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# Performance considerations of Libby Larsen's "Corker for Clarinet and Percussion"

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PERFORMANCE CONSIDERATIONS OF LIBBY LARSEN'S  
*CORKER FOR CLARINET AND PERCUSSION*

A Treatise

Presented to the

Department of Music

and the

Faculty of the Graduate College

University of Nebraska

In Partial Fulfillment

Of the Requirements for the Degree

Master of Music

University of Nebraska at Omaha

By

Daniel James Jacobi

May 2001

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Acceptance for the faculty of the Graduate College,  
University of Nebraska, in partial fulfillment of the  
Requirements for the degree Master of Music,  
University of Nebraska at Omaha.

Committee

Frederic Seel

Michael Corbin

Chairperson Ken Tom Beck

Date 5/15/01

PERFORMANCE CONSIDERATIONS OF LIBBY LARSEN'S  
*CORKER FOR CLARINET AND PERCUSSION*



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University of Nebraska, 2001

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This document explores various artifacts gathered in preparation for the performance of Libby Larsen's *Corker for Clarinet and Percussion* (*Corker*). Specifically, the author will utilize transcripts of interviews conducted with the composer, theoretical analysis, and excerpts from the performance diary of the percussionist who has worked extensively with the composer in his analysis.

In the course of writing her work, composer Libby Larsen drew from childhood experiences while growing up in Minneapolis, Minnesota. These memories are the framework for this composition and are shared in this document through transcripts of interviews conducted in January 1998.

A brief analysis using the theory of Alan Forte will explore non-tonal relationships within and between sections of *Corker*. While the piece is musically influenced by the jazz idiom, it is Forte's theories which best describe the overall structure and melodic ideas behind *Corker*.

Finally, Robert Adney, percussionist on a 1997 recording of *Corker*, shares his thoughts on technical and logistical aspects of the piece with excerpts from his performance diary. These details will be examined, explored and used by the author in preparation of the work for public performance.

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## Biography

Libby Larsen was born December 24, 1950 in Wilmington, Delaware. She was one of five daughters born to Robert and Alice Brown Larsen. Her father worked for Pillsbury Foods and her mother was a homemaker. The Larsen family moved to Minneapolis when Libby was five. Both Larsen and her parents continue to live in the same south Minneapolis neighborhood they moved to over forty years ago. Libby is married to Jim Reece, who is a litigation attorney. They have one daughter, Wynne.

As a child, Larsen was immersed in music and outdoor activities that provided her with experiences that would be catalysts for her future compositional ideas. Although neither of her parents were professional musicians, they were, according to Larsen, “real and true amateurs, meaning ‘love of’ in the Latin sense of the word (Larsen).” Her mother grew up during the big band and boogie-woogie eras, and loved this music the most, having collected many recordings during her adolescent, high school, and college years. Larsen says of her mother,

“She has a lot of the original scratchy recordings and the drumming on those recordings is just extraordinary. I loved that music more than any of the other music, although my dad played Dixieland and my sister played classical piano and so did I (Larsen).”

Libby has spent much of her life, in her words, “stealing” the collection away from her mother one recording at a time in an effort to preserve it. Some notable artists on these recordings include Meade Lux Lewis and Pine Top Smith

(pianists), and big band leaders such as drummer Gene Krupa, trombonist Glenn Miller, and trumpeter Harry James. Larsen's father played the clarinet and her mother played the piano. According to Larsen's sister, Luanne Nyberg, one of four sisters relates the story: "We all sang and danced around the kitchen to recordings of musicals. We played a lot of '40s music and pop music at home. We knew words to entire musicals (El-Hai 81)."

Larsen attended Catholic grade school starting at age five, and not unlike many Catholic schools before the Vatican II Council, she learned how to read music and sing Gregorian chant. Larsen sang in the choir through eighth grade. Piano lessons began at the age of seven, after Larsen had been watching her sister practice. "I would stand at the piano keyboard watching her fingers move on the piano, I couldn't wait until she was done, so I could get up on the bench and make some music (MacMillan, Her Voice)."

Pop music made its way into Larsen's record collection. Buddy Holly, John Lennon and Paul McCartney, among others, intrigued her in their use of close harmonies and the early rock & roll drumming heard on records was so reminiscent of earlier recordings her parents used to listen to. High school also produced Larsen's first music compositions. One that she recalls the most is entitled "Theme and Variations for Piano," a set of arrangements of her high school's fight song.

Larsen remained in the Twin Cities to attend college at the University of Minnesota. She was fascinated by numbers and began studies in economics, but her attraction to composition soon won out and Larsen exclusively devoted her



education to music composition. She studied composition with Dominic Argento, Eric Stokes and Paul Fetler and finished three degrees in music at the University of Minnesota: Bachelor of Arts, 1971; Master of Music, 1975; and Doctor of Philosophy, 1978.

Larsen's compositional style has become known in her own words as an expression of the "American vernacular," and is one who can be relied upon to compose for unconventional musical voices. Jeffrey Bishop, Oxford University Press in New York, says of Larsen's American style,

"From the perspective of an Englishman, I don't altogether get her music.... But she has really found an American vernacular.... So much music nowadays, particularly European music, is introspective and pessimistic. She has really found an optimistic and not fakely optimistic voice. People need that (El-Hai 127)."

Her works encompass orchestral, dance, choral, theatre, chamber and solo literature. Awards and commissions are numerous, including multiple commissions from Benita Valente and the King's Singers, and a 1994 Grammy Award as producer for the compact disc The Art of Arlene Auger featuring Larsen's *Sonnets from the Portuguese*. Larsen's works have been recorded on various record labels including Angel/EMI, Koch International, Nonesuch and Decca. Her symphonic works have been recorded by the London Symphony and were released by Koch International in November, 1997. She has been featured in The Norton/Grove Dictionary of Women Composers, the MacMillan textbook MUSIC!, James R. Briscoe's Anthology of Music by Women, and Pandora's

Guide to Women Composers by Sophie Fuller, published by Harper Collins.

Larsen's compositions are published by Oxford University Press and E.C.

Schirmer Music Publishers, Inc.

In 1973, while at the University of Minnesota, Larsen and fellow composer Stephen Paulus founded the Minnesota Composers Forum as a granting institution that encourages collaborative efforts between young and relatively unknown composers and performers. The organization later changed its name to the American Composers Forum. Other posts Larsen has held with American Composers Forum include managing composer and advisor, a post she still holds. With the creation of the Forum and her strong sense of independence, Larsen has refused to be associated with a college or university, as are many composers today.

Larsen was the first woman to serve as resident composer with a major orchestra (Minnesota Orchestra, 1983-1987) and has held similar posts with the Charlotte Symphony and most recently, the Colorado Symphony (1997-2000). In such a residence, the composer is commissioned to write music, review scores, and make recommendations for future programs. Larsen's first year was focused on getting acquainted with the Symphony and its role within the community. The second and third years focused on performances of the composer's works and other contributions to the organization.

