Regardless of the number of works, "Yuste's contribution to the clarinet literature, although not prolific, is a challenge capable of compromising the most virtuosic player."<sup>40</sup>

#### Miguel Yuste: His Influence on the Spanish School of Clarinet Playing in the Twentieth Century

"Miguel Yuste exerted a major influence on the musical education of all the clarinetists who have occupied principal positions in all the musical groups of Madrid, each musician possessing his own unique style and colourful personality."<sup>41</sup> Miguel Yuste's works were the beginning of an "educational process" from which many renowned Spanish clarinetists came.<sup>42</sup> Perhaps most notably, Julián Menéndez (1896-1975) and his brother Anthony, both founding members of the Spanish National Orchestra, were educated by Miguel Yuste. José Taléns Sebastiá, solo clarinetist in the now disbanded Filharmonic Orchestra of Madrid and the Madrid Municipal Band, is another example. Similarly, Leocadio Parras, soloist with the Spanish

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<sup>37</sup> Pedro Rubio, e-mail messages to author, 6 September, 2004, 16 November, 2004, 21 January, 2005.

<sup>38</sup> José Tomás, e-mail message to author, 18 November, 2004.

<sup>39</sup> Pedro Rubio, e-mail message to author, 16 November, 2004.

<sup>40</sup> Piquer, *La Obra Para Clarinete y Piano de Miguel Yuste*.

<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

National Orchestra until his death in 1973, is a notable example of Miguel Yuste's influence on the music education of Spanish clarinetists in the twentieth century.

In personal correspondence with contemporary Spanish clarinetists, several questions were asked pertaining to Miguel Yuste's influence on Spanish clarinetists. Each person was asked to describe Yuste's general influence and what they felt was his most significant contribution to the Spanish clarinet tradition. The answers are as follows:

*José Tomás Pérez, International Clarinet Association International Representative from Spain:* translation from personal correspondence.

I would say that Miguel Yuste definitely had an impact on clarinetists of the twentieth century up to the present. His works are being played in conservatories and auditions. His influence was greatest in Madrid where he created a very important school of clarinet playing. He did not have as much of an impact in the rest of Spain because technology and the ability to communicate in that era were very difficult.

Due to the romanticism and virtuosity of his works, Miguel Yuste contributed greatly to the clarinet technique in that it was very distinct and pure. The general dynamic [range] of most clarinetists in Spain has changed considerably since Miguel Yuste was alive. It is now common for young students to study abroad and, therefore, have mixed styles and pedagogical ideas.

*Carlos Jesús Casadó Tarín, clarinetist in the National Orchestra of Spain in Madrid:*

I think of course Yuste had an influence [on] Spanish clarinetists. I think it was in two aspects. First of all, his technique was amazing as you can see in his pieces, and as Menéndez later and Romero before, it [was] a [difficult] aspect of [their music], and perhaps [because of] this, [his] music has not been [performed much] in concerts or recordings. Enrique Pérez told me that his teacher (an old man [friend] of Menéndez at the Municipal Band of Madrid) asked Menéndez if his music could be played. Then Menéndez took his clarinet and show[ed] him [how] to do it. If you listen to the recent recordings of Enrique Pérez [playing] Yuste or Menéndez you can recognize the extreme difficult pieces they are. However, all of us practice them, and it give[s] us a strong formation in technique.

The other aspect of Yuste and, in general, the Spanish clarinetist is the lyricism [in] our way of playing. The melodies that you can find in Romero, Yuste or Menéndez[ 's] music give you a special flavor that you immediately recognize as Spanish, and it is natural for you to play it with a warm[th] and good sense. These pieces contain

beautiful melodies with a nostalgic character in some moments, a happy mood [in others], as people [are] and feel in our country. I remember [Dr.] Gillespie naming Yuste as the ‘Chopin of the clarinetists.’ [This is] a good title for his music.

*Enrique Pérez Piquer, principal clarinetist with National Orchestra of Spain in Madrid* (taken from correspondence with Carlos Jesús Casadó Tarín):

[With] respect to the influence [of Miguel Yuste], [Pérez] agrees with me [that] lyricism and good technique [were] the [biggest] influences and legacy from Yuste. He [also] thinks that in Spain there is not a special quality of sound we inherited from Yuste. Pérez thinks that Spanish clarinetists [throughout] history have received many influences from the sound of different countries of Europe. Many clarinetists thought a lot about what kind of sound they [were] looking for, brilliant or dark. There was a fight [about these] characteristics of the sound...which is better, dark or brilliant? I remember as a student hearing many comments about [these] qualities of the sound between the students. Pérez thinks that many people [are] wrong [to] consider Yuste as an example of [clear and brilliant] sound, [which is usually what people think]. Pérez thinks that this legend of Yuste’s clear sound is a mistake, because he thinks that the clear sound in Spain comes from the time when clarinetist[s] were playing on a Vandoren 5RV mouthpiece. When Yuste was playing, this mouthpiece [did] not exist! Around the [nineteen] sixties many clarinetist[s] suffered [from] the fever of dark sound, and since then the tendency of the sound [has] changed. Nowadays we can observe many Spanish clarinetists playing on light reeds and not focused in this dark sound.

*Pedro Rubio, clarinet professor at the Conservatorio Teresa Berganza de Madrid:*

Yuste played an important role in the Madrid music society during the first decades of the twentieth century, and he influenced his pupils and colleagues in many ways. In my opinion the most important consequence for the Spanish clarinetists nowadays was his teaching to his finest pupil Julián Menéndez. Not only in the Menéndez clarinet playing but also because he felt that, after Yuste, he had to continue composing for the instrument and take the clarinet beyond in this country, and at the same time compensate [for] the lack of Spanish music and studies written for it in his time. As a result, ninety percent of clarinetists [in Spain] have studied with the Menéndez studies and music. Of course, we study Yuste’s music as well. This music was very popular and until the seventies, it was compulsory in almost every clarinet audition in Spain. Perhaps due to this omnipresence, in the eighties the taste changed and clarinetists thought that Yuste’s music was little more than ‘only notes.’ Fortunately his music is now more appreciated and is easy to find in the clarinet recitals and [is] played for its musical value.

And finally, I feel that Yuste’s most significant contribution probably was to consolidate, through his post in the [Madrid] Conservatory and his clarinet music,

[Antonio] Romero's legacy and translate it to the next generation (Menéndez and Leocadio Parra).

