From 1849 To 2005: Program Notes For A Clarinet Graduate Recital

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FROM 1849 TO 2005: PROGRAM NOTES FOR A CLARINET GRADUATE RECITAL

by

Gloria Ines Orozco Dorado

B.A., Universidad del Cauca, 2016
M.M., Northeastern Illinois University, 2019

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
Master of Music

School of Music
in the Graduate School
Southern Illinois University Carbondale
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RESEARCH PAPER APPROVAL

FROM 1849 TO 2005: PROGRAM NOTES FOR A CLARINET GRADUATE RECITAL

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Gloria Ines Orozco Dorado

A Research Paper Submitted in Partial
Fulfillment of the Requirements
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Approved by:
Dr. Eric P. Mandat, Chair
Dr. Christopher Walczak
Dr. Jessica Butler

Graduate School
Southern Illinois University Carbondale
April 2, 2021
RECITAL PROGRAM

Fantasy Pieces (1849)
   Zart und mit Ausdruck (Tenderly and with expression)
   Lebhaft, leicht (Lively, light)
   Rasch und mit Feuer (Quick and with fire)

   Dr. Barbara Noyes, Piano

Rrowzer! (2005)

   ERIC P MANDAT
   (b.1957)

Sonata for Clarinet and Piano (1962)
   Allegro tristamente (Allegretto – Très calme – Tempo allegretto)
   Romanza (Très calme)
   Allegro con fuoco (Très animé)

   Dr. Barbara Noyes, Piano

Zarabandeo (1995)

   ARTURO MARQUEZ
   (b.1950)

   Dr. Barbara Noyes, Piano
AN ABSTRACT OF THE RESEARCH PAPER OF


TITLE: FROM 1849 TO 2005: PROGRAM NOTES FOR A CLARINET GRADUATE RECITAL

MAJOR PROFESSOR: Dr. Eric P. Mandat

The purpose of this research paper is to provide scholarly program notes to accompany the clarinet graduate recital of Gloria Ines Orozco Dorado. This paper consists of four chapters: Chapter 1. Fantasy Pieces by Robert Schumann (1849), Chapter 2. Rrowzer! by Eric Mandat (2005), Chapter 3. Sonata for Clarinet and Piano by Francis Poulenc (1962), and Chapter 4. Zarabandeo by Arturo Marquez (1995). Each chapter will provide biographical background information about the composer, a musical and structural analysis of the piece, and a discussion of some of the technical and musical challenges presented for clarinetists in each piece.
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CHAPTER 1

FANTASY PIECES BY ROBERT SCHUMANN

Robert Schumann was born on June 8, 1810. He died on July 29, 1856. Schumann was a composer and music critic. He was also a talented pianist during his youth until 1832 when he injured one of his hands by using an artifact that he invented to keep his ring finger immobile while practicing. After his injury, Schumann dedicated his energy to composing, and became a very successful composer. He is now considered as one of the greatest composers of the Romantic era. He wrote symphonies, theatrical works, one opera, works for chorus and orchestra, part song for voices, and chamber works. He is most known for his lieder, piano and vocal works, and song cycles. Schumann studied piano with notorious teacher Friedrich Wieck in Leipzig beginning in 1829, where Schumann met Clara Wieck, F. Wieck’s daughter to whom he would marry eleven years later in 1840.

In 1845, after touring Russia with his wife Clara, a great musician and accomplished pianist, he entered into a severe depression because he felt Clara was superior to him as a musician. He entered an asylum in 1853 because he was mentally ill and did not want to harm his wife. Months later, he tried to commit suicide by drowning in the Rhine river, but he was rescued and returned to the asylum. He died of dementia, perhaps triggered by syphilis, two years after his attempted suicide.¹

*Fantasy Pieces op. 73* is a work for clarinet and piano written in 1849, the most prosperous year of Schumann’s career as a composer, even according to himself. Schumann wrote the three pieces in two days. On February 17, 1849, Schumann wrote in his “Haushaltbuch,” or household diary, “Early [rehearsal] with Kotte” and on the 18th, “Early rehearsal of clarinet pieces with