Larsen's music is to her, "from a part of the world that speaks American English and has freeways and a quick and virtuosic communications technique. It's from a part of the world that thinks of history in terms of decades rather than

centuries (El-Hai 128).” She is active in the new music scene of Minneapolis and Saint Paul and is on the boards of the Minnesota Orchestra and the Plymouth Music series. “People are very acquainted with her and there is a great deal of admiration for all that she does. When there is a call to get out and support something in music, you can find Libby there. She is not somebody who talks and has no action. She is a very supportive person in all of this (MacMillan, Her Voice).”

## Compositional Process

Larsen's experiences and her observations of life around her provide ideas for her composing. Her compositional process includes visual imagery and writing ideas in a rough sketch outline. The outline is later filled in with the remainder of the ensemble that is called for, "And then it just comes, Like boowahmm," she said, making the sound of an explosion. "Now all of the details are revealing themselves and you can hardly write fast enough (MacMillan, Stereotypes)."

*Four on the Floor* was written as a jumble of experiences from her teen years when she learned to drive a car. "And now I'm orchestrating it! I decided that I want to see if an orchestra can do it. It's not easy, but I'm orchestrating it anyway just to see what happens (Larsen)."

Larsen blurs the line between genres of musical style, especially those of classical and jazz, and isn't afraid of being radical in her concept of the twenty-first century orchestra, which she sees integrating electronic instruments. Conductor Joel Revzen adds, "She is somebody who can operate on so many levels. Her mind is so facile and so creative, and she is so quick that it is difficult to keep up with her sometimes (MacMillan, Her Voice)." Conductor, Vern Sutton has said, "She's always been interested in the sounds she hears around her, and she distinguishes sounds differently from the rest of us (El Hai 128)."

References to early jazz recordings surfaced during the author's interviews with Larsen and some played a key role in her ideas while composing. Early jazz recordings from the 1920s and 1930s originate from Chicago and the emergence

of New Orleans musicians having moved north to the Midwest industrial cities. In this regard, Louis Armstrong influenced Larsen in her composing efforts. “I think that Louis Armstrong, his being, the way he approached music, his passion, everything about him is sheer genius (MacMillan, Her Voice).” However, that influence can be hard to find for most classically trained musicians. Larsen adds,

“I had to look to find him, which most classical musicians do. To really find Louis Armstrong if you’re not a percussionist and come from a different mind as a keyboard and choral background you have to look to find the histories. My natural affinity is jazz and yet I can’t play any of it. I have no training! I am really a classically trained musician (Larsen).”

Kyle MacMillan, columnist for the Omaha World-Herald says of Larsen’s fascination with Armstrong, “She does not believe in the hierarchy that has come to separate classical and non-classical music. As far as she is concerned, jazz trumpeter Louis Armstrong is every bit as great a musician as eighteenth century composer Johann Sebastian Bach (MacMillan, Her Voice).”

This integration life experience is reflected in her work on *Corker*. As a child growing up near Lake Harriet in the chain of lakes area of south Minneapolis, Larsen and her sisters raced sailboats at the local yacht club. “It’s a city yacht club, nothing fancy and we all knocked around in boats and hung out on the docks during the summer and it was a great thing to do. We all raced sail boats, which is a very serious Olympic sport and I’ve written a lot about sailing (Larsen).” According to the Random House Dictionary, the definition of “corker”

is “someone or something of astonishing or excellent quality” and was a term used in the early part of this century. Larsen continued on with its connection to sailing and the composition.

“Corker comes from an experience and that is when you race sail boats one of the most fun things to do is to start a race. There’s an imaginary starting line between a buoy and a judge’s boat and all the boats vie for position for the best wind on the starting line. The way to get the best wind is by timing, it’s very critically timed (Larsen).”

Over-anticipating the start of a race with even a fraction of the boat forces the team to turn around and start all over again, causing it to be far behind with little chance to make up for it. But there are more details that make the concept of time so important. There are five minutes between the gun on the judge’s boat and the actual start of the race. If the boat is 300 yards down an imaginary line from the judge’s boat, there is a time lag between the sight of the gun smoke and the sound of the shot. “You’re actually timing an infinite point that you can’t really identify; you have to guess. Every Wednesday, every Saturday and every Sunday my job on the crew was to time the starts down to the hundredths of a second (Larsen).”

Larsen became very adapt to subdividing seconds in her head as well as with a watch, saying to herself, “5 digu-digu-digu, 4 digu-digu-digu, 3 digu-digu-digu” making the start when seeing the smoke and not when the gun was heard.

“The wind’s blowing, the sails are flopping and you stick your foot in the water trying to slow [the boat] down (Larsen).”

This scenario is similar to having time suspended in space, and similar to using analog clocks in team sports. Before the use of digital timing, game clocks were known to display “00:00” indicating the end of the game, when in actuality, the end was not until the clock’s horn sounded. Digital clocks, which are able to count time in hundredths of a second, help to mentally extend the last few seconds in the athlete’s mind. In relation to sailing, the time between the sound and the smoke is the time between the sight of “00:00” and the sound of the horn. Electronic timing is very prominent in sailing, but due to the cost, most sailors still count in their heads (Larsen). Larsen adds,

“What’s really curious to me is how very musical that kind of timing is. Sports timing can be so musical. When I finally started long-distance running, everything I knew about a timer starting a race I was also using in running so that I could accelerate over a long distance and not blow out (Larsen).”

Miscalculation of time in individual sports can lead to serious injury. Patience and experience can help resolve such problems which are usually brought on by overuse (in long distance running this often refers to running too many “junk miles”) and not knowing one’s own limits. Larsen is still working on this, explaining, “It’s almost as if you have to go into that suspended time right away so that you go slow enough at the beginning, slower than your body wants to. It’s so hard! (Larsen).”

Because she wasn't playing or practicing her instrument anymore, Larsen started running, and has taken part in many long distance events. She runs three to twenty miles every day depending on the event being prepared for, and has even considered taking time off from composing to devote exclusively to the sport. "That's what I love about running. You can just let go and run for miles and miles. So it's that kind of timing and athleticism that is behind *Corker* (Larsen)."



### Background to *Corker*

*Corker for Clarinet and Percussion* (1989) is third in the succession of works for percussion written by Libby Larsen which also includes *Bronze Veils* for trombone and two percussion (1979), and *Xibalba* for bassoon and two percussion (1989). *Xibalba* was commissioned by the St. Louis Symphony for their bassoonist, Robert Motl, and the percussion section. *Corker* came to be as a result of that commission and was premiered on November 6, 1990. Larsen has been asked by several people to write a piece exclusively for percussion, and her marimba concerto, entitled *After Hampton* (1992) is in her words, “a hidden way of writing a percussion concerto (Larsen).”

In his interview, Minnesota Monthly writer Jack El-Hai relates the story of “corker” being a 1920s Flapper term for something well done and explosive, such as “That was a real corker! (Larsen)” The term also relates to the early big band sound and some key personalities that make up the history of the era, especially drummer Gene Krupa. According to Larsen, the timing forms the energy and pace of the piece, with emphasis on the cymbals in the early stages of the work. “I love Buddy Holly and the ‘Crickets.’ It’s that sort of early acoustic drumming, not late Gene Krupa. One person suggested that I title this piece something like *Gene Krupa Goes Mad* (Larsen)!”

