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A Musical Analysis of the Senior Recital Repertoire of Gavin R. Grove

by

Gavin R. Grove

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### **Abstract**

This thesis delves into a comprehensive examination of the repertoire performed in the Senior Recital of Gavin R. Grove. In this study, selected works from Francis Poulenc (1899-1963), Igor Stravinsky (1882-1971), George Gershwin (1898-1937) and Artie Shaw (1910-2004) undergo a musical analysis, with a specific emphasis on form, key and tonal relationships, rhythmic and melodic structures and any other pertinent musical concept present in these compositions. This thesis not only examines the musical aspects found in these works, but also provides a brief overview of each composer and the inherent stylistic characteristics present. This contextual background serves to enhance the overall comprehension of the pieces originally presented in the November 12, 2023 Senior Recital of Gavin R. Grove. Furthermore, this study provides a physical medium of analysis. Charts are presented to offer a visual representation of the musical structures and relationships explored throughout this thesis. This analysis of my Senior Recital repertoire aims to contribute insights into the works of these famed twentieth century composers, providing a greater understanding of the repertoire performed. This thesis will provide: 1) a biographical sketch of Francis Poulenc, Igor Stravinsky, George Gershwin and Artie Shaw, and 2) a formal analysis of the structure of each of the five works. I will conclude with a statement on the experimental nature of clarinet composition in the twentieth century.

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A special thank you to Dr. Philip Tacka, my thesis advisor, for being willing to take this project on. Without agreeing to do this, none of this would have been possible.

*Dedicated to my late grandfathers, Paul R. Good and John A. Grove III*

## A Brief Biographical Sketch

Francis Poulenc

Francis Poulenc was born on January 7, 1899 in Paris, France to a wealthy family that worked in pharmaceutical manufacturing. Both of his parents enjoyed listening to classical music, with some of their favorite composers being W.A. Mozart (1756-1791) and Hector Berlioz (1803-1869).<sup>1</sup> At the age of 5, his mother, a well-versed pianist herself, began to teach young Francis how to play the piano. She specifically made him focus on the works of Mozart, Schubert and Chopin. In addition to music, Poulenc's mother also exposed him to other forms of art such as ballet, literary works and opera. In 1914, at the age of 15, he began to take formal piano lessons with Catalan pianist Ricardo Viñes.<sup>2</sup> In the three short years that Poulenc studied under Viñes, he was exposed to the latest music that was being composed around the world, particularly that of France, Spain and Russia. By 1917, both of Poulenc's parents had died, and their considerable inheritance allowed him to try to further his education in music. Unfortunately, Poulenc was not accepted into the famed Conservatoire de Paris and was later drafted into the French military to serve in World War I. Poulenc was involved with the military until 1921, when he was eventually discharged. During his time of service, he was not tasked with actively defending France, so he was enabled to compose in his free time.<sup>3</sup> After the war ended, Poulenc

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<sup>1</sup> "Francis Jean Marcel Poulenc." In *Baker's Biographical Dictionary of Musicians*. New York, NY: Schirmer, 2001.  
<https://link.gale.com/apps/doc/K2420009499/BIC?u=ephr84077&sid=BIC&xid=6b57a422>.

<sup>2</sup> "Francis Poulenc." In *Europe since 1914: Encyclopedia of the Age of War and Reconstruction*, edited by John Merriman and Jay Winter. Detroit, MI: Charles Scribner's Sons, 2007.  
<https://link.gale.com/apps/doc/K3447000709/BIC?u=ephr84077&sid=BIC&xid=19dee274>.

<sup>3</sup> "Francis Poulenc." In *Europe since 1914: Encyclopedia of the Age of War and Reconstruction*

met and befriended Jean Cocteau, a symbolist poet who, along with other famous writers, rebuked the qualities of Romanticism and Impressionism in art and music. Poulenc began to pick up on these preferences himself and began to associate with other like-minded individuals. In a 1920 article, Poulenc and five of his closest associates were highlighted for their affiliation with this new school of thought.<sup>4</sup> They were dubbed *Les Six*, a name that would go on to stick for many years. From 1921 to 1925, Poulenc began to study with Charles Koechlin to improve in his compositional technique. Poulenc first attained national attention with his work for solo piano and baritone voice, *Rapsodie Nègre* (1917). He is considered one of the more important French composers of the 20<sup>th</sup> century due to his contribution of over 137 pieces of literature. In addition to this, Poulenc was a famed opera composer, with each of his three operas, *Les Mamelles de Tirésias* (1947), *Dialogues des Carmélites* (1957) and *La Voix humaine* (1958) gaining critical acclaim for their quality.<sup>5</sup> Towards the end of his life, Poulenc composed several sonatas for multiple different instruments with his *Sonata for Clarinet and Piano* being one of his last in 1962. Unfortunately, Poulenc died of a heart attack on January 30, 1963, before ever being able to hear his piece for clarinet be premiered by Benny Goodman, for which it was commissioned for.<sup>6</sup>

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<sup>4</sup> Nichols, Roger. *Poulenc: A Biography*. New Haven: Yale University Press, 2020. Accessed December 20, 2023. ProQuest eBook Central.

<sup>5</sup> Tuttle, John, trans. "Biography." Francis Poulenc: French Musician. Last modified 2021. Accessed May 2, 2021. <https://www.poulenc.fr/en/?Biography>.

<sup>6</sup> *The New York Times* (New York). "Music: A Tribute to Francis Poulenc; Composers' Showcase Presents Memorial." April 11, 1963. <https://www.nytimes.com/1963/04/11/archives/music-a-tribute-to-francis-poulenc-composers-showcase-presents.html?sq=poulenc%2520clarinet%2520sonata%2520bernstein%2520goodman&sc=1&st=cse>.

## Igor Stravinsky

Igor Stravinsky was born on June 17, 1882 in Orianenbaum, Russia, a moderately sized resort town on the southern coast of the Gulf of Finland.<sup>7</sup> Stravinsky grew up in a very musical household, as both of his parents were accomplished musicians. His father, Fyodor Stravinsky, was a regarded operatic bass singer with the Imperial Opera of St. Petersburg. His mother, Anna, was an excellent pianist as well. By the age of 9, Stravinsky had started formal musical training by studying piano. He immediately displayed a talent for music and started to explore improvisation on his own. Despite this talent and enthusiasm, Stravinsky's parents pushed young Igor to pursue law school following the completion of his secondary education. In 1901, following his parent's wishes, Stravinsky enrolled at the University of Saint Petersburg to study criminal law and philosophy. While studying here, Stravinsky met and befriended Vladimir Rimsky-Korsakov, the youngest son of famed Russian composer, Nikolai Rimsky-Korsakov.<sup>8</sup> Vladimir introduced Stravinsky and some of his earliest compositions to his father. The elder Rimsky-Korsakov was impressed with his work, and offered to take Igor on as a pupil. The two worked together for around 2 years studying orchestration. Stravinsky's career can largely be divided into three distinct stylistic periods. His early compositions, such as *The Firebird* (1910) and *Petrushka* (1911), showcased his consummate mastery of Russian folk music. The raucous premiere of *The Rite of Spring* (1913) took the music world by storm, quite literally inciting a riot at its premier at the Théâtre des Champs-Élysées in Paris, as Stravinsky introduced unique

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<sup>7</sup> "Igor Feodorovich Stravinsky." In *Baker's Biographical Dictionary of Musicians*. New York, NY: Schirmer, 2001. *Gale In Context: Biography* (accessed October 3, 2023). <https://link.gale.com/apps/doc/K2420011516/BIC?u=ephr84077&sid=bookmark-BIC&xid=cbb9d807>.

<sup>8</sup> "Biography." Fondation Igor Stravinsky. Last modified 2022. Accessed October 3, 2023. <https://fondation-igor-stravinsky.org/en/composer/biography/>.

rhythm and harmonic devices that defied traditional musical conventions of the time.<sup>9</sup> Following a move to Switzerland after the outbreak of World War I, Stravinsky promptly entered into a neo-classicist phase. Pieces such as *Pulcinella* (1920) and the *Symphony of Psalms* (1930) highlighted this period, with Stravinsky's compositional technique utilizing and adapting traditional classical forms and musical concepts. Following this, for the rest of his life, Stravinsky dabbled in serialism and twelve-tone composition. *Three Pieces for Clarinet* was composed in 1918 and encapsulates the transitional period between his folk music inspired style and neoclassical phase. Igor Stravinsky died on April 6, 1971 due to heart failure at the age of 88.<sup>10</sup>

### George Gershwin

George Gershwin (originally Jacob Gershovitz) was born on September 26, 1898 in Brooklyn, New York.<sup>11</sup> He was the son of Russian Jewish immigrants and was not raised in a very musical household.<sup>12</sup> Despite this, Gershwin developed an early interest in popular and classical music by hearing it at school and in arcades. Gershwin became so interested in this music, that he began to secretly teach himself the piano by following the keys on a neighbor's player piano. His parents were so impressed with his playing that they allowed him to study

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<sup>9</sup> "Biography." Fondation Igor Stravinsky

<sup>10</sup> "Igor Feodorovich Stravinsky." In *Baker's Biographical Dictionary of Musicians*.

<sup>11</sup> Britannica, T. Editors of Encyclopaedia. "George Gershwin." Encyclopedia Britannica, September 22, 2023. <https://www.britannica.com/biography/George-Gershwin>.

<sup>12</sup> "George Gershwin." In *Baker's Biographical Dictionary of Musicians*. New York, NY: Schirmer, 2001. *Gale In Context: Biography* (accessed October 4, 2023). <https://link.gale.com/apps/doc/K2420004101/BIC?u=ephr84077&sid=bookmark-BIC&xid=c83b5e8a>.

piano with Charles Hambitzer, and music theory and harmony with Edward Kilenyi.<sup>13</sup> Gershwin was largely uninterested in academic study and dropped out of high school at fifteen to take a job as a demonstration pianist for a nearby publishing company, Jerome H. Remick and Company, on New York City's Tin Pan Alley.<sup>14</sup> Gershwin worked here until 1917, where he accepted a position as a rehearsal pianist for the revue, *Miss 1917*. This was his first taste for the musical theatre and was instantly captivated. His performances with this production brought him the attention from several music publishers. Gershwin was eventually hired as a composer by T.B. Harms, one of the largest publishers of popular music not only on Tin Pan Alley, but also globally. Many of Gershwin's early compositions were written for musical theatre. George Gershwin began writing traditional orchestral compositions in 1924 after a commission from a bandleader, Paul Whiteman. *Rhapsody in Blue* (1924), arguably his best-known work, was composed in three weeks' time. This revolutionary piece combined aspects of jazz into a symphonic context. Other smashingly successful compositions of his include *An American in Paris* (1928) and the opera *Porgy and Bess* (1935).<sup>15</sup> George Gershwin's career was tragically cut short after a battle with brain cancer.<sup>16</sup> He died on July 11, 1937 at the age of 38. Despite this unfortunate ending, Gershwin has gone down as one of the premier and most celebrated American composers of all time.

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<sup>13</sup> "George Gershwin." In *Baker's Biographical Dictionary of Musicians*.

<sup>14</sup> "George Gershwin." Gershwin.com. Last modified 2023. Accessed October 4, 2023.  
<https://gershwin.com/george/>.

<sup>15</sup> "George Gershwin." In *Baker's Biographical Dictionary of Musicians*.

<sup>16</sup> "George Gershwin: George Gershwin Remembered." PBS. Accessed 2006.  
<https://www.pbs.org/wnet/americanmasters/george-gershwin-about-the-composer/65/>.

Michele Mangani, the arranger of the showpiece, *Blues from "An American in Paris,"* which was included in the Senior Recital of Gavin R. Grove, was born in 1966 in Urbino, Italy.<sup>17</sup> He is best known for being a contemporary Italian arranger of jazz and popular music for various ensembles. While little is known about Mangani, he has arranged over 800 pieces for chamber ensembles and orchestras.<sup>18</sup> He has dedicated himself to preserving and enhancing the legacy of iconic composers like George Gershwin. His contemporary arrangements reinvent and often breathe new life into well-known works.