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Kotte.” Johann Gottlieb Kotte was the solo clarinetist of the Royal Orchestra in Dresden.\textsuperscript{2} Clara Schumann and Johann Gottlieb Kotte first played the \textit{Fantasy Pieces} a few days after they were written; however, its first public performance was on January 14, 1850 with Dentler on the piano and Müller on the clarinet. The \textit{Fantasy Pieces} became popular very quickly, and very soon publishers distributed them in different editions and arrangements. There was an arrangement for piano four-hands by Friedrich Gustav Jansen published in 1851 and another one for piano alone by J. B. Krall published in 1857.\textsuperscript{3} In order to increase sales, aside from issuing the A clarinet parts, publishers included some substitute parts for violin, cello, and B-flat clarinet.\textsuperscript{4} There is not a certain way to know if Schumann wrote the substitute parts himself, but publishers might have had his approval since on March 9, 1852 Clara Schumann and the violinist Ferdinand David performed the \textit{Fantasy Pieces} after dinner at the residence of Prince Reusz in Leipzig.

\textit{Fantasy Pieces op. 73} was first called \textit{Soiréestücke für Clarinette und Clavier} (Evening Party Piece for Clarinet and Piano) but its name first appears as \textit{Fantasy Pieces op. 73} in the Clara Schumann edition. The Schumann’s autographed edition can be found in the Bibliothèque Nationale, Paris, M.321. Some writers have found several differences between the two editions, many of which are noted and can be found together with comments and corrections in the Henle edition by Ernst Herttrich.\textsuperscript{5}

\textit{Fantasy Pieces} is not a very technically challenging piece; the main difficulty when performing the pieces is figuring out the intention that both clarinetist (or violinist, or cellist) and


\textsuperscript{5} Rice. 200.
pianist want to communicate when performing this work, and to develop the capability to play long and connected phrases. Jan Vogler, a world renowned cellist from Germany, gave a master class on the *Fantasy Pieces*. He shared a score with some interesting performing suggestions. In the document from that master class, the following was stated by Vogler regarding the *Fantasy Pieces*: “The key is in the title: they should be played with fantasy and imagination. First you need to imagine the colours, then you have to figure out how to create them.” Vogler had an opinion about every one of the three pieces. Regarding the first piece, “Everything has to be subtle and organic, as though you are composing the piece while you play it, creating every note from scratch as you linger in your dreams, still not quite conscious” The following was said about the second piece, “It should be fast and temperamental, but also light – the fieriest movement is still to come.” And finally, about the last piece, “It is fiery, fast and uncomplicated. It should be temperamental and articulate.”

*Fantasy Pieces* is part of the standard repertoire pieces that all professional clarinetists commonly study at some point in their musical careers. Additionally, this piece has been also used for scientific purposes because of its lengthening of musical ideas and phrases, typical for the Romantic Period, that reflects the overall idea of an endless space. As an example, *Fantasy Pieces* has even been used as the subject piece of an interesting study by the German Dr. med. Dipl.-Mus. Maria L. Hahnengress. The results of this study are written in her article titled *Cardiopulmonary Changes During Clarinet Playing*. The main purpose of this study was to reveal possible pathogenetic effects through the investigation of cardiopulmonary parameters during

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performances by professional clarinet players. Another characteristic for which *Fantasy Pieces* was chosen for the study was the increasing velocity from the first movement to the last movement which worked as an “ergometer test with a stepwise rise of work rate.” When a clarinetist plays, the exertion is equivalent to physical exercise, factors like intrathoracic pressure changes, emotion, and respiratory influences were shown to have an impact on the cardiopulmonary strain.

The suggested metronome markings clearly increase from piece to piece. The first piece is marked as “delicate and with feeling” (Zart un mit Ausdruck) $\mathbf{= \ 80}$, the second piece is marked as “lively, light” (Lebhaft, leicht) $\mathbf{= \ 138}$, and the third piece is marked as “quick and with passion” (Rasch un mit Feuer) $\mathbf{= \ 160}$. In the manuscript, it is noticeable that Schumann left room to later insert numerical metronome markings ($\mathbf{= \ }$); he probably waited until he consulted with Clara. In many instances, it is very difficult to decide what the original intention of the composer might have been, or if some of the indications in the musical score were added in later versions and had some influences or suggestions by friends or relatives.

Players should have the ambition to make very noticeable differences in tempo within the three pieces. The first piece is mainly in the key of A minor; the opening is somewhat ambiguous.

