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# Lunar Phasing: Program Notes for Graduate Recital

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LUNAR PHASING: PROGRAM NOTES FOR GRADUATE RECITAL

by

Eva M. Hagan

B.A., Skidmore College, 2014

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the

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LUNAR PHASING: PROGRAM NOTES FOR GRADUATE RECITAL

By

Eva M. Hagan

A Research Paper Submitted in Partial

Fulfillment of the Requirements

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Master of Music

in the field of Music

Approved by:

Dr. Eric Mandat, Chair

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Graduate School

Southern Illinois University Carbondale

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## AN ABSTRACT OF THE RESEARCH PAPER OF

EVA HAGAN, for the Master of Music degree in MUSIC, presented on MAY 9, 2016, at Southern Illinois University Carbondale.

TITLE: LUNAR PHASING: PROGRAM NOTES FOR GRADUATE RECITAL

MAJOR PROFESSOR: Dr. Eric P. Mandat

This scholarly paper provides in-depth program notes to accompany the Graduate Recital of Eva Hagan from March 3, 2016. The program included Eric Mandat's *The Moon in My Window*; Jonathan Russell's *Night Dance* for clarinet and guitar; Meyer Kupferman's *Moonflowers, Baby!*; Johannes Brahms's Sonata Op. 120, No. 2 in E-flat Major for clarinet and piano; and Robert Muczynski's *Fantasy Trio* for clarinet, cello, and piano.

## ACKNOWLEDGMENTS

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## INTRODUCTION

The first half of this recital was programmed based around the concept of night and the musical possibilities available. All three composers represented in the first half are clarinetists, and write idiomatically for their instrument. Eric Mandat has explored the possibilities of the clarinet using extended techniques such as multiphonics and quarter tones. His composition *The Moon in My Window* offers a program that allows the listener to imagine a child's day from morning until night. *Night Dance* by Jonathan Russell is an early published work that exemplifies driving rhythms and the importance of improvisation in his writing. An earlier composer who combined classical notation with the jazz idiom is Meyer Kupferman, a jazz clarinetist based in New York City who wrote numerous "Third Stream" works in the twentieth century. *Moonflowers, Baby!* for solo clarinet is one of his most frequently performed works, and is an extended, written-out improvisation utilizing serial techniques.

The second half of the program explores more traditional repertoire for the clarinet, including Johannes Brahms's Sonata No. 2 in E-flat Major for piano and clarinet and Robert Muczynski's *Fantasy Trio* for clarinet, violoncello, and piano. Brahms's later chamber works for clarinet are an essential part of the repertoire. Robert Muczynski is another example of the composer as performer, except he wrote from the perspective of a pianist for *Fantasy Trio*.

All of the composers featured on this recital program are also performers: the first half of the program features clarinetists, the second half features pianists. Robert Muczynski, discussed in Chapter 5, calls his music "pianistic" since it is composed by a pianist; the same comparison holds for Russell's music, thus the term "clarinetistic" is accurate for clarinet-composers Mandat, Russell, and Kupferman.



Over the course of Western art music, the roles of performer and composer have become more specialized. Classical and Romantic composers such as Mozart, Beethoven, Schubert, Chopin, Schumann, and Liszt were regular performers, but the twentieth century witnessed a change in the composer-performer dynamic. Musicians became a medium of production, and emphasis and pressure has grown to produce the most accurate presentation of what the composer intended. It would logically follow that the composer-performer would rise again in order to facilitate such accuracy, yet with the prevalence of virtuosic instrumental mastery and integration of increased complexity of composition, much contemporary music now requires advanced specialization in one instrument, something difficult to achieve with the burden of creative composition on one's mind. Recent trends in contemporary classical music suggest the composer-performer is becoming more common as the musical market requires a diversity of skills in order for success.

This paper explores these five works within a historical context as well as offering a theoretical perspective to assist future performers in developing a deeper understanding of the theoretical basis for performance.

## CHAPTER 1

*THE MOON IN MY WINDOW* BY DR. ERIC P. MANDAT

Dr. Eric Mandat, Professor Emeritus and Distinguished Scholar at Southern Illinois University Carbondale, has a varied career as a composer, performer, and educator. His compositions focus mainly on clarinet solo and chamber repertoire utilizing extended techniques such as multiphonics and quarter tones. Of his work *The Moon in My Window*, Mandat offers the following:

The basic premise of the work is to depict the daily activities of a child: waking, playing, eating, nap time, more play (always!), and finally, bed time. A general innocence and lightness should therefore dominate the approach to performance.<sup>1</sup>

*The Moon in My Window* derives its title from Crockett Johnson's book *Harold and the Purple Crayon* and was commissioned by Kelly Johnson, clarinet professor at the University of Central Arkansas.

The movements of *The Moon in My Window* include:

- I. Butterfly Morning
- II. You're It
- III. P'nut But'r
- IV. Music Box
- V. All Aboard
- VI. The Moon in My Window

*Butterfly Morning* introduces musical ideas that are explored in the following five movements. It opens the work with a stepwise, scalar theme in phrasing patterns of eight measures. At m. 17 the tempo is marked *poco meno mosso* and the first dissonant skip occurs, a tritone from D to G-sharp, then down a step from C to F-sharp in mm. 19-20. There is a sense of tonality, but no central pitch is established through a tonic-dominant relationship. By mm. 21-23

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1. Eric Mandat, *The Moon in My Window* (Carbondale, IL: Cirrus Music, 2010), preface.

G harmonic minor is implied with every note of the scale except the tonic G sounding. The first two phrases of *Butterfly Morning* both end on G, but m. 24 thwarts expectation by ending on an A. In the following section multiphonics are introduced as a variation to the melody from the opening of the work.