*José Avilés Córdoba (b. 1916), student of Miguel Yuste* (taken from correspondence with Carlos Jesús Casadó Tarín, interview with Córdoba on February 20, 2005):

From Yuste's lessons José Avilés remembers Yuste as a kind man, talking a lot about whatever musical question, and giving examples to help the student to understand any question. For instance, Yuste listened to a blind man playing the clarinet in the street with a special articulation, and showed to the students how the blind man did it to follow this way [sic]...José Avilés remembers Yuste paying special attention [to] the [embouchure], with a straight chin that helps the student to obtain a good sound quality and flexibility. And remember that Yuste liked sounding 'varonil,' a Spanish word that refers to the [masculine] characteristic of the sound, which means solid, compact and big sound. José Avilés was required to practice a lot of long notes in getting it. And about mechanism, Yuste liked students playing clear and with good articulation. This was the influence from Yuste's lessons that José Avilés told us.<sup>43</sup>

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<sup>43</sup> See Appendix C for complete interview notes.

## CHAPTER 4

### THE WORKS FOR CLARINET AND PIANO BY MIGUEL YUSTE

“About Yuste[‘s] pieces, José Avilés (student of Miguel Yuste, b. 1916) remembers Yuste saying: I do not know harmony, but I have the melody and the harmony in my head. I imagine how it should sound and I try to write it.”<sup>44</sup> The sounds that Yuste imagined likely would have been heavily influenced by the music that was a part of his daily life. It is known that Miguel Yuste was principal clarinetist with the *Teatro Real* beginning in 1889, and the *Teatro Real* is known to have been a common performance venue for the popular genre known as the *zarzuela*. In addition to frequent performances of *zarzuelas*, traditional Spanish folk songs were a part of daily life. It is, therefore, highly likely that the influences of the *zarzuela* and Spanish folk music in general permeated Yuste’s musical vocabulary. Since Yuste himself did not approach his works from a tonal harmony standpoint, this document will discuss Yuste’s works within the influences of the *zarzuela* and Spanish folk music characteristics.

#### The Zarzuela

The *zarzuela* is a form of Spanish musical drama that is characterized by singing and dancing interspersed with spoken language. The term originally comes from the Spanish word for a bramble bush, *zarza*. In the 1650s the term, *zarzuela*, was “used to refer to short musical plays of a lightly burlesque nature organized...to entertain the king and his guests at the renovated *Palacio Real de la Zarzuela*.”<sup>45</sup>

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<sup>44</sup> Carlós Jesús Casadó Tarín, e-mail message to author, 21 February, 2005.

<sup>45</sup> Louise K. Stein and Roger Alier, “Zarzuela,” *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., 29 vols., ed. Stanley Sadie, (New York: Macmillan Publishers Ltd., 2001), vol. 27, 755.

Music was an important aspect of the *zarzuela* structure from its inception, but the amount of singing as opposed to speaking was not standardized. However, by the middle of the seventeenth century, the *zarzuela* exhibited strong influence of Italian opera, and entirely sung programs were becoming more common. (The first was the 1660 production of Calderón's *La púrpura de la rosa*.) These productions were “a mixture of monodies, duets and homophonic four-part choruses. The monodies seem to have consisted often of recitative leading to an aria or arioso; sometimes whole scenes were in a recitative style.”<sup>46</sup>

By 1700 the Spanish court was under heavy Italian influence once again. Spain's prime minister was Italian, and Italian troupes were brought to Madrid to perform Italian opera. Less than fifty years later, Carlos III was forced to appease the public by “making concessions to popular traditions and tastes.”<sup>47</sup> The *zarzuela* once again became popular with the general public. The tide turned again when less than one hundred years later, Spanish musical theater came under a return of Italian influence. Rossini's operas were quite popular at the time that María Cristina came from Naples to marry Ferdinand VII. Her patronage in opening the *Real Conservatorio Superior de Música de Madrid* in 1830 did much to benefit music education in Spain. Following the pattern of her native Naples, an Italian director was hired and the language of instruction was Italian. Within a few years, the students grew resistant to Italian dominance, and a resurgence of the *zarzuela* began again. “Basing itself on the depiction of lower-class life, customs and humor, and on the traditional songs and dances familiar [to the people], the *zarzuela* took shape as a populist entertainment, partly spoken, partly sung, with distinct national

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<sup>46</sup> Jack Sage and Lionel Salter, “Zarzuela,” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (New York: Macmillan Publishers Ltd., 2001), vol. 20: 650.

<sup>47</sup> *Ibid.*

character...Songs and dances from many *zarzuelas* were to become as familiar to the Spanish man-in-the-street as Gilbert and Sullivan numbers to his English counterpart.”<sup>48</sup>

The *zarzuela* was such a popular genre by the last decade of the nineteenth century that eleven theaters in Madrid performed *zarzuelas* only. Miguel Yuste played regularly in one of these theaters, the *Teatro Real*.

### Spanish Folk Music Characteristics

While there is much regional diversity in Spanish folk music, it is understood that several musical characteristics are common throughout the varying regional folk music of Spain. With influences from France to Hungary, these characteristics have combined to create a recognizable Spanish folk music quality in the pieces in which they are heard, including those of Miguel Yuste. They can be categorized into rhythmic, melodic, and harmonic characteristics.

Martin Cunningham and Jaume Aiats divide the rhythmic characteristics into four categories.<sup>49</sup> Three of these are found throughout Yuste’s clarinet music. The “unmeasured” style is defined by a “flexible succession of tempos” combined with certain melodic elements. These melodic elements are discussed below. The second style is “guisto syllabic” which is defined by the use of alternating binary and ternary meters or “a sung metric-rhythmic device over an established base of a syllabic pattern...with stable accentuation that combines short and long rhythmic values in measured succession.”<sup>50</sup> The third rhythmic device that is commonly found in Yuste’s clarinet music is the use of dance rhythms. Sections containing repetitive, dance-like rhythms usually follow a section using the “unmeasured” style. As Cunningham and

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<sup>48</sup> Ibid, 651.

<sup>49</sup> Martin Cunningham and Jaume Aiats, “Spain: II, 2 (ii):Traditional and popular music, Historical background: Musical characteristics,” *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., 29 vols., ed. Stanley Sadie (New York: Macmillan Publishers Ltd., 2001), vol. 24, 138.

<sup>50</sup> Ibid.



Aiats state, these categories are most useful as “points of reference” and can overlap with ease.<sup>51</sup> Another common rhythmic device is the use in Spanish folk songs of the accent on the ultimate or penultimate “syllable” of a phrase.<sup>52</sup> This rhythmic device is most often used within a melodic context.