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13. Simon. 11.
regarding tonality, and only the last three measures of this piece are in A major giving it a pleasing and joyful sound. This piece is in a ternary form: A from measure 1 to 28, B from 29 to 37, and A’ from 38 to 69. The second piece is also in a ternary form with a coda. The A section starts in measure 1 through 26 and it is in A major. The B section starts in the last beat of measure 26, at the key signature change to F major, and lasts until measure 50. The clarinet part elegantly modulates to C major and A minor in both repeats, measures 27 to 34, and 35 to 50. The A’ section is from measures 51 to 63 and it is in A major. The coda “Nach und nach ruhiger,” or little by little more calmly, is from measure 64 to the end of this piece and it is in A major, it is a very beautiful and tranquil moment of the piece. Lastly, the third piece is also in a ternary form with a coda. Special care needs to be paid to the ensemble of its first measure: the piece begins with an eighth note rest followed by a rising eighth notes passage in the clarinet against a quarter note rest and an eighth note triplet rest followed by a descending eighth note triplet passage in the piano. The A section, from measure 1 to 24, is in A major. This section contains the highest note in the clarinet part until that point, an F in the altissimo register, giving the passage an appropriate showy timbre to this first section of this piece. The B section, from the last beat of measure 24 through 31, is in A minor. It is very valuable to pay special attention to the clarinet line and the left-hand line of the pianist since the two melodies form a very interesting and beautiful counterpoint. The A’ section, from measure 45 to 67, is in A major. The Coda, from measure 68 to the end, is the most technically demanding section of the entire piece. The tempo goes faster and faster every


time “Schneller,” or faster in German, appears in the score, measures 76 and 91. It is a very bright and exciting section to perform, a powerful and romantic ending to such an amazing and colorful piece.
CHAPTER 2

RrOWZER! BY ERIC MANDAT

Eric Paul Mandat was born in Denver, Colorado on December 16, 1957. He is a very expressive, inspiring, and thoughtful clarinetist, composer, and scholar. He grew up in the Denver area and studied with Richard Joiner from fifth grade through high school until he started his bachelor’s degree. Joiner was the principal clarinetist of the Denver Symphony at the time. Mandat pursued his bachelor’s degree at the University of North Texas, called North Texas State at that time, and studied with Lee Gibson. Later on, he studied with Keith Wilson at the Yale School of Music where he received his master's degree. When he was only 23 years old and after having finished his master's degree, he started working as the Assistant Professor of Music in clarinet and saxophone at Southern Illinois University – Carbondale. Mandat continued with his education and pursued his Doctor of Musical Arts in Performance and Literature while studying during the summers at Eastman School of Music with Stanley Hasty. Mandat studied with Charlie Neidich during his last year at Eastman.17

Mandat’s first encounters with new music were while finishing high school and thanks to Richard Joiner. The first piece that he remembers that used any kind of non-conventional techniques was Gene Saucier's *Three Pieces for Clarinet*. Saucier's piece had some micro-tones, stopped-tonguing effects, and jazz influences. There was another event that got him interested while he was still in high school. He had to play for Phil Aaholm, the clarinet professor at the University of Colorado-Boulder at the time, when he auditioned for the Colorado All-State Orchestra. After they were done with the audition, Aaholm took all clarinetist contestants into a room and played the Martino B,A,B,B,IT,T (1966) for them, really impressing on young Mandat.

Those were the first two big moments that got Mandat interested in extended techniques on the clarinet.18

According to Dr. Amanda Morrison, Clarinet Professor at West Liberty University, Mandat “is widely recognized as a leading authority in clarinet extended techniques and has received numerous awards and honors for his compositional work.”19 In the spring of 2020, while I was taking Modern Music II class at Southern Illinois University, I was also performing Mandat’s *Double Life*. I had so many questions regarding what contemporary composers think of their music and what they think the audience thinks of their music as well. The following are two of the questions I asked Mandat followed by his answers:

Gloria: Do you ever wonder if the public and performers would like your music? Who do you wish would be your audience?

Mandat: I have wondered at times if others would like my music. From the beginning, I believed in my compositions’ potential to be understandable or at least appreciated by audiences; I always felt it was up to me to present the most honest performance of my feelings, and I believed audiences would intuitively understand my commitment and the integrity of my intentions. Therefore, my work as a composer has always been simultaneously informed by my work as an interpreter.

Gloria: What do you think of this statement: “who cares if you listen?”

Mandat: I definitely care if people listen. I strongly believe in the circle of composer-performer-audience. With my music, particularly my earlier solo clarinet pieces, I took on all three roles, and carefully scrutinized my feelings as a listener to inform my work as a performer,

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and my abilities as a performer to inform my work as a composer, and my aesthetic as a composer to inform my connections with humanity in general – my ultimate audience. Mandat’s words made me realize that besides being a brilliant scholar, he a very sensitive and caring musician and composer.

