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PROGRAM NOTES FOR GRADUATE  
RECITAL: BENJAMIN'S LE TOMBEAU DE  
RAVEL VALSE CAPRICES, MANDAT'S ONE  
LINERS, SMITH'S FIVE PIECES FOR SOLO  
CLARINET, AND MOZART'S KEGELSTATT  
TRIO IN E-FLAT MAJOR, K. 498

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PROGRAM NOTES FOR GRADUATE RECITAL: BENJAMIN'S *LE TOMBEAU DE RAVEL*  
*VALSE CAPRICES*, MANDAT'S *ONE LINERS*, SMITH'S *FIVE PIECES FOR SOLO*  
*CLARINET*, AND MOZART'S *KEGELSTATT TRIO IN E-FLAT MAJOR*, K. 498

by

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B.A. Music, University of Minnesota-Twin Cities  
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A Research Paper  
Submitted in Partial Fulfillment for the  
Master of Music Degree

School of Music in the Graduate School  
Southern Illinois University Carbondale  
August 2014

RESEARCH PAPER APPROVAL  
PROGRAM NOTES FOR GRADUATE RECITAL: BENJAMIN'S *LE TOMBEAU DE RAVEL*  
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Kristine J. Dizon

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Master in Music

in the field of Music Performance

Approved by:

Dr. Eric P. Mandat, Chair

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Graduate School  
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August 2014

AN ABSTRACT OF THE RESEARCH PAPER OF

Kristine J. Dizon, for the Master's of Music degree in MUSIC PERFORMANCE at Southern Illinois University Carbondale.

TITLE: PROGRAM NOTES FOR GRADUATE RECITAL: BENJAMIN'S *LE TOMBEAU DE RAVEL VALSE CAPRICES*, MANDAT'S *ONE LINERS*, SMITH'S *FIVE PIECES FOR SOLO CLARINET*, AND MOZART'S *KEGELSTATT TRIO IN E-FLAT MAJOR*, K. 498

MAJOR PROFESSOR: Dr. Eric P. Mandat

The purpose of this research paper is to provide scholarly program notes to accompany the graduate recital of Kristine J. Dizon, which took place on April 26, 2014. Program notes for Arthur Benjamin's *Le Tombeau de Ravel Valse Caprices* (1949), Eric P. Mandat's *One Liners* (2000), William O. Smith's *Five Pieces for Clarinet Solo* (1959), and Wolfgang Mozart's *Kegelstatt Trio for Clarinet, Viola, and Piano*, K. 498 (1786) will be provided. Each piece will be examined historically and by musical analysis.

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## CHAPTER 1

BENJAMIN'S *LE TOMBEAU DE RAVEL VALSE CAPRICES*

Arthur Benjamin (1893-1960) was an Australian composer, who was known for his eclectic writing. Benjamin was born in Sydney, Australia, and moved to Brisbane in 1896. Benjamin began studying piano as a child, continuing his musical studies at the Royal College of Music, where he was a student of Sir Charles Villiers Stanford. After having served as a second lieutenant in the World War I, Benjamin was invited to become the piano professor at the New South Wales State Conservatorium of Music, Sydney.<sup>1</sup> In order to further advance his musical career, he “settled in London.”<sup>2</sup> This was not uncommon at the time because more opportunities were afforded to composers and musicians in England than Australia. Subsequently, Benjamin was offered a position at the Royal College of Music where he taught Benjamin Britten, among others. Benjamin was also “recognized by the Worshipful Company of Musicians” with the Cobbett Medal in 1956.<sup>3</sup>

Benjamin incorporated different musical influences into his works. In *Jamaican Rumba* (1938), for example, he incorporated Latin-American dance rhythms. In addition to his instrumental works for orchestra and chamber music, Benjamin composed film music for Alfred Hitchcock. His later activities included conducting for the Canadian Broadcasting Corporation in Vancouver.<sup>4</sup>

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<sup>1</sup> Charles Campbell, “Benjamin, Arthur Leslie (1893-1960),” *Australian Dictionary of Biography*, <http://adb.anu.edu.au/biography/benjamin-arthur-leslie-5202> (accessed December 17, 2013.)

<sup>2</sup> David Ewen, *Composers Since 1900: A Biographical and Critical Guide*. (New York: The H.W. Wilson Company, 1969), 49

<sup>3</sup> “Arthur Benjamin, Oxford Music Online, [http://www.oxfordmusiconline.com.proxy.lib.siu.edu/subscriber/article/grove/music/02697?q=benjamin%2C+arthur&search=quick&pos=1&\\_start=1](http://www.oxfordmusiconline.com.proxy.lib.siu.edu/subscriber/article/grove/music/02697?q=benjamin%2C+arthur&search=quick&pos=1&_start=1) (accessed December 17, 2013).

<sup>4</sup> Ewen, 49.