#### Artie Shaw

Artie Shaw (born Arthur Jacob Arshawsky) was born on May 23, 1910 in New York, New York. His parents were Jewish and hailed from Russia and Austria respectively.<sup>19</sup> While he was born in New York City, he spent his adolescence growing up in New Haven, Connecticut. Shaw did not grow up in a musical family and began to teach himself the saxophone at the age of 13. He shockingly dropped out of high school as a freshman to polish his saxophone playing.<sup>20</sup> After a few years of learning the saxophone, he became more interested in the clarinet and pursued a career in music, touring regionally. After returning from tour, Shaw worked as a studio

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<sup>17</sup> "Artistic Curriculum." Michele Mangani. Last modified 2023. Accessed October 4, 2023. <http://www.michelemangani.it/curriculum-inglese/>.

<sup>18</sup> "Artistic Curriculum." Michele Mangani.

<sup>19</sup> "Artie Shaw." In *The Scribner Encyclopedia of American Lives*. Detroit, MI: Charles Scribner's Sons, 2007. *Gale In Context: Biography* (accessed October 3, 2023). <https://link.gale.com/apps/doc/K2875000274/BIC?u=ephr84077&sid=bookmark-BIC&xid=35183c71>.

<sup>20</sup> "Artie Shaw - Clarinetist, Bandleader, Composer, Arranger." National Endowment for the Arts. Last modified 2023. Accessed October 3, 2023. <https://www.arts.gov/honors/jazz/artie-shaw>.

musician and performed with many regional bands and orchestras. During this time, he also began writing musical arrangements for jazz ensembles. Artie Shaw's career reached its highest point in the 1930s and 1940s after he began leading numerous highly touted big bands, most notably the famous, Artie Shaw and His Orchestra. In 1935, Shaw took a brief break from music, and in his time off, enrolled in classes at Columbia University and bought a farm.<sup>21</sup> He returned to the music scene in 1936 and continued to compose for big bands. Shaw was an innovator in the realm of big bands, often incorporating unusual instrumentations into his compositions. Some of his most iconic recordings such as *Begin the Beguine* (1935) and *Star Dust* (1940) thrust him further into the spotlight, selling over 1 million copies combined. With this increased fame, Shaw began to become displeased with the state of his career, growing increasingly dissatisfied with the popularity and success he was having. Despite his immense popularity, Shaw was a complex person and sought to have a life outside of music. Over his career, he would take numerous breaks to focus on other interests – particularly writing, aviation and literature.<sup>22</sup> His career is one that was marked by the relentless pursuit of excellence and innovation.

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<sup>21</sup> "Artie Shaw." In *The Scribner Encyclopedia of American Lives*.

<sup>22</sup> Britannica, T. Editors of Encyclopaedia. "Artie Shaw." *Encyclopedia Britannica*, July 26, 2023. <https://www.britannica.com/biography/Artie-Shaw>.

## A General Analysis of the Works

### Poulenc's *Sonata for Clarinet and Piano*

Francis Poulenc's *Sonata for Clarinet and Piano* was composed in 1962.<sup>23</sup> The work itself was originally published posthumously in 1963 by J. & W. Chester, Ltd. A revised edition, for which this analysis is based, was released in 2006 by Chester Music, now a conglomerate of the Wise Music Group. This specific edition was edited by Millan Sachania, a leading musicologist based out of the greater London metropolitan area. This sonata was commissioned by famed clarinetist and bandleader Benny Goodman (1909-1986) and was premiered on April 10, 1963 with accompaniment from Leonard Bernstein (1918-1990) at Carnegie Hall in New York City.<sup>24</sup> Francis Poulenc tragically died of a heart attack approximately two and a half months prior, never being able to hear his final compositional product be shared with the world. Poulenc dedicated this composition to his late fellow composer Arthur Honegger (1892-1955). Both men were associates as members of *Les Six*, the group of French composers in the 1920s that idealized neoclassical compositional styles.

The piece consists of three movements – Allegro Tristamente, Romanza and Allegro con Fuoco. Each of these movements are in ternary form and consist of an exposition, a contrasting middle section and a recapitulation. Despite what the name suggests, Poulenc does not follow the traditional conventions of sonata form. Instead of developing the themes present in the exposition, Poulenc inserts a drastically different middle section with unique themes and motifs that have not yet been established.

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<sup>23</sup> Rice, Albert R. "Francis Poulenc, Sonata for Clarinet and Piano." In *Notes for Clarinetists: A Guide to the Repertoire*, 157-64. New York, NY: Oxford University Press, 2017.

<sup>24</sup> Rice, Albert R. "Francis Poulenc, Sonata for Clarinet and Piano."

The first movement, *Allegro Tristamente*, which roughly translates to, “fast, yet sadly,” opens with a tempo marking where  $\text{♩} = 136$ . This movement opens with an eight-measure introduction where the clarinet begins with slurred, yet crisp sixteenth-note figures. For a majority of these opening eight bars, the piano provides a bold juxtaposition with the clarinet line by playing chords on the upbeats of the measures, primarily those of beat 2. The closing of the opening segment is comprised of pointed, descending chromatic lines in the clarinet. At measure 9, the piano begins with undulating eighth note figures in octaves, providing an ideal segue into the first theme that Poulenc introduces in the clarinet. The theme starts very softly in the clarinet’s chalumeau register and slowly, yet lyrically ascends into the upper ranges of the instrument. At this point, the piano primarily serves as accompaniment and has repetitive eighth note figures that outline chords. This motif continues until the functional anacrusis of measure 18, where Poulenc establishes a second theme. While similar in nature to the first theme presented, this motif helps to establish movement and buoyancy by utilization of a dotted rhythm. Poulenc toys with this theme and incorporates a sweeping run of thirty-second notes at the anacrusis to measure 23, where it cadences on concert F. The second theme is repositated at measure 27 after a brief melodic interlude. In the piano, the left hand, for a majority of the time, is outlining the chords with whole and half note figures, while the right hand echoes with oscillating eighth note figures. This second theme continues throughout measure 58. Measures 59 through 66 serve as the closure of the exposition, reintroducing material from the primary theme by way of modulation. A slurred, chromatic line in the clarinet signals the conclusion of the exposition with a sudden cadence on concert E.

The contrasting middle section begins in measure 67 and is considerably slower than the exposition. It is marked *Très calme*, which roughly translates to “very calm.”<sup>25</sup> The tempo marking is set at  $\downarrow = 54$ . There is an eleven-bar transitional period from measures 66 through 77, with very simple melodic phrases in the clarinet and piano. The piano initiates this line, with the clarinet responding four measures later. Measure 78 marks the introduction of the primary contrasting theme. Poulenc marks this section with, *surtout sans presser*, which roughly translates to, “Above all, without hurry.”<sup>26</sup> This theme is heavily comprised of double-dotted figures that transcend throughout the majority of this contrasting section. These double-dotted features are some of the most telling characteristics in this piece about origin of composition – they are distinctly French in nature. At measures 80 and 83, there are descending runs in the lower altissimo and upper clarion range, which provide a spark of difference, in the otherwise simple melodic contour. The primary theme is restated at measure 86 and continues until measure 93, where the clarinet brings the phrase to a close with a trill and a cadence on concert C. This theme is restated for a third and final time in measure 94 and continues through measure 105.

The recapitulation begins in measure 106 with a restatement of material from the primary and secondary themes present in the exposition. This section continues throughout measure 122 and is cyclical in nature. Measure 123 marks a brief codetta, which like the recapitulation, incorporates thematic material from the introduction.

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<sup>25</sup> "French Musical Terms." MusicTheory.org. Accessed December 20, 2023.  
<http://www.musictheory.org.uk/res-musical-terms/french-musical-terms.php>.

<sup>26</sup> "French Musical Terms."

The second movement, Romanza, which translates to, “Romance,” opens with a marking of *Très Calme*, where  $\text{♩} = 54$ . It opens with a ten-measure recitative like melodic line courtesy of the clarinet. In the first two measures, the clarinet performs a succinct motif. At this time, the performer is still abiding by metric conventions. Measures 3 and 4 offer a cadenza like figure, which leads further into the recitative. This introductory section concludes at measure 11, where Poulenc introduces the sole theme of the exposition. This new section is marked, *très doux et mélancolique*, which roughly translates to very sweetly and melancholy.<sup>27</sup> Poulenc makes his performance preference very clear by utilizing this marking – this should be a sweet, yet mournful section. The theme itself consists of quarter notes and features a return of the double-dotted figure from the first movement. The influence of Erik Satie (1866-1925) is on full display in this opening section, through Poulenc’s utilization of a simplistic motif.<sup>28</sup> However, adding a flair of his own compositional style, he scores two sweeping ascending lines in the clarinet that cadence on concert D on beat one of measures 20 and 22 respectively.

The piano initiates the contrasting middle section in measure 25 with a 4-measure introduction, that like before, cyclically utilizes the double-dotted figures previously used throughout the piece to this point. This early part of the contrasting section is in a call and response. This call and response continues between the clarinet and piano through measure 36. Measure 36 presents a brief reprise of the expositional material in measures 37 through 40. The primary motif from this section is restated in measures 41 through 46. Yet again, there is another

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<sup>27</sup> "French Musical Terms."

<sup>28</sup> Predota, Georg. "Your Music Stinks! Poulenc and the Parisian Conservatory." Interlude. Last modified October 25, 2013. Accessed December 20, 2023. <https://interlude.hk/your-music-stinkspoulenc-and-the-parisian-conservatory/>.

quotation of expositional material from measures 47 to 54. The final segment of this section concludes with a final restatement of the initial phrase of this “B” section.

The recapitulation of this movement begins in measure 63 with a restatement of the “Satie like” motif. This is continued through measure 70, where Poulenc initiates a codetta with a fast thirty-second note figure in the clarinet that is reminiscent of the cadenza found at the beginning of this movement. The movement concludes very softly with a modulated motif of the one most recently performed in the clarinet’s chalumeau register.

The third movement, *Allegro con Fuoco*, which roughly translates to, “fast with fire,” opens with a marking of *Très animé* (very animated), where  $\downarrow = 144$ . Poulenc initiates the movement with a technical theme in the clarinet’s upper clarion register. This theme continues throughout measure 12. Measure 13 presents a secondary theme in the clarinet line with an oscillating accompaniment provided by the piano – a brief nod to similar passages in the first movement. This secondary theme gives way to a tertiary theme presented in measure 18 and lasts until measure 43, where the exposition abruptly comes to a close when the clarinet cadences on concert F-sharp.

The middle section of this third movement begins in measure 44 and is initiated with a flowing, lyrical theme that begins in the lower altissimo and transverses into the upper clarion register through measure 51. The piano responds to the clarinet with the same theme, spanning 6 measures between 52 and 58. Poulenc expands this initial theme from measures 59 to 69 and appears to move in a major third relationship each time the motif is restated. From 70 to 79, a new theme that consists of eighth and sixteenth note figures serve as a segue into the recapitulation.

The recapitulation of this movement not only restates thematic material from the exposition, but also from the contrasting middle section. Poulenc successfully attempts to trade off on these themes, seemingly alternating them throughout the remainder of the piece. Instead of developing melodies, he appears to re-use motives in a cyclical manner throughout the entire sonata. This back and forth of recurring motives continues until measure 115, where Poulenc begins a codetta. The material presented in this section is technically new to the listener, but still stays within the same framework and character of the previously presented motifs.

#### Brief Summary

Each of the movements of this sonata is set in a ternary form (ABA). Despite the title of this work, one would expect Francis Poulenc to stay within the realm of sonata form. However, instead of developing his thematic material in the exposition, he instead opts for a contrasting middle section. While he still incorporates the exposition and recapitulation, it is still noteworthy that he strayed from traditional compositional practices.

In light of this premise, Poulenc's recycling of motives was quite fascinating. Throughout the entire work, there were examples of cyclically occurring themes and motifs. Specifically speaking, the second movement is entirely identical in character to the contrasting section of movement one. As another example, the third movement also presents material that originated in the first movement. The cyclical treatment of these themes produces an analogous composition that meshes to create a similar, yet unique experience of twentieth century music.

Poulenc's *Sonata for Two Clarinets*

Francis Poulenc's *Sonata for Two Clarinets*, written for A and B-flat clarinet, is a charming and concise work that illustrates his early exploration on the bounds of music, while maintaining a distinct French flair. The composition itself was written in the Spring of 1918 in Boulogne, while on active duty defending France in the First World War. The work was originally published by J. & W. Chester, Ltd., in 1919, after Poulenc was recommended to them by Igor Stravinsky.<sup>29</sup> Years later, Poulenc drew back on his early experiences being published:

It was Stravinsky who got me published in London – by Chester, my first publishers, the publishers of *Mouvements perpétuels*, my *Sonata for Two Clarinets*, my *Sonata for Four Hands*. All those beginner's pieces, stammering little pieces, were published thanks to Stravinsky's kindness. He was really a father to me.<sup>30</sup>

The piece was dedicated to Édouard Souberbielle, a friend of his and kapellmeister of several churches in Paris in the twentieth century. On April 5, 1919, *Sonata for Two Clarinets* was premiered in a Lyre et Pallete concert in the Salle Huyghens, alongside some of the works of his fellow members of Les Six.