The melodic characteristics combine with the rhythmic elements to create some of the more typically recognizable qualities of Spanish folk music. As a part of the “unmeasured” rhythmic style, melodies are heavily ornamented and “maintain fixed points of tonal reference.”<sup>53</sup> The melodies are not typically tonal, are often chromatic, and sometimes have intervals of an augmented second and/or a minor third (“or close to”)<sup>54</sup>. Also common is the use of a terraced downward motion in the melodic line similar to falling thirds but with significantly more chromaticism. There is a general tonal and modal ambiguity to many Spanish folk melodies. The harmonic characteristics of Spain’s folk music exhibit a similar ambiguity.

Many of the harmonic elements used in Spanish folk music are within the bounds of “classical harmony.”<sup>55</sup> However, due to early Roman and liturgical influences, modal characteristics are commonly used in tandem with classical harmonies.<sup>56</sup> As in the melodies, chromatic passages are common; and, there is occasional use of parallel thirds. These harmonic attributes combine with the above-mentioned rhythmic and melodic elements to create a distinctive Spanish folk music sound. Each of these folk music characteristics is found in the works for clarinet and piano by Miguel Yuste.

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<sup>51</sup> Ibid.

<sup>52</sup> Ibid, 142.

<sup>53</sup> Ibid, 138.

<sup>54</sup> Ibid.

<sup>55</sup> Belen Perez Castillo, “Spain, I, 5: Art Music, 19<sup>th</sup> Century: Song and Lyric Theater,” *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., 29 vols., ed. Stanley Sadie (New York: Macmillan Publishers Ltd., 2001), vol. 24, 130.

## The Extant Works for Clarinet and Piano by Miguel Yuste

All of the available works for clarinet and piano by Miguel Yuste are written for B-flat clarinet and are one movement in length. According to *Mundimúsica Ediciones* publishers in Madrid, none of Yuste's available manuscripts supply dates of composition.<sup>57</sup> However, it is known that most of his works for clarinet were written for auditions and exams at the *Real Conservatorio Superior de Música de Madrid*. Therefore, one can assume that the majority of his works for clarinet were written between 1909 and 1936.<sup>58</sup> Yuste's works can be classified as Neo-Romantic and are designed to "highlight the technical abilities of the performer...with beautiful melodies that suit the clarinet well."<sup>59</sup>

*Ingenuidad, op. 8/59*

(*Candor-frankness and sincerity of expression*)

Publisher: Mundimúsica Ediciones, S.L. Madrid, 1997.

Duration: 7:00

Recording: *La Obra Para Clarinete y Piano de Miguel Yuste*. Enrique Perez Piquer, clarinete with Anibal Bañados Lira, piano. Logomusic Records, LCD 1001, 1995.

Dedication: none indicated on score.

*Ingenuidad* begins with an introduction beginning in d minor and moves to B-flat major. The first interval of the piece, a written minor third, suggests the influence of the *zarzuela* and Spanish folk music. The use of an augmented second, "or close to,"<sup>60</sup> in the melody is a typical Spanish folk music characteristic.

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<sup>56</sup> Martin Cunningham and Ramón Pelinski, "Spain, II, 2 (i): Traditional and Popular Music, General Features: Historical Background," *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., 29 vols., ed. Stanley Sadie (New York: Macmillan Publishers Ltd., 2001), vol. 24, 137.

<sup>57</sup> Miguel Yuste, Notes, *Ingenuidad, op 8/59, Leyenda, danza y lamento, op. 72, Estudio de Concierto, op. 148*, (Madrid: Mundimúsica S. L., 1997).

<sup>58</sup> Ibid.

<sup>59</sup> Joan Enric Lluna, *Fantásias Mediterráneas Spanish Music for Clarinet and Piano*.

<sup>60</sup> Cunningham and Aiats, 138.

Example 1. Measures 1-2.<sup>61</sup>

clarinete en Sib

All<sup>o</sup> moderato

PIANO

f

rall

Also typical of the *zarzuela*, the introduction includes an aria-like melody.

Example 2. Measures 6-20.<sup>62</sup>

pp pausado

rall

dolcissimo

Adagio

p

rall

sfz

sfz

p

<sup>61</sup> Miguel Yuste, *Ingenuidad*, op. 8/59 para clarinete y piano, (Madrid: Mundimúsica S.L., 1997).

<sup>62</sup> Ibid.

The meter change to 6/8 signifies the beginning of the A section. This move from binary to ternary meter is a typical Spanish folk music characteristic. The A section is in F major with heavy modal implications and melodic emphasis on the fifth scale degree. The B section continues with this melodic focus in a different key, A-flat major. When the A section returns, it is embellished, which is typical of both the *zarzuela* and Spanish folk music influence. This second A section begins in A-flat major; however, the melodies are somewhat ambiguous, and there are modal implications throughout. This work ends clearly in the key of F major. The fact that this is the relative major of d minor, the key in which the work began, solidifies its modality.

This is perhaps the most technically accessible of Miguel Yuste's works for clarinet. Its technique is mostly scalar and not exceptionally difficult. There are several interval leaps into the altissimo at fast tempos, and control of downward slurred leaps out of the altissimo is required. The range does not extend beyond an altissimo G, and the only misprint occurs in measure 56 of the clarinet part where the meter change to 6/8 is missing.

*Estudio Melodico, op. 33*

Publisher: Miguel Yuste, 1972.

Duration: 7:00

Recordings: *La Obra Para Clarinete y Piano de Miguel Yuste*. Enrique Perez Piquer, clarinete with Anibal Bañados Lira, piano. Logomusic Records, LCD 1001, 1995.

*Fantasías Mediterráneas: Spanish Music for Clarinet and Piano*. Joan Enric Lluna, clarinet with Jan Gruithuyzen, piano. Clarinet Classics, CC 0017, 1997.

Dedication: none indicated on score.

According to Enrique Pérez Piquer, *Estudio Melodico* is based on a theme by Italian clarinetist and composer Luigi Bassi, with the development section by Miguel Yuste.<sup>63</sup> Piquer does not specify the origins of this theme. Bassi was known to write paraphrases on opera themes for clarinet and piano, and Yuste pays homage to the paraphrase tradition with this work. The piece follows basic sonata form with a brief (four-measure) introduction. The exposition is

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<sup>63</sup> Piquer, *La Obra Para Clarinete y Piano de Miguel Yuste*.

in g minor, the development moves to the relative major key, Bb Major, and the recapitulation returns to g minor. While the basic harmony is tonal, there is frequent use of chromaticism both harmonically and melodically. Many of the Spanish folk music characteristics discussed appear in *Estudio Melodico*. For example, phrases often end with an accent on the penultimate note or beat.