*Le Tombeau de Ravel Valse Caprices* was originally written for viola and piano, and later transcribed for the clarinet. *Tombeau* is a musical composition paying homage to the death of a notable individual. *Valse* is the French term for waltz. *Caprice* is a lively piece of music that incorporates different thematic ideas and musical characters throughout each movement. Per Benjamin's instructions, all movements are to be performed without break. In this work, Benjamin pays homage to two of Maurice Ravel's works, *Le Tombeau de Couperin* and *La Valse*. Ravel was known for his use of modal melodies, especially the dorian and phrygian modes, and for his use of extended harmonies, including ninth and eleventh chords, along with modulations. Ravel wrote *Le Tombeau de Couperin* in six movements based the structure of a traditional Baroque suite. In an effort to model his composition after Ravel's, Benjamin was indirectly influenced by Baroque form through Ravel. In *Le Tombeau de Ravel*, Benjamin incorporates contrasting dynamics, rhythms, and harmonies, which are reminiscent of Ravel's composition. Similar to Ravel's *Le Tombeau de Couperin*, this piece is written in several short movements including an introduction and finale.

*Introduzione. Allegro molto*

1. *Poco lento*
2. *Presto, volante*
3. *Andante, semplice*
4. *Allegro, vigoroso*
5. *Allegretto, preciso*
6. *Lento, intimo*

*Finale*

Benjamin begins the *Introduzione, Allegretto molto* with the piano at *pianissimo*. The first movement is only fifty-four measures in length. The clarinet enters in measure 4 at *piano*, gradually building to *fortissimo* when the melody is rhythmically restated in measure 35, but develops differently with arpeggiated eighth notes until the end of the movement. Ravel was

known for starting his compositions at a soft dynamic. In *Le Tombeau de Couperin*, Ravel also begins the Prelude at *pianissimo*.

Benjamin and Ravel incorporate ornamentations in their compositions. Figure 1-1 is an ornamentation found in Ravel's Prelude. Figure 1-2 shows Benjamin's treatment of ornaments in *Le Tombeau de Ravel*.

Figure 1-1



Figure 1-2



Benjamin wrote chromatic melodies in the clarinet creating a rich harmonic language similarly featured in Ravel's music. Like Ravel, Benjamin used seventh, ninth, eleventh, and thirteenth chords, creating a rich harmonic language. Benjamin's harmonic complexity can be found in measures 1-19. The beginning of the movement is in D-flat major, ending in C major. From measure 6 to measure 7, there is a shift to C minor, then returns to D-flat major for another two measures prior to quickly modulating to the following keys: D minor, F minor, B major, E-flat major, E minor, G-flat major, and A-flat major.

In *Poco lento*, Benjamin sets the character as *con espressione di malinconia*. This movement is ABA'. The A section begins with the clarinet playing an octave C at a *piano* dynamic from measures 1 to measure 16. The clarinet has the melody from measure 1 to measure 12 in C phrygian. Figure 1-3 is the first six measures of the clarinet melody.

Figure 1-3



In measure 13, the piano echoes motivic material heard in the clarinet part from measure 5. From measure 13 to measure 14, the ascending scale found in the clarinet part is in F aeolian. The following scale found in measure 16 is C aeolian, transitioning back to C phrygian. The B section occurs in measure 17, with a character change introducing new motivic material in the right hand of the piano. The clarinet echoes similar material, except a fourth above, in measure 21. Figure 1-4 illustrates the new thematic material in the clarinet part from measure 21 to measure 24, prior to the key change.

Figure 1-4



In measure 24, this section ends in F phrygian. The key change occurs in measures 25-29, changing to B major from measure 30 to measure 33. From measure 34 to measure 47, Benjamin rearticulates motivic material heard from measure 17, but in different keys. The A' is from measure 48 to the end of the movement with the clarinet repeating material from measure 1 to measure 16. This movement ends in F phrygian.

Similar to the *Introduzione*, the *Presto, volante* movement begins at a soft dynamic, *piannissimo*. This movement is in ABA'. Figure 1-5 is the opening motive heard in the first measure with the clarinet, with two descending minor thirds outlining a perfect fifth (G-D).

Figure 1-5





Figure 1-8



The *Allegro, vigoroso* movement begins at *forte*. Similar to the previous movements, this section does not stay in one particular key. This movement can be viewed as a theme and variations because of how Benjamin treats the motivic material. Figure 1-9 is from measure 3 to measure 4 introducing this motive with the notes, F-sharp, A-flat, G, E natural, and A-flat. The intervals include a major second, minor second, minor third, and a descending diminished fourth. This motive also appears from measure 15 to measure 16. Figure 1-10 is found in measure 9, where Benjamin begins to embellish with passing and neighboring tones to the earlier motive, developing it differently by displaying a series of triplets. Figure 1-11 shows more embellishment, except the motive is stretched over three measures versus one measure and a downbeat.

Figure 1-9



Figure 1-10



Figure 1-11



The *Allegretto, preciso* movement begins a *piano* with the clarinet playing arpeggiated eighth notes. The piano accompanies the clarinet melody with broken chords. In this movement,



movement. Figure 1-16 shows the second motive in the piano part at measure 12 and later in the clarinet in measure 21.