The choice of clarinet as the instrument for *Corker* did not come from Larsen’s father having been a clarinetist, but posing such a question to Larsen did bring forth an intriguing background to the piece. Larsen explains that *Corker*, “is really a clarinet piece. It’s a piece of energy and music in America from 1920

to 1945. (Larsen).” Larsen goes on to say the clarinet “speaks American English really well as does percussion, brass, and piano. Strings don’t speak American English (Larsen).” *Corker* was commissioned by Robert Spring, Professor of Clarinet at Arizona State University, and premiered at the International Clarinet Society Convention in July, 1991. Larsen considers the piano and the clarinet as the “cultural vehicles” that have been able to contain musical ideas of Western Europe in more styles of music and more than any other instruments. Larsen credits the big band and boogie records she’s listened to for *Corker*’s inspiration. Examples of this are the Benny Goodman and Glenn Miller Orchestras of the 1930s and 1940s, Goodman as leader and soloist, and Miller’s distinguished use of clarinet in his saxophone lineup.

The premiere recording of *Corker* took place in April, 1997 in St. Paul, Minnesota, featuring Carolyn Hartig, clarinet, and Robert Adney, percussion. The title piece, *Dancing Solo*, was a commission by Hartig, and the motivation to record other clarinet works on the disc. The two approached the Innova record label and raised the funds with Larsen as producer.

### Analysis of *Corker*

*Corker* is compound ternary in form with a vibraphone interlude in the middle section, before returning to the original theme. The following analysis is based on the theories of Allen Forte. The structure of the work is determined by the relationship of small motivic ideas to the whole. There are sections within *Corker* that could be analyzed using standard tonal explanations, but in its entirety, these would not explain other, more significant associations. The following analysis is broken into eleven sections significant to the piece. Some return with small recurring themes, while others bring forth new ideas.

Section 1 encompasses the introduction of *Corker*, measures 1-24. It establishes the connection of the clarinet with the percussion. All instruments, except the snare drum and mallet instruments, are introduced within the first twenty-four measures. The clarinet's intervallic range stretches nearly three octaves.

One important set in Section 1 is hexachord 6-Z17, which shows strong connections to other sets, with the notable exception of 7-35. The similarity relations for Section 1 do not show significance except for sets of 5 notes and is the relationship Ro. No such relations exist for any other sets of cardinalities 4 and 6.

Table 1. Larsen, *Corker*, Section 1: Measures 1-24

## Set-complex Relations

	3.1								
4.3	K								
4.18	K								
4.19	Kh	4.3	4.18	4.19					
7.6	Kh	K		K					
5.16	K	Kh	K	K					
5.21	K	K	K	Kh					
7.35					7.6	5.16	5.21	7.35	
6.Z17	Kh		K	K	K				
6.31			Kh	Kh			Kh		

## Similarity Relations Cardinal 5

	7.6		
5.16		5.16	
5.21			5.21
7.35	Ro	Ro	

Section 2 introduces the marimba in unison with the clarinet part. The demarcation for motivic ideas in *Corker* very often corresponds to changes in timbre or dynamic, whether they be from the percussion or the clarinet. Also of note in section 2 is the introduction of chordal harmony in the marimba in measures 26, 29 and 30. While these may be analysed using standard tonal harmony, the overall emphasis of the piece is still atonal in nature.

Section 2 is fully connected through set 3-1 and relationships revolve around set-complex 4-16. Table 2 shows all possible similarity relationships. Aside from Ro (minimum similarity with respect to interval class), the following relations are also present in section 2: Rp, maximum similarity with respect to pitch class; R1, maximum similarity with respect to interval class with interchange feature; and R2, maximum similarity with respect to interval class without interchange feature (Forte 49).

Table 2. Larsen, *Corker*, Section 2: Measures 24-37

## Set-complex Relations

	3.1	3.9											
4.1	Kh	K											
4.Z15	K	K											
4.16	K	Kh											
8.21	K	K											
4.24	K	K	4.1	4.Z15	4.16	8.21	4.24						
7.5	Kh	Kh	Kh	K	K	K	K						
7.7	Kh	Kh	K	K	Kh	Kh							
5.9	Kh	K	K	Kh	K	K	K						
5.19	K	K	K	Kh	K					7.5	7.7	5.9	5.19
6.Z44	K												

## Similarity Relations Cardinal 4

	4.1				
4.Z15		4.Z15			
4.16	Ro	R2Rp	4.16		
8.21				8.21	
4.24				R1Rp	

Section 3 (measures 38-50) is highlighted by the clarinet's sixteenth note motive in measures 42 and 43. Pitch class sets in these measures are 4-17, 5-21, 6-Z23, 6-32 and 6-33. This section is fully connected through set 3-2. Probable nexus sets are 6-Z4 and 6-Z23. Too few connections occur to determine any further importance. Similarity relations are not significant in this section.

Table 3. Larsen, *Corker*, Section 3: Measures 38-50

## Set-complex Relations

	3.1	3.2	3.ten						
4.5	Kh	K	K						
4.9	K	K	K						
4.17	K	K	K	4.5	4.9	4.17			
5.14	Kh	K	K	K	K				
5.21	K	K	K			Kh			
6.Z4	Kh	Kh		Kh			5.14	5.21	
6.Z23	K	Kh	Kh						
6.32		Kh							
6.33		Kh	Kh						

Measure 49 introduces the snare drum being played with brushes. This passage is a transition into Section 4 (measures 51-67). The snare drum with brushes continues through measure 61 where the continuity is broken up by the suspended cymbal in measures of 6/8 and 3/4 time signatures. Measures 61 and 62 are an example of rhythmic displacement. Section 4 is fully connected through set 3-4. Probable nexus sets for this section are 6-Z11 and 6-Z41. No significant similarities occur in this section.

Table 4. Larsen, *Corker*, Section 4: Measures 51-67

Set-complex Relations

	3.4						
8.18	K						
8.22	K	8.18	8.22				
7.2	Kh	K	K				
7.8	K						
5.Z18	Kh	Kh	K				
7.24	K		Kh	7.2	7.8	5.Z18	7.24
6.Z11	Kh	Kh	Kh	K		K	
6.Z41	Kh	K	K				
6.Z23	K	K			K		
6.Z46	K		Kh				

Section 5 (measures 68-79) is disconnected in rhythm and in the pitch class sets that are shown in Table 5. The clarinet introduces the section with tom-toms entering in measure 69. The clarinet repeats an earlier motive of rhythmic syncopation in measure 72. The marimba re-enters in measure 74 and continues to measure 77 with sixteenth-note runs (sets 8-Z15, 5-3) and block chords (sets 4-9 and 5-7). Different combinations of set relationships did not produce any new connections. An earlier attempt to include set 6-Z19 did nothing more than add 5-20

to the example in Table 5 below. Similarity relations were also insignificant in section 5.