*Rrowzer!* is a piece for solo clarinet composed during the summer of 2005. It was used as the opening piece, in the spirit of immediately capturing public attention during its premiere at the Oklahoma Clarinet Symposium on June 16, 2005. What makes this piece distinct is that Mandat gives the performer certain freedom to experiment and build unique structures, as stated in the performance notes of the score: “Experiment with a wide variety of repetition lengths – it’s your opportunity to build unique structures.”

Mandat provided some other performance considerations in the score of *Rrowzer!* such as: “The opening tempo must be adhered to - do not play faster.” The opening tempo must be adhered to because the closing tempo, which is a demanding tempo, should not be spoiled. Additionally, there is a need for a gradual acceleration in the piece and taking the beginning at a faster tempo would ruin that. And not less important, there is a heavy and angry energy at the beginning of the piece, like the energy that an old grouchy dog would have.

Another performance consideration that Mandat provides is “my concept of the piece is for the performer to take noticeable, interruptive breaths throughout, like an old grouchy dog snarling at passers-by. If you wish to circular breathe, please consider waiting until after m. 62 or even after m. 70.” Breathing is essential in this piece and if the player circular breathes, it will create some

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sort of tension in the audience that would make them anxious. Mandat wanted to avoid that
distraction as the piece begins to unfold, encouraging a sort of like a snarling dog with the player’s
breath, taking it to the other extreme.

In an interview given to Dr. Tout d’Alessio for her doctoral thesis, Mandat said that an
actual dog did not inspire Rrowzer!. He worked on this piece at Ragdale Foundation, an arts colony
north of Chicago, where he was doing a lot of improvisation and kept that energy going in this
work.”23

Rrowzer! is divided in three big sections; the first one marked Heavily, from measure one
to 26; the second section marked Tempo I, ma poco piu mosso, from measure 27 to 49; and the
third and last section marked Slower, hesitantly, w/vib, from measure 50 to the end. There are two
phrases of chorale interludes marked Freely. The first phrase of chorale interlude starts towards
the end of section one, from measure 22 to 26, and the second phrase of a chorale interlude comes
towards the end of section two, from measure 46 to 49. The final multiphonic, marked “pp” seems
like a humorous afterthought. An earlier work by the composer, Tricolor Capers (1980) ends in a
similar fashion, with humorous commentary. The initial impression of the final note, a
multiphonic, is that a new chorale interlude is beginning although the piece ends abruptly.
According to Mandat this idea is “cute” idea but he did not intend to do that.24 The last three notes
of the piece are the same three notes Mandat used at the opening measure of Rrowzer!.

23. Rebecca Tout d’Alessio. Eric Mandat (B. 1957): A Multiphonic Meditation on a Composer, Clarinetist and

The D which is present in the final multiphonic is the same D that appears in measure 1, but ornamented microtonally, slightly flat.

There are many technical and musical challenges in the piece:

Tuning the multiphonics from measure 21 to 26 might be a bit tedious even when following the suggested fingerings on the score – use lower note fingerings. In the first lesson I had on Rrowzer!, Mandat suggests to keep the right-hand pinky down pressing the A-flat key to improve the tuning in this section.

The player needs to learn to have a very flexible embouchure throughout the piece, especially in measure 40. The first half of the measure demands a loose embouchure and lots of air. It begins with an E ½ flat eighth note marked fortissimo, with vibrato, in the altissimo register, it suggests it can be a bit longer. Followed by a group of seven slurred sixteenth notes in the chalumeau register, still fortissimo. The second part of the measure is a repetition of the first half, but it has some changes. This second half is not marked fortissimo all the way to the end. Starting in the third sixteenth note, there is a diminuendo to a mezzo forte until the last note, that is now an overblown F multiphonic eighth note with a staccato marking instead of being a sixteenth note slurred to the rest as in the first half of the measure. This last note of the measure needs a more focused and smaller embouchure, the player needs to think “eee” inside of their mouth while playing this note in order to play the multiphonic notes in tune.
The large register leaps in measures 71 and 73 are spots to work on carefully. Going from an A-flat in the throat-tone register to a D in the altissimo register is challenging because the player needs to be very precise when fingerling the notes; the embouchure, fingers, and tongue all need to be quickly adjusted and coordinated. Emphasizing the lower notes by putting more air on them and letting the D in the altissimo register sound is recommended. The passage might become easier if the first C of the measure is played with the left-hand pinky pressing the C key and the D in the altissimo register is played with the right-hand pinky pressing the A-flat key.