Example 3. Measures 1-12.<sup>64</sup>

The image shows a musical score for measures 1-12. The top system is for Clarinet in Bb (Clarinete en si b) and Piano. The tempo is marked 'Adagietto' with a quarter note equal to 104. The piano part starts with a forte (f) dynamic and includes a 'Ped.' (pedal) marking. The clarinet part is marked 'Adagio' and 'doloroso'. The score consists of five systems of staves, showing the interaction between the clarinet and piano parts.

There is also a repetitive rhythmic pattern combining long and short note values that occurs from the beginning of the piece (ex. 3). Additionally, the melody is heavily ornamented and

<sup>64</sup> Miguel Yuste, *Estudio Melodico, op. 33 para clarinete con acompañamiento de piano*, (Madrid: Grafispania, 1972).

chromatic, while it often returns to a point of tonal reference. The opening melody of the B section illustrates this characteristic.

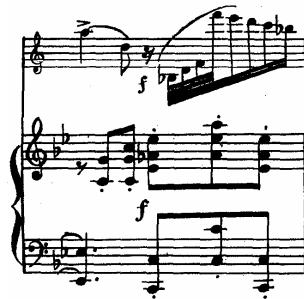
Example 4. Measures 41-51.<sup>65</sup>

The musical score consists of two systems of staves. The first system includes a violin staff and a piano staff. The violin part begins with a *pp* dynamic and an *a tempo* marking. The piano part also starts with *pp*. The second system continues the violin and piano parts, with the violin part marked *mf con anima*. The third system shows the violin part with a *cresc* marking and the piano part with a *cresc* marking. The fourth system features the violin part with a *f* dynamic and the piano part with a *f* dynamic. The fifth system includes the violin part with a *p* dynamic and the piano part with a *p* dynamic. The sixth system shows the violin part with a *pp* dynamic and the piano part with a *pp* dynamic. The seventh system includes the violin part with a *poco rall* marking and the piano part with a *pp* dynamic. The eighth system shows the violin part with a *p* dynamic and the piano part with a *p* dynamic. The score includes various tempo markings such as *a tempo*, *poco accel*, *molto tranquillo*, and *p tempo*. It also features dynamic markings like *pp*, *mf*, *f*, and *p*. A *Ped.* marking is present in the sixth system, and an asterisk (\*) is located in the piano part of the fifth system.

<sup>65</sup> Ibid.

This work is rhythmically complex in the clarinet part, especially in the recapitulation, and requires an advanced level of technique. There are several large interval leaps that occur within sixteenth and thirty-second notes. For example, a two-octave leap from throat-tone F to altissimo F occurs in a thirty-second note passage in the development section.

Example 5. Measure 53.<sup>66</sup>



The melody itself is not technically challenging, but the recapitulation is significantly more difficult due to awkward, non-scalar ornamentation figures. The general range of *Estudio Melodico* does not exceed an altissimo F; however, an articulated altissimo G is required.

The only misprint occurs in the piano part on the first beat of measure 70 where the right hand of the piano should have a C-sharp instead of a C-natural.

*Solo de Concurso, op.39*

Publisher: Union Musical Ediciones, S.L, Madrid, 1941.

Duration: 10:00

Recording: *La Obra Para Clarinete y Piano de Miguel Yuste*. Enrique Perez Piquer, clarinete with Anibal Bañados Lira, piano. Logomusic Records, LCD 1001, 1995.

Dedication: “*Homenáje de admiración al eminente compositor y maestro de clarinete Herr Robert Stark.*”<sup>67</sup>

This piece begins with an extended introduction (94 measures) followed by an A-B-A form and ends with a coda. The introduction is in G major and is a clear example of the *zarzuela* style with a recitative-like dialogue between the clarinet and piano.

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<sup>66</sup> Ibid.

Example 6. Measures 12-21.<sup>68</sup>

Adagio (50 = ♩)

*p amoroso* *pp leggermente* *amoroso*

Adagio (50 = ♩)

*pp*

*p* *f nobile* *sostenuto*

*poco rubato*

*p come prima* *pp*

*pp tranquillo*

<sup>67</sup> Miguel Yuste, *Solo de Concurso, op. 39 para clarinete y piano*, 2<sup>nd</sup> edition (Madrid: Union Musical Ediciones S.L., 1941).

<sup>68</sup> Ibid.



The first A section moves from G-flat major to e-flat minor, illustrating the modal tendencies of Spanish folk music. For example, the first melodic idea of the A section ends with tonic chord in G-flat major (ex. 7), while the second melodic idea ends with a tonic chord in e-flat minor (ex. 8).

Example 7. Measures 110-111.<sup>69</sup>



Example 8. Measures 126-127.<sup>70</sup>



The B section continues in this manner moving between a-flat minor and C-flat major, while the Coda, contrastingly, does not imply any modality and clearly ends the piece in G-flat major.

This piece is quite difficult due to non-scalar and awkward technical passages. The rhythms in the clarinet part are complex, especially in the introduction, and extensive altissimo control of soft dynamics is required. Adding to the difficulty level, the last note of the piece is an altissimo A. The misprints in the clarinet part are as follows:

1. The third note of beat four in measure 48 should be a G-sharp.
2. The A-flat on beat one of measure 200 is missing the ledger line.
3. The last note of measure 234 is an E-flat instead of a D.

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<sup>69</sup> Ibid.

<sup>70</sup> Ibid.

*Capricho Pintoresco, op. 41*  
(Picturesque and Whimsical)

Publisher: Union Musical Ediciones, S.L. Madrid, 1958.

Duration: 8:00

Recordings: *La Obra Para Clarinete y Piano de Miguel Yuste*. Enrique Perez Piquer, clarinete with Anibal Bañados Lira, piano. Logomusic Records, LCD 1001, 1995.

*Capricho Pintoresco: Música Española para clarinete*. Joan Enric Lluna, clarinet with Artur Pizarro, piano. Harmonia Mundi, HMI 987022, 1999.

Dedication: "Al notable clarinetista Julián Menéndez."<sup>71</sup>

This work follows the *zarzuela* tradition in that it begins with an introduction in which a dialogue style opening is followed by an aria-type melody.