Figure 1-1. Eric Mandat, *The Moon in My Window*, I. *Butterfly Morning*, mm. 1-8



Figure 1-2 *Butterfly Morning*, mm. 17-24

The image shows the second two staves of a musical score in 3/4 time. The first staff contains measures 17 through 20, and the second staff contains measures 21 through 24. The music is written in treble clef with a key signature of one flat (B-flat). It features a single melodic line with a long, sweeping slur over the entire phrase. The first staff begins with the tempo marking 'poco meno mosso' and a quarter note equal to 52 (♩ = 52), followed by the dynamic marking 'p'. The melody consists of eighth and quarter notes, ending on an A in measure 24. The second staff includes the instruction 'poco rit.' above the staff.

The practice of producing two or more simultaneous pitches on woodwind instruments is historically most prominent in the twentieth and twenty-first centuries, though it does have earlier origins in writings by Antonio Ferranini of the Conservatory of San Pietra a Majella of Naples.<sup>2</sup> Other early examples of clarinet multiphonic use include jazz improvisations by Eric

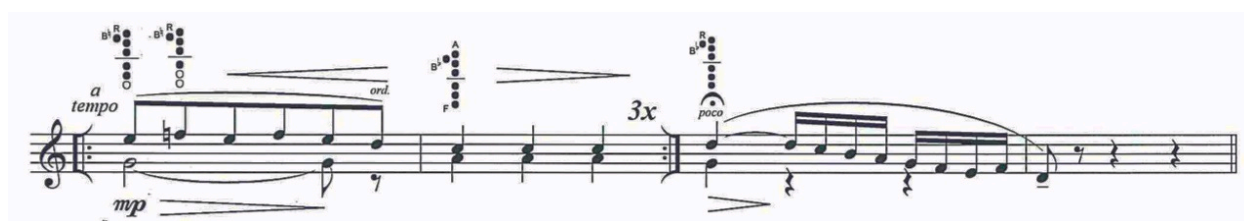
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2. Phillip Rehfeldt, *New Directions for Clarinet: Revised Edition* (Berkeley: University of California Press, 1994), 41.

Dolphy, John Cage's *Concerto for Piano and Orchestra* (1957-58), and William O. Smith's *Five Pieces for Flute and Clarinet* (1961).<sup>3</sup> Multiphonics are an acoustical byproduct of the harmonic spectrum capabilities on the clarinet. Since the clarinet is a closed cylinder, it produces only odd harmonics, and given the large range of the clarinet and possible 373,248 fingering combinations, there is a breadth of multiphonic and timbral possibilities available.<sup>4</sup> In the last five decades, multiphonic techniques and notation have been refined and are now a common extended technique and standard practice for any clarinetist interested in pursuing contemporary repertoire.

The multiphonics of mm. 25-30 (Fig 1-2) are reminiscent of the opening measures, but this time with a pedal tone G4 underneath. The fingering of m. 25 is identical to the opening, except Mandat adds the B-natural side key to vent and produce the additional G4 tone. Each voice resolves inward from m. 25 to m. 26. Multiphonics in this first movement frequently utilize contrary motion, which contributes to the movement's sense of tonality despite lacking a firmly established key.

Figure 1-3. *Butterfly Morning*, mm. 25-32



The phrase of mm. 33-38 (Fig. 1-3) returns to opening material while disrupting the pattern of eight-bar phrases established in the first thirty-two measures. Like the previous phrase,

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3. Rehfeldt, *New Directions for Clarinet*, 41.

4. *Ibid.*, 42-43.

mm. 36-37 utilize contrary motion, giving the phrases ending a sense of cadence. Multiphonics are employed in this movement in order to promote tonality and a sense of direction, a unique endeavor since they are typically associated with atonal or at least avant-garde twentieth and twenty-first century composition.

Figure 1-4. *Butterfly Morning*, mm. 33-38



The second movement of *The Moon in My Window* is a quick romp that musically represents a game of tag between children. This movement utilizes microtone fingerings in a trill figure that is repeated through the different registers of the clarinet. The work is organized in different cells with lengths of typically four measures. The movement opens with a trill motif using A quarter tone flat followed by an F-sharp. Mandat recommends adding a snappiness to the trill to contribute to the *scurrying* marking below the tempo marking.<sup>5</sup> The other primary motif of *You're It!* Includes patterns of sixteenth notes in, for example, mm. 20-22 and mm. 25-28. Concerning these patterns of scurrying sixteenth notes, Mandat mentioned there was no particular theory tie-in, that they just consisted of different intervals with very few notes repeated

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5. Eric Mandat, Lesson with Eva Hagan, Carbondale, IL, February 23, 2016.

within each subsection.<sup>6</sup> This randomness of pitch contributes to the image of children running around a schoolyard in a game of tag. The marked tempo, quarter note equals 184, makes this movement the fastest and most technically challenging in *The Moon in My Window*.

Figure 1-5. *You're It!*, mm. 1-8



Figure 1-6. *You're It!*, mm. 20-22



Movement three, *P'nut But'r*, is a slow movement marked “Thick.” It uses a technique of gradually sliding a finger onto or off of a marked tone hole, giving the effect of a downward glissando. This movement takes a break from excitement from the morning for a quick snack, perhaps a sticky one involving a certain nut butter.