Figure 1-15



Figure 1-16



The Finale is marked at *Non troppo allegro*. This final movement incorporates the melodies from the *Introduzione*. Figure 1-17 shows the beginning clarinet melody found in measures 4-6, which is also the same melody found in measures 26-28 in the first movement.

Figure 1-17



Benjamin transposes this motive by having the melody transposed by a whole step from measure 9 to measure 12. The motive develops into a series of triplets ending in measure 25 and a key change, which is from measure 26 to measure 46. The motive found in the beginning of this movement is rearticulated from measure 47 to measure 53. Figure 1-18 shows Benjamin using more motivic material found in measures 74-76, except transposed down a minor sixth below from its appearance in the first movement in measure 12.

Figure 1-18



The piece ends at *ruvido* with the clarinet and piano in unison.

In *Le Tombeau de Ravel Valse Caprices*, Benjamin pays homage to Ravel's compositional style by incorporating and synthesizing his use of dynamics, articulation, harmony, melody and form.

## CHAPTER 2

MANDAT'S *ONE LINERS*

American composer and internationally known clarinetist, Eric P. Mandat was born in Denver, Colorado and began playing the clarinet at a very young age. In high school, he studied clarinet with Richard Joiner. He received his Bachelor of Music degree in Clarinet Performance from the University of North Texas studying with Lee Gibson, and his Master of Music degree from Yale University with Keith Wilson. After securing his current teaching position at Southern Illinois University Carbondale, Mandat obtained his Doctoral of Musical Arts from the Eastman School of Music, studying clarinet with Stanley Hasty and Charles Neidich.

Mandat's catalogue includes pieces for solo clarinet along with a variety of clarinet combinations. There are also a few compositions written for other instruments including flute, violoncello, trumpet, and piano, and pieces that incorporate the improvisational work he has done with Tone Road Ramblers. A pioneer in the performance and composition of contemporary clarinet literature, Mandat incorporates extended techniques for the clarinet including quartertones, multi-phonic, alternate timbral choices, jazz, and traditional music of non-Western cultures.<sup>5</sup> However, he uses traditional forms because "there is a lot to deal with as a performer and as a listener with just the different sounds ... [Mandat] likes the stability of traditional forms to pour these sounds into."<sup>6</sup>

Mandat's musical influences include "clarinetist-composer William O. Smith, composer George Crumb, music professor and composer Robert Morris, and performers such as Jan

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<sup>5</sup> Eric P. Mandat, "Eric Mandat," Southern Illinois University Carbondale School of Music, <http://music.siu.edu> (accessed December 17, 2013).

<sup>6</sup> Deborah Bish, "In the Mind of Mandat," *The Clarinet* 29, no. 3 (June 2002), 60.

Garbarek and Franz Brüggen,”<sup>7</sup> These influences not only shape Mandat’s development as a musician, but his compositional process.

In 2000, Mandat composed *One Liners* for Sean Osborn and Michael Norsworthy. He named the first movement, “Reelistically Speaking,” with Sean Osborn’s Irish background in mind. *One Liners* premiered at the 2000 International ClarinetFest in Oklahoma with Mandat, Osborn and Norsworthy performing.<sup>8</sup> There are seven movements in this work: “Reelistically Speaking,” “Life’s Secrets,” “Lie(s),” “Within Reach,” “If We Look,” “Behind,” and “The Punch Line.” These movements can be performed in any order so that they form a phrase. Mandat states in his instructions that if “The Punch Line” is to be performed last or alone.<sup>9</sup>

The reason for this combination of clarinets is to “reflect the strengths of all three performers.”<sup>10</sup> Mandat became interested in writing for the bass clarinet. Crookshank stated, “Osborn was an excellent E-flat clarinetist. Norsworthy did not have experience on the E-flat clarinet or bass clarinet.”<sup>11</sup> As a result, Mandat varied the instrumentation throughout the piece so that the second clarinet player will always be playing B-flat clarinet. The first player doubles on both B-flat clarinet and E-flat clarinet with the third player doubling on B-flat clarinet and bass clarinet. Mandat incorporates quartertones in two movements of this work, “Reelistically Speaking” and “Lie(s).” There is not a lot of extended technique in *One Liners*. While there are

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<sup>7</sup> Rebecca D’Alessio, “Eric Mandat (B. 1957): A Multiphonic Meditation on a Composer, Clarinetist and Teacher” (DMA diss., Arizona State University, 2012), 29.

<sup>8</sup> D’Alessio, 59.

<sup>9</sup> Eric P. Mandat, *One Liners for Clarinet Trio* (Carbondale, IL: Cirrus Music, 2000).

<sup>10</sup> D’Alessio, 59.

<sup>11</sup> Suzanne M. Crookshank, “Selected Works for Clarinet of Composer Eric Mandat” (DMA diss., University of Illinois – Champaign Urbana, 2007). 59.

a variety of challenges for the three performers in the continuing rhythmic changes, wide ranges of the instrument, and quickly moving quartertone fingerings.