Example 9. Measures 1-23.<sup>72</sup>

Adagio.  $\text{♩} = 60$

Clarineto en Si<sup>b</sup>

PIANO

*p* *poco rall.* *a tpo.*

*espress.* *p* *poco sf* *pp*

*un poco più lento.* *pp ma espress.* *a tpo.* *dim.* *f con anima.*

*f sostenuto.*

<sup>71</sup> Miguel Yuste, *Capricho Pintoresco, op. 41 para clarinete con acompañamiento de piano*, (Madrid: Union Musical Ediciones S.L. 1958).

<sup>72</sup> Ibid.

Illustrating the Spanish folk music influence, this piece begins with modal implications by moving between d minor and D major. The cadenza immediately preceding the A section is firmly on the dominant of D major, the same key of the A section.

Example 10. Measures 23-41.<sup>73</sup>

The musical score for measures 23-41 is presented in two systems. The first system shows a piano introduction with a *ff* dynamic, followed by a *cadenza* marked *a tpo.* and *estring.* The second system begins the A section with a *poco accel.* and *f pesante a p.* dynamic, followed by a *poco accel.* and *f pesante a tpo.* dynamic. The score includes various articulations such as *cresc.*, *estring.*, *f animato.*, *rall.*, *a tpo.*, *poco rubato.*, *cedendo.*, *p a tpo.*, *f*, and *pp*.

The non-scalar melody in the opening of the A section is typical of Spanish folk music. Also suggesting this influence are the use of a terraced descending passage in the same melody, the long-short, repetitive rhythmic accompaniment, and an accented penultimate syllable at the end of the phrase.

Example 11. Measures 44-55.<sup>74</sup>

The musical score for Example 11, Measures 44-55, is presented in three systems. The top system shows the clarinet part with a tempo marking of 'Allegretto mosso. (♩ = 108)' and a dynamic marking of 'mf'. The middle system shows the piano accompaniment, with the right hand playing a steady eighth-note accompaniment and the left hand playing a more complex bass line. The bottom system shows the continuation of the piano accompaniment, with the right hand playing a steady eighth-note accompaniment and the left hand playing a more complex bass line.

The B section is in the relative minor, b minor, and a D pedal point signifies the return of the A section. *Capricho Pintoresco* also ends with a Coda. While there are frequent chromatic passages, the Coda remains in D major.

The key signature for the clarinet moves from four to five sharps, creating difficult and often awkward technical passages. There are several sixteenth-note terraced descents beginning in the altissimo register. Significant control of intonation and tone are required in the throat-tone and altissimo registers, and an altissimo A occurs briefly within a scalar passage.

*Vibraciones del alma, op. 45*  
(*Vibraciones of the Soul*)

Publisher: Harmonia Revista Musical, Madrid, 1953. (Out of Print)<sup>75</sup>

Duration: 12:00.

Recordings: *La Obra Para Clarinete y Piano de Miguel Yuste*. Enrique Perez Piquer, clarinete with Anibal Bañados Lira, piano. Logomusic Records, LCD 1001, 1995.

*Capricho Pintoresco: Música Española para clarinete*. Joan Enric Lluna, clarinet with Artur Pizarro, piano. Harmonia Mundi, HMI 987022, 1999.

<sup>73</sup> Ibid.

<sup>74</sup> Ibid.

<sup>75</sup> The author was allowed to see a copy of this music through the generosity of José Tomás Pérez.

Dedication: “A mi querida hijo Miguel.”<sup>76</sup>

“With [*Vibraciones del alma* Yuste] wanted to add to the National clarinet repertoire [a] work worthy to be played in the big concert halls.”<sup>77</sup> Piquer comments that this work, along with *Capricho Pintoresco*, expertly combines creativity and technical ability. While most of Yuste’s works were written for auditions or exams, these two works were likely written with a larger audience in mind.

This piece is organized into three different sections. It is similar to a one-movement concerto with three clear sections. *Vibraciones del alma* begins with the first section in E-flat major, and, typical of Spanish folk music and Yuste’s works, there is frequent use of chromaticism within the bounds of tonal harmony. A key change to G major signifies the second section. Also typical of the Spanish folk music influence, the second section is in a different meter, 2/4. The accompaniment figure to the second section demonstrates another Spanish folk music characteristic in its use of parallel 3rds.

Example 12. Measures 125-130.<sup>78</sup>

The image shows a musical score for measures 125-130. The top staff is for the clarinet, marked '(Cler.)', and the bottom staff is for the piano accompaniment. The music is in 2/4 time. The clarinet part begins with a melodic line in E-flat major, marked 'mf' and 'scherzando'. The piano accompaniment features a rhythmic pattern of parallel thirds in the right hand and a bass line in the left hand, also marked 'mf'. The key signature changes to G major in the second section.

The third section remains in 2/4, but the key changes to g minor. The melody of the third section is quite lyrical, and the harmonic rhythm implies a slower tempo. The minor third interval in the

<sup>76</sup> Miguel Yuste, *Vibraciones del alma*, op. 45 para clarinete con acompañamiento de piano, (Madrid: Harmonia, 1953). (out of print)

<sup>77</sup> Piquer, *La Obra Para Clarinete y Piano de Miguel Yuste*.

<sup>78</sup> Yuste, *Vibraciones del alma*.

fourth measure of the accompaniment and the accent on the penultimate beat of the melody further imply the influence of Spanish folk music.

Example 13. Measures 207-214.<sup>79</sup>

The image shows a musical score for measures 207-214. It consists of two staves: a treble clef staff for the clarinet and a grand staff (treble and bass clefs) for the piano. The key signature is G major (one sharp). The tempo is marked 'Molto espressivo'. The piano part begins with a 'rall°' (rallentando) marking. Dynamic markings include 'p' (piano) and 'Un poco liberamente'. The clarinet part features a melodic line with various ornaments and phrasing slurs. The piano accompaniment provides harmonic support with chords and moving lines.

While the coda is extensively chromatic in both the clarinet and piano parts, it solidly ends the piece in G major.

The technique of this piece is generally non-scalar and contains a large amount of chromaticism. Besides the rhythmic complexities in the first section of the clarinet part, there are interval leaps into and out of both the altissimo and throat-tone ranges at quick tempos. While the range requires the ability to play an altissimo G and several altissimo F-sharps, the main source of difficulty comes from the numerous interval leaps and demanding technique throughout.

*Leyenda, danza y lamento, op. 72*

Publisher: Mundimúsica Ediciones, S.L. Madrid, 1997

Duration: 9:00

Recording: none commercially available.

Dedication: none indicated on score.