The piece consists of three movements – Presto, Andante, and Vif. Despite the what the title may suggest, Poulenc defies the traditional musical conventions of sonata form. Each movement utilizes different formal structures. These three succinct movements draw heavy inspiration from Igor Stravinsky and Erik Satie and is interestingly written for B-flat Clarinet and A clarinet.

The first movement, Presto, opens with a tempo marking where  $\downarrow = 104$ . The movement is in ternary form (ABA) and contrast is primarily provided by abrupt changes in

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<sup>29</sup> Poulin, Pamela Lee. "Three Stylistic Traits in Poulenc's Chamber Works for Wind Instruments." PhD diss., University of Rochester, 1983.

<sup>30</sup> Nichols, Roger. *Poulenc: A Biography*.

tempo (Fast-Slow-Fast). Throughout the entirety of the movement, Poulenc frequently changes meters between 7/4, 6/4, 5/4 and 3/4. The opening six measures consist of parallel movement among two pentatonic like figures in the B-flat clarinet and A clarinet lines, with an emphasis on vertical intervals of thirds and tritones. At measure 7, Poulenc continues to have the B-flat clarinet play the established line, while introducing a new, contrapuntal like figure in the A clarinet. Additionally, at measure 7, Poulenc introduces polymeters, with the B-flat clarinet performing in 5/4 and the A clarinet performing in 6/4. While simple in nature, this utilization of polymer contributes to a sense of unpredictability and instability in the music. Throughout the initial A section of this movement (mm. 1 – 14), Poulenc also begins to utilize the compositional technique of isomelody. Isomelody or isomelic composition, is a term that refers to the repeated use of the same melodic contour throughout a piece, with variations in rhythm.<sup>31</sup> The technique itself is centuries old and finds its origins in the works of Johannes Ciconia (1370-1412) and Guillaume Dufay (1397-1474).<sup>32</sup> Because of this compositional style, much of this opening section consists of 2 separate musical cells in the B-flat clarinet and A clarinet. At measure 11, Poulenc brings both lines back into 3/4 and quickly builds to a climax in measure 14 with an abrupt cadence on concert D.

The contrasting B section begins in measure 15 with its tempo marked where  $\text{♩} = 80$ . Poulenc marks this segment with, “Beaucoup moins vite – Comme une cadence.” This marking roughly translates to, “much slower – like a cadence.” The primary melody of this section occurs

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<sup>31</sup> "Isomelic." In *The Oxford Companion to Music*, edited by Latham, Alison.: Oxford University Press, <https://www.oxfordreference.com/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-3489>.

<sup>32</sup> Dalglish, William E. "The Use of Variation in Early Polyphony." *Musica Disciplina* 26 (1972): 37-51. JSTOR.

in the B-flat clarinet line and finds its tonal center around F-sharp. In contrast to the first section of this movement, the A clarinet primarily serves as an accompaniment, found in the form of an ostinato. The ostinato itself is based off fifths (concert D, A, E, B). As a result of this quintal relationship, this section feels structurally strong, yet creates a sense of wonder and mystery. Poulenc repeats the primary motif found in the B-flat clarinet several times throughout this section. As a result, the primary harmonic structure found in this section has an emphasis on perfect fourths and major sevenths and rarely delineates away from them. Measure 36 ushers in the close of this section, with a descending chromatic septuplet with a vertical interval of a perfect fourth. The clarinets cadence on this perfect fourth interval (concert D and A respectively) and take time to let the piece breathe before starting the final section of this movement.

Measure 37 initiates the return of section A and its related thematic material. Instead of doing something different, Poulenc opts to copy this material from earlier in verbatim, only adding on one additional measure of rhythmic oscillation at the end to create tension, leading to a more gratifying release when the clarinets cadence on concert D to conclude this movement.

The second movement, *Andante*, is marked where  $\text{♩} = 66$ . Poulenc marks this section *Très Lent*, which translates to “very slow.”<sup>33</sup> Unlike the previous movement, the meter stays consistent throughout and is in duple meter. In the first two measures, Poulenc layers two oscillating ostinati found in the B-flat and A clarinet lines on top of each other. The B-flat clarinet oscillates in fifths between concert A and E, while the A clarinet oscillates in seconds between concert E and F, creating vertical emphasis on the perfect fourth and major seventh. Measure 3 introduces the melody of this movement, which is created from the cell, A-G-B-A

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<sup>33</sup> "French Musical Terms."

(concert pitch), in the B-flat clarinet. The A clarinet continues the previously established ostinato and presents variations of it for the majority of the remaining movement. Poulenc presents this cell in measures 3 through 6 and begins to alter it ever so slightly in measures 7 through 10 by adding C, D and E. There is no distinct tonal center; however, Poulenc appears to utilize cadences at the end of phrases as his primary form of harmony.

The second section of this piece, A', begins in measure 15 and reintroduces the oscillating ostinati that reoccur throughout the movement. After two measures of this, Poulenc begins to expand on the previously presented motif. Measure 17 marks the beginning of this, where Poulenc takes the same motif and moves it up an octave. From here, he explores the lower altissimo of the B-flat clarinet in primarily step wise motion. At the same time, the A clarinet offers moving sixteenth note figures that differ from the ostinato previously performed. Although not exclusively built on fifths, there is a noticeable pattern of Poulenc incorporating this idea in this section.

Poulenc returns to the A section in measure 24, with the previously presented layered ostinati. Following the seemingly established two measures of this, Poulenc reintroduces the motivic material from the first section. He repeats the melody in the B-flat clarinet as it was at the beginning of the movement and the A clarinet returns to the ostinato between concert E and F. Poulenc repeats these ideas until measure 33, where he yet again introduces the layered ostinati. While purely speculation, one could surmise that Poulenc utilized this figure as an introduction and conclusion of a segment, as this is present in every section's introduction and conclusion. The movement concludes with the clarinets cadencing on concert E.

The final movement, *Vif*, is marked where  $\downarrow = 126$  and is in duple meter. This section is marked with “*Vite – avec joie*,” which roughly translates to quickly, with joy.<sup>34</sup> The form of this movement is ABAB’A. Poulenc opens this movement with flashy outlines of C major seven chords in the B-flat clarinet, while the A clarinet anchors them down with an eighth note figure interestingly outlining a D major chord. Poulenc masterfully combines these two figures together to have the clarinets cadence a perfect fourth apart, to avoid any potential dissonance. Globally, the first chord outline between B-flat and A clarinet creates a concert A minor nine chord while the second creates a C Major nine chord. Poulenc recycles these motives throughout the movement several times – which is a clear nod to his broader cyclical compositional style. Measure 3 introduces the primary theme for which this movement is based. Poulenc has each clarinet play a D major hexachord-based melody in unison for a few measures, until both clarinets cadence on the tonic on beat two of measure 6. Poulenc then repeats both figures in verbatim at measure 7 until they yet again cadence on concert D in measure 12. At measure 13, there is a sweeping handoff of thirty-second note figures on beats one and two between the B-flat clarinet and A clarinet that outlines D ionian. For the remainder of this A section, Poulenc continues to cycle through established motifs.

The second section of this piece, B, begins in measure 21 and begins to expand on the original D major hexachord-based melody found in measure 3. Poulenc begins this section with parallel motion in perfect fifths between the B-flat clarinet and A clarinet. This continues until measure 28 where the clarinets again clearly cadence on concert D. Measure 29 introduces further interpolation of the established melody, with an eerily reminiscent accompaniment provided by the A clarinet. Poulenc takes and adapts the previously performed contour and

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<sup>34</sup> "French Musical Terms."

rhythm of the A clarinet in measure 7 and reinvents it to suit what is being played by the B-flat clarinet. There is no clear pattern evident; however, Poulenc does frequently utilize intervals of sevenths throughout this passage in the A clarinet. This continues onward until measure 36, where there is an abrupt change of pace as the music is marked, *ralentir*, which translates to suddenly slow.<sup>35</sup> While not explicit in why he did this, one could surmise that these three measures served as a transition between the B section and the return of the A section one measure later. Also worthy of note in this section is Poulenc's use of polyrhythm. In measure 36 and 37, he puts a quintuplet in the B-flat clarinet against eighth notes in the A clarinet, producing a 2:5 polyrhythm. This section is concluded by both clarinets cadencing on a perfect fifth, with the B-flat clarinet playing a concert E and the A clarinet playing a concert A.

Measure 39 invites the return of section A by reusing material that has previously been stated. Specifically speaking, Poulenc reintroduces the flashy C Major seven chords in the B-flat clarinet. Like before, the A clarinet provides an eighth note accompaniment. Following this, he returns to the parallel motion in fifths between lines. Much of this section is copied directly from the first section and presents minimal new material. This section continues until measure 54, where both clarinets cadence on concert D.

The fourth section of this piece, B', takes themes present in the B section and slightly alters them. This begins in measure 55, where Poulenc takes the secondary theme presented and takes it down an octave in both clarinets. Despite the difference in sonority, Poulenc maintains parallel motion in fifths. Measure 59 takes these figures back up the octave and has the performers restate the original secondary theme as it was initially written. An interpolated version of this theme is presented in measure 64 with accompaniment provided in the A clarinet

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<sup>35</sup> "French Musical Terms."

by way of eighth note figures. This continues until measure 71 where Poulenc initiates a dissonant interlude between the ending of this section, B', and the next, A. The B-flat clarinet line descends in fourths, while the A clarinet descends in thirds. As a result, this creates a colorful effect that directly contrasts with the brightness of this movement. This continues until measure 78 until there is a vague semblance of isomelic composition, where Poulenc keeps the contour of the original "flashy" theme and changes the rhythm of it. This section concludes with a wide interval cadence between the B-flat clarinet and A clarinet.

The final section serves as a restatement of motivic material from section A of the movement. Like before, Poulenc copies everything in verbatim from earlier sections and concludes the piece with the sweeping concert D Ionian handoff between clarinets with a final cadence on the tonic of D, in measure 92.

#### Brief Summary

As an early composition of his, his seventh catalogued piece to be exact, it is inherently evident that Francis Poulenc primarily utilized this work as an experiment, exploring the realm and possibilities of twentieth century music.<sup>36</sup> The piece lacks strong tonal ties and relies on melodic cadence as its harmonic function. Throughout the composition, Poulenc craftily utilizes compositional techniques such as ostinati, isomelody, polyrhythm, polymeter and strategic dissonance to create a charming composition that biographer Henri Hell describes as, "an acid taste that delightfully annoys the ear." Simplistic melodies and short phrasings of themes are cognizant nods to Erik Satie (1866-1925) and Igor Stravinsky (1882-1971), respectively. The piece expertly explores the clarinets flexibility and range, while limiting its performance virtuosity to not detract from the music. At the same time, Poulenc was inspired by Claude

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<sup>36</sup> Rice, Albert R. "Francis Poulenc, Sonata for Clarinet and Piano."

Debussy (1862-1918), who utilized exotic scales and sought to write music for the sake of music, often straying away from traditional Western musical conventions with this in mind.<sup>37</sup> At this time in his life, Poulenc embodied what it meant to be an early twentieth century composer and succinctly described how he composed. In a letter describing the *Sonata for Two Clarinets* to Édouard Souberbielle, for whom the piece was written, Poulenc states, "...when you hear it, you can't say how it's written."<sup>38</sup>

While still very early in his career, it was evident that Francis Poulenc was a talented composer who had the ability to be at the forefront of musical composition in the twentieth century.

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<sup>37</sup> Predota, Georg. "Your Music Stinks! Poulenc and the Parisian Conservatory."

<sup>38</sup> Nichols, Roger. *Poulenc: A Biography*.