The instrumentation used for “Reelistically Speaking” is two B-flat clarinets and bass clarinet. This movement contains elements of Irish folk melodies in *alla breve* time, which means it is in a very fast 4/4. Mandat’s instruction for this movement is to play “with conviction and that the half note=92. The form of this piece is Introduction ABA’ codetta. The introduction is from measure 1 to measure 8 with the second and third clarinet playing perfect fifths. The A section is from measure 9 to measure 38 with the melody being performed in the first clarinet. Figure 2-1 shows the first three measures of the “reel,” the melodic material for the movement.

Figure 2-1



The B section begins in measure 39, ending in measure 73. Return of the A material occurs from measures 74 to measure 88. The last two measures are labeled as the codetta. The brief instance of bitonality and combining of the second and third theme in two different tonal centers occurs in the first and third clarinet from measures 74 to measure 81. In these measures, the first clarinet’s part is in E minor with the third in F-sharp minor. This moment implies humor and playfulness because it combines familiar tunes heard earlier in the movement and distorting them in a humorous way.

The form of “Life’s Secrets” is ABA’ and is only twenty measures long. This movement is listed to be performed “never without depth” with the quarter note=54. The A section is from measure 1 to measure 8. The B section occurs from measures 9-15. A’ is in measures 16-20. The brevity of this movement alludes that “there is more to it than appears at

first glance.”<sup>12</sup> This movement is a stark contrast from the humorous “Reelistically Speaking” because of its contemplative and subdued character. The “Life’s Secrets” motive is found in the first and second clarinet part. Figure 2-2 is the first appearance of the motive in the second clarinet part. Figure 2-3 shows the motive in the first clarinet part, except a diminished fifth higher from the second clarinet.

Figure 2-2



Figure 2-3



“Life’s Secrets” suggests, “the answers to some of life’s bigger questions may come as small things ... rather than from a huge revelation or in some frantic search.”<sup>13</sup> The meaning of this movement is not only found in its contrasting character, but in the movement’s length to express ideas of simplicity and brevity. The “Life’s Secrets” motive resembles a smiling face. The use of these three notes and slur as a visual representation to communicate a concept to the performer and audience: The secret to life is happiness.

The form of “Lie(s)” is Introduction ABA’. The instrumentation for this movement is for one E-flat clarinet and two B-flat clarinets. In contrast to “Life’s Secrets”, the tempo is almost triple the speed at quarter=160. Mandat made “the title of the movement both singular and plural not only to make it fit in with various phrase structures, but also because a lie (falsehood), even if

<sup>12</sup> Crookshank, 59.

<sup>13</sup> Ibid.

it starts out small, tends to grow and multiply.”<sup>14</sup> The Introduction begins from measure 1 to measure 4 beginning with the second and third clarinets. Figure 2-4 shows the “lie,” multiplying throughout until it changes in measures 13. Figure 2-5 illustrates this change in the second and third clarinet part by going down a whole step.

Figure 2-4

Figure 2-4 shows two staves of musical notation. The top staff is labeled 'Cl. II in Bb' and the bottom staff is labeled 'Cl. III in Bb'. Both staves are in treble clef and 4/4 time. The music consists of eighth notes with stems pointing up. The top staff has a dynamic marking 'p' (piano) and a hairpin crescendo. The bottom staff has a dynamic marking 'p' and a hairpin crescendo. Above the bottom staff, there is a tempo marking: a quarter note followed by '= 160' and a half note followed by '= 320'.

Figure 2-5

Figure 2-5 shows two staves of musical notation, similar to Figure 2-4. The top staff is labeled 'Cl. II in Bb' and the bottom staff is labeled 'Cl. III in Bb'. Both staves are in treble clef and 4/4 time. The music consists of eighth notes with stems pointing up. The top staff has a dynamic marking 'p' and a hairpin crescendo. The bottom staff has a dynamic marking 'p' and a hairpin crescendo.

The A section is from measure 5 to measure 21. As the “lie” continues in the second and third clarinets, the E-flat clarinet carries the melody. It is difficult to discern whether there is a distinct tonal center in this movement, perhaps tying in with the uncertain nature of lies. Mandat emphasized the note G by sustaining it several times throughout the melody. These instances appear in measures 5, 7, and 9-13. The B section begins in measure 22 and ends measure 50. In this section, the E-flat clarinet also goes down a half step, illustrating a structural relationship between the E-flat clarinet and two clarinets. Additional transitional material occurs from measure 51 to measure 58. The movement ends with remnants of A material reappearing in

<sup>14</sup> Ibid, 73.

measure 59 until the end of the piece. The ending dynamic is *pppp*, almost at a whisper, which can be connected to how lies are told. Quartertones are also used to distort “the initial melody (lie) as it multiplies.”<sup>15</sup> Mandat takes something small, manipulating the motivic material by interval, rhythm, dynamics and pitch as a sonic representation of a lie. At the end of the piece, some parts of the introduction are still present in the syncopated rhythm, reflecting little of the original lie. The ending of “Lie(s)” illustrates within each lie a kernel of truth exists, but gradually changes making it so different that the truth is nonexistent.