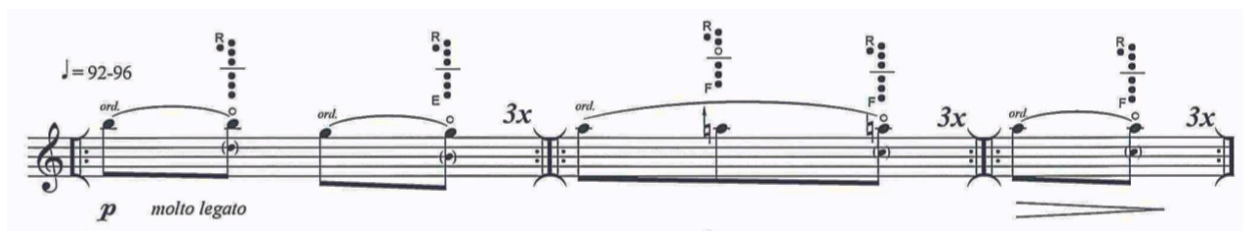
*Music Box* features a simple melodic line that utilizes acoustical properties of the clarinet to achieve timbral characteristics similar to a music box. The opening melody does not contain multiphonics, it instead uses different partials of a given fingering. For example, the first two notes are both pitched B5, but the second one is a harmonic produced by fingering a D5 and it has a less focused and more distant sound. In traditional clarinet repertoire, producing a different partial than expected would be considered a mistake, but here Mandat uses it as an effective

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6. Eric Mandat, Lesson with Eva Hagan, February 23, 2016.

musical device. This concept of harnessing musical “mistakes” as acoustical properties for interesting composition is a signature character of Mandat’s writing.

Figure 1-7. *Music Box*, mm. 1-9

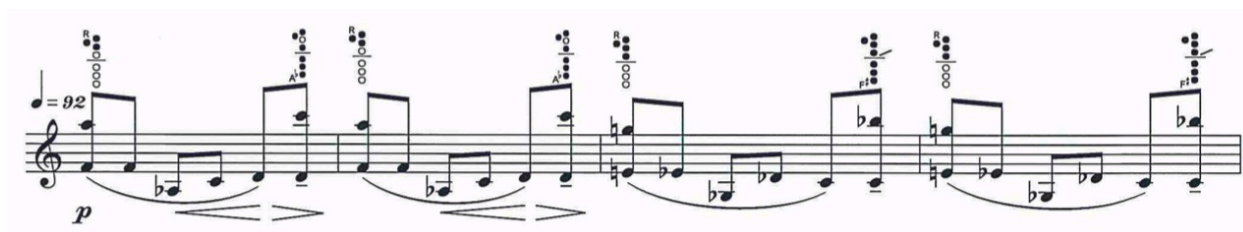


The third system (mm. 19-22) introduces the first multiphonic, and is reminiscent of mm. 39-42 of *Butterfly Morning*, though not a direct quote. *Music Box* has a tempo marking of 92-96, and that section of *Butterfly Morning* changes to quarter note equals 92 (previously, the dotted half note was the primary subdivision). Both excerpts are in three-four time. *Music Box* slurs four notes followed by a legato eighth note multiphonic, whereas *Butterfly Morning* slurs groups of five notes followed by a legato eighth note multiphonic. Both excerpts utilize intervals such as minor seconds, major seconds, major thirds, perfect fifths, and major sixths.

Figure 1-8. *Music Box*, mm. 19-22



Figure 1-9. *Butterfly Morning*, mm. 39-42



*All Aboard* simulates a train, with use of what Mandat has referred to as the “choo choo multiphonic.”<sup>7</sup> Phrases of rapidly tongued sixteenth notes are punctuated by the choo choo multiphonic, which has its distinct timbre thanks to the proximity in distance of a major third. Crisp staccato tonguing is the main technical challenge of this movement, and Mandat recommends double tonguing if possible.<sup>8</sup> The final movement of the *The Moon in My Window*, the “title track,” is squarely in F major and melodically focused. The opening phrase, mm. 1-9, introduces the main melodic material that is explored in the rest of the movement. It has wide leaps and is marked pianissimo, which is a significant challenge to the performer. Several of the wide leaps are reminiscent of the opening of Copland’s *Clarinet Concerto*, and Mandat recommends a resonance fingering for the A4 to E6 leap the same as in the Copland Concerto mm. 18-19. *The Moon in My Window* is not a direct quote of Copland’s work, but they share similar characteristics of large, consonant interval leaps and a simple melody.

Figure 1-10. Aaron Copland, *Concerto for Clarinet*, mm. 1-26

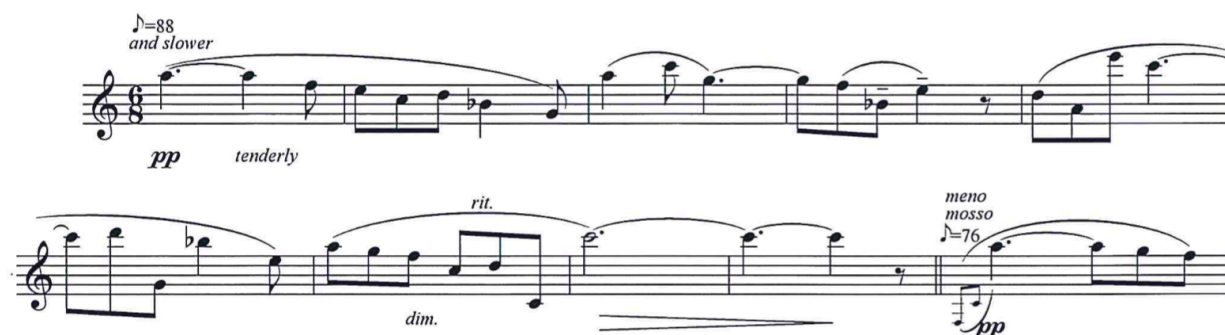


7. Eric Mandat, lesson with Eva Hagan, Carbondale, IL, January 29, 2016.

8. Ibid.



Figure 1-11. The Moon in My Window, mm. 1-10



*The Moon in My Window* is a solo clarinet work that combines extended techniques with a program that describes a child's day. Multiphonic usage ranges from implying chords to offering contrapuntal motion from a horizontal perspective. Mandat's writing is idiomatic for the clarinet, while offering unique fingering and sound production challenges that make it a rewarding work for the advanced clarinetist.