Table 5. Larsen, *Corker*, Section 5: Measures 68-79

Set-complex Relations

		4.Z15						
	4.9	8.Z15	8.21					
7.1		K	K					
5.3								
5.7	Kh	K						
5.9		Kh	Kh					
5.twenty				7.1	5.3	5.7	5.9	5.twenty
6.1				Kh	Kh			
6.5	Kh	Kh				Kh		

Section 6 (measures 80-102) is fully connected through 3-3 and 8-Z15. This may have more importance due to the fact that 4-Z15 (compliment of 8-Z15) is an all interval set. The all-interval tetrachord (4-Z15) and its complement produce a sound characteristic to much music written since the second Viennese school of Schonberg, Berg and Webern.

Similarity relations stand out in Cardinal 4 as shown in Table 6. The snare drum and brush combination is played throughout this particular section.





Section 8 (measures 123-150) introduces the vibraphone with a slow motor speed. It is the middle section of the piece. The clarinet provides background support for the vibraphone's chordal harmony. This section is connected through set 3-5. A combination of sets 6-15 and 6-Z45 form the nexus sets.

Table 8. Larsen, *Corker*, Section 8: Measures 123-150

Set-complex Relations

	3.5											
4.2	K											
4.4	K											
4.9	Kh											
4.Z15	K											
4.16	Kh											
4.28	K	4.2	4.4	4.9	4.Z15	4.16	4.28					
5.4	Kh	K	Kh	K	K							
5.24	Kh	K	K		K	Kh						
5.28	Kh	K		K	K	K	K	5.4	5.24	5.28		
6.7	Kh			Kh		Kh						
6.15	Kh	Kh	Kh									
6.Z45	Kh	K			K		K					

Section 9 (measures 151-176) is a re-introduction of the beginning of *Corker* and is connected through 3-1, 3-2, 3-8 and almost through 5-9.

Table 9. Larsen, *Corker*, Section 9: Measures 151-176

Set-complex Relations

	3.1	3.2	3.8									
4.1	Kh	Kh	Kh									
4.19	K	K	K									
8.21	K	K	K	4.1	4.19	8.21						
5.4	Kh	Kh	Kh	Kh		K						
7.5	K	K	K	K		K						
7.7	Kh	K	Kh	K								
5.9	Kh	Kh	Kh	K	K	K						
5.19	K	Kh	Kh	K			5.4	7.5	7.7	5.9	5.19	
6.Z17	Kh	Kh	Kh		K							K
6.Z44	K	K	K		K							

Section 10 is fully connected through set 3-1 and 4-Z29 and its complement 8-Z29 are almost fully connected. Sets 4-Z29 and 8-Z29 are the Z-related pairs to 4-Z15 and 8-Z15 from section 5.

Table 10. Larsen, *Corker*, Section 10: Measures 177-200

Set-complex Relations

			3.1														
		4.1	Kh														
		8.2	Kh														
		8.9	K														
		8.11	K														
		8.27	K												4.Z29		
4.Z29	8.Z29	K	4.1	8.2	8.9	8.11	8.27	8.Z29									
		5.1	Kh	Kh	Kh			K									
		5.3	Kh	K	Kh			Kh	K	K							
5.7		7.7	Kh	K		K	K	K									
		5.ten	K	K	K			K	K								
		5.19	K	K		K	K	K	K				5.7				
	5.twenty	K			K	K	K	K	Kh	5.1	5.3	7.7	5.ten	5.19	5.twenty		
	6.Z43	Kh			K	K		K	Kh					K			
	6.Z44	K							K								K

Section 11 is the final section of *Corker* and is highlighted by chordal harmony on the marimba and a long descending run on the clarinet accompanied by a low tom-tom at the end. The marimba's pitch class sets from measure 202 through measure 208 are sets 4-6, 4-9 and 5-7. The clarinet's motivic sixteenth-note runs (set 5-19) in these measures add sets 8-8, 7-7 and 9-5 to the section's structure. Section 11 is connected through 9-5, 4-6, 8-8, 4-9 and almost fully connected through 5-19 and 6-Z43. Of all eleven sections in *Corker*, this is the most connected. The similarity relations for Cardinal 4 in section 11 bear this out as well, since they form a transitive tuple.

Table 11. Larsen, *Corker*, Section 11: Measures 200-212

## Set-complex Relations

		9.5								
	4.6	Kh								
	8.8	Kh								
	4.9	Kh								
	8.22	K								
	8.27	K	4.6	8.8	4.9	8.22	8.27			
5.7	7.7	Kh	Kh	Kh	Kh			5.7		
	5.19	K	K	K	K			K	7.7	5.19
	6.Z43	Kh	K	Kh	K	K	K			K

## Similarity Relations Cardinal 4

		4.6								
8.8	R1Rp		8.8							
4.9	R2Rp	R2Rp		4.9						
8.22					8.22					
8.27				Ro						

## Performance Considerations and Solutions

Robert Adney has performed extensively with Libby Larsen and was the percussionist for the premiere recording of *Corker* in April 1997. He shared his insights with the author in a January 1998 interview, and the resulting notes are the cornerstone for the topics discussed in this chapter. The published version of *Corker* includes a clarinet part and a full score with the percussion and clarinet parts on separate lines. This requires the percussionist to determine the best-suited placement of music stands. Experimentation with the location of the music, instruments and mallets enables the performer to move through rapid sticking changes with greater ease.

Percussion instruments called for include marimba, vibraphone, suspended cymbal, tom-toms (medium, low, low), snare drum, and high-hat cymbal. The instruments are best arranged in the configuration of a drum set and positioned slightly above the level of the mallet instruments. The author's placement of the instruments was nearly opposite of Robert Adney's set up, with the only exception being the marimba placed next to the low tom-tom as opposed to Adney's choice of next to the high-hat cymbal stand (see Figure 2).

Snare drum choice for this piece aptly matched Larsen's fondness for drummers of the 1930s and 1940s, most notably Gene Krupa. Krupa is known to have been the first drummer to use a drum set manufactured specifically for jazz drumming. Slingerland was the manufacturer of these drums. Prior to the 1930s, drummers were responsible for putting together their "trap" sets from drums, cymbals, woodblocks and other various sound effects producers to come up with

the sound required for the performance. Further research made the Radio King snare drum an obvious choice. With the assistance of Omaha drum shop owner Joe Voda, it was determined that the author's 14" x 6" mahogany-shell drum is from two time periods. The snare throw-off, rims and accompanying claw hooks date to 1939. The name plate, lugs, and presumably the shell, date to 1946. The wide gap in time from 1939 until 1946 may be explained by rationing practices during World War II, when no drums or parts were manufactured. When the War ended, parts left over from the previous decade were used until none remained while new shells and lugs were the first to be redesigned. Thus, the integration of such parts for one drum was possible. The tom-toms for the author's performance were all Slingerland (10" x 12," 11" x 13," 16" x 16") made of mahogany shells and were manufactured in 1979.