Stravinsky's *Three Pieces for Solo Clarinet*

*Three Pieces for Solo Clarinet* is a succinct, yet compelling exploration of Stravinsky's ever-evolving compositional style and techniques. The work was composed in the Fall of 1918 in Morges, Switzerland, toward the latter half of what would later be known as his Swiss Period (1914-1920). Stravinsky decided to impose an exile upon himself and left Russia in 1914, fearing that his family would be, "subject to the vagaries of a nomadic life"<sup>39</sup> due to the status of the geopolitical landscape at the time.<sup>40</sup> Despite this, Stravinsky still encountered considerable difficulty that inevitably affected his compositions. Shortly before *Three Pieces for Solo Clarinet* was written, Stravinsky described his experiences:

This period, the end of 1917, was one of the hardest I have ever experienced. Overwhelmed by the successive bereavements that I had suffered, I was now also in a position of the utmost pecuniary difficulty. The Communist Revolution, which had just triumphed in Russia, deprived me of the last resources which had still from time to time been reaching me from my country, and I found myself, so to speak, face to face with nothing, in a foreign land and right in the middle of the war.<sup>41</sup>

*Three Pieces for Solo Clarinet* was written for Werner Reinhart, as a token of Stravinsky's appreciation for his financial backing of the first performance of his, *L'Histoire du Soldat* in September of 1918.<sup>42</sup> The premiere of this work was arranged by Reinhart and was dedicated to Stravinsky's chamber music. Performances were given in Geneva, Lausanne and Zurich in the late Fall of 1919.<sup>43</sup>

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<sup>39</sup> Stravinsky, Igor. *Igor Stravinsky, an Autobiography*. New York: W.W. Norton & Company, 1962.

<sup>40</sup> "Biography." Fondation Igor Stravinsky.

<sup>41</sup> Stravinsky, Igor. *Igor Stravinsky, an Autobiography*.

<sup>42</sup> "Igor Stravinsky, Three Pieces for Clarinet Solo." In *Notes for Clarinetists: A Guide to the Repertoire*, 236-42. New York, NY: Oxford University Press, 2017.

<sup>43</sup> Stravinsky, Igor. *Igor Stravinsky, an Autobiography*.

The composition consists of three movements, referred to by Stravinsky as, “pieces.” It is interestingly written for unaccompanied performance of the B-flat and A clarinet, which had largely never been done before this time. During the time of creation of this work, Stravinsky was fascinated with jazz and ragtime. Stravinsky received reduced piano scores of this type of music from jazz clarinetist Sidney Bechet (1897-1959) and was instantly enamored with it. Despite not hearing jazz at this point, he began incorporating facets of it into his composition strictly by looking at his scores. Stravinsky described that:

My knowledge of jazz was derived exclusively from copies of sheet music, and as I had never actually heard any of the music performed, I borrowed its rhythmic style, not as played, but as written. I *could* imagine jazz sound, however, or so I liked to think. Jazz meant, in any case, a wholly new sound in my mind...<sup>44</sup>

*Three Pieces for Solo Clarinet* served as an experiment and was a microcosm of Stravinsky’s inventiveness and willingness to transcend the boundaries of traditional musical conventions.

The first piece opens with a tempo where  $\downarrow = 52$ . Stravinsky marks the opening of this work with *sempre p e molto tranquillo*, which roughly translates to, always quiet and very tranquil. The performer is instructed to play with an A clarinet, which is considered to be the darker and warmer counterpart of the B-flat clarinet. Stravinsky makes his expectations for the performance very clear by stating that, “The breath marks, accents and metronome marks indicated in the [Three] Pieces should be strictly adhered to.” The piece is roughly in ternary form (ABA), with a codetta. There are very frequent meter changes that occur in almost every measure. One may assume that these frequent changes would cause instability in the piece, but it enables the tempo to be consistently maintained by forcing the performer to subdivide the eighth-

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<sup>44</sup> Heyman, Barbara B. "Stravinsky and Ragtime." *The Musical Quarterly* 68, no. 4 (1982): 543–62. <http://www.jstor.org/stable/742157>.

note pulse. There is no distinct tonal center present, but it does generally hover around the key of G-sharp minor.

This first piece opens with long, simplistic melodic lines and sparse textures. Stravinsky explores the instruments lower range, the chalumeau, and never has the performer cross the A in the second space on the treble clef. Stravinsky intentionally breaks up his themes throughout this piece as a way to let the music breathe and have suspension. This is evident in the first two measures that are performed. Describing his intentional markings in this piece, Stravinsky noted that, "Each breath is not just so much exact time; its length depends on the moment in the music."<sup>45</sup> This unconventional practice not only continues through the first piece, but throughout the work as a whole. The introductory A section of this piece lasts until measure 9, where the clarinet cadences on concert B. There is little development of the preliminary motifs presented to this point. In addition to this, Stravinsky also introduces the grace note, which is a prevalent aspect to this larger work.

The B section begins in measure 10 where Stravinsky begins to expand the melodic presence of the clarinet. The first few measures of this new section retain the motivic qualities established in the primary section, but begin to delineate in measure 14. Stravinsky begins to craft repetitive downward moving phrases that help to demonstrate the melancholic and monotonous feeling to this piece.<sup>46</sup> Stravinsky interestingly interjects enharmonic tones in measure 18 and 19 with B-flat and E-flat (written pitch), with a quick return to the original

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<sup>45</sup>Igor Stravinsky, Three Pieces for Clarinet Solo." In *Notes for Clarinetists: A Guide to the Repertoire*

<sup>46</sup> Ak, İlkey. "The Importance and Analysis of Three Pieces for Clarinet Solo by Igor Fyodorovich Stravinsky in Terms of The Repertoire of Clarinet." Last modified 2018. PDF.

markings of C-sharp and D-sharp (written pitch) in the following measures. These repetitive figures continue until measure 21, where the clarinet cadences on concert C.

Beat 3 of measure 21 marks the return of the A section. Stravinsky returns to the thematic material presented in the primary A section and seemingly does not vary it. Rhythmic figures and the general melodic contour of the original themes largely remain the same. Stravinsky utilizes the same “cell” of notes as he did before (written E, F#, G#, A#, B, C#, D#). While appearing to explicitly be in G-sharp minor, he employs several non-chord tones in the embellishments throughout the piece that make it difficult to pinpoint a tonal center.

Stravinsky concludes this first piece with a two-measure codetta that offers a distinct contrast to the material previously presented. This concluding segment of the piece is marked *poco più f e poco più mosso*, which instructs the performer to be louder and a bit more animated. The clarinet cadences on concert C and is instructed to hold the pitch for an indefinite amount of time with a fermata.

The second piece opens with a tempo where  $\text{♩} = 168$  and provides jarring contrast to the subdued first piece. However, similarly to the first piece, the performer is yet again instructed to play with an A clarinet. Stravinsky interestingly scores this piece with no meter and bar lines, which is indicative of a free-form style. Despite this, there is a clear form present. This piece is in ternary form (ABA'), with a codetta at the conclusion. Like before, there is no distinct tonal center, but it does appear that the keys of concert B-flat and E-flat are explored.

Stravinsky opens with an expansive and technically challenging note line that spans three octaves and cadences on concert E. In traditional musical settings, many performers have referred to this opening line as a ribbon motif, due to the unpredictability of the melodic contour

and elasticity of the figure.<sup>47</sup> Throughout the remainder of the piece, Stravinsky continues to explore the bounds of these ribbon motives. Following the conclusion of the first ribbon motif, another is immediately presented with another cadence on concert E. Following this, Stravinsky begins to expand on the rhythmic nature of the piece by including sextuplets, septuplets and thirty-second note figures. He continues to develop these motives until the fourth line of the piece, where there is yet again, an abrupt cadence on altissimo E.

Following this cadence, the B section is ushered in with a jarring contrast. Stravinsky introduces a playful and spring-like melodic motif, that explores the chalumeau and lower clarion registers of the clarinet. Stravinsky intentionally utilizes grace notes to contribute to this texture. The grace notes performed in this section help to alter the melodic nature of his melodies and provide a unique alternative to articulation, similarly to how the highland bagpipes do in their compositions, through embellishments known as strikes. He continues these bouncing motives until the seventh line of the piece, with a cadence on concert D.

After this, the A' section is introduced. Stravinsky recycles and reinvents rhythmic and melodic figures found in the initial A section - specifically the ribbon motif. The final ribbon motif of this section recycles the notes used in the first ribbon motif presented in the piece and like before, concludes with a cadence on concert E. Following this, a technically challenging codetta is introduced with yet another ribbon motif that spans 3 octaves and 2 registers of the clarinet. The final measure of the codetta is marked *sombrier le son ritardando (poco)*, which informs the performer to darken the tone of the instrument, while gradually slowing down. The second piece concludes with the solo clarinet cadencing on concert C.

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<sup>47</sup> Emch, Derek. *But What is it Saying? Translating the Musical Language of Stravinsky's Three Pieces for Clarinet Solo*.

The third and final piece opens with a tempo where  $\text{♩} = 160$ . This piece is equally, if not more technically challenging than the second piece. This piece is a lively and full of driving energy. Unlike the other two pieces, Stravinsky encourages the performer to use a B-flat clarinet. Similarly, to the first piece, there are very frequent meter changes between simple and compound time. Stravinsky makes a marking of *f d'un bout à l'autre*. This informs the performer that a loud dynamic should be maintained through the entirety of the piece. There is also an absence of clear tonal centers throughout the movement, with Stravinsky employing cadences and arpeggiation to convey harmonic progression.

Stravinsky opens with repetitive oscillation between concert G-flat and A-flat. In measures 5 through 8, he transposes the figure up a half step and begins to oscillate between concert G natural and A natural. Measure 9 invites another transposition up a half step, where the performer now oscillates between concert G-sharp and A-sharp. Measure 10 concludes this motif and allows Stravinsky to continue the phrase by arpeggiating/outlining chords. The first chord presented is in C major, with the subsequent chords being in concert G major and F minor, respectively. Following the outlining of these chords, Stravinsky returns to the repetitive oscillation between the original G-flat and A-flat. He continues this figure until measure 24, where the clarinet quickly cadences on concert D.

Measure 25 presents the onset of the B section, which begins to explore and expand on the half step interval. The first instance of this occurs in measures 29 through 32, where Stravinsky focuses on concert B and B-flat. In his exploration, he incorporates previously established rhythmic figures and oscillation to emphasize this interval. Measures 33 through 35 present a similar focus on concert A and A-flat. Stravinsky makes his inspiration of ragtime apparent in measures 37 through 41 by superimposing the ragtime polyrhythm of three against

four. His emphasis on the half step returns in measures 49 and 50 between concert E-flat and E. Stravinsky concludes this section by finishing this motif focused on concert E-flat and E.

Stravinsky reintroduces the original theme in measure 53, where he transposes it to have the oscillation between concert D-flat and E-flat. Unlike before, this phrase is only 4 measures long and serves as a transition into the codetta. The codetta, unlike prior motives, does not explore a half step relationship. Instead, it interpolates on the original whole step relationship between concert A-flat and G-flat, as presented in the principal theme of the piece. The final phrase quietly and coyly cadences on a concert A-flat in measure 61.

#### Brief Summary

Despite being one of his lesser-known works, Igor Stravinsky's *Three Pieces for Solo Clarinet* has served as a trailblazer in the realm of wind composition and has cemented itself as a cornerstone in the standard performance repertoire of the twenty-first century clarinetist. Heavily influenced by the new artform of jazz and ragtime, this work was one of the first to incorporate facets of the jazz idiom into the world of classical music.<sup>48</sup> Composers around the world took notice of Stravinsky's unconventional style and began to incorporate aspects of jazz into their own classical compositions – most notably George Gershwin's *Rhapsody in Blue* (1924), and Darius Milhaud's lesser known *La creation du monde* (1923). As a whole, this composition serves as a microcosm of Stravinsky's revolutionary compositional style and is emblematic of his drive and desire to explore the wide-range of possibilities in music.

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<sup>48</sup> Heyman, Barbara B. "Stravinsky and Ragtime."

*Gershwin's Blues from An American in Paris*

*Blues from "An American in Paris"* is a contemporary arrangement of George Gershwin's timeless symphonic poem, *An American in Paris*. The piece was originally composed in the Spring of 1928, in an attempt to depict his homesickness for New York City and the Hudson River. On a radio show in 1934, Gershwin describes what he envisioned when creating this composition:

This piece describes an American's visit to the gay and beautiful city of Paris. We see him sauntering down the Champs Élysées, walking stick in hand, tilted straw hat, drinking in the sights, and other things as well. We see the effect of the French wine, which makes him homesick for America. And that's where the blue begins. I mean the blues begin. He finally emerges from his stupor to realize once again that he is in the gay city of Páree, listening to the taxi-horns, the noise of the boulevards, and the music of the can-can, and thinking, "Home is swell! But after all, this is Paris – so let's go!"<sup>49</sup>

The third section of this piece, "Andante ma con ritmo deciso," which this contemporary arrangement is based off of, introduces the theme of the American's blues. Nods to this theme are originally presented by the bassoon and is later fully introduced by the solo trumpet. The theme is passed around the orchestra and is alluded to for the remainder of the work.