## CHAPTER 2

*NIGHT DANCE* BY JONATHAN RUSSELL

Jonathan Russell is an active performer and composer currently based in the United Kingdom. He is best known for his clarinet compositions and involvement in groups such as Sqwonk bass clarinet duo with Jeff Anderle and Edmund Welles, a heavy metal-inspired bass clarinet quartet based in the San Francisco bay area. Edmund Welles, formed by Cornelius Boots, has commissioned numerous new works, and has released three CDs. Russell is a strong advocate of the bass clarinet as a solo instrument and favors writing on the bass due to its huge range and variety of timbres and colors available.<sup>9</sup>

Russell earned his MM from San Francisco Conservatory where he became involved with the new music scene. He cites composer such as Bartók, Stravinsky, and Shostakovich as key influences, but also admits he had phases where his interests move away from Western classical and more towards heavy metal and klezmer music.<sup>10</sup> Along with his frequent collaborator Jeff Anderle, Russell is a co-founder of the Bay Area Switchboard Music Festival, a Bay Area organization presenting new music concerts.

Regarding the relationship of composer versus performer, Russell stated:

There's a certain loss of control, which is a little scary. When I'm up there performing I can play it exactly how I want it to be and sort of be there supervising and making sure everything is coming off well. What I found in the past is that when I let go and let other

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9. Jonathan Russell, interview by Carrie Rexroat (*Kaleidoscope Chamber Orchestra*, March 17, 2016), <http://www.kco.la/blog/jonathanrussell>.

10. Jonathan Russell, interview with Sophie Huet (*Wild Rumpus*, May 8, 2013), <http://wildrumpusmusic.org/jonathan-russell-interview/>.

people interpret my music they often come up with really cool and interesting ways to play it that I hadn't thought of because I'm too close to it.<sup>11</sup>

Russell ultimately finds a compromise between the composer-performer dilemma; much like other contemporary composers, he wants his music to be played accurately, but he can also step back and appreciate the contributions made by musician-interpreters. Music composed for clarinetists by clarinetists will naturally tend towards the instrument's idiosyncrasies and unique properties, although Russell cautions that one can be constrained by avoiding weaknesses in one's own technique or aspects not totally idiomatic to the instrument. To combat this, he tries to work at the piano or lean more conceptually in his writing.<sup>12</sup>

*Night Dance* was originally conceived for flute and guitar. Russell wrote the work in 2007 for his roommate who was involved in a flute-guitar duo. A few years later, Russell decided to arrange the work for clarinet and guitar so he could perform it on a composer showcase.<sup>13</sup> On Russell's website, there is a recording featuring guitarist Bryan Dowdie performing *Night Dance* with Russell. Russell explains that although he has performed *Night Dance* with other guitarists, Dowdie's interpretation should be considered "definitive."<sup>14</sup> The work is among Russell's earliest published compositions, and it is the only duo written involving B-flat clarinet rather than bass clarinet. Contemporary repertoire for clarinet and guitar duet is limited with little contemporary composition for the ensemble.

In the score, Russell explains the work was originally conceived as one movement of a forty-five minute song cycle for a voice and chamber ensemble work titled *Night Songs* based

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11. Russell, interview with Sophie Huet.

12. Ibid.

13. Jonathan Russell, e-mail message to author, May 10, 2016.

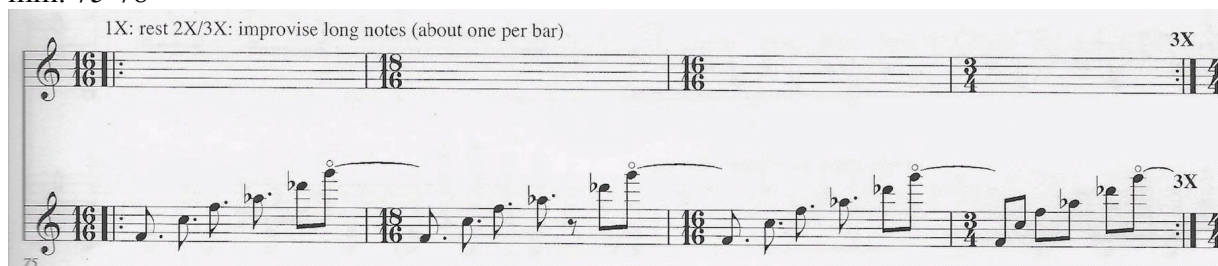
14. Ibid.

from poetry by Federico García Lorca.<sup>15</sup> *Night Songs* was produced in San Francisco in 2007, and it was a quasi-theatrical production that Russell explained “brought together many of my musical projects and identities at the time—Edmund Welles was in it, as was Oogog, a prog-rock-y band I was playing in, and the other musicians were all friends and collaborators.”<sup>16</sup>

Given the unique nature of the performance, it has not been produced again, although several individual works have grown out of it. Russell also noted that *Night Dance* should evoke “mysterious nocturnal creatures scurrying and dancing through an enchanted night forest.”<sup>17</sup>

*Night Dance* is a continuous work lasting about seven minutes, though the basic form is ternary (ABA). The opening material sets up a rhythmic groove that drives throughout the A material, with offbeat eighth notes and frequent time signature changes. The first four bars use only F, G-flat, B-flat, and C in the clarinet and gradually expands upwards to D-flat and E-flat until a brief modulation up a minor second in mm. 20-21. Measure 71 begins section B, which is freer and gradually builds on improvisation for the clarinet. Improvisation is encouraged in *Night Dance*, and Russell sets the clarinetist up with ideas of scales and rhythms, and often builds up sections by improvisation fundamentals until a full solo in mm. 104-107 (Fig. 2-1).

