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**MUSIC REFLECTING THE HUMAN EXPERIENCE: AN ANALYSIS AND PERFORMANCE GUIDE OF KENJI BUNCH'S COOKBOOK FOR CLARINET AND PIANO, SHULAMIT RAN'S FOR AN ACTOR: MONOLOGUE FOR CLARINET (IN A), AND DAVID MASLANKA'S CONCERTO FOR CLARINET AND WIND ENSEMBLE**

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MUSIC REFLECTING THE HUMAN EXPERIENCE: AN ANALYSIS AND  
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PIANO, SHULAMIT RAN'S FOR AN ACTOR: MONOLOGUE FOR CLARINET (IN A),  
AND DAVID MASLANKA'S CONCERTO FOR CLARINET AND WIND ENSEMBLE

by

Hannah Faircloth

B.M., Stetson University, 2020

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

School of Music  
in the Graduate School  
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## RESEARCH PAPER APPROVAL

MUSIC REFLECTING THE HUMAN EXPERIENCE: AN ANALYSIS AND  
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by

Hannah Faircloth

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Master of Music

in the field of Music

Approved by:

Dr. Eric Mandat, Chair

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Graduate School  
Southern Illinois University Carbondale  
June 28, 2022

## AN ABSTRACT OF THE RESEARCH PAPER OF

Hannah Faircloth, for the Master of Music degree in Music Performance, presented on June 28, 2022, at Southern Illinois University Carbondale.

TITLE: MUSIC REFLECTING THE HUMAN EXPERIENCE: AN ANALYSIS AND PERFORMANCE GUIDE OF KENJI BUNCH'S COOKBOOK FOR CLARINET AND PIANO, SHULAMIT RAN'S FOR AN ACTOR: MONOLOGUE FOR CLARINET (IN A), AND DAVID MASLANKA'S CONCERTO FOR