Michele Mangani, the arranger of this modern rendition, originally published his first edition of this for clarinet trio in 1996. He later adapted this work for clarinet quintet (1997), flute quartet (1998), solo clarinet and band (2001), solo clarinet and piano (2003) and more recently, for clarinet choir and percussion (2017).<sup>50</sup> Mangani took a famous transcription from Italian jazz clarinetist Henghel Gualdi (1924-2005) and elaborated upon it in each of these

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<sup>49</sup> Pollack, Howard. "An American in Paris (1928) and East is West (1929)." In *George Gershwin: His Life and Work*, 431-50. Berkeley, CA: University of California, 2007. Accessed December 27, 2023.

<sup>50</sup> "Composizioni per musica da Camera" [Compositions for Chamber Music]. Michele Mangani. Last modified 2018. Accessed December 27, 2023. <http://www.michelemangani.it/camera/>.

arrangements. Gualdi originally released this transcription of *Blues da “Un Americano a Parigi”* in his 1971 LP, *I miei cavalli di battaglia*.<sup>51</sup>

Of these Mangani arrangements, his work for solo clarinet and piano has arguably been the most popular. It has served as a “show” piece and has, in part, been popularized by Italian clarinetist Corrado Giuffredi (b. 1963), who has published numerous renditions of his interpretation online, beginning in 2016 and continuing to present day.

This composition is a single movement work for solo clarinet and piano, that interpolates the primary theme presented in the “blues” section of *An American in Paris* (1928). Gualdi and Mangani do not shy away from showing the virtuosity of the clarinetist and incorporate several technically dazzling passages throughout the piece. The original theme is still present throughout the composition, but is transformed through a series of variations and melodic riffs. This piece loosely fits a ternary form (ABA). Mangani has also taken the creative liberty to include themes from Gershwin’s *Rhapsody in Blue* (1924). *Blues from “An American in Paris”* pays homage to the musical genius of George Gershwin and his innate ability to bridge the gap between classical and jazz music. It showcases the bluesy aspects of Gershwin’s original work and invites both the performer and audiences to explore the emotional depth and improvisational spirit of this iconic American music style.

*Blues from “An American in Paris”* opens with a marking of “Tempo di Blues.” There is no specific tempo indicated, leaving discretion up to the performer. Despite this, many renditions of this piece have hovered around ♩ = 70. The work roughly resembles ternary form (ABA)

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<sup>51</sup> "Henghel Gualdi E La Sua Orchestra – I Miei Cavalli di Battaglia." Discogs. Accessed December 27, 2023. <https://www.discogs.com/release/2632424-Henghel-Gualdi-E-La-Sua-Orchestra-I-Miei-Cavalli-Di-Battaglia>.

and begins in the key of E-flat. The work is primarily in common time. The performer is instructed to play with a B-flat clarinet, with the piano serving as an accompaniment.

The piece opens with a cognizant nod to George Gershwin's *Rhapsody in Blue* (1924) by incorporating the opening glissando from the well-known clarinet solo into this work. Following this, Mangani introduces the primary theme from the "blues" section of Gershwin's *An American in Paris* (1928) in the clarinet line at measure 3. Throughout the entire work, Mangani utilizes a simple, repetitive chord cycle known as a turnaround.<sup>52</sup> The turnaround is a common compositional practice in jazz and serves as a medium for improvisation, as it seamlessly leads back into the beginning of a theme or chord progression. In this instance, Mangani employs a variation of the blues turnaround (V – IV – I) to enable Gualdi's original improvisation to shine. Even though this is noted as a blues piece, there is nothing that indicates that the harmonic structure would follow the traditional 12-bar blues that is commonly utilized. Interestingly enough, there is historical precedent dating back to Louis Armstrong (1901-1971) and Sidney Bechet (1897-1959) for "tunes bearing the term "blues" in the title, that don't adhere to the 12-bar structure that we've come to think of as the blues."<sup>53</sup> Following this initial statement of Gershwin's theme, Gualdi begins to explore this by adapting what is originally presented. Throughout the first section of this piece, he incorporates several flashy and sweeping melodic lines (particularly those at measures 6, 9 and 29) to embellish the theme. In addition to this, Gualdi also "riffs" on this theme and builds off of it throughout the work. He brings a dazzling close to the clarinet's contribution in the A section in measure 34, with a glissando in the clarinet's upper altissimo between written F and B-flat. At the glissando, the piece modulates into

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<sup>52</sup> Kauffman, Ryan. "Re: Thesis Draft." E-mail message to author. January 10, 2024.

<sup>53</sup> Kauffman, Ryan. "Re: Thesis Draft."

concert A-flat. Following this, there is a 7-measure transition provided by the piano that leads into the B section.

Following this transitional period, beginning in measure 41, the clarinet opens with a laid-back motif that Gualdi expands upon throughout the section. Unlike before, he primarily explores the clarinet's chalumeau register, which contributes to a darker and warmer feeling. Mangani yet again utilizes the blues turnaround, with the piano providing quarter note accompaniment outlining this progression. This toned-down section continues through measure 47, where Gualdi begins to increase the energy of the performance by incorporating the altissimo register and increasing the volume up to forte in both instruments. In the remaining measures before the transition back to the A section in measure 56, Henghel Gualdi expertly maneuvers himself away from the motives in the B section, and begins to reincorporate motives from the A section, creating a seamless transition between these differing segments.

There is a return to the A section in measure 56, with a modulation of the primary theme to concert A-flat. For the remainder of the piece, Gualdi puts the clarinetists virtuosity on full display, having them maneuver through the intricacies of the clarinet's upper altissimo. In measure 63, an abrupt ritardando dramatically slows the piece to a halt. Measure 64 presents a one measure meter change into 5/4 and establishes the new tempo with a marking of Lento. The final three measures of the piece conclude with the clarinet playing a written altissimo B-flat, with the piano cleverly performing another famous motive from George Gershwin's *Rhapsody in Blue* (1924).

### Brief Summary

As a modern adaptation of George Gershwin's timeless symphonic poem, *An American in Paris* (1928), *Blues from "An American in Paris"* breathes new life into an otherwise classic

work. Henghel Gualdi and Michele Mangani expertly adapt Gershwin's work into a succinct piece for clarinet and piano. Despite the suggestion of "blues," this composition does not follow the traditional 12-bar blues structure that one may expect.<sup>54</sup> Instead, it opts for the turnaround, a compositional practice in jazz that allows for short, cyclical progressions that enable adequate improvisation. From the opening nod of *Rhapsody in Blue* (1924), to the seamless transitions between sections and the dramatic ritardando, this arrangement captures the essence of Gershwin's original composition, while incorporating its own unique and creative additions. *Blues from "An American in Paris"* stands as a compelling interpretation, blending elements from the realm of classical music and the jazz idiom, that serves as a testament to the enduring brilliance of George Gershwin's musical legacy.

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<sup>54</sup> Kauffman, Ryan. "Re: Thesis Draft."

*Shaw's Concerto for Clarinet*

Artie Shaw's *Concerto for Clarinet* is a mainstay of the swing era that puts his consummate mastery of jazz clarinet performance on full display. This work demonstrates Shaw's distinct compositional and improvisational style, blending aspects of jazz, classical music and virtuosic clarinet technique. This piece was composed in 1940 for the film *Second Chorus*, where Shaw was featured as himself.<sup>55</sup> RCA Victor recorded his performance and released it on a two-sided twelve-inch 78, which became wildly popular. Due to its popularity, a transcription of Shaw's performance was published by Mills Music in 1942.<sup>56</sup> Originally scored for big band, the work was later condensed for solo clarinet, piano and tom-tom to make the piece more accessible to the general public. Shaw would continue to perform this showstopper in concerts until he stopped touring in 1953. Since then, amateurs and professionals alike have studied this rendition and have programmed it worldwide, ranging from, "New York's Alice Tally Hall to London's Royal Festival Hall to Queensland, Australia's City Hall- done by aggregations from the Cleveland Orchestra to the Boston Pops to the U.S. Marine Band."<sup>57</sup>

Despite what the title may suggest, this work does not follow the traditional conventions of concerto form. The composition is a single movement work, that primarily utilizes tempo as a means to create contrast. Throughout the entire work, Shaw presents simple themes and improvises over them, functionally developing them as he plays.

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<sup>55</sup> American Film Institute. "Second Chorus Cast." American Film Institute Catalog. Accessed December 28, 2023. <https://catalog.afi.com/Catalog/moviedetails/27042>.

<sup>56</sup> Nolan, Tom. "Concerto for Clarinet." In *Three Chords for Beauty's Sake: The Life of Artie Shaw*, 156-61. New York, NY: W.W. Norton, 2010.

<sup>57</sup> Nolan, Tom. "Concerto for Clarinet." In *Three Chords for Beauty's Sake: The Life of Artie Shaw*

Artie Shaw's *Concerto for Clarinet* is a testament to his extraordinary talent as both a clarinetist and composer. It skillfully combines the worlds of classical music and the jazz idiom, highlighting the clarinet's versatility and range of expression. This composition is a staple in the clarinet repertoire, being celebrated for its technical challenges and display of showmanship.

*Concerto for Clarinet* begins with a marking of Allegro, quickly slowing down to allow the performer to abide by Shaw's new marking of rubato, which indicates an expressive alteration of rhythm or tempo.<sup>58</sup> This opening segment is similar to a recitative, with the clarinet taking time to let the music breathe before continuing. Beneath this line, the piano provides a simple chordal accompaniment that creates a lush texture. Throughout this section, Shaw utilizes several extended techniques such as glissandi and lip slurs. Despite the cadenza-like nature of this section, it is a slowed down B-flat blues.<sup>59</sup> This section continues until measure 16, where the piano cadences on an A minor chord, with a flattened sixth.

The A section of this piece is introduced in measure 17 with a "Moderate boogie-woogie tempo." Like before, this segment also follows the traditional 12-bar B-flat major blues structure. There is a three-measure introductory period provided by the piano. Throughout the entirety of this section, the piano repeats the same measure repeatedly, effectively serving as a vehicle for Shaw to improvise over. In measure 20, Shaw establishes the primary theme that he later expands upon. After a few measures of transitional material, Shaw finds his way back to this motive in measure 32, and adds slight alterations and ornaments to further develop his melodic

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<sup>58</sup> Hudson, Richard. "Rubato." Grove Music Online. Last modified January 20, 2001. Accessed January 13, 2024.  
<https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.01.0001/omo-9781561592630-e-0000024039?rskey=dk0sO7>.

<sup>59</sup> Kauffman, Ryan. "Re: Thesis Draft."

idea.<sup>60</sup> He continues to “riff” on this theme for the remainder of this section, often exploring the clarinet’s altissimo register, to allow for the instrument to speak over the accompaniment. The A section of this piece is concluded with a twenty-three-measure passage in the piano.

In the spirit of a traditional concerto, the performer is allowed to showcase their virtuosity and range of expression in a solo section. The first solo cadenza of this work appears in measure 81. Due to its decrease in tempo and shift to minor tonality, this cadenza provides a stark contrast to the otherwise upbeat “boogie-woogie” section that appears previously. The cadenza is initiated with a B-flat minor chord in the piano, and continues to consist of a number of these chordal interjections throughout. Unlike before, Shaw explores the clarinet’s chalumeau and lower clarion register. Due to a combination of the section’s tonality and choice in register, a melancholic and mysterious feeling is established. This segment continues for several more bars, ending in measure 83 with a cadence on concert B-flat.

Measure 84 begins with a simple rhythmic ostinato courtesy of the tom-toms. The tempo is increased back to Allegro, creating another significant contrast. Shaw revisits the motive presented in the A section and slightly varies it. Like before, he presents this adapted theme in measure 90, and expands and ornaments it through measures 91 and 94. This section of the piece does not follow the 12-bar blues, instead opting to improvise on the tonic and dominant chords in eight-bar segments.<sup>61</sup> For the majority of this section, the clarinet’s sole accompaniment comes from the tom-tom’s ostinato. The piano is reintroduced in measure 198 with clever “hits” that help to transition back into the final blues riff. Starting at measure 211, there is a massive

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<sup>60</sup> Sanders, Allyson. "Artie Shaw's Concerto for Clarinet: A Lecture Recital." Western Kentucky University TopSCHOLAR. Last modified December 14, 2013. Accessed October 3, 2023.