Figure 2-1. *Night Dance*, pages 5-6, examples of notated improvisation mm. 75-78



15. Jonathan Russell, *Night Dance*, (Louisville, KY: Potenza Music, 2007), preface.

16. Russell, e-mail message to author.

17. Russell, *Night Dance*, preface.

## mm. 83

Continue pattern of pitches from previous four bars, but alternate ad lib. between  $\text{♩}$  and  $\text{♪}$  rhythmic values. You may also use occasional less precise rhythmic values, but maintain sense of underlying pulse.

## mm. 97-103

Repeat previous four bars, varying and embellishing ad lib.

## mm. 104-107

Solo in E dorian, E blues, and/or E octatonic.  
Stay rooted to the pulse and keep the feel of the 4-bar phrase.  
Repeat ad lib.  
Repeat ad lib.  
Guitar can vary the groove some, but keep the pulse and the feel of the 4-bar phrase.

With these markings, *Night Dance* offers an introduction to improvisation. The clarinetist is first asked to improvise long tones over the guitar's riffs, so the only requirement is finding pitch collections according by listening and not worrying too much about rhythm. Then the clarinet adopts the pitches played by the guitar in mm. 75-78 and Russell suggests three rhythmic possibilities. The solo in mm. 104-107 has curious notation because if one decided to play E dorian, E blues, *and* both collections of E octatonic, then a full chromatic scale is formed.

Figure 2-2. Examples of scales mentioned in mm. 104-107 solo

E dorian      E blues      E octatonic (Collection I)      E octatonic (Collection III)

In order to facilitate successful improvisation, this author recommends instead choosing one scale areas at a time, developing material in the solo, and moving to a remaining scale if

desired. *Night Dance* is a piece that offers rhythmic intrigue with a grooviness that makes it enjoyable to play for both guitarist and clarinetist. It incorporates improvisation into notated music in a manner comfortable for the classically-trained clarinetist and, when performed accurately, the audience is totally unaware of the multitude of meter changes and intense subdivision going on between musicians.

## CHAPTER 3

## MOONFLOWERS, BABY! BY MEYER KUPFERMAN

Meyer Kupferman (1926-2003) was a born-and-raised New Yorker, jazz musician, and prolific composer of the twentieth century. Not a fan of organized education, Kupferman forged his own path by playing clarinet in New York jazz clubs, arranging tunes for his friends to play, and individually studying serious “long hair” music that piqued his interest. In the 1950s he developed an interest in serial music, although he never strictly observed the style as stringently as contemporaries, but adapted the style for his own purposes. In a 1999 interview, Kupferman confessed: “[W]hen I got to the 12-tone idea, which fascinated me, I was not classical about it and didn't feel that I had to do it Schoenberg's way. The reason was that, being self-taught, I didn't know what Schoenberg's way was.”<sup>18</sup>

This interest in serial techniques eventually led Kupferman to compose in the style of Third Stream, the synthesis of jazz idiom with classical notation and form. This term was coined in a 1957 lecture by Gunther Schuller. Unsurprisingly, Kupferman's first credited Third Stream work, *Sonata on Jazz Elements*, was written shortly after in 1958. The idea of combining folkloric elements with classical concepts is nothing new, dating to early examples such as Bartók's study of Hungarian folk song and even back to Mozart's Turkish Rondos. Regarding the term of Third Stream, Schuller explains:

It is a way of making music which holds that all musics are created equal, coexisting in a beautiful brotherhood/sisterhood of musics that complement and fructify each other. It is a global concept which allows the world's musics—written, improvised, handed-down,

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18. Qtd. in JoyEllen Snellgrove, “Meyer Kupferman: American Composer (1926-2003)” Last updated May 19, 2010, Accessed February 21, 2016, [http://www.meyerkupferman.com/pdfs/bio\\_long.pdf](http://www.meyerkupferman.com/pdfs/bio_long.pdf).

traditional, experimental—to come together, to learn from one another, to reflect human diversity and pluralism.<sup>19</sup>

This quote lends to a notable discussion regarding appropriation of “exotic” elements into Western classical forms and the resulting consequences. Schuller claims all music in Third Stream is considered equal, but it relies on coopting non-Western music into a Western framework that is able to be notated and reproduced by classically-trained musicians. What is unique about Meyer Kupferman’s situation, however, is that he approached classical music from an originally jazz background, and attempted to notate essentially a jazz improvisation incorporating twelve-tone characteristics and motivic development.

Kupferman continued to write music with jazz origins through the rest of his career, notably with *Moonflowers, Baby!*. When asked what a moonflower is, Kupferman responded: “It’s just what you imagine it might be. A flower that blooms in the moonlight. Sensitive, subtle, beautiful, refined.”<sup>20</sup> The piece was reviewed favorably by Bernard Holland of the New York Times:

full of charm and cleverness, one of the finest 'third stream' pieces this writer has encountered. Hints of blues and jazz fly by ..., their earthiness and grace hinted at deftly in a context far more precisely plotted and complexly argued than most jazz improvisations can be.<sup>21</sup>

Jonathan Cohler is an American clarinetist known for his definitive interpretation of *Moonflowers, Baby!*. He released a recording of twentieth-century works for solo clarinet and clarinet with piano in 1994, featuring *Moonflowers, Baby!* as both the album name and the final track on the CD. Cohler was coached by Kupferman in preparation for the recording. In his

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19. Gunther Schuller, “Third Stream Revisited” from *Musings: The Musical Worlds of Gunther Schuller*, (New York, Oxford: Oxford University Press, 1986), 119.

20. Jonathan Cohler, liner notes to *Moonflowers, Baby!*, Jonathan Cohler, 1994.

21. Qtd. in Snellgrove, “Meyer Kupferman: American Composer (1926-2003).”



conversations with Cohler, Kupferman explained that although the work is dedicated to Richard Stoltzman, it is ultimately a tribute to his childhood idol, clarinetist Benny Goodman.<sup>22</sup> Benny Goodman (1909-1986) was a prominent American jazz clarinetist nicknamed the “King of Swing.”