This piece begins with an introduction in D major and continues with three sections that correspond to the title: *leyenda*, *danza*, and *lamento*. The *zarazuela* influence is evident not only in the use of an introduction, but in the first two sections of the work. A *leyenda* is a legend, or

story, which corresponds to the original function of the *zarauela*. The *leyenda*, in G-flat major, uses the augmented second interval in the first measure of the melody between beats one and three. (ex. 14) After the opening measures of this section, the melody becomes heavily ornamented. (ex. 15)

Example 14. Measures 7-10.<sup>80</sup>

7

10

<sup>79</sup> Ibid.

<sup>80</sup> Miguel Yuste, *Leyenda, danza y lamento, op. 72 para clarinete y piano*, (Madrid: Mundimúsica S. L., 1997).

Example 15. Measures 11-17.<sup>81</sup>

The musical score for Example 15, measures 11-17, is presented in two systems. The first system shows measures 11 and 12, with the piano accompaniment featuring a triplet in measure 12. The second system shows measures 13, 14, 15, 16, and 17. Measure 13 contains a prominent triplet in the piano part. Performance markings include *gracioso* above measure 13, *poco ritenuto* above measure 15, and *molto tranquillo* below measure 15. The score is in G minor and 3/4 time.

<sup>81</sup> Ibid.



There are also several instances of dialogue style writing, especially in the *danza* section.

Example 16. Measures 78-95.<sup>82</sup>

The musical score consists of four systems, each with a violin part on a single staff and a piano part on a grand staff (treble and bass clefs). Measure numbers 78, 82, 87, and 92 are indicated at the beginning of their respective systems.

- System 1 (Measures 78-81):** The violin part starts with a forte (*f*) dynamic and includes a *dim.* (diminuendo) marking. The piano part starts with a fortissimo (*sf*) dynamic and also includes a *dim.* marking.
- System 2 (Measures 82-86):** The violin part begins with a piano (*p*) dynamic, followed by a *cresc.* (crescendo) and a forte (*f*) dynamic. The piano part also features a *cresc.* marking and ends with a *p sub.* (pianissimo) dynamic.
- System 3 (Measures 87-91):** The violin part starts with a piano (*p*) dynamic and includes a *8va* (octave) marking. The piano part features a forte (*f*) dynamic.
- System 4 (Measures 92-95):** The violin part starts with a piano (*p*) dynamic, followed by *dim.* and *pp* (pianissimo) markings, and ends with a forte (*f*) dynamic. The piano part starts with a pianissimo (*pp*) dynamic and includes a *Rall.* (Ritardando) marking.

<sup>82</sup> Ibid.

Additionally, the non-scalar melodic ideas and the use of a terraced descent visible in this example further indicate the influences of Spanish folk music. The *lamento* is in g-sharp minor and moves to a 6/8 meter. Similar to *Vibraciones del alma*, this third section is in a slower tempo and continues to illustrate folk music influences. Both the piano and clarinet part are significantly chromatic, and, while the melody is somewhat embellished, it returns to “fixed points of tonal reference.”<sup>83</sup>

Example 17. Measures 184-189.<sup>84</sup>

The musical score for Example 17 consists of two systems of staves. The top system shows a clarinet part with a melodic line and a piano accompaniment. The tempo is marked "Largo". The key signature is G-sharp minor (three sharps). The bottom system continues the piano accompaniment, with markings for "dolce espress." and "con duolo". Measure numbers 186 and 189 are indicated at the beginning of the piano part staves.

<sup>83</sup> Cunningham and Aiats, 138.

<sup>84</sup> Yuste, *Leyenda, danza y lamento*.

The overall key structure of *Leyenda, danza, y lamento* reflects a Spanish folk music characteristic that is most often illustrated melodically, the use of the augmented second and/or minor third interval. The introduction is in D major, and the *leyenda* is in G-flat major (“close to” an augmented second/minor third),<sup>85</sup> a half-step away from the *danza*, which moves to F major. This is a minor third from the opening key center of D major. The *lamento* proceeds in g-sharp minor, an augmented second from D. The Coda is brief (nineteen measures) and ends the piece solidly in F major, which is the key center of the *danza* and a minor third from the opening key of D major. The use of the augmented second/minor third is a typical characteristic of both Spanish folk music and the *zarzuela*. While it is most often seen in a melodic context, it is one of the most immediately recognizable Spanish folk music qualities. Miguel Yuste expands this melodic influence into the overall structure of *Leyenda, danza, y lamento, op. 72* by creating an augmented second/minor third relationship between sections of this piece.

One reason for the high level of difficulty in this piece is the fact that there are five key changes and frequent meter changes throughout the work. This is a technically demanding piece using the full range of the clarinet to altissimo A-flat. The advanced technical demands, along with its rhythmic complexity in the clarinet part, create a challenging work at a high level of difficulty.

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<sup>85</sup> Cunningham and Aiats describe this characteristic as the use of an augmented second “or close to.” This refers to the fact that Spanish folk melodies were not based on traditional tonal scales and the use of semi-tones was common. This is the reason that the phrase, “an augmented second, or close to” is used. Cunningham and Aiats, 138.

*Estudio de Concierto, op. 148*

Publisher: Mundimúsica Ediciones, S.L. Madrid, 1997.

Duration: 7:30

Recording: *La Obra Para Clarinete y Piano de Miguel Yuste*. Enrique Perez Piquer, clarinete with Anibal Bañados Lira, piano. Logomusic Records, LCD 1001, 1995.

Dedication: “*Al gran artista, mi siempre amigo, Julián Menéndez.*”<sup>86</sup>

As the title implies, this work is a study of the concerto. While it is a one-movement work, there are three sections that function as three separate movements of a concerto. The first section is modal and fluctuates between D-flat major and b-flat minor. It illustrates the *zarzuela* influence in its use of the dialogue technique followed by an aria-type melody. Further illustrating the *zarzuela* and folk music characteristics, both the clarinet and piano parts are heavily ornamented and chromatic with occasional use of terraced downward motion.

The second section is an Adagio in the key of e minor. Typical of Spanish folk music, the time signature moves from binary (2/4) to ternary (6/8) meter. The melody moves to the piano part, and the accompaniment figures in the clarinet are non-scalar interjections suggesting a dialogue between the two parts.

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<sup>86</sup> Miguel Yuste, *Estudio de concierto, op. 148 para clarinete y piano*, (Madrid: Mundimúsica S.L. 1997).

Example 18. Measures 78-85.<sup>87</sup>

The image displays a musical score for measures 78-85. It is written in F major and 6/8 time. The tempo is marked 'Adagio'. The score consists of three systems of staves. The first system includes a vocal line with the tempo marking 'Adagio' and performance instructions 'non troppo' and 'a con motto'. Below it is a piano accompaniment starting with a piano (*p*) dynamic and 'espress.' marking. The second system continues the vocal and piano parts, with an 'espress' marking in the piano part. The third system concludes the section with 'rall' markings in both the vocal and piano parts, indicating a deceleration.