<sup>61</sup> Kauffman, Ryan. "Re: Thesis Draft."

glissando that spans from written clarion G to written altissimo G. This A' section concludes with a five-measure transitional period in the piano.

Measure 226 introduces the coda, and final cadenza of the work. Like the prior solo section, the piano continues to provide chordal interjections, which the clarinet improvises over. The tonality once again shifts into minor, and the tempo reverts back into the slow dirge as seen previously. Shaw continues to utilize extended techniques, with a specific emphasis on pitch-bending and glissandi. He concludes this piece with a chromatic exploration of the upper altissimo and a final cadence on a written altissimo C.

#### Brief Summary

Showcasing his unparalleled mastery of jazz clarinet performance and improvisation, Artie Shaw's *Concerto for Clarinet* stands as a defining piece of the swing era. Despite the title, the piece deviates from the traditional concerto form, presenting a single movement work that primarily relies on tempo for contrast. Shaw relies on the 12-bar blues structure as a basis for his improvisation throughout the piece.<sup>62</sup> A testament to his extraordinary talent, this concerto skillfully combines aspects from the realms of classical and jazz music. Artie Shaw's *Concerto for Clarinet* is a staple in the clarinet repertoire, being celebrated for its technical challenges and showmanship. This composition stands as a timeless showcase of Shaw's brilliance, capturing the essence of an era and pushing the boundaries of musical expression.

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<sup>62</sup> Kauffman, Ryan. "Re: Thesis Draft."

### **Experimental Nature of Clarinet Composition in the Twentieth Century**

In the twentieth century, the clarinet underwent a revolutionary journey, that allowed it to transcend the constraints of its traditionally established role in classical music. The innovation of many helped to lead the instrument into a new frontier, across a variety of genres and stylistic movements. From the remnants of romanticism and early facets of impressionism, to the new age realm of avant-garde composition, the clarinet emerged as a versatile conduit for musical innovation and experimentation. Composers and musicians of this era, fueled by societal upheavals, advancements in technology, and a desire to break free from established norms, embraced the challenge to redefine the capabilities of the clarinet. As a result of this new found versatility, the clarinet quickly evolved into a dynamic and essential voice in composition, not only within the realm of classical music, but also in the diverse landscapes of jazz and music from around the globe. The compositional evolution of the clarinet's utilization in the twentieth century has served as a testament to the instrument's enduring versatility and embrace of the ever-changing currents and trajectories of musical innovation.

At the turn of the century, the nature of clarinet composition was already changing rapidly. Claude Debussy's (1862-1918) *Première Rhapsodie* for clarinet and piano was one of the earliest influential pieces of clarinet composition in the twentieth century, being published in 1910. Despite utilizing a traditional medium of performance, the work reflected a changing style of attitude in how the clarinet was utilized, with a specific emphasis on how composers could experiment with the expressive capabilities of the instrument. In this work, Debussy defies traditional conventions of structure and harmony and as a result, creates the ethereal composition

that has cemented itself into the modern clarinetist's repertoire.<sup>63</sup> Perhaps a microcosm of the larger movement of impressionism, *Première Rhapsodie* reflects a departure from romantic conventions, instead prioritizing atmosphere, color and mood.<sup>64</sup> This work inspired later composers to experiment with new performance techniques, sounds and expressive qualities of the clarinet.

Around the same time of Debussy's composition, another revolutionary work was being written by Austrian born composer Alban Berg (1885-1935). His *Vier Stücke für Klarinette und Klavier* (1913) served as an influential work in the clarinet repertoire. Unlike Debussy, Berg systematically adhered to a compositional technique known as twelve-tone serialism.<sup>65</sup> In short, this practice abolished any hierarchy associated with notes, and instead treated each individual chromatic pitch equally. To ensure this, Berg, and many others associated with the Second Viennese School, made each of the twelve notes of the diatonic scale sound as often as one another in their compositions. In addition to this unique compositional style, the work also served to expand how the clarinet was utilized, as emphasized through Berg's use of extended technique. Throughout the piece, he stretches the expressive and technical capabilities of the instrument with the incorporation of flutter-tonguing and the exploration of the entire range of

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<sup>63</sup> Forquarean, Ford Joseph. "Claude Debussy: Harmonic Innovations in Historical and Musical Context." Master's thesis, Columbus State University, 2014. Accessed January 14, 2024. [https://csuepress.columbusstate.edu/cgi/viewcontent.cgi?article=1108&context=theses\\_dissertations](https://csuepress.columbusstate.edu/cgi/viewcontent.cgi?article=1108&context=theses_dissertations).

<sup>64</sup> Johnson, Samantha K. "Design and Aesthetic in Debussy's Music: The Premiere Rapsodie for Clarinet and Piano." Master's thesis, Butler University, 2011. Accessed January 14, 2024. <https://digitalcommons.butler.edu/cgi/viewcontent.cgi?article=1460&context=ugtheses>.

<sup>65</sup> Headlam, David John. *The Music of Alban Berg*. New Haven: Yale University Press, 1996. Accessed January 14, 2024.

the clarinet. As a result of this piece's publication, hundreds of innovative atonal and twelve-tone works have appeared, and continue to appear to present day.<sup>66</sup>

The 1930s and 1940s ushered in a zenith of clarinet utilization in jazz settings. While introduced in the 1920s by the likes of Sidney Bechet (1897-1959) and Johnny Dodds (1892-1940), the clarinet became wildly popular due to the dominance of big bands and larger-than-life bandleaders such as Benny Goodman (1909-1986) and Artie Shaw (1910-2004). Compositions such as Goodman's *Sing, Sing, Sing* (1936) and Shaw's *Begin the Beguine* (1935) continued to push the boundaries of clarinet performance. Unlike before, improvisation became a large factor in performances, with the performer coming up with what they would play on the spot. The use of clarinet in jazz also pushed the technical bounds of the instrument, as several extended techniques were utilized to craft an appropriate atmosphere. Most notably, clarinetists began to use techniques such as the glissando, vibrato, pitch-bending and "growling." While the swing era slowed down post-war, the impact of this period can be traced to the compositions of present day.

Towards the latter half of the twentieth century, composers began to push the bounds of clarinet composition farther than it had ever gone before. Karlheinz Stockhausen (1928-2007), an important, yet controversial figure in the music world in the twentieth century, composed *Der Kleine Harlekin* in 1975.<sup>67</sup> This influential work blurred the boundaries between music and theatre, as the performer was costumed, interacted with stage props, and was tasked with following precise choreography. In a broad sense, this composition was influential in the world of the avant-garde and experimental music scene. In 1985, Steve Reich (b. 1936) composed *New*

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<sup>66</sup> Hoeprich, Eric. *The Clarinet*. New Haven: Yale University Press, 2008.

<sup>67</sup> "Harlekin." Stockhausen: Sounds in Space. Accessed January 14, 2024. <https://stockhausenspace.blogspot.com/2015/10/harlekin.html>.

*York Counterpoint*, a revolutionary work in the clarinet repertoire. With the technological advancements in recording in the latter half of the twentieth century, Reich decided to incorporate prepared tape into his composition. Reich intended for the performer to be able to multitrack the other ten clarinet parts and perform over them live with the remaining solo part.<sup>68</sup> Reich, a self-described post-minimalist, utilizes several simple, repetitive and pulsating patterns throughout the work.<sup>69</sup> This piece includes the technique of phasing, the effect that is created when two or more instrumentalists perform the same pattern at different intervals of time, moving in and out of phase. In an interview with famed musicologist Richard Taruskin, Reich recalled his first experience with the technique:

The sensation I had in my head... was that the sound moved over to my left ear, moved down to my left shoulder, down my left arm, down my leg, out across the floor to the left, and finally began to reverberate and shake [and eventually] come back together in the center of my head.<sup>70</sup>

While notable for unique compositional style and technique, this work was equally, if not more influential to the clarinet repertoire. With the addition of electronics, Steve Reich helped to significantly expand the possibilities of clarinet composition. As a result of this piece, the electroacoustic genre was greatly popularized and has cemented itself into the repertoire of today's twenty-first century clarinetist.

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<sup>68</sup> Greenbaum, Stuart. "Steve Reich's New York Counterpoint: Style, Form and Interpretation." Master's thesis, University of Melbourne, 1998. Accessed January 14, 2024. [https://www.stuartgreenbaum.com/articles/files/Reich-New\\_York\\_Counterpoint.pdf](https://www.stuartgreenbaum.com/articles/files/Reich-New_York_Counterpoint.pdf).

<sup>69</sup> Reich, Steve. Interview by Emma Warren. Red Bull Music Academy. Accessed January 14, 2024. <https://www.redbullmusicacademy.com/lectures/steve-reich-the-music-maker>.

<sup>70</sup> *New York Times*, August 24, 1997. Accessed January 14, 2024. <https://steverreich.com/richard-taruskin/>.

### Brief Summary

Over the period of the twentieth century, the nature of clarinet composition drastically changed. In the opening years of the century, composers like Claude Debussy (1862-1918) and Alan Berg (1885-1935) began to explore the capabilities of the instrument, while remaining within the general construct of music as it was known at the time. As wartime quickly approached in the 1930s and 1940s, the clarinet found itself in the middle of a new, revolutionary type of music known as jazz. Artists like Benny Goodman (1909-1986) and Artie Shaw (1910-2004) led the charge in the swing era, helping to expand the technical facets of clarinet performance. In the latter half of the century, composers like Karlheinz Stockhausen (1928-2007) and Steve Reich (b. 1936) continued to push the bounds of the clarinet, incorporating theatrics and electronics into their compositions, respectively. To this day, modern clarinet repertoire finds inspiration from all of these trailblazing compositions and composers. The evolution of music is a reflection of the ever-changing human experience, and as I eagerly anticipate the future, inspired by the groundbreaking works of those who came before us, I look forward to witnessing the continued innovations that will shape the musical landscape of this century.

Appendix A: Musical Charts

Score

Sonata for Clarinet in Bb and Piano

I

Francis Poulenc

Exposition (A)

Allegro Tristamente

Tempo allegretto (♩ = 136)

$\frac{4}{4}$

*ff* Eight-measure introduction in Bb clarinet

5

*ff stacc.*

*pp*

9 Undulating eighth-note figure in piano

Statement of primary theme

*p*

*mf*

13

17

Establishment of secondary theme

*p*

21

Cadence on concert F

*mf*

25

Restatement of secondary theme

*p*

29

*p*

2 Sonata for Clarinet in Bb and Piano

33

mf

37

p

41

mf très léger p mf

45

ff

49

mf

53

f molto

57

Modulation of primary theme

p ff

62

Cadence on concert E 3/4

ff

Très Calme (♩ = 54)

67 Eleven-bar transitory period in clarinet and piano

3/4

mf

Contrasting middle section (B)

Sonata for Clarinet in Bb and Piano

3

72

77 Introduction of Primary Theme

*p* surtout sans presser

*f*

*mf*

82

*f*



*pp*

*pp*

*pp* doucement monotone

87

*mf*

*mf*

*mf* *p*

93

*pp*

*mf*

99

*mf*

*p*

*mf*

*p*

105

Recapitulation (A)  
Tempo allegretto (♩ = 136)

Restatement of motivic material

*p*

*f*

110

*p*

116

*p* monotone

*p*

4

Sonata for Clarinet in Bb and Piano

121

Brief Codetta

*pp*

Incorporates theme from Exposition

126

*pp*

129

*pp*

Score

## II Romanza

**Très calme** (♩ = 54)

Ten-measure recitative like opening

**$\frac{3}{4}$**

*pp*

*court*

*long*

*frès librement*

5

*pp*

9

Exposition (A)

Introduction of Primary Theme

*pp* très doux et mélancolique

13

*p*

*mf*

17

Sweeping line  
that cadences on concert D

*f*

21

Sweeping line  
that cadences on concert D

*f*

25 Contrasting middle section (B)

Call and Response between clarinet and piano

4-measure introduction from piano

*f*

29

2

33

*mf*

37 Reprise of expositional material

*p*

*mf*

41 Restatement of Primary Theme

*mf*

45

Quotation of expositional material

*pp*

49

*f*

53

57

*p*

Recapitulation (A)