In measures 75 and 76, the left-hand ring finger is anchored to the clarinet. C ½ natural and F ½ sharp are fingered as their “normal” fingerings if they were either C natural or F sharp. It is challenging because there is contrary motion: when playing C ½ natural, the right-hand thumb covers the tone hole and presses the register key but then when playing F ½ sharp, the thumb does not cover or press anything, instead the right-hand index finger covers the tone hole. Measure 77 is less challenging because when going from B ½ flat to F ½ sharp only the right-hand thumb moves.
CHAPTER 3

SONATA FOR CLARINET AND PIANO BY FRANCIS POULENC

Francis Poulenc was born in Paris, France on January 7, 1899. He died in Paris on January 30, 1963. A heart attack was the cause of his unexpected death. Poulenc was a composer and pianist, and he was renowned for the outstanding melodies found in his vocal and instrumental pieces.\(^{25}\) Poulenc’s mother began teaching him piano in January of 1904. In 1914, Poulenc’s education became a family issue. His mother, who loved music and recognized Poulenc’s love and interest for it, wanted him to continue with his musical education in the conservatoire. On the other side, his father, who was an industrialist, could not tolerate that his son wanted to leave the secondary school to continue with his musical education and strongly opposed that idea.\(^{26}\) Ricardo Viñes, a Catalan professor, became Poulenc’s piano teacher in 1914. Poulenc’s parents died when he was very young, his mother died in 1915 and his father in 1917. Viñes, besides being Poulenc’s teacher, became his spiritual guide after the death of Poulenc’s parents. Thanks to Viñes, Poulenc met musicians such as Georges Auric, Erik Satie, and Manuel de Falla. Ricardo Viñes remained as Poulenc’s piano teacher until 1917.

The first public debut that Poulenc had as a composer was with *Rapsodie Nègre* in 1917. This piece, scored for flute, clarinet, string quartet, baritone, and piano, was performed in a concert of avant-garde music organized by the singer Jeanne Bathori at the Theatre du Vieux-Colombier. *Rapsodie Nègre* was dedicated to Satie. It was a complete success and was played many times over the next few years. Stravinsky noticed Poulenc’s outstanding work through this piece and

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introduced him to his publisher in J. & W. Chester Ltd. in London where Poulenc was able to have his first works published.27

Many of Poulenc’s early works were performed in Montparnasse at the studio of the painter Emile Lejeune. By 1920, other composers such as Darius Milhaud (1892-1974), Georges Auric (1899-1983), Arthur Honegger (1892-1955), Germaine Tailleferre (1892-1983), and Louis Durey (1888-1979) had their music performed at the Montparnasse studio as well. Although their philosophy and approach to music was different, all six of them became very close friends. The name “Les Six” was given to them arbitrarily in January 1920 by the music critic, Henri Collet in Comœdia, in his article entitled Cinq Russes et six Français.28 The members of “Les Six” felt that they could become more recognizable as part of that group rather than as individuals, so that they chose to remain as “Les Six.” According to Milhaud: “One must not think, as many do, that according to the name, we are alike in aesthetics; our activity and our friendship united us.”29 And in Poulenc’s words: “‘Les Six’ never existed, except as a friendship among artists.”30

“Les Six” were interested on machines and mechanical devices that generated music, such as crank organs used by musicians on the streets. They visited music-halls and circuses on Saturday evenings and got inspired by the acrobats and clowns because of their enthusiasm and economy of movement; the purity of their movements and gestures never exceeding the minimum necessary


30. Stirzaker. 3.
for expression. They were also attracted by the simplicity of popular songs and jazz played in the bars and clubs they frequented. As a group, they spent many nights at *Le Boeuf sur le Toit*, a very famous cabaret-bar in Paris. This place was established as the first jazz club in Paris during the 1920s. “Les Six” found a way to free themselves from the influence of Debussy and Ravel by stripping all ornamentations from their music. 