“Within Reach” is written for three B-flat clarinets. This movement is also very quick with the quarter note=144 and should be performed “simplistically.” The form is AB codetta. The A section is found in measures 1-14. This section is characterized by a series of eighth notes and eighth rests in all three parts, which appear disjunctive separately, but when put together create a collective melody. Figure 2-6 shows the first five measures. In measure 4, the melody does not further develop, instead it repeats similar the same material from measure 1 except rhythmically displaced on beat three.

Figure 2-6

The image shows a musical score for three B-flat clarinets (Cl. I, II, III) in B-flat, measures 1-5. The score is written in 4/4 time with a tempo marking of quarter note = 144. The first staff (Cl. I) starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. The second staff (Cl. II) starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. The third staff (Cl. III) starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. Dynamics include *p*, *mp*, and *sub. ppp*. The score shows a rhythmic pattern of eighth notes and eighth rests across the three parts.

Throughout the course of this movement, Mandat utilizes this idea of being “within reach” in how he treats the thematic material by never fully developing it or embellishing it. On a larger scale, the form of this movement can also be seen as something incomplete. The codetta occurs

<sup>15</sup> Ibid, 75.

in the last three measures of the movement with the second and third clarinet. The first clarinet does not play in the last two measures. In comparison, the incomplete instrumentation in the codetta is also a representation of being “within reach.”

“If We Look” uses the E-flat clarinet, B-flat clarinet, and bass clarinet. The form of this movement is ABA' coda. Similar to “Life’s Secrets,” this is a slow movement at quarter note=38, and is also short (thirty-six measures long). This movement should be performed “with probing intensity.” The A section is from measure 1 to measure 10. This section is characterized The B section is from measure 11 to measure 17. A material returns in measure 18, ending on measure 22. The coda is from measure 23 to measure 26.

“Behind” uses the same instrumentation as “If We Look.” The movement should be performed heavily with the half note=80. The form of this movement is Introduction ABCD coda, resembling something that is through composed. The movement begins with an eight-measure ostinato figure in the bass clarinet, which is repeated an eighth note later by the second clarinet. At the third repetition of the ostinato, the second clarinet begins to deviate from echoing the bass and begins to imitate the E-flat clarinet. Eventually the bass also abandons the ostinato. The ostinato returns once more at measure 45, this time with all three instruments participating in the figure. The Introduction is from measure 1 to measure 8 with the second clarinet and bass clarinet. The A section begins in measure 9 with the tune in the E-flat clarinet playing the tune, ending in measure 24. In the B section, the continuing eighth notes in the E-flat clarinet and second clarinet are still prevalent, except the second clarinet is playing a more active role sharing an equal part in the melody with the E-flat clarinet from measure 25-35. The C section continues the string of eighth notes, except at *fortissimo*. This section is from measure 36 to measure 44.

The D section is from measure 45 to measure 51. The coda is found in the last six measures of the movement, not even closely resembling any previously stated material in this movement.

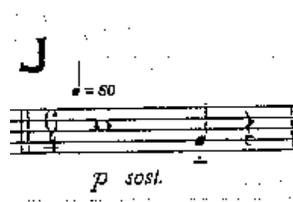
The instrumentation for “The Punch Line” is three B-flat clarinets. The form of this movement is ABA' coda and should be performed “with character” at quarter note=160. The A section is from measure 1 to measure 95 beginning with solo third clarinet for the first eleven measures. Figure 2-7 illustrates one of the “Punch Line” motives, first introduced by the third clarinet in the beginning of the movement.

Figure 2-7



Afterwards, a canonic effect is produced when the second clarinet enters at measure 12, and the first clarinet enters in measure 1, echoing the same material stated by the third clarinet. The B section begins in measure 96 and ends on measure 124. In this section, there is a noticeable character change. Figure 2-8 shows a tempo change from a brisk tempo to something much slower with the quarter note=80, meter change, and held notes as the defining moment of character change.

Figure 2-8



The A' section appears in measure 125 and ends in measure 184. The tempo is much faster in this section with the quarter note=176. The coda occurs in measure 185 with all three clarinets at *ffff* to the end of the movement.

*One Liners* is a series of short pieces; the listener is able to derive meaning and character from each movement. Mandat uses short motives as a means of telling multiple jokes. Mandat allows the performer to have the control to change the meaning by rearranging the order of the movements to mean different things, and change how the listener perceives them.