In the author's preparation for the performance, particular attention was made to the choice of drumheads on the snare drum and tom-toms. Taking a historical view of the piece enabled broader depth and understanding of instrument limitations and sound qualities produced in the final performance. *Corker*, being a piece based on the big band sounds of the 1940s, limited the choice of instruments to be used. Remo Renaissance drum heads were placed on the batter side of all drums to emulate the feel, sound and touch of calfskin heads that were the only choice prior to the 1950s. Remo Clear Ambassador heads were placed on the underside of all drums. These heads provided the most reliable authenticity in sound without the great expense and time necessary for the care and maintenance of calfskin heads. In a conversation with Robert Adney, it was

learned that such considerations were not made for recording *Corker*. Drum heads used for that session consisted of Ludwig Clear Silver Dot heads on the tom-toms and a coated Remo Weather King on the snare drum.

The author's mallet keyboard choices were the Piper/Musser vibraphone and a Musser 4.3 octave rosewood marimba. Early in the planning stages for this project, an attempt was made to rehearse with mallet instruments from the 1930's and 1940's. Marimbas and vibraphones from these decades had bar widths narrower than today's models. Adjusting to different bar widths was a challenge during rehearsal. Due to availability it was decided to complete the project with current instruments.

With the drums setting flush and level with the vibraphone and marimba, the author was able to treat the execution similar to a combined drum set and percussion score for music theater compositions. In these performances, it is common to place sticks, mallets and brushes on trap tables or music stands that act as such. Two music stands with folded towels for cushioning were used as trap tables on either side of the set up. Each had different mallets and sticks placed on them within easy reaching distance for rapid changes within the piece.

The mallets and sticks provided timbre changes in a piece that includes numerous passages of rhythmically constant sixteenth notes (quarter note=140 beats per minute). Mallet choices included the following: Vic Firth T4 Ultra Staccato timpani mallets (one pair), Vic Firth Peter Erskine drum sticks (two pair), Regal Tip Hickory brushes (two pair), Mike Balter model 23 birch mallets with blue yarn (one set of four) and Malletech Friedman DF 16 rattan mallets

with gray yarn (one set of four). The mallet table closest to the marimba included a pair of sticks, brushes, the timpani mallets and the Balter mallets. The rest were placed on the table closest to the vibraphone.

In his notes, Adney mentions the lightness of the brushes as a problem, since he would use the butt end of the brushes when the stick changes were too fast for a complete change of mallet. One way the author solved this problem was to grip the brush end toward the middle of the shaft with a firm grip to insure a comfortable heavy sound was produced. It should be noted that the brushes Adney used in his 1993 performance notes were the Mike Balter brush-stick. This particular brush has a nylon bead end much like a drum stick and is lighter than the Regal Tip model, which has a flat butt end, adding slightly to the overall weight. Another solution the author discovered was to use the butt end of the Vic Firth timpani mallets, however, this required a stick flip that could only be executed at the beginning of the piece during the introduction between measures 6 and 7. All other stick flips were done with the brushes. Just as Adney had proposed, it was helpful to rehearse these changes so that mallets could be placed back in position on the table so as to pick them up again for future passages without losing the motor memory placement of their location.

The author placed the percussion part to *Corker* on two music stands in front of the tom-toms. This required cutting and splicing the part to accommodate a cardboard backing. Parts for the marimba and vibraphone were placed on music stands in front of the instruments and were incorporated into the author's stick and mallet changes. Each part for marimba, vibraphone and the drums was

marked as follows: 1A- 1B, meas. 24-30; 2A-2B, meas. 74-77; 3A-3B, meas. 123-150; and 4A-4B, meas. 202-208 (“A” denoting the beginning of the passage and “B” the end). This allowed the author’s eyes to follow the score more easily without disrupting the tempo and movement of the sticking and instrument changes. With this system, the only page turn required for the main score in front of the tom-toms occurs in measure 143 during the vibraphone interlude.

Other percussion cues enabled the author to make an easier stick or mallet change. For some performers it is helpful to draw a picture of a stick or mallet on the score where the change is to take place instead of reading the word “brush” or “wooden stick.” Such was the case here. Each stick change was marked with a picture of the particular stick or mallet at a moment ahead of the time that timbre change was to take place. One technique that eliminated some potentially difficult stick changes, and discussed above, was to flip the stick or mallet over to a soft mallet end, wooden stick end, or brush end. Examples of flipping the sticks around include measure 6, after the cymbal strike on beat three. Vic Firth Ultra Staccato timpani mallets were used on the tom-toms in the introduction and were flipped to the butt wood end to the high-hat cymbal in measure 7. Actual stick and mallet changes were required in moving from mallet instrument back to drums. An example of this is measure 77 following the marimba passage leading into measure 80 where brushes are required on the snare drum.

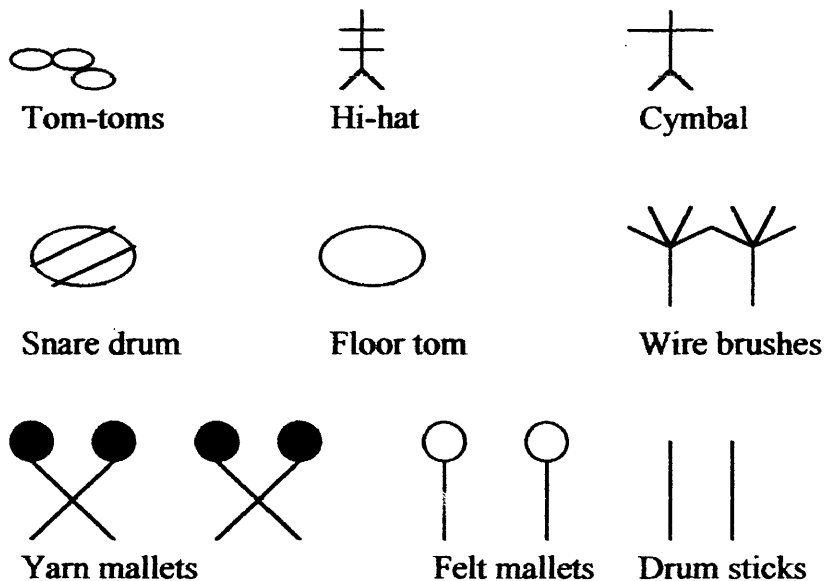
The last form of visual cues incorporated were drawings of the instrument or mallet that were to be in the next passage. These were drawn next to the mallet



and stick cues. They also aided in smoother transitions from passage to passage.