Poulenc started writing the *Sonata for Clarinet and Piano* in 1959. On August 10, 1959, he wrote to his London publisher, R. Douglas Gibson of J. & W. Chester that he had composed the Andante for this Sonata, the second movement later called Romanza, and that he was trying to complete the work but for the moment he was involved in writing the Gloria for the Boston Symphony. Poulenc finally continued to work on the *Sonata for Clarinet and Piano* in May 1962, and it was finished in the summer of 1962. Poulenc dedicated the *Sonata for Clarinet and Piano* to the memory of Arthur Honegger, his great friend and one of the members of “Les Six.” Poulenc had plans to tour in the USA and have this Sonata performed for the first time in New York on April 10, 1963. These plans did not go through due to Poulenc’s abrupt death in Paris in January 1963. As one of the many tributes to Poulenc, the sonata was premiered in the Carnegie Hall in New York on April 10, 1963 by Benny Goodman on the clarinet and Leonard Bernstein on the piano. The French Premiere of Poulenc’s *Sonata for Clarinet and Piano* was on July 20, 1963 with André Boutard on the clarinet and Jacques Février on the piano.

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Poulenc’s *Sonata for Clarinet and Piano* is a neoclassical work in three movements. The first movement is called Allegro tristamente (Allegretto \( \text{\^{\text{\textbullet}}} = 136 \), - Très calme \( \text{\^{\text{\textbullet}}} = 54 \) - Tempo allegretto \( \text{\^{\text{\textbullet}}} = 136 \)), the second, Romanza (Très calme \( \text{\^{\text{\textbullet}}} = 54 \)), and finally, Allegro con fuoco (Très animé \( \text{\^{\text{\textbullet}}} = 144 \)). Movements one and two are written in a ternary form A B A’ with an introduction and a codetta. Movement three is in a ternary form A B A’ with a codetta.

Poulenc’s music is very attractive and imaginative, and his *Sonata for Clarinet and Piano* is a great example of that. This Sonata is very rich in musical ideas, it also has very slow and breathtaking moments and some other faster and more technically challenging moments for the performers. This piece can easily capture the listener’s attention, keeping them engaged; it is not a long work and it shifts moods very often, sometimes even every measure. Benjamin Britten, English composer and his partner Peter Pears, a tenor, described Poulenc’s music as “typical of French composers: witty, daring, sentimental, naughty.”

There are currently at least fifteen editions of the *Sonata for Clarinet and Piano* by Poulenc published by J. & W. Chester Ltd. Additionally, there is a French tradition that does not necessarily follow entirely any of the editions published until now. Some of the changes that French clarinetists make to their scores are published on the article titled *THE POULENC Sonata for clarinet and piano: the French tradition according to Guy Deplus* written by Jean-Marie Paul for “The Clarinet” magazine. There is a great YouTube video posted on October 2019 of this Sonata, both the clarinetist, Joë Christophe, and the pianist, Vincent Mussat, look very young. Their

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35. France Musique. *Francis Poulenc: Sonate pour clarinette et piano I, II et III (Joë Christophe/Vincent Mussat)*. October 23, 2019. (Accessed on February 28, 2021) https://www.youtube.com/watch?v=y0iRkE1CiXg&list=R Dy0iRkE1CiXg&start_radio=1
interpretation is very joyful and interesting, additionally it is very noticeable that they are following the French tradition. In an interview with the young French clarinetist Joë Christophe, he acknowledged that he plays the Sonata in the French tradition, with specific note changes not in the various editions of the Chester edition scores. Joë Christophe said: “As you say, there is indeed a tradition in France and we all students or former students have been taught in a certain way. Apparently, there would be some remain mistakes in the Chester Music despite many revised versions.”

Christophe said that both Boutard and Février affirmed to have personally worked a lot with Poulenc on the Sonata. Christophe also said: “Based on this work, [referring to Boutard and Février’s work with Poulenc] a « French way » to play the sonata was born and it seems that Chester Music has always ignored it.”