*Moonflowers, Baby!* lasts twelve to thirteen minutes and is continuous, though it can ultimately be separated into three main sections: Medium bounce, easy going; Slow blues tempo; and Fast and smooth. Each section has unique characters and motifs introduced and developed through the work. The first four measures of *Moonflowers, baby!* introduces the tone row utilized throughout the work:

$$P_8 = 8\ 9\ 6\ 3\ 5\ E\ 7\ 1\ T\ 2\ 4\ 0$$

Figure 3-1. Meyer Kupferman, *Moonflowers, Baby!*, mm. 1-5



Although not immediately apparent due to the opening figure’s repetition, if only first statement of the motif is counted plus the material in mm. 3-4 (excluding grace notes), then a row of twelve pitches is completed. This row is confirmed in mm. 6-8 when transposed up a major second to form a complete statement of  $P_T$  (again, excluding grace notes).

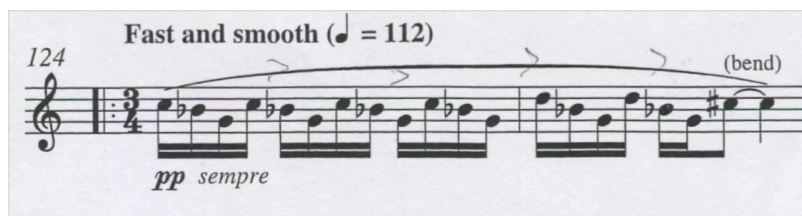
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22. Cohler, liner notes to *Moonflowers, Baby!*.

Figure 3-2. *Moonflowers, Baby!*, mm. 6-8

Major second transposition is an important aspect to *Moonflowers, Baby!*. Kupferman frequently repeats motifs, but transposed up or down by a major second. Another example of this occurs between entire sections, in mm. 28-30 and mm. 60-62 where the exact phrase is repeated except raised by two semitones. Another example of major second displacement is between mm. 32 beat 4-m.34 and mm. 62-64, again with octave displacement and accents marked rather than sforzandos.

The third section, Fast and Smooth, introduces a new motif: three pitches repeated within sixteenth note rhythms, lending a sense of rhythmic ambiguity: in mm. 125-126, do six triplets sound or four-and-a-half sixteenth note groupings? This is left to the discretion of the performer, although as a general observation, often the most musically-interesting performances balance equally between different rhythmic groupings and subdivisions to enhance ambiguity rather than choose a side.

Figure 3-3. *Moonflowers, Baby!*, mm. 124-125

Vibrato in *Moonflowers, Baby!* is unmarked and at the discretion of the performer, but the marking (*bend*) does appear eighteen times in the work.<sup>23</sup> Bends in jazz are typically a single, wider pitch manipulation than standard vibrato. In Jonathan Cohler's composer-approved recording, he uses techniques such as wider vibrato, scooping, and even flutter tongue on notes marked (*bend*). This marking is associated with specific motifs, particularly after the repeated sixteenth example in Fig. 3-3. Kupferman does not specify in the score exactly what (*bend*) means, although it can be inferred that emphasis should be given to all marked pitches. A great deal of flexibility regarding swung rhythm, vibrato, and tempi is left to the discretion of the performer.

Another performance practice aspect to consider is the use of the printed, bound score in performance or using photocopies and multiple stands to facilitate fewer page turns. Fig. 5-4 illustrates all the different notations Kupferman uses to assist the player in playing the work completely without any additional pages. As a jazz clarinetist frequenting clubs, he may have found the poster board and occasional three or more stands contemporary music often requires tiresome, but he leaves no specific indication in the score. I personally chose to perform this work using taped photocopies stretched across two stands, as I felt reducing the number of page turns allowed the musical energy to remain uninterrupted.

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23. Measures with notated (*bend*) include m. 5, mm. 12-13, mm. 17-18, m. 78, m. 95, m. 122, m. 129, m. 134, m. 141, m. 146, m. 152, m. 169, m. 180, cadenza, m. 184, m. 208.

Figure 3-4. All examples of page turn assistance in *Moonflowers, Baby!*; m. 15, m. 42, m. 78, m. 123, m. 163, m. 199



*Moonflowers, Baby!* is a lengthy solo work utilizing serial techniques that was inspired by jazz clarinetist Benny Goodman's playing. Although the writing is precise, there is still a great deal left up to the performer in terms of phrasing, vibrato, and tempi. Jonathan Cohler's recording of *Moonflowers, Baby!* diverges greatly from notated tempi and offers a wealth of interpretation and stylistic choices. These choices are made with approval, and regarding the recording Kupferman states, "An absolute knockout recording! I love it!"<sup>24</sup>

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24. Jonathan Cohler, liner notes to *Moonflowers, Baby!*.

## CHAPTER 4

## SONATA OP. 120, NO. 2 IN E-FLAT MAJOR BY JOHANNES BRAHMS

Johannes Brahms (1833-1897) stands at the forefront of the Western classical canon for his contributions to orchestral, vocal, and chamber repertoire. In the early 1890s, Brahms, who was still in good physical health but reeling from the deaths of many close friends, announced that his career as a composer was over. This retirement was short-lived, however, due in large part to the composer's discovery of Richard Mühlfeld (1856-1907), principal clarinetist of the Meiningen Orchestra. In a letter to patron and fan Baroness Helen von Heldburg, Brahms described Mühlfeld: "your M. [Mühlfeldt] is simply the best master of his instrument."<sup>25</sup>

Admiration quickly turned to prodigious output; the supposedly-retired composer turned out in rapid succession a number of works written explicitly for Mühlfeld, including the Trio for Clarinet, Violoncello, and Piano, Op. 114 and the Quintet for Clarinet and Strings, Op. 115. Completed in 1894, this sonata (along with a companion sonata in F minor) is the last of the Mühlfeld-inspired pieces, and a significant milestone in clarinet repertoire since Mozart.<sup>26</sup> The two clarinet Sonatas reflect their central key. The F minor Sonata is dark and brooding, whereas the E-flat major Sonata is more lighthearted, containing a great deal of singing melodic content for the clarinet.