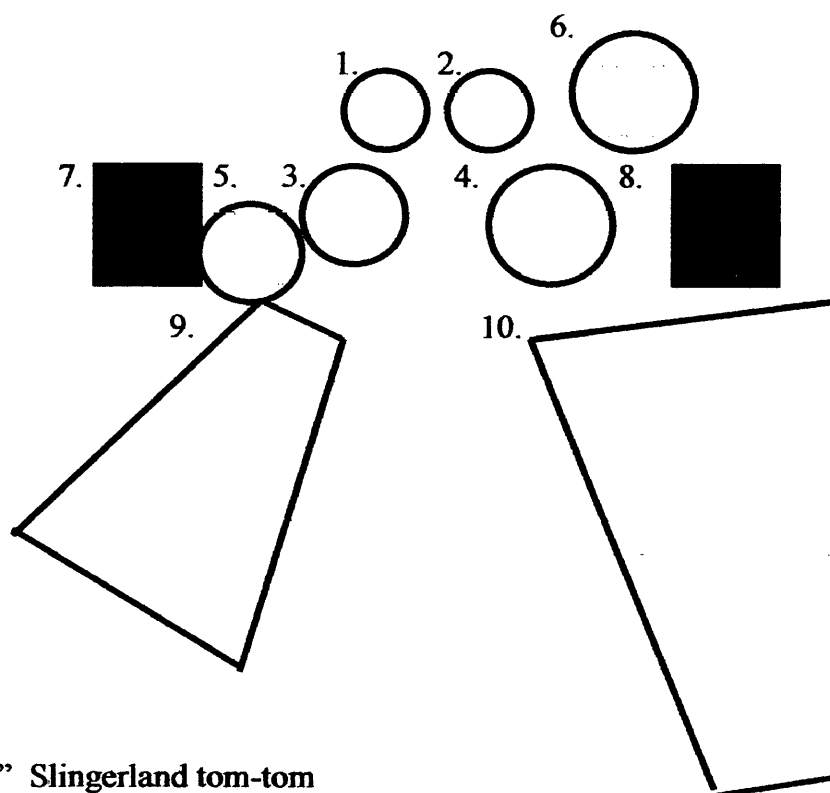
Figure 1 shows the visual cues used in *Corker*.

Figure 1. Author's visual cues used in *Corker*.



In *Corker*, Larsen intended the percussionist to act as an accompaniment to the clarinetist. Even though a percussionist may think of the parts being equal, the role of accompanist must be taken into consideration. With this in mind, and after much experimentation with different cueing and notation methods, the percussionist can make the performance flow more evenly without interruption. The metronome marking of 140 beats per minute is a challenge and with notational, instrument, and timbre cues the percussionist lends the supporting role to the clarinetist that Larsen intended.

Figure 2. Author's percussion set up for *Corker*.



1. 12" Slingerland tom-tom
2. 13" Slingerland tom-tom
3. 14" Slingerland "Radio King" snare drum
4. 16" Slingerland floor tom
5. 14" Zildjian "New Beat" hi hat cymbals
6. 16" Zildjian thin crash cymbal
7. Stick tray
8. Stick tray
9. Musser/Piper vibraphone
10. Musser 4.3 octave marimba

## Conclusion

Libby Larsen's compositions originate from experiences around her in childhood and adulthood. The thrill and excitement of sailing a boat around the lakes of Minneapolis were the starting point for *Corker*. She translated the crashing waves, starter's pistol and the timing and endurance into a piece of music that has these same characteristics in a duo for clarinet and percussion. The work is challenging for both instrumentalists. The clarinetist deals with high registers and uncommon scale patterns and the percussionist has to perform extremely fast mallet and instrument changes.

In researching and studying *Corker*, it was significant to note similarities within the piece, but it was even more significant seeing similarities that when analyzed further, did not fit into previously noted examples. It is the contrast and reformation of the entire A-B-A structure that make *Corker* such an interesting piece to perform.

## Appendix A

### Interview with Libby Larsen

The author met with Libby Larsen on Thursday, January 15, 1998 at the Uncommon Grounds, a tearoom-style coffee and espresso shop in the Uptown section of Minneapolis. The location is not far from where she grew up and her present home along Lake Harriet. The following is a transcript of the interview.

(DJ): How did your experiences growing up relate to your composing, and more specifically to this piece?

(LL): Our household was full of music all the time although neither of my parents are professional musicians, or anything like that, but they both are real and true amateurs, meaning “love of” in the Latin sense of the word. My mother, the music that she most loved, during her adolescent, high school and college days was boogie and big band, and she had a pretty good record collection of boogie and big band. She still has it actually, I’ve been stealing it away from her one-by-one because I want to preserve. She has a lot of the original scratchy recordings and the drumming on those recordings is just extraordinary. I loved that music more than any of the other music, although my dad played dixieland and my sister played classical piano and so did I.

(DJ): You would have also had some ragtime and really great early recordings.

(LL): Very early! I have one of *Kitten On The Keys* that’s just up!

(DJ): Around that time a lot of musicians were based and the recording industry in that sense were in Chicago so it was very Chicago jazz-based and a lot of New Orleans jazz was changing into Chicago-style.

(LL): Yes, it was through the Hot Club, which I have written about, think about and talk about because of Louis Armstrong. I had to look to find him, which most classical musicians do. To really find Louis Armstrong if you're not a percussionist and come from a different mind as a keyboard and choral background you have to look to find the histories. My natural affinity is jazz and yet I can't play any of it. I have no training! I am really a classically trained musician.

(DJ): You go to jazz through a classical perspective.

(LL): I do. I go to jazz with great passion because that's where my passion really lies.

(DJ): There was a piece performed at the workshop in Omaha in April '96...

(LL): *Four on the Floor?*

(DJ): *Four on the Floor!* That, I really like, as a string quartet plus piano!

(LL): Thanks! And now I'm orchestrating it! I decided that I want to see if an orchestra can do it. You know, it's not easy, but I'm orchestrating it anyway just to see what happens.

(DJ): I've seen bits and pieces of that score, it's... a box composition where you decide what to play then go on to the next section.

(LL): Yes, it is, but it's all eight-to-the-bar boogied. The slowest is 140 (mm).

(DJ): I remember you relating the story of learning how to drive. Do you have any story like that that relates to *Corker* itself.

(LL): I do, actually, but it's not anywhere near as dramatic. One of the things I did growing up was race sail boats out on Lake Harriet, which is about a mile from here. I suppose you're wondering what that has to do with *Corker*.

(DJ): Did you grow up in the immediate area?

(LL): I grew up near Lake Harriet in south Minneapolis, a block off Lake Harriet. They had a yacht club, they still do. It's a city yacht club, nothing fancy and we all knocked around in boats and hung out on the docks during the summer and it was a great thing to do. We all raced sail boats which is a very serious Olympic sport and I've written a lot about sailing. *Corker* comes from an experience and that is when you race sail boats one of the most fun things to do is to start a race. There's an imaginary starting line between a buoy and a judge's boat and all the boats vie for position for the best wind on the starting line. The way to get the best wind is by timing, it's very critically timed.

(DJ): To anticipate the start?

(LL): Yes, because if you are a fraction, even a fraction of your boat, is over the starting line when the gun goes off at the start then you have to go back and start over and you're way behind. What's really interesting is you have five minutes between a gun that says it's five minutes to the start and the actual start, but you also have a gun on the judges boat. If you are 300 yards from the judges boat down an imaginary line there's a time lag between when you see the smoke and the sound of the gun. You're actually timing an infinite point that you can't really

identify, you have to guess. Every Wednesday, every Saturday and every Sunday my job on the crew was to time the starts down to the hundredths of a second.