The French version has some changes in notes, dynamics, and articulations. The following information consists of only some of the note changes shown in the clarinet part by Guy Deplus. All examples and information were directly taken from the article written by Jean-Marie Paul.37

1st movement

- 1st measure before #2, 4th note: E instead of F
- 4th measure after #2, E instead of C
- 4th measure after #3: 1st note C-sharp [in the clarion register] instead of A


2nd movement

It has no note changes but a breathing recommendation. “Boutard told Mr. Deplus that Poulenc asked for only one breath between the 2nd measure of #2 and the end of the phrase (6th measure of #2)”39

3rd movement40

- One measure before #4: 2nd note should be E natural instead of G-fiat


CHAPTER 4

ZARABANDEO BY ARTURO MARQUEZ

Jesus Arturo Marquez Navarro, known as Arturo Marquez, was born in Alamos, Sonora, Mexico on December 20, 1950. Arturo Marquez’ father, who was born in Arizona, US, traveled to Mexico at a young age and end up going to Alamos where later he would form his family. He played the violin in a mariachi and was also a carpenter. Marquez’ grandfather was also a musician; he played the guitar and some wind instruments. Arturo Marquez was the oldest of nine siblings. Arturo remembers his childhood as a typical childhood in a town, they did not have electricity at home, he also remembers the smell of the earth and wood. Marquez also recalls very well the musical life in the town, the mariachi, ranchera music, and his father and grandfather’s group were always playing everywhere. During his childhood in Alamos, the salon dances (bailes de salón) already existed, boleros, pasodobles, danzones, chotises, and mambos were also being played; Marquez also remembers a bohemian life: pianos in the houses, trios playing on the streets, some wealthy people were amateur of bel canto, and grupos norteños (northern groups) were very popular, they played a mixture of traditional Mexican music and European folk music, polka, chotis, redova, huapango and corrido were some of its first genres;41 Marquez thinks that it is very unfortunate that this tradition has been lost nowadays in many parts of his natal country. Someone could say that what Marquez does when composing his danzones is simply to continue with the family tradition, of course, but he would also add some contemporary or academic details.42

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The presence of “Beba” Margot significantly impacted Marquez’s early life. “Beba” Margot was a piano teacher in Alamos, she had a piano at her house and that piano was constantly sounding, either it was being played by her or by somebody else. Every day, for many years, on Marquez’s way home from school, to or from his carpentry work, or simply to play around, he would stop by the house of “Beba” Margot and sit outside listening to her piano for hours. It drew everyone’s attention in the town, and according to his mother, it was very difficult to take him away from the place. It might have been a bit uncomfortable for “Beba” Margot to see him every day by her home.43

Although Marquez had had music running through his veins, his parents did not want him to pursue a musical career; they had a very tight income and did not want Arturo to go through the economic struggles they were usually facing as a family. Marquez did not have a formal music education during his childhood, but that did not keep him from composing his first bolero at age 10 or 11. Marquez and his family went to live in El Monte, California, when he was 11 years old. Once Marquez reached 14 years old, he finally was able to have someone lend him a violin. He practiced the violin very much, his progress was fast and noticeable, so much so that he got to be the concertino of the children’s orchestra of his school when he was in junior year of high school at La Puente in California. Besides practicing violin, Marquez had been secretly taking tuba lessons from a teacher for a few months. Marquez’s parents saw that the young Marquez had no other life and reason than for music, they finally allowed Marquez to receive private and intensive violin lessons. This was the beginning of Marquez’s formal musical studies. Now Marquez, while in high school, with the help of his music teachers while learning music theory, harmony, and applied trombone and piano lessons, was able to put together all the knowledge he had acquired

throughout his life and experiences. Around the same time, Márquez joined a popular music band, they played the “hits” of the day. Marquez said that it was a somewhat anachronistic band, they used to play songs by Frank Sinatra, and Herb Alpert's Tijuana Brass, but Marquez was already more into The Beatles, The Rolling Stones, and The Doors.  

Márquez went back to Mexico in 1968 because his family and himself were worried that he could be sent to the Vietnam War. Late 1968, after he had lived in Mexico for some months, he joined the Navojoa Municipal Band as a trombonist. This band was formed a year earlier by Elder Bowman, an American Mormon. A few months after Marquez joined the band, Mr. Bowman had to suddenly return to the US, and Márquez, by consensus, remained as the director of the group. He did a very valuable job in the musical education of some children and young people of Navojoa, however, after one year of having taken the position, Marquez decided that it was time to continue with his musical education and moved to Ciudad de México, the capital of Mexico.