## CHAPTER 3

SMITH'S *FIVE PIECES FOR CLARINET SOLO*

William O. Smith is considered one of the leading pioneers for contemporary clarinet performance. He was born in Sacramento, California on September 22, 1926. He began studying the clarinet at the age of ten after a traveling salesman came to his family's door in Oakland, offering a free clarinet if he took lessons.<sup>16</sup> After earning the clarinet, Smith's passion for the clarinet exponentially grew. Smith's influences were prominent jazz musicians, like Benny Goodman, which led him to start a jazz band when he was thirteen. By sixteen, he was "studying theory and leading a jazz orchestra."<sup>17</sup> Prior to attending Juilliard, Smith toured with different bands across the United States and continued performing jazz while he was a student at Juilliard. Unsatisfied with his experience in New York, Smith returned to Oakland to study composition with Darius Milhaud at Mills College.

Milhaud had a profound influence on Smith as a composer. He encouraged his students to use "classical compositional techniques while remaining open to different styles."<sup>18</sup> American jazz and classical form were also prevalent in his earlier compositions. Smith also had a growing interest in exploring the timbral possibilities of the clarinet. He was "one of the first performers to experiment, in the early 1960s, with new color resources for the clarinet, after listening to Severino Gazzeloni's similar work on the flute."<sup>19</sup> In addition to his compositional studies with

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<sup>16</sup> Peter Monaghan, "Bill Smith: Fifty Years of Innovation." <http://faculty.washington.edu/bills/earshot.html> (accessed December 17, 2013).

<sup>17</sup> Mary Alice Druhan, "A Performer's Guide to Multimedia Compositions for Clarinet and Visuals: A Tutorial Focusing On the Works By Joel Chadabe, Merrill Ellis, William O. Smith, and Reynold Weidenaar. (DMA diss., Louisiana State University, 2003), 49.

<sup>18</sup> *Ibid*, 5.

<sup>19</sup> Phillip Rehfeldt, *New Directions for Clarinet: Revised Edition*. Berkeley: University of California Press, 95.

Milhaud, Smith also studied composition with Roger Sessions at the University of California, Berkeley, where he received his Bachelor of Arts and Master of Arts degrees in Music.

Afterwards, Smith won the Prix de Paris, which gave him the opportunity to study at the Paris Conservatory for two years. In 1957, Smith was also rewarded with the Prix de Rome and has received numerous awards and grants, including two Guggenheim grants.

Throughout the course of Smith's career, "he led a dual life in the worlds of jazz and classical music."<sup>20</sup> Ian Mitchell credits Smith for "single-handedly expanding the capabilities of the clarinet beyond the wildest dreams of other musicians."<sup>21</sup> This dual life led to the development of his two personas: William O. Smith and Bill Smith. William O. Smith is his classical music persona, who is known for his groundbreaking work on "multiphonics and other extended techniques for the clarinet."<sup>22</sup> The other persona, Bill Smith, is "known in the jazz world for his work as a composer and clarinetist in the Brubeck Octet, and later, the Brubeck Quartet."<sup>23</sup> As a result of his accomplishments, Smith inspired other musicians like Eric Mandat, to "explore the possibilities of their instrument in compositions for themselves to play."<sup>24</sup>

Smith's *Five Pieces for Clarinet Solo* (1959) is one of his "most frequently performed work for clarinet, because it does not require the performer to learn any extended techniques."<sup>25</sup> Each individual movement is described as:

A short suite, composed in varying dance-like rhythms which overtly betray

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<sup>20</sup> Rachel Yoder, "The Compositional Style of William O. Smith." (DMA diss., University of North Texas, 2010), 2.

<sup>21</sup> Roger Heaton. *The Versatile Clarinet*. New York: Routledge, 2006.

<sup>22</sup> Yoder, 2.

<sup>23</sup> Ibid.

<sup>24</sup> Heaton, 78.

<sup>25</sup> Ibid.

the influence of jazz. The melodic lines are atonal, derive from twelve-tone series and are frequently characterized by extremely wide interval leaps. These are easier to play accurately on the clarinet than on any other wind instrument.

Although the twelve-tone technique has been used as a consistent structural factor, these pieces are all genial and light, with a pulsing and “swinging” rhythm.<sup>26</sup>

Smith cites Béla Bartók as another influence in his approach to organizing the octatonic scale, especially in this composition. The five movements are: “Vigorous,” “Flowing,” “Rhythmic,” “Singing,” and “Spirited.”

“Vigorous” begins with G, F, A-flat, B-flat, which forms the pitch collection [0235] at a *forte* dynamic. Figure 3-1 is the first four notes of the piece, showing the relationship of seven ascending from G to F and descending from A-flat to B-flat.

Figure 3-1



Figure 3-2 illustrates another prominent interval of a second. Smith’s articulation and slur choices emphasize this intervallic relationship.

Figure 3-2



Smith stated, “I tried to give the impression of a three- or four-voiced fugue by having one note in each register.”<sup>27</sup> Throughout this movement, Smith explores the wide ranges of the instrument from writing in the chalumeau, middle and upper registers, creating an illusion of polyphony.

<sup>26</sup> William O. Smith, *Five Pieces for Clarinet Solo* (London: Universal Edition, 1963).

<sup>27</sup> Ian Mitchell, “Pro-file,” *Clarinet and Saxophone* (9)1, 8.