Clara Schumann was a longtime friend and romantic interest of Brahms. In a letter to her in 1892, he wrote:

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25. Styra Avins, ed., *Johannes Brahms: Life and Letters*, trans by Styra Avins and Josef Eisinger, (Oxford: Oxford University Press, 1997), 687.

26. Mark A. Radice, *Chamber Music: An Essential History*, (Ann Arbor, MI: University of Michigan Press, 2012), 167-170.

I am unfortunately an outsider to you more than any other. That I have sense for long and painfully, only had not expected that it would be expressed so harshly.... You and your husband are for me the most beautiful experience of my life, and represent its greatest treasure and its noblest content.<sup>27</sup>

This anguishing letter is a result of a publishing choice Clara made regarding the Complete Schumann Edition and including a work edited by Brahms. Clara Schumann and Johannes Brahms had a lifelong friendship, and based on the multitude of anguishing letters from Brahms, their relationship is often conjectured as a source of inspiration for the late clarinet chamber works.

Sonata Op. 120, No. 2 in E-flat major is a three-movement work with a duration of twenty to twenty-two minutes. The work was written for B-flat clarinet and piano, but Brahms also approved of the work performed on viola. The movements include *Allegro amabile*, *Allegro appassionato*, and *Andante con moto*. All movements are in E-flat, but the second is the parallel minor. The *Allegro amabile* movement is in sonata form with a coda at the end that seems to suspend time with the distant key of E major. The second movement, *Allegro appassionato*, is a scherzo with a contrasting trio in B major. This sonata contains no true slow movement. The closest is the third movement, which is in theme and variation form, and the early variations serve as slow movement material.

While virtually every measure of this Sonata contains musical complexity that is noteworthy, the climax at the end of the work has a significant notational aspect. In mm. 135-138 of the third movement coda, both clarinet and piano have sixteenth notes barred over the measure line. This notation suggests a shift in meter, labeled a hemiola, and it is a strong characteristic of Brahms's music, particularly his later chamber works. There are hemiolas throughout this

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27. Avins, 696.

Sonata, but typically they are disguised within normal-enough metric notation. Featuring barred notes over measure lines is common in much twentieth century music, but this is an early example of it within the Romantic period. Like the rhythmic haziness discussed in Chapter 3, often the most musically significant moments in Brahms occurs during rhythmically ambiguous moments.

Figure 4-1. Sonata Op. 120, No. 2 in E-flat major, Movement III, mm. 135-138



Mozart's writing for the clarinet is an early example of its use as a solo instrument, and lines are frequently scalar and melodically conceived. In his clarinet chamber works, Brahms wrote clarinet lines that were not virtuosic in the manner of Mozart and Weber, but instead challenging in terms of partnership. Rather than just soloist with accompaniment, clarinet and piano are now a team in frequent dialogue. In this characteristic lies the ultimate challenge of the Brahms Clarinet Sonatas; they may not be quite as technically demanding as pieces like the Mozart Concerto or Quintet for Strings, but they offer significant musical challenges in collaboration.

## CHAPTER 5

*FANTASY TRIO* BY ROBERT MUCZYNSKI

Robert Muczynski (1929-2010) was an American pianist and composer who wrote over fifty published works. Muczynski studied composition with Alexander Tcherepnin at DePaul University and went on to teach around the midwest until he joined University of Arizona as composer-in-residence and chairman of the composition department, a position he held from 1965 until 1988 when he retired.<sup>28</sup>

Although his compositions, particularly for wind instruments, are frequently performed, there is relatively little scholarship available about Robert Muczynski. Rather than peer-reviewed articles or published biographies, the main sources available regarding Muczynski's works are almost entirely DMA dissertations. Muczynski does not fit the archetype of the brooding, twentieth-century composer: he was an active performer, his music has neoclassical and even neo-Romantic tendencies, he cared about the reception of his music by both performers and the public at large, and he composed within a largely tonal framework. Nonetheless, he wrote from the perspective of a performer and his works are both a pleasure and a challenge to play, which accounts for their popularity in instrumental repertoires.

An accomplished pianist, Muczynski originally composed exclusively for piano but broadened to include other instruments during his career. Regarding his transition from solo piano works to chamber collaborations, Muczynski explained:

Gradually it dawned on me that I must not have a real soloist's temperament, because I didn't much enjoy solo appearance. Today I continue to play the piano with a great deal

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28. Walter Simmons, "Muczynski, Robert," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed April 28, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2219371>.



of pleasure, but over the years I found that I prefer to do so as part of an ensemble. This is one of the reasons... I've turned my attention to chamber music with piano: sonatas for flute, cello, saxophone... a *Fantasy Trio* for clarinet, cello, and piano.<sup>29</sup>

The combination of clarinet, 'cello, and piano is less common than standard piano trio, but it does have a small and significant repertoire written for it, including Beethoven No. 4, Op. 11 and Op. 38 as well as Brahms's Trio in A minor, Op. 114. In an interview with Bruce Duffie, Muczynski commented on the instrumentation choice: "I've taken on some very difficult kinds of pieces to write, certain kinds of repertory. Especially in this country people do not like piano trios. There are not too many piano or clarinet trios – that's clarinet, cello, and piano. There just aren't too many of those."<sup>30</sup> Muczynski's readiness to write for less-common combinations and less-standard instruments (such as the saxophone) helps explain his popularity in performance literature today.