The third section returns to a binary meter (2/4), is in F major, and contains an interior A-B-A form. Much like a concerto finale, melodic ideas from the first and second sections appear toward the end of this section. For example, there is two-measure interlude that returns to an adagio 6/8 meter and the same melodic and accompaniment figures as the second section of the piece. After a cadenza ending on an altissimo C, Yuste ends the piece with melodic ideas from the opening measures of the first section.

<sup>87</sup> Ibid.

Example 19. Measures 204-232.<sup>88</sup>

The musical score consists of eight staves. The first staff is marked *a tpo* and *f*. The second staff includes the instruction *8<sup>a</sup> si precisa* and dynamics *cede*, *sfz*, and *p a tpo*. The third staff is marked *f* and *string*, with triplet markings. The fourth staff is marked *vivo*, *a tpo*, and *dim*. The fifth staff includes *p cediendo*, *pp*, *rall*, and *lento*. The sixth staff is marked *f*, *pp cresc*, *rápido*, and *ad lib*. The seventh staff includes *pp Piano*, *p*, *mf*, *Clarinete*, *All<sup>o</sup> Moderato*, *poco a poco*, *string*, and *f*. The eighth staff includes *pp*, *p*, *poco a poco*, *mf string*, and *f*.

<sup>88</sup> Ibid.

Example 19 cont.

Typical of a concerto, this is a challenging piece requiring a high level of technical ability. In addition to the difficult technical passages, there many wide interval leaps into the altissimo. An altissimo A occurs several times in non-scalar passages, and an altissimo C is required at the end of a long chromatic run. Complete control of tone throughout the range of the clarinet is necessary to perform this demanding work.

## CHAPTER 5

### CONCLUSION

The strong clarinet tradition in Spain is accompanied by a rich repertoire of music for clarinet that is largely unknown outside Spanish borders. The works for clarinet and piano by Miguel Yuste are a significant part of this repertoire's development. During his thirty-year tenure at the *Real Conservatorio Superior de Música de Madrid*, Yuste's influence as a pedagogue, performer, and composer became a pivotal point in Spain's clarinet history. While the precise number of works written for clarinet is unknown at this time, his seven published works alone have solidly placed Yuste among the "fathers of clarinet playing" in Spain.<sup>89</sup>

Throughout his career, Miguel Yuste was surrounded by traditional Spanish folk music, and he performed regularly with *zarzuela* orchestras. The influence of both is strongly evident in his works for clarinet and piano. The *zarzuela*, being "familiar to the Spanish man-in-the-street,"<sup>90</sup> drew from contemporary popular themes and folk songs. Its interspersed dialogue within sung libretti as well as its extensive use of dance likely provided Yuste with a vocabulary of ideas on both form and style. Typical folk music characteristics were another clear influence on Yuste's works for clarinet. The rhythmic, melodic and harmonic devices discussed appear throughout Yuste's clarinet works and instantly define the style in which these works should be performed. The modal and improvisatory implications, in particular, are immediately evident in the majority of these works. While Yuste's works can be defined as "Neo-Romantic,"<sup>91</sup> the influence of his surroundings and his performing experience are undeniable in each of the seven

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<sup>89</sup> Lluna, *Fantasías Mediterráneas: Spanish Music for Clarinet and Piano*.

<sup>90</sup> Sage and Salter, 651.

<sup>91</sup> Lluna, *Fantasías Mediterráneas: Spanish Music for Clarinet and Piano*.  
Piquer, *La Obra Para Clarinete y Piano de Miguel Yuste*.



published pieces for clarinet and piano. These works, in turn, have influenced two generations of clarinetists in Spain.

As is evident by personal correspondence with some of today's most prominent Spanish clarinetists, Miguel Yuste's pedagogical and compositional contributions continue to be an integral part of the Spanish clarinet tradition. His works are still regularly studied at the *Real Conservatorio* in Madrid, and clarinetists throughout Spain still perform his works. Due to his exceptional career, his compositional accomplishments, and his continuing influence on the Spanish clarinet tradition in Spain, Miguel Yuste and his music for clarinet and piano deserve further exposure to the worldwide music community.

APPENDIX A

A CHRONOLOGICAL LISTING OF CLARINET PROFESSORS AT THE *REAL*  
*CONSERVATORIO SUPERIOR DE MÚSICA DE MADRID*

Pedro Broca, 1830-1836

Magin Jardín, 1820-1857

Ramón Broca, 1839-1849

Antonio Romero, 1849-1876

Teodoro Rodríguez, 1876-1879

Enrique Ficher, 1879-1883

Manuel González, 1883-1909

Miguel Yuste, 1909-1940

Aurelio Fernández, 1943-1950

Leocadio Parras, 1950-1971

Francisco Florido, 1971-1973

Vicente Peñarrocha, 1973-2003

Máximo Muñoz, 1980-1988

Justo Sanz, 1989-present

Andrés Zarzo, 2003-present

APPENDIX B

MIGUEL YUSTE'S SIX-YEAR COURSE OF CLARINET STUDIES AT THE *REAL*  
*CONSERVATORIO SUPERIOR DE MÚSICA DE MADRID*

“The official plan of study was embodied into a set of six courses, each course being comprised of three terms of study. The list below outlines the work necessary to the completion of each course of study.

### **First Course:**

First Term:

Daily long tones, diatonic scales and their arpeggios in every key plus articulated chromatic scale.

Second Term:

Exercises and [studies] from the Romero and Klosé methods; phrasing studies from the Stark method.

Third Term:

Exercises by Stark, Klosé, Magnani.

### **Second Course:**

First Term:

Daily long tones, scales and arpeggios; Chromatic scale with various articulations, gradually increasing in speed.

(Second Term not specified by Menéndez.)

Third Term:

Fingering exercises and a fuller understanding of the clarinet mechanism by Klosé, Magnani and Stark; daily exercises by Romero and concentrated work on staccato utilizing studies from the Stark method.

### **Third Course:**

First Term:

Daily embouchure exercises; scales and arpeggios from the methods of Romero, Klosé, Magnani and Stark.

Second Term:

Comprehensive study of the various ornaments (grace notes, grupetto, trills, etc.) from the methods of Romero, Klosé, Magnani and Stark.