Similar to the “Vigorous,” the second movement emphasizes the interval of a second, exploiting the wide range of the instrument. The clarinet begins at a *piano* dynamic to convey a sense of flow with slurs and tenuto markings to create this connection. In this movement, Smith uses twelve-tone techniques. Figure 3-3 shows the first six measures illustrate the first appearance of a tone row.

Figure 3-3



Smith does not strictly abide by this method because he repeats notes in subsequent rows. An example of this is found in measure 8 with the notes E-flat and D-flat. This repetition can be viewed as Smith emphasizing the relationship of a second through repetition.

Smith incorporates serial techniques in the third movement, “Rhythmic.” This movement is rhythmic because of the different meter changes, unpredictable patterns, and extreme dynamic contrasts from one note to the next. Figure 3-4 is the first twelve notes of the movement are [E-flat, B-flat, A-flat, F, G, E, F-sharp, C-sharp, B, A, C, and D].

Figure 3-4



Smith uses this pitch content as a means of his organization, but “alters the method to suit him.”<sup>28</sup> Similar to the previous movement, there are times when Smith repeats notes in the row to highlight certain intervals.

<sup>28</sup> Yoder, 8.

Similar to “Flowing,” Smith uses slurs, dynamics, and phrase markings to convey the idea of singing. This movement is not very fast, beginning at quarter note=72. In this movement, Smith uses a different tone row. The tone row consists of [C, B-flat, D-flat, E-flat, A-flat, G, F, D, E, F-sharp, B, A]. Figure 3-5 is the first appearance of the tone row.

Figure 3-5

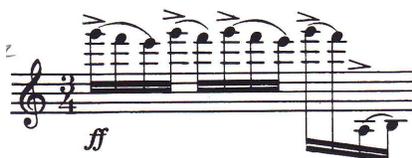


The last movement begins at a *forte* dynamic at quarter note=120. Similar to the first movement, “Spirited” focuses on intervallic collections and repetition than strictly adhering to the twelve-tone process. Smith begins the piece by using the pitches, E-flat, D, and C, otherwise known as the pitch collection [320]. This intervallic relationship also appears in measure 14, except written in the middle register. Figure 3-6 is the first measure of the piece. Figure 3-7 shows a similar relationship in measure 22 with Smith repeating motivic material, except transposed.

Figure 3-6



Figure 3-7



Smith’s *Five Pieces for Clarinet Solo* shows his compositional style through pitch organization, repeated motivic material, and application of twelve-tone techniques. The

framework of this composition provides familiarity and character in his treatment of motivic material, placement of accents, and dynamics in each movement. Smith loosely applies twelve-tone techniques in this piece by creating thematic material out of these short motives. Based on the title of each movement, the performer also has responsibility to emphasize the different dynamic markings and articulations in each movement. The idea of being “Vigorous” is illustrated in the *forte* dynamics, *sforzandos*, and metric accents throughout this short movement. The second movement uses slurs and trills in the low chalumeau to give it a “Flowing” character. The brief interruption of staccato notes is a slight interruption of this flow. The “Rhythmic” movement uses offbeat accents, syncopations, accents, sudden dynamic changes, and very specific articulations. Similar to “Flowing”, “Singing” also uses slurs to convey ideas of phrasing, as if one were actually vocalizing by using crescendos and decrescendos to highlight intervallic material and phrase markings. The idea of being “Spirited” is illustrated in the *forte* dynamic that comprises a majority of this movement, exploring the altissimo and low registers of the instrument. *Five Pieces for Clarinet Solo* was Smith’s attempt at writing polyphony for a monophonic instrument, prior to his realization that a woodwind instrument having the capability to play more than one note simultaneously.<sup>29</sup>

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<sup>29</sup> Yoder, 10.

## CHAPTER 4

MOZART'S *KEGELSTATT TRIO FOR CLARINET, VIOLA, AND PIANO*, K. 498

Wolfgang Amadeus Mozart (1756-1791) was a prominent composer during the Classical period. The composers that influenced his musical development and compositional output included his father, Leopold Mozart, Johann Sebastian Bach, Franz Joseph Haydn, and George Handel. Mozart was born in Salzburg and was the youngest of seven children. When he was a child, he would tour with his sister, Nannerl, and perform for royalty across Europe. His primary instruments were the keyboard and violin. Throughout his adult years, he married Constanze von Weber. Together, they had seven children. Despite Mozart's large compositional output and success as a composer, he died leaving his family in debt. Mozart wrote for many genres, which include symphonic works, piano concertos, religious music, chamber works, large-scale masses, divertimenti, serenades, and operas. In an effort to better organize Mozart's compositions, Ludwig von Köchel organized each work chronologically, assigning it a Köchel number.