(DJ): On the starter's boat?

(LL): No, on our boat, my older sister was the skipper. Without even knowing it I became very good at subdividing seconds that were at the same time real because

I had my stop watch and I was timing with the stop watch saying "5 seconds, 4 seconds, 3" but were really going "5 digu-digu-digu, 4 digu-digu-digu, 3 digu-digu-digu" to make sure the boat was over when we saw the smoke, not when we heard the gun!

(DJ): How many eighths or tenths was your stop watch timed at?

(LL): It wasn't, it was just by the second. I had to do it all mentally, there weren't any digital watches at the time.

(DJ): Were there any slash marks between the seconds?

(LL): None, and if you did you couldn't read them that fast anyway. The wind's blowing, the sails are flopping and you stick your foot in the water trying to slow it down!

(DJ): It's like having a sense of time suspended in space!

(LL): Yes! That's exactly it!

(DJ): I'll take an example...before they used digital clocks for professional sports events if you had a double zero on the clock and the horn hadn't sounded yet you still had time to play.

(LL): (Gasp) Oh! That's that exact moment between the sound and the smoke!

(DJ): Yes, exactly. The sight comes first of the double zeros on the clock, but the horn hasn't sounded yet because there is still a tenth of a second left.

(LL): Right!

(DJ): Now they've got clocks that do that and you can play to the hundredths of a second.

(LL): You can do that in sailing, too. We went to the Olympics in Savannah to see the sailing. Actually I'm a really avid sailor, a scholar/racer, not an America's Cup-type. They had electronic timing between the buoy and the judges boat, but most still do it in their head because they don't have the money. What's really curious to me is how very, very musical that kind of timing is. Sports timing can be so musical. When I finally started long-distance running, everything I knew about a timer starting a race I was also using in running so that I could accelerate over a long distance and not blow out.

(DJ): Yes, I've also run long distance so I know what you're talking about.

(LL): It's an incremental speeding up.

(DJ): Oh yes! But I have yet to learn how not to blow everything at the beginning.

(LL): I'm still working on that! It's almost as if you have to go into that suspended time right away so that you go slow enough at the beginning, slower than your body wants to. It's so hard!

(DJ): I've had some of my greatest times when I've said "the heck with it, I'm just gonna go!" so I'm torn between wanting to slow down at the beginning or just go! My best race was in New York at the Wall Street 5K and I think I was on



an adrenaline high from being in the canyons of Wall Street. It was just a euphoric high. There were 5000 people in this “minor” 5K, for New York standards, starting at 5:00 p.m. on a business day. There were people getting out of their offices in their suits and briefcases wanting to cut across and we’d have to dodge them to get out of the way. At the end I looked at the time clock and thought “Is that right?” because I beat my old time by two minutes. I was asking people around me “Is that right?” I thought they’d messed up the clock, I just couldn’t believe it!

(LL): My sad tale is I only run long distance, I should probably do short. I trained really well for the Milwaukee Marathon and started running and I had calculated all the times and written them down on my hand so I could tell where I was supposed to be, and I calculated them wrong and I didn’t know that at the time, so at six miles I seemed to be running with all these elite looking runners and I thought “This is a small marathon.” Up comes this really elite looking guy runner who says “This is great. You’ve got a great pace. Can I run with you?” I said “Sure!”

(DJ): Oh no!

(LL): At ten miles I was exploding internally. I had injured myself. I was doing seven minute miles for ten miles which for me I’m an eight minute mile.

(DJ): I have a similar story. My first marathon I ran was in Omaha three years ago and, I didn’t know of her at the time, but have you heard of Roxy Erickson?

(LL): Yes, yes, yes.

(DJ): I was about ten miles in and I'd been staying right behind Roxy for ten miles going about seven mile pace and I continued that for about sixteen miles and she of course had gone ahead, and at twenty miles I just... there was a brick wall right there. I started walking, walk a few yards, run, walk, run and I had a horrid time.

(LL): Did you finish?

(DJ): Oh God, yes. I would never have done it and not finished. But I felt really good running behind with people cheering her on. I thought "Wow, this must be some big person." She's just won the most marathons in the U.S.

(LL): That pacing thing is really difficult. I took up long distance running because I wasn't playing an instrument anymore, and I wasn't practicing. I've actually been thinking can I take time away from composing? Take six months and just see how fast I could do it. That's what I love about running is you can just let go and run for miles and miles. So it's that kind of timing and athleticism that is behind *Corker*.

(DJ): Elhi relates the story of "corker" being a 20's flapper term for doing something really good and explosive.

(LL): Yeh, really good and really explosive, sort of like, "that was a real corker!"

(DJ): How does that relate to the piece *Corker* other than the title?

(LL): Actually the symbol of jazz playing and it really comes from the early big band.

(DJ): Like Chick Webb, Bix Beiderbeck, early Chicago, really early Gene Krupa.

(LL): Right, really early Gene Krupa... it's the timing that forms the energy and pace of the piece, but it's the drum set, especially the cymbals in its early formation. I love Buddy Holly and the Crickets, it's that sort of early acoustic drumming. Not late Gene Krupa, which one person suggested that I title this piece something like *Gene Krupa Goes Mad*.

(DJ): No, it's not that. In fact the idea relates to Gene Krupa's playing but it's not Gene Krupa mad. If it's him he's subtle about it because otherwise he was bombastic and played really loud. At times he got criticized for his "obnoxious" playing although it was very creative. It was very showy because that was a showy time. You were a showman first and a musician second, but he integrated a lot of previous ideas and made it an art form and made it what it is today. In fact, the first manufactured drum sets was specifically made for him.

(LL): Really? How was it before that?

(DJ): It was a conglomeration of china tom toms, smaller cymbals, large bass drum, and a snare drum that very often was from military origin. They also had temple blocks. There was a trade embargo between China and the U.S. in the 1920s and so that stopped the importation of really inexpensive China tom toms, so manufacturers in the U.S. had to start making them. Krupa came along and was so famous after having traveled all over the country that finally Slingerland Drums,

who called their drums “Radio King,” were the first to actually manufacture a set of drums for that specific purpose, starting in 1928.

(LL): I’ve heard that trap set comes from the word contraption and that comes from New Orleans, is that right?

(DJ): Yes, that’s a New Orleans term based on the fact that they had all the import ships come through and all the immigrants and you throw everything together and you get contraption.

(LL): I’ve been telling that story and I had to check it out.

(DJ): It [History of Jazz] goes back to Congo Square and why Congo Square is the way it is.

(LL): Yes, because I’ve heard that drumming groups were actually outlawed because of the language.