Third Term:

Melodic studies by Klosé; the Caprices of Gambaro; studies from magnani and Baermann; scale studies by Stievenard, and staccato studies by Stark and Aumont.

#### **Fourth Course:**

First Term:

Studies by Fiorello, Kruetzen, Stark, Op. 40 and Rose.

Second Term:

Sonatas from the second part of the methods of Romero, Klosé and Stark; First Solo of Romero; Weber's Concertino; 7<sup>th</sup> solo of Klosé; Intermezzo, and Ballade by Yuste<sup>1</sup>; Mozart Trio and Beethoven Trio, Op. 11.

Third Term:

Arpeggio studies by Stark, op. 39; transposition studies, Stark, op. 28 and 29; sight reading and transposition; ensemble playing; characteristic studies by Klosé.

#### **Fifth Course:**

First Term:

Muller studies and the scales studies of the second part of Stark's op. 49; final studies of the Romero method; study of scales of triplets in various forms.

Second Term:

The studies of Cavallini, Buteaux, Klosé; Caprices of Gambaro and Magnani and the Wiedmann studies.

Third Term:

First solo of Beer; Fantasie Lucrezia Borgia, Romero; Caprices Pittoresque, Yuste; Second Solo, Pérez Casas; Grand Duo Concertante and First and Second Concertos of Weber; Mozart Concerto; sight singing and transposition of new and old works.

#### **Sixth Course:**

First Term:

Extensive and rapid scales in all keys and varieties of scales (whole-tone, oriental, etc.); Fourteen studies, Klosé, Op. 18; Twenty-four Virtuoso studies, third part Stark method, Op. 51.

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<sup>1</sup> Carlos Jesús Casadó Tarín, personal correspondence, 23 February, 2005. "*Intermezzo* refers to *Entremés*...[and] *Ballade* is an original piece for oboe that could be played [on the] clarinet..."

Pedro Rubio, personal correspondence, 8 February, 2005. "I know that *Entremés* exists, but I don't know it and I am afraid that it is not easy to [find]...I [am planning to]...prepare an interview with the family for our clarinet magazine. Among other things, I would like to ask them about Yuste's published and unpublished works for clarinet. I hope to find this piece."

Second Term:

Buteaux Sonatas; Four Concerti, Spohr; Concerti of Baermann; Legen, Andante and Rondo, Yuste; Fantasie La Sonambula, Cavallini; Brahms Quintet; Rhapsody, Debussy.

Third Term:

Daily sight reading of Krakamp's Preludes and Cadenzas; orchestral studies; advanced arpeggio studies, Stark, Op. 52; Studies, Marasco; exercises, studies, scales and arpeggios, Kroepsch; studies of clarinet literature.

These courses have been somewhat amplified in recent years by the addition of material from the works of the contemporary clarinetists Mimart, Hamelin, (Sa...), Jeanjean, Perier, etc. and the entire plan of studies has been officially adopted by all state supported conservatories...[Madrid, Valencia, Biscay Academy, Coroba, Malaga, Seville (?), Saragossa] as well as many academies of music.’<sup>2</sup>

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<sup>2</sup> Julián Menéndez, “Teaching the Clarinet in Spain: Part II,” translated by Enid Standing, *Woodwind* 5/9 (May 1953): 8-14.

APPENDIX C

NOTES FROM INTERVIEW WITH JOSÉ AVILÉS CÓRDOBA (B. 1916), STUDENT OF  
MIGUEL YUSTE



The following interview notes are taken from personal correspondence with Carlos Jesús Casadó Tarín, February 21, 2005.

...here you have some notes about our meeting with Yuste's student...His name is José Avilés Córdoba and he was born in 1916. He did the first and second course at the conservatory with Miguel Yuste in 1933-34 and 1934-35. This two academic years Yuste had not many students and he did not give many lessons. He was getting old and probably he had trouble in his left hand, as José Avilés could see. In that time it was Julián Menéndez who gave most of the lessons. The 30<sup>th</sup> of May, 1936 the Spanish Civil War was coming and José Avilés lost contact with Yuste. After [the] War, José Avilés studied with Francisco Villarejo, who was [a] mate of Yuste's son in the Municipal Band of Madrid. José Avilés played zarzuela during three years with Villarejo at the Ideal Theatre of Madrid.

The clarinet [that] José Avilés was playing on was a full system Buffet Boehm B-flat. It could be that C and A clarinets were not use[d] by most of the students. It seems that the student should be able to [transpose] all the music. The [more] you did it, the [more] you were a [better] clarinetist! He does not remember the model of mouthpiece, but he is sure that it was Vandoren, probably 5RV? The reeds were Vandoren very soft, number 1.5, 2, and 2.5. They played with both lips over teeth, as it was [done] in [the eighteenth] century. In Spain this ways follows during all the first part of the [twentieth] century! Even many old clarinetist[s] of today, as my colleague José Tomás, began to play the clarinet this way.

From Yuste's lessons José Avilés remembers Yuste as a kind man, talking a lot about whatever musical question, and giving examples to help the student to understand any question. For instance, Yuste listened to a blind man playing the clarinet in the street with a special articulation, and showed to students how to blind man did it to follow this way...

José Avilés remembers Yuste paying special attention [to] the embouchure, with a straight chin that helps the student to obtain a good sound quality and flexibility. And remember that Yuste liked sounding "varonil," a Spanish word that refers to the [masculine] characteristic of the sound, which means solid, compact and big sound. José Avilés was required to practice a lot of long notes in getting it. And about mechanism, Yuste liked students playing clear and with good articulation. This was the influence from Yuste's lessons that José Avilés told us.

The lessons were in [a] group. Individual, but you should be listening to your mates in the classroom. Yuste told them that everyone could learn from the others.

The methods and pieces students played on Yuste's lessons were Romero and Klosé exercises and studies and works [such] as [the] Mozart Concerto, Spohr concertos and Weber pieces and concertos.

About Yuste['s] pieces, José Avilés remembers Yuste saying: "I do not know harmony, but I have the melody and the harmony in my head. I imagine how it should sound and I try to write it." And he remembers Yuste talking about Robert Stark, to whom Yuste dedicated his Solo de Concurso. Stark told Yuste that it was a difficult piece, but it would be played.

Mr. Avilés remembers hearing some legends of Yuste. Years ago, when Yuste was playing opera at the theater, the soprano forgot the melody of her aria, and Yuste played it on his clarinet and the singer immediately followed him...<sup>1</sup>

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<sup>1</sup> Carlos Jesús Casadó Tarín, e-mail message to author, 21 February, 2005.

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