Mozart's *Kegelstatt Trio for Clarinet, Viola, and Piano in E-flat*, K. 498 was written in 1786. Kegelstatt is a place where skittles would be played, otherwise known as bowling. The work was dedicated to Franziska Jacquin, one of Mozart's pupils. The first performance of this work was in Jacquin's home with Anton Stadler on clarinet, Mozart on viola, and Franziska on piano. Prior to this composition, there were no other composers who had written for this combination of instruments. During this time, the clarinet was a relatively new instrument with little concert repertoire written for it. Since there was not an abundance of clarinetists, the trio was published in 1788 arranged for violin, viola and piano. The *Kegelstatt Trio* is comprised of three movements in the following order: *Andante*, *Menuetto*, and *Allegretto*. The tempos between the three movements are very close to one another, at a moderate tempo.

The *Andante* begins in the key of E-flat major, written in 6/8 time. This movement is in ABA' coda. The A section is from measure 1 to measure 24, where the viola and piano introduce the thematic material in the first four measures. Figure 4-1 shows the *grupetto* used as thematic material in throughout this movement. The *grupetto* theme is heard fifteen times in the clarinet, seven times in the viola, and nineteen times in the piano part.

Figure 4-1

The B section is from measure 25 to measure 74. This section is in the key of B-flat major, introducing different thematic material that was not found in the A section, except for the *grupetto* motive found in measure 31. Even in the B section, the *grupetto* continues to reappear at different times. A' is found in measure 75 when the thematic material from the introduction is restated in the clarinet part. The coda is from measure 133 to the end of the movement, rearticulating the *grupetto* theme from the B section. This movement ends in the key of E-flat major.

The *Menuetto* is in the key of B-flat major with the time signature in 3/4. In relation to the first movement, the *Menuetto* is in the dominant key to E-flat major. The large-scale form of this movement is ABA' coda, which is typical for a *Menuetto-Trio*. The entire A section is from measure 1 to measure 41, which can be divided into two subsections. The 'a' subsection is from measure 1 to measure 12 where the clarinet and the piano share the first melody. Figure 4-2 is the first four measures of the A theme.

Figure 4-2



Subsection ‘b’ appears with the melody in the clarinet with the viola complementing the melody and counterpoint. Even though this subsection begins the clarinet melody in D minor, it ends in the key of B-flat major. Figure 4-3 is the first four measures of subsection ‘b’, showing the melody in the clarinet and countermelody in the viola part. This section is from the measure 13 to measure 41.

Figure 4-3



Similar to the A section, the trio can also be divided into two subsections. The first section is from measure 42 to measure 62, and the second section at measure 63 to measure 94. Subsection ‘a’ is in the parallel major key of D major. In this section, the clarinet’s phrasing is broken into smaller phrases with the viola interjecting with triplets. The piano appears to be supporting the viola melody. Figure 4-4 shows the first four measures of the trio section, comprising subsection ‘a’.

Figure 4-4

In subsection ‘b’, the clarinet and the viola take a less active role as the countermelody to the clarinet. Mozart combines material from subsection ‘a’ in the clarinet and viola part, consolidating it in the piano part. The left hand restates material from the clarinet part, except transposed down a minor third. The right hand carries the triplet melody that was found in the viola part in A-flat major. Figure 4-5 illustrates the change of the melody and countermelody consolidated in the piano part.

Figure 4-5



Material from subsection ‘a’ appears in measure 95, but changes. Mozart has the clarinet sustain the note F from measure 98 to measure 101 and chromatics transitioning to A'. The coda begins in B-flat major and is from measure 103 to the end of the piece. This movement is unusual because the trio is “significantly longer than its minuet.”<sup>30</sup> The *Trio* was sixty-one measures in length with the *Menuetto* at forty-one measures. This movement is unusual because the *Menuetto* does not return and the proportions used illustrate Mozart’s desire to expand form.

The final movement, *Allegretto*, returns to the original key of E-flat major. The form of this movement is Rondo [ABA' CDA'' coda]. The A section is from measure 1 to measure 16. The piece begins with the clarinet introducing the melody with the viola and the piano having a more supporting role as the countermelody to the clarinet. The B section is from measure 17 to

<sup>30</sup> Simon P. Keefe. *Mozart's Viennese Instrumental Music: A Study of Stylistic Re-Invention*. Woodbridge: Boydell Press, 2007. 180.

measure 58. The piano takes a more prominent role in this section with descending and ascending arpeggios in the right hand with block chords in the left hand in the dominant key, B-flat major. There is a brief restatement of the introductory material in the piano part from measure 59 to measure 66. New material is found in the C section. Figure 4-6 illustrates the viola melody being introduced in the viola part. This melodic material is later echoed in the clarinet part. The reprisal of the triplet melody implies its connection to triplet material found in the second movement. This section begins in measure 67 and ends on measure 132.

Figure 4-6



The D section begins in measure 132 and ends in measure 154 with the clarinet and piano. The viola takes a less active role until measure 154 with a fragment of the D section melody. Figure 40 illustrates clarinet material heard in measure 139, later repeated in measure 162. Section A material returns in the clarinet part from measure 169 to the downbeat of measure 176.

Transitional material begins in measure 177 and ends on measure 189. The coda combines A and B material from measure 190 until the end of the piece in E-flat major.

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