61

Restatement of Primary Theme

*mf*

*pp*

65

*pp*

69

*ppp*

*mf*

*molto*

73

*pp*

*mf*

Modulation of motific material

Score

### III Allegro con fuoco

Exposition (A)  
Statement of Primary Theme

$\frac{4}{4}$  *ff*

5 *ff*

9  $\frac{3}{4}$   $\frac{4}{4}$

<sup>13</sup> Statement of Secondary Theme

$\frac{4}{4}$  *f* *p* *mf* *éger* *f*

17 Statement of Tertiary Theme

*f*  $\frac{2}{4}$

21  $\frac{2}{4}$   $\frac{4}{4}$  *f*  $\frac{3}{4}$

25  $\frac{3}{4}$   $\frac{4}{4}$  *f*  $\frac{2}{4}$

29  $\frac{2}{4}$   $\frac{4}{4}$  *f*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

2

33

**3**  
**4**

| **4**  
**4** |

37

***f***

***f***

41

*céder un peu*

Clarinet cadences  
on concert F#

Contrasting Middle Section (B)

***f*** *a tempo subito*

Introduction of flowing,  
lyrical theme

45

49

Call and response  
between clarinet and piano

***f***

53

57

Expansion of lyrical theme

***f***

61

65



69 Statement of thematic material

mf f

73 f

77 Recapitulation (A)

ff

81 Restatement of material from exposition and contrasting middle section

$\frac{2}{4}$   $\frac{4}{4}$  f

85  $\frac{2}{4}$   $\frac{4}{4}$  f  $\frac{2}{4}$   $\frac{4}{4}$

89  $\frac{4}{4}$  ff mf

93  $\frac{2}{4}$  p  $\frac{4}{4}$

97  $\frac{4}{4}$  f

101

The diagram illustrates a musical score with measures 69 through 101. It features dynamic markings such as *mf*, *f*, *ff*, and *p*, along with time signatures  $\frac{2}{4}$  and  $\frac{4}{4}$ . The score is divided into sections: 'Statement of thematic material' (measures 69-73), 'Recapitulation (A)' (measures 77-81), and 'Restatement of material from exposition and contrasting middle section' (measures 81-85). The notation includes vertical bar lines, slanted lines indicating dynamics, and time signature changes.

4

105



109



*f*

*p*

113



Codetta

*f*

117



*f*

121



125



*ff*

*ff*

Score

## Sonata for Two Clarinets (Bb and A)

## I. Presto

Francis Poulenc

A

a Tempo (♩ = 104)

*très rythmé*

	7 4		
}	parallel motion with no apparent key		5 4
}	7 4		5 4

3	5 4		3 4		5 4		3 4
}	5 4		3 4		5 4		3 4
	<i>subito pp</i>						

6	3 4		5 4		3 4		5 4
}	3 4		6 4				
	<i>mf</i> contrapuntal movement and introduction of polymeter						
	<i>en dehors</i>						
	<i>f ff</i>						

9	5 4				3 4		
}	<i>mf</i>				parallel motion		
					3 4		

2

Sonata for Two Clarinets (Bb and A)

B

**Beaucoup moins vite**

**Comme une cadence (♩ = 80)**

12

*mf* ————— *f* *ppp* *mf*

Intricate dialogue with majority of melodic material given to Bb clarinet

5/4 || 2/4

*incolore en accompagnement*

16 Tonal center around F-Sharp

*presser* *p* *mf*

20 *très lié*

*f* *pp*

24

*ppp* *très fluide* *mf*

*p*

28

*molto rubato* *p* *ff* *cédez* *p*

*mf*

Sonata for Two Clarinets (Bb and A)

3

32

}				
	<i>presser</i>	<i>mf</i>		

A  
a Tempo (♩ = 104)

36

}	<i>très ralenti</i>					
		$\frac{7}{4}$ parallel motion		$\frac{5}{4}$		$\frac{3}{4}$
		<i>ff</i>		<i>pp</i>		
		$\frac{7}{4}$		$\frac{5}{4}$	$\frac{3}{4}$	

40

}					
	$\frac{3}{4}$	$\frac{5}{4}$	$\frac{3}{4}$	$\frac{5}{4}$ melody/accompaniment	
				<i>p</i>	
}					
	$\frac{3}{4}$	$\frac{5}{4}$	$\frac{3}{4}$	$\frac{6}{4}$ en dehors	

44

}					
				$\frac{3}{4}$	
				$\frac{3}{4}$	

48

}	<i>f</i>						
		<i>p</i>	$\frac{6}{4}$ parallel motion		$\frac{5}{4}$		
			<i>très piano au début moins à la fin</i>	<i>mf</i>	<i>ff</i>	<i>sans ralentir</i>	<i>très sec</i>
			$\frac{6}{4}$		$\frac{5}{4}$		

Score

## II. Andante

A  
**Très lent** (♩ = 66)  
*sans nuances*

Melody in Bb clarinet

**2**/**4** | | | |  
*pp* *triste et doux* | | | |  
**2**/**4** | | | |  
*loin et monotonne* | | | |

Pedal tone created by ostinato

5

| | | |  
| | | |

9

| | | |  
| | | |

13

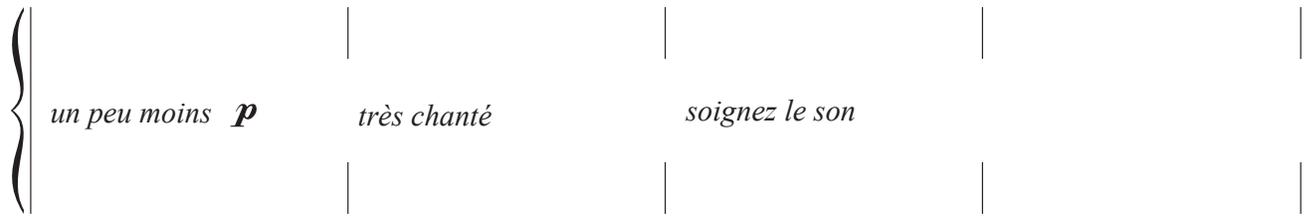
A'

*p*  
Melody and accompaniment

| | | |  
| | | |

2

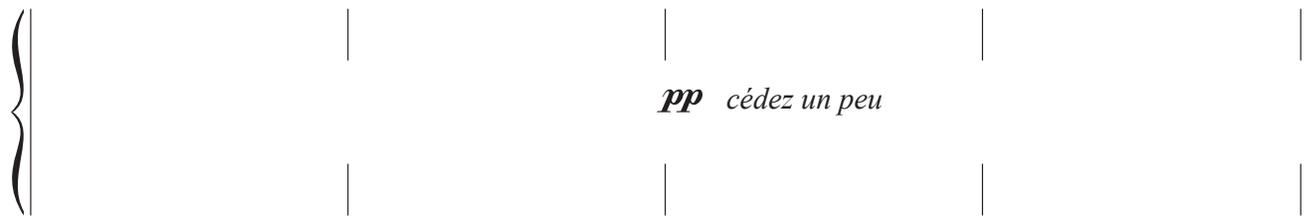
17



un peu moins **p** très chanté soignez le son

A  
a Tempo

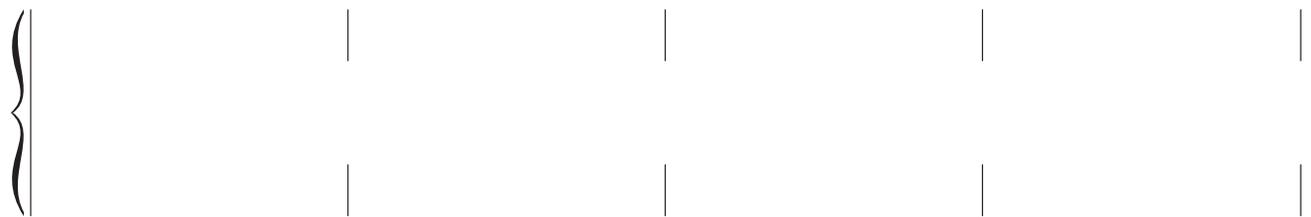
21



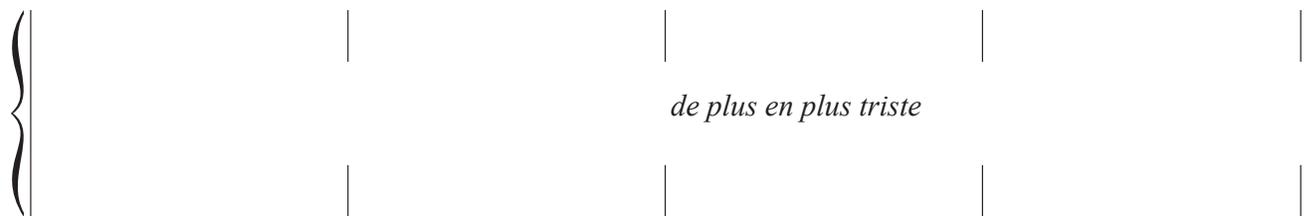
**pp** cédez un peu

Pedal tones created  
by ostinato

25

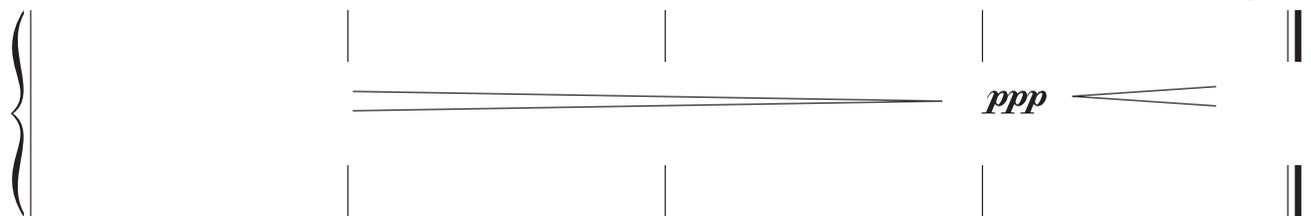


29



de plus en plus triste

33



très ralenti **ppp** long

Cadence on concert E

Score

### III. Vif

A  
Vite avec joie (♩ = 126)

	<p><b><i>f</i></b> melody interrupted by flourishes of seventh chords</p>	<p>Primary theme begins</p>
		<p><b><i>mf</i></b> D Major Hexachord based melody</p>

4

	<p><b><i>f</i></b></p>

8

	<p><b><i>mf</i></b></p>	<p>Cadence on concert D</p>

13

	<p><i>étincelant</i></p>

Sweeping hand-off of 32nd note figures on beat one and two

Outlines D Ionian

2

16

Musical notation for measures 2-16, consisting of two staves with a brace on the left and vertical bar lines indicating measure boundaries.

19

Expansion of D Hexachord melody  
B

*mf* Parallel motion  
in perfect fifths

Musical notation for measures 19-24, consisting of two staves with a brace on the left and vertical bar lines. The text 'Expansion of D Hexachord melody B' and '*mf* Parallel motion in perfect fifths' is placed above the notation.

24

Musical notation for measures 24-28, consisting of two staves with a brace on the left and vertical bar lines.

28

Cadence on Concert D

*en dehors*

*très lié*

Musical notation for measures 28-33, consisting of two staves with a brace on the left and vertical bar lines. The text 'Cadence on Concert D' is placed to the left of the notation, with '*en dehors*' above and '*très lié*' below the first measure.

33

2:5 polyrhythm introduced

Musical notation for measures 33-38, consisting of two staves with a brace on the left and vertical bar lines. The text '2:5 polyrhythm introduced' is placed to the right of the notation.

37 *très lié et coulé*

*ralentir*

*subito lent*  
Cadence on P5

A  
**a Tempo**

**f**  
Restatement of thematic material

41

**mf**

45

**ff** *brillant*

49

**ff**

54

Cadence on concert D

B'

**mf** Restatement of secondary theme

Parallel motion in fifths

4

59



63



*en dehors*

*mf*

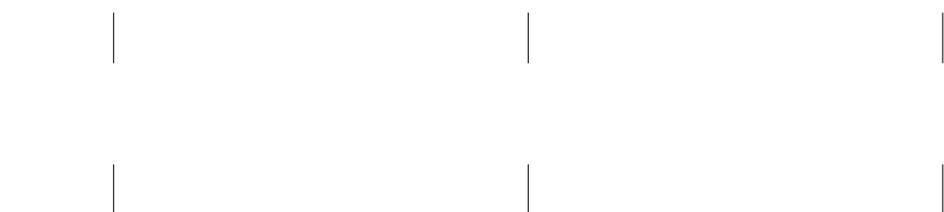
Interpolation of  
secondary theme

*coulé*

*très lié*



67



70



Beginning of  
dissonant interlude

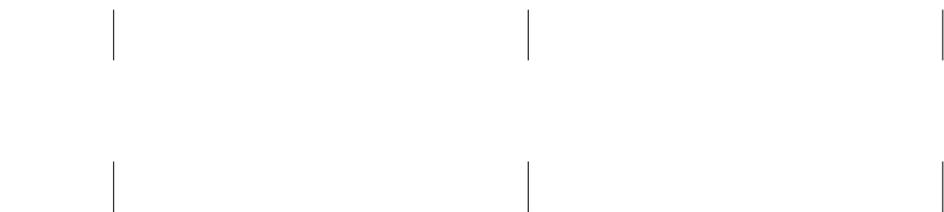
*pressez le trait*

*pp* *fluide*



74 *très retenu*

**a Tempo**



77



Musical notation for measures 77-79. A large curly brace on the left spans the three measures. Measure 77 contains a dynamic marking of *p*. Measure 78 contains a dynamic marking of *pp*. Measure 79 is empty.