*Fantasy Trio* was written in 1969 and published in 1971 by the Theodore Presser Company.<sup>31</sup> It was written at the request two colleagues at University of Arizona, Samuel Fain on clarinet and Gordon Epperson on 'cello. In relation to the trio, Muczynski wrote: "The three of us planned to present a program of music for the clarinet, cello and piano, and it was noted that the literature for this combination . . . is scant."<sup>32</sup>

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29. Qtd. in Susan Nicholson, "Selected Woodwind Works of Robert Muczynski (DMA Diss., University of Miami, 2000), 1.

30. Robert Muczynski, interview with Bruce Duffie, *bruceduffie.com*, 1987, <http://www.bruceduffie.com/muczynski.html>.

31. Robert Muczynski, *Fantasy Trio for Clarinet, Violincello, and Piano* (King of Prussia, PA: Theodore Presser Company, 1971).

32. Qtd. in Robert Muczynski, liner notes to *20th Century Clarinet Trios*, Laurel Record, Stereo Recording LR 122, 1983.

Muczynski offers the following regarding *Fantasy Trio* in his liner notes to *Chamber*

*Music of Robert Muczynski:*

With the exception of the slow movement, the music is joyous and rather extroverted. It never takes itself too seriously, but it wasn't intended as a frivolous soufflé either. There is a great deal of chamber music, from the 18th, 19th, and 20th centuries, which is fun to perform and listen to though not necessarily geared to profound statements at every turn. As a pianist I played and enjoyed much of the music, and this is what the *Fantasy Trio* is all about.<sup>33</sup>

*Fantasy Trio* was premiered by Samuel Fain, Gordon Epperson, and Robert Muczynski on March 19, 1970 at the University of Arizona campus.<sup>34</sup> The work has four movements is approximately twelve minutes long, so movements are quite brief. Regarding length of works, Muczynski said, "I prefer to lean toward the more succinct or terse kind of writing... If I've made my statements, then let's come off and that's it."<sup>35</sup>

Muczynski's writing in *Fantasy Trio* is motivic and angular. The opening material in the clarinet introduces a strong rhythmic drive with off-beat accents reminiscent of Bartókian rhythm, much like the opening to *Night Dance* discussed in Chapter 2, while the piano plays a D pedal and violoncello ascends the octatonic scale starting on D. Each voice takes a turn with the motivic material and alters it slightly, e.g., the clarinet opening is ornamented with the most sixteenth notes, but the piano takes the lead mm. 12-18 with a simplified version, and the 'cello's version is the most melodic with slurred articulation and off-beat accents removed in mm. 43-59. Performance of *Fantasy Trio* is enhanced greatly by emphasizing articulation differences as

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33. Robert Muczynski, Liner notes to *Chamber Music of Robert Muczynski*, Stereo Recording 3004S, (Columbus, OH: Coronet Recording Company, 1975).

34. Nicholson, "Selected Woodwind Works of Robert Muczynski," 32.

35. Muczynski, interview with Bruce Duffie.

much as possible: staccato, tenuto, and accents should each have an individual character to bring out the work's innate drive and energy.

Figure 5-1. Muczynski, *Fantasy Trio*, Mvt. I, mm. 1-7

In his 2003 dissertation, Gregory Kostraba labels the “Muczynski chord” that features perfect fourth intervals juxtaposed by major and minor seconds.<sup>36</sup> A key example of this occurs in the third movement of *Fantasy Trio*, in m. 9 of the piano part and mm. 10-11 of the 'cello part (Fig. 5-1). Kostraba points out this same pattern occurs in the middle section of the third movement of *Time Pieces*. He argues its pervasiveness in Muczynski's music makes it a defining characteristic of his compositional style. Alternating minor and major seconds produces a wealth of scale availabilities, particularly with the octatonic collection. This symmetrical collection of alternating major and minor seconds can imply centricity without limiting a composer to one particular key area. Octatonicism is a popular tool today, but reached its peak vogue in the first half of the twentieth century with composers such as Igor Stravinsky utilizing it in *Symphony of Psalms* (1930).

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36. Gregory Kostraba, “The First Piano Trio by Robert Muczynski” (DMA diss., University of Cincinnati, 2003), 25.

Figure 5-2. Muczynski, *Fantasy Trio*, Mvt. III, mm. 9-18



*Fantasy Trio* is a significant twentieth-century addition to the repertoire for clarinet, 'cello, and piano ensemble. While Muczynski received criticism as a traditionalist, his music enjoys regular performance today. In a 2001 letter to Kostraba, Muczynski elaborated on his perception of his composition: "I am never drawn to nor enchanted by artificial means to composing a piece using some sort of 'musical laxative,' ... I am and always have been a composer who writes almost entirely by instinct, impulse, etc."<sup>37</sup>

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37. Qtd. in Kostraba, 127.

## CLOSING THOUGHTS

In choosing this program, I selected works related to a theme of the night or the moon, but also that appealed to me or contained instrumentation that I was interested in working with. Upon further inspection, each work on the program was written by a composer who has performed the work themselves. Although the trend of the composer as performer is becoming less common in contemporary music, often music written by composer-performers is idiomatic and enjoyable for the performer, and therefore stands a good chance of being performed regularly.

I titled this program “Lunar Phases” partially due to the moon and night theme in the first half of the program, but also because of the concept of “phases.” The first three definitions of phase, as a noun, include: (1) any of the major appearance of aspects in which a thing of varying modes or conditions manifests itself to the eye or mind, (2) a stage in a process of change or development, and (3) a side, aspect, or point of view.<sup>38</sup> All these definitions deal with change, contrast, and interpretation. In preparing this musical program and writing this resulting document, all works were examined for changes, contrasts, and then interpreted. And with the second definition, this recital represents the culmination of my master’s work at Southern Illinois University Carbondale, and a representation of this phase of my life.

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38. Definition from [www.dictionary.com](http://www.dictionary.com)

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