Marquez started to study music education in the National Conservatory of Music in 1970. In 1976, the INBA (National Institute of Fine Arts) awarded a scholarship to Marquez, to continue with his studies into the Composition Program of the INBA. During the three years he studied there, Marquez took composition lessons with four of the greatest Mexican composers of the time, Héctor Quintanar himself, Joaquín Gutiérrez Heras, Raúl Pavón, and Federico Ibarra. In 1979, the INBA Composition Program was transferred to the “Carlos Chávez” CENIDIM (National Center for Research, Documentation and Musical Information). Also, the New Music Forum was created in Mexico City. This is where Márquez premiered the "Duet" for harp and flute, his first piece to


be premiered in a formal way. He was 28 years old.\textsuperscript{47} In 1980, the French Government also awarded Marquez with a scholarship allowing him to go to Paris to study with Jacques Castérèd. In 1987, Marquez was awarded a Fulbright scholarship with which he went to the California Institute of Arts to pursue his MM in Composition degree with Morton Subotnick, Lucky Mosko, Mel Powell, and William Kraft.\textsuperscript{48}

\textit{Zarabandeo} is a piece for B-flat clarinet and piano commissioned in 1995 by the Dirección de Actividades Musicales (Office for Musical Activities) de la UNAM (of the Mexican Autonomous National University). \textit{Zarabandeo} was dedicated to Luis Humberto Ramos, a clarinetist that Marquez met at the National Conservatory of Music in the 70s where they were contemporaries. Ramos said to me in a chat we had: “I intervened for its commission, and we were contemporaries at the national conservatory. So, he did me the honor of dedicating it to me.”\textsuperscript{49}

The title “Zarabandeo” comes from the word zarabanda, a dance from the 16\textsuperscript{th} century that according to some musical historians had its origins in Central America. The word zarabanda was first mentioned in \textit{Vida y Tiempo de Maricastaña} - Life and Time of Maricastaña – a poem by Fernando de Guzman Mejia written in 1539. The zarabanda was banned because of its erotic character but it was later revived, and its theme is reflected in much of classical music, principally in the Baroque era.

Leonora Saavedra Moctezuma, a Mexican musicologist wrote the program notes for the \textit{Zarabandeo} recording found in the CD called \textit{México del Siglo XX Vol.1}, recorded by Luis

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\textsuperscript{49} Luis Humberto Ramos. Private Facebook Messaging to Gloria Orozco Dorado. February 5, 2021: \textit{Yo intervine para su comision, y fuimos contemporaneos en el conservatorio nacional. Así que me hizo el honor de dedicarmela}.
Humberto Ramos in clarinet, some other instrumentalists, and with Jozef Olechowski on the piano. In the program notes there are some literal thoughts and opinions from Arturo Marquez regarding his piece and related topics. He said the following concerning the Zarabanda: “My interest in this topic was inculcated in me by the Cuban musicologist Rolando Pérez. I have no idea what the original zarabanda sounded like, but it is certain that its ban was due to the sensuality it aroused when it was danced. However, what I find fascinating is that there is the possibility that our traditional music is a great-great-granddaughter of that decapitated zarabanda”

_Zarabandeo_ is a one movement piece. It includes two main dances, a tango and a danzón, creating two very distinctive and different sections that alternate freely throughout the piece; both sections were composed by Marquez. The tango acts as the first energetic theme of the piece and the danzón as the second soft and more feminine theme. Both, Tango and Danzón return again and again, and every time they return, they have been transformed in some way, they might have been extended, or with some variations of intensity. This constant development of the two ideas gives the piece an increasing passionate intensity. Structurally, and due to the placement of the dance sections, one could say that _Zarabandeo_ is in a sort of rondo form, ABACABA. The A sections are always marked as _Moderato_ = 92 and they appear in measures 1, 85, 230, and 290. B sections are marked as _Danzón, poco meno mosso_ in measures 47 and 251, and C section in measure 201 is marked as _Meno mosso_.

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51. Luis Humberto Ramos. _México del Siglo XX Vol.I_. Quindecim Recordings, CD, 1997: Marquez’s textual words in Spanish: Mi interés en este tema me lo inculcó el musicólogo Cubano Rolando Pérez. No tengo la mínima idea de cómo sonaba la zarabanda original, pero es seguro que su prohibición se debió a la sensualidad que despertaba al ser bailada. Sin embargo, lo que encuentro fascinante es que existe la posibilidad de que nuestra música tradicional sea tataranieta de aquella zarabanda decapitada.

Marquez hopes that both the clarinet and piano will interact with each other and have a similar relationship to the one that people have with the music in Tangos and Danzones.53 Marquez says the following regarding tango and danzón, “they are two of my beloved dances, I consider them both as first-degree cousins because of their strong people-music-dance interrelation. And what better combination than a clarinet and a piano to awaken hidden passions.”54


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