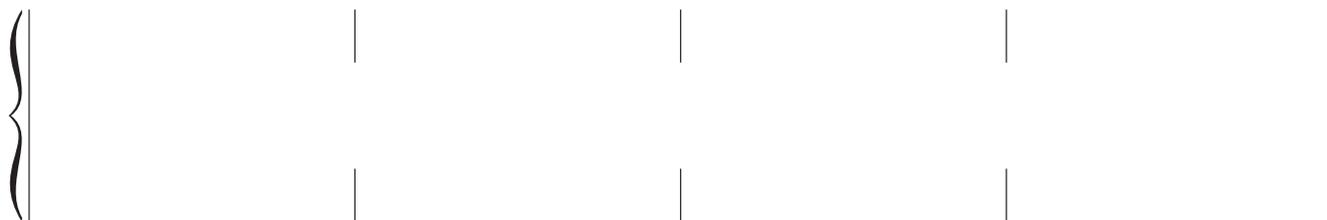
A / Coda  
**a Tempo**

80



Musical notation for measures 80-84. A large curly brace on the left spans the five measures. The text "Restatement of motivic material from A section" is written across the first two measures. The notation consists of vertical stems in each measure.

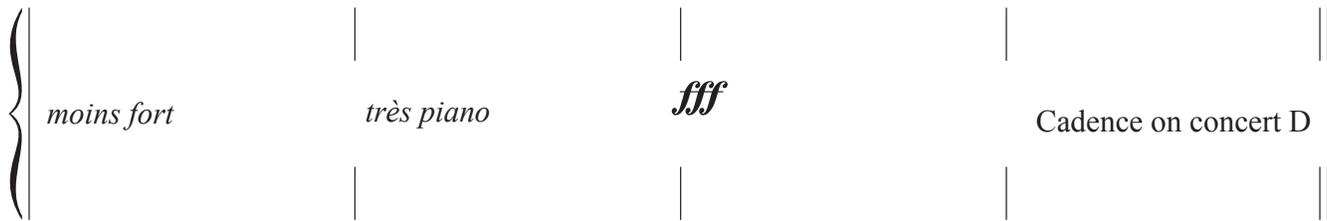
85



Musical notation for measures 85-88. A large curly brace on the left spans the four measures. The text *cédez* is written above the fourth measure. The notation consists of vertical stems in each measure.

*89 Plus lent*

**Presto**



Musical notation for measures 89-91. A large curly brace on the left spans the three measures. Measure 89 contains the dynamic marking *moins fort*. Measure 90 contains the dynamic marking *très piano*. Measure 91 contains the dynamic marking *fff*. The text "Cadence on concert D" is written below the third measure. The notation consists of vertical stems in each measure, with a double bar line at the end of the third measure.

Score

# Three Pieces for Solo Clarinet

## I

Hovers around G# minor

(♩ = 52)

A

**2/4**

**5/8**

**2/4**

**5/8**

**7/8**

Long, simplistic melodic line  
*poco più **f**e poco più mosso*

5 Limited development of motivic material

**7/8**

**5/8**

**2/4**

Clarinet cadences  
9 on concert B

B

Melodic expansion of clarinet

**3/8**

**2/4**

**5/8**

13

**3/4**

**5/8**

**2/4**

16

Interjection of enharmonic tones

**2/4**

**5/8**

20

Clarinet cadences on concert C

A

Restatement of thematic material  
from original A section

**3/4**

**5/8**

23 Key hovers around G-sharp minor

**6/8**

**7/8**

**2/4**

26

**2/4**

**3/8**

**3/4**

**5/8**

2

Three Pieces for Solo Clarinet

29 *poco più **f** e poco più mosso*  
Codetta

*lunga*

123



Score

II

A  
(♩ = 168)

Piece composed without meter and barlines      Seems to be exploring the keys of Bb and Eb

*mf*

2 Opens with expansive and technically challenging ribbon motif

3 Presentation of another ribbon motif, with a cadence on concert E

4 Abrupt cadence on concert E      B  
Introduction of playful melodic motif

*pp*

*mp*

*pp*

*mp*

5 Heavy utilization of grace notes throughout this section

6 Clarinet cadences on concert D      *subito pp*      *mp*  
A'  
Reinvention of primary ribbon motive

7

*mf*

8 Codetta      *subito meno f*  
3 octave ribbon motive that cadences on concert C      *sombrier le son ritardando (poco)*

Score

III

A  
(♩ = 160)

Oscillation between concert Gb and Ab

$\frac{2}{4}$  | | |  $\frac{5}{16}$

4 Transposition of oscillation,  
now between concert G and A

$\frac{5}{16}$   $\frac{3}{16}$   $\frac{3}{8}$   $\frac{2}{8}$

7 Transposition of oscillation,  
now between concert G# and A#

$\frac{2}{8}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

10 Outlining of chords

$\frac{2}{4}$   $\frac{3}{8}$  CM GM  $\frac{2}{4}$

13 *sombrier le son subito*

$\frac{2}{4}$   $\frac{5}{16}$   
Fm *cre - - - - -*

16  $\frac{5}{16}$   $\frac{3}{16}$   $\frac{2}{4}$   
*scen - - - - - do*

19  $\frac{3}{8}$   $\frac{3}{16}$   $\frac{5}{16}$   
*poco a*

22  $\frac{5}{16}$   $\frac{3}{8}$   $\frac{2}{8}$   
*poco f* Abrupt cadence on concert D

2

B  
25 Exploration of Half-step interval

$\frac{2}{8}$  |  $\frac{3}{16}$  |  $\frac{3}{8}$  |  $\frac{3}{16}$

28

Emphasis on concert B and Bb

$\frac{3}{16}$  |  $\frac{3}{8}$  |  $\frac{3}{8}$  |  $\frac{3}{8}$  |  $\frac{3}{8}$  |

31

Emphasis on concert A and Ab

$\frac{5}{16}$  |  $\frac{3}{4}$  |  $\frac{5}{8}$

34

$\frac{5}{8}$  |  $\frac{5}{16}$  |  $\frac{3}{8}$  |  $\frac{2}{4}$

37 4:3 polyrhythm introduced

$\frac{2}{4}$  |  $\frac{5}{16}$  |  $\frac{2}{4}$  |

*sombrer le son subito* *crescendo*

40

|  $\frac{3}{8}$  |  $\frac{4}{16}$

43

$\frac{4}{16}$  |  $\frac{3}{16}$  |  $\frac{3}{8}$

46

$\frac{3}{8}$  |  $\frac{5}{16}$  |  $\frac{5}{8}$  |  $\frac{2}{4}$

49 Emphasis on concert E and Eb

$\frac{2}{4}$  |  $\frac{5}{16}$  |  $\frac{2}{4}$

*cre - - scen - - - do* ***f***  $\frac{5}{16}$   $\frac{2}{4}$

52  $\frac{2}{4}$   $\frac{3}{4}$  A' Restatement of Primary Theme  $\frac{3}{4}$   $\frac{3}{16}$   
*sombrer le son subito* *cre* - - - - - *scen*

55  $\frac{3}{16}$   $\frac{3}{4}$  Codetta  $\frac{5}{16}$   $\frac{2}{8}$   
- - - - - *do* Interpolation on original whole step relationship between concert Gb and Ab

58  $\frac{2}{8}$   $\frac{3}{16}$   $\frac{5}{16}$   $\frac{2}{8}$   
*ff* Subdued cadence on concert A

Score

# Blues from "An American in Paris"

George Gershwin  
Michele Mangani

A  
**Tempo di Blues**  
Begins in the key of Eb major

Introduction of Primary Theme

**C**

*p*  *f* Incorporation of glissando from Gershwin's *Rhapsody in Blue* (1924)

6 Blues turnaround present (V - IV - I)

Flashy and sweeping melodic lines  
used to embellish theme

9

 *f*

13

*mf*

18

21

 *mp*

24

 *f*

29

Flashy and sweeping melodic lines  
used to embellish theme

2

Blues from "An American in Paris"

31



Incorporation of glissando

34 Modulation into Ab Major Transitional Period provided by piano



*ff*

B

41 Introduction of laid-back motif



*mf*

43



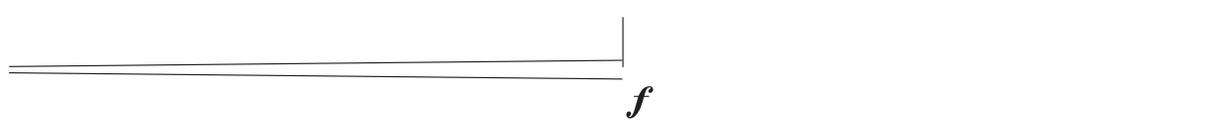
45



47



49



*f*

51



53 Reincorporation of motives from A section



Blues from "An American in Paris" 3

A / Coda

Modulation of primary theme to Ab Major

55



58



*ff*

**Lento**

**Maestoso**

62

*rit.* |  $\frac{5}{4}$

| **C** |



Incorporation of another motive from Gershwin's *Rhapsody in Blue* (1924)

Score

# Concerto for Clarinet

Artie Shaw

Introduction

**Allegro**

Introductory period by piano

**C**

Follows 12-bar Bb blues structure

**p**

5 Recitative-like opening in clarinet  
Simple chordal accompaniment by piano

**C**

**mf**

8

*lip slur*

**f**

11

14

*lip slur*

A Continues to follow 12-bar Bb blues structure  
**Mod. boogie-woogie tempo**

16

Statement  
of Primary Theme

Three measure introduction provided by piano

**mp**

21 Repeated pattern in piano to allow for appropriate improvisation

26

2

Concerto for Clarinet

29

Ornamentation of Primary Theme



33



*mf*

36



39

*lip slur*

*lip slur*



*f*

42



45 Shaw continues to riff upon original theme

45



47



50



53



Concerto for Clarinet

56 Twenty-three measure passage in the piano



B Drastic decrease in tempo and shift to minor tonality

*Cadenza ad. lib*

81



82

Exploration of the clarinet's chalumeau and lower clarion

Cadence on concert Bb

83



A'

**Mod. swing tempo**

Section does not follow 12-bar blues - improv. over tonic and dominant chords

84 Simple rhythmic ostinato from tom-toms



*mf*

86



Statement of adapted primary theme from A section

91 Expansion and ornamentation of primary theme



95



100



4 Concerto for Clarinet

103

Continued riff on primary theme



107



111



114



117



121



*lip slur*

125



128



*crescendo*

131



Concerto for Clarinet

5

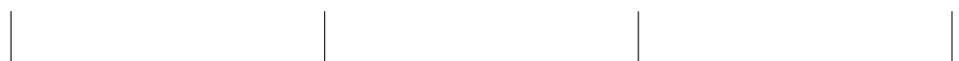
134



140



144



148 *lip slur*



152



155



158



162



166



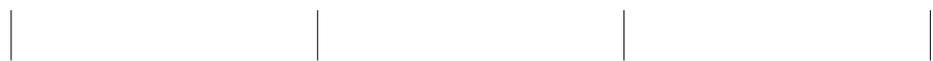
6

Concerto for Clarinet

169



173



177



181



185



189

Piano reintroduced with "hits"



202



206



210

*slow gliss.*



Massive glissando

Concerto for Clarinet

7

217

Five measure segue to coda



Coda Drastic tempo change and shift to minor tonality

*Cadenza ad. lib*

226



Incorporation of pitch-bending and glissandi

227



Chromatic exploration of upper altissimo

228

Clarinet cadences on written altissimo C



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