(DJ): Yes, and New Orleans wasn’t the only place, in fact there were large pockets of African-Americans who wanted to do that in places like Savannah, and Atlanta and other major cities in the Southeast but they were completely outlawed and New Orleans was the only place, and this is in the 1820s, where they could actually do it legally on Sunday because it was everybody’s day off and on Sunday everybody was a free man, so they’d go down to Congo Square and they’d have dance and drumming circles. That’s one of the reasons along with the French, the Spanish, the Mexicans, and the American Indians... everyone was there. I think it’s really amazing! You can think about all the linguistic changes that took place because of that. Jazz in the way it’s studied today starts academically at about 1890, I’d like to start a century before that. Even with

Stephen Foster's stuff references are made to string musicians and break dancing in Lower Manhattan.

(DJ): Did you choose the clarinet because of your father's experience as a clarinetist?

(LL): No, I didn't. Hmm, this is a chicken or an egg sort of question. Robert Spring, a really great clarinetist called and wanted to commission a piece, so this had to be for clarinet, but that doesn't actually matter except that was the impetus for this piece. There are two instruments which I consider to be cultural vehicles, one is the clarinet and the other is the piano, and what I mean by cultural vehicles are those instruments which have somehow been able to contain most western European and all other kinds of music. They are sort of everywhere, a keyboard and clarinet-type instrument. It goes back to the big band and boogie records that I've listened to.

(DJ): Benny Goodman? Glenn Miller used that clarinet sound, too, in his sax lineup.

(LL): Yes, he did, didn't he?

(DJ): He had that clarinet sound instead of or in addition to one of the saxophones.

(LL): He did? I didn't know that?

(DJ): Yes, that's what makes his sound so distinguishable.

(LL): Oh, that's so interesting! Now who's interviewing who? This piece is really a clarinet piece. It's a piece of energy and music in America from 1920 to 1945.

(DJ): Now where does the tonality come in in describing that era?

(LL): Lots of sevenths and simple jazz chords, but a lot of augmented seventh chords, too, especially in the middle section. That is further on down the road in jazz, the augmented chords. Just the fact of the floating major/minor sevenths non-functional, the chord itself, which Stravinsky was talking about when he was writing *Pulcinella* and added sixth chords with the chord as its own entity, but of course the notation of jazz and the structure.

(DJ): Speaking of Stravinsky, were there any other composers that you referred to in thinking of “How do they do it,” “How do I want to do it?”

(LL): Milhaud. Those two actually.

(DJ): The Milhaud *Percussion Concerto* is a good example of that.

(LL): Yes, it’s a great piece, and the *Creation of the World, Le Historie Du Soldat*.

(DJ): In fact, if you want to know something else really interesting, *Creation du Mond* was the first use of brushes in a classical composition.

(LL): You’re kidding! Ah, I didn’t know that.

(DJ): Actually, all three of those works are very significant in the literature for a percussionist.

(LL): Really?

(DJ): Yes, *Historie, du Mond*, and the percussion concerto by Milhaud.

(LL): Really, no kidding.

(DJ): And Bartok’s *Sonata for Two Pianos and Percussion*. Those three early ones and the Bartok and *Ionization*, but that’s just percussion.

(LL): Varese, that's another story entirely. I'd love to analyze Varese and I do it graphically.

(DJ): Plus you have the eastern European influence from the Stravinsky.

You've

composed other works for percussion. Where is this in the line, in the succession of works?

(LL): It's the third. First was *Bronze Veils* for trombone and two percussion, second was *Xibalba* for bassoon and two percussion and then the third and that was commissioned by the St. Louis Symphony, their bassoonist and the percussion section. *Corker* actually grew out of *Xibalba* and *Corker's* the third one. I've been asked by several people to write just a percussion piece, which now I know what I'm going to do after talking to you. Then I wrote the marimba concerto, it's a hidden way of writing a percussion concerto.

(DJ): That was recent, '93 or '94?

(LL): Yes, '94.

(DJ): And this is '89. Published in '89 as well or '91?

(LL): 1991.

(DJ): The premiere?

(LL): In '89.

(DJ): How did the recording session come about last April?

(LL): I had been working with a really fine clarinetist, Carolyn Hartig, who teaches at Ball State University. She had commissioned a solo clarinet piece called *Dancing Solo* and, after we premiered the piece, we realized that piece was

going to be very successful, which it has been. Caroline said, “You know, I’ve been studying your clarinet repertoire.”

I said to myself, “What clarinet repertoire?”

(DJ): That’s like me saying, “percussion repertoire.”

(LL): Right. She said, “Do you realize how many chamber works you have with clarinet?” I hadn’t actually, although I use clarinet almost always. It speaks American English really well as does percussion, brass and piano. Strings don’t speak American English very well. Caroline suggested a recording of my clarinet repertoire and we went to INOVA, which is a local lable, doing well and getting better. We raised the funds and I produced it. I called Bob Adney, he had played Corker before. I work with Bob whenever I can because he’s just cool as a cucumber and calm and precise and very, very good.

The conversation continued with a discussion of how the recording sounds like music in a box, with no people, as if observing from a distance the recording of sound from within an empty hall. In Larsen’s opinion, the sound produced from the recording was the intention, and is of a particular quality not experienced in most chamber recordings.



## Appendix B

### Performance Diary of Percussionist Robert Adney

Robert Adney is a freelance percussionist in Minneapolis and St. Paul, where he performs regularly with the Minnesota Orchestra and the St. Paul Chamber Orchestra. He has more than fourteen recordings to his credit and teaches at the MacPhail Center for the Arts and St. Olaf College. The following diary page is reprinted with permission from the writer.

Corker                      -Libby Larsen

June 15, 1993

This evening was the 2<sup>nd</sup> performance that Jo Ann Polly and I have played. I think it went well and I ended up doing some things a little different than the first performance last February.

Some differences: Stick tray was 2 music stands flattened and facing each other with 2 towels. The 3 pair of sticks I used had more room and it felt a lot better to make the quick stick changes with this additional space. By the way the 3 pairs were: Mike Balter Stick-Brush (too light!) Rick Holmes Timp and Snare Comb. and 4 Gary Burton Good Vibes (blue).

Music pages are still a problem, although a lot better than the first time. Using cardboard on 2 music stands, I was able to have only one page shift, (page 4 to 5) Improvements to make are to enlarge the music, possibly delete clarinet part!

I was able to set the vibraphone close enough to the Sus. Cym and Snare drum, and moving from the free vibraphone part to the snare with sticks was

more successful. The feeling was much more connected. Speaking of vibes, I need to try that part with a motor!

In my mind change all 6/8s to  $\frac{3}{4}$  it is easier to keep the time steady. I can see no aesthetic that is changed because of this "shortcut." However I do not plan to tell Libby that I do this!

Jo Ann and I need to work more on the unison Marimba and Clarinet passages.

The ending with the toms was particularly effective this evening. The toms were tuned in a major triad.

All music was in front of me, except for the last two pages were in front of the marimba. Set up from left to right is: Marimba, 3 toms, snare drum, high hat, sus. Cymbal (tilt away from myself-makes for easier muffling, vibraphone, 5 music stands 1 for marimba (last 2 pages) 2 in front of the drums, and 2 for stick tray.

This set-up ends up looking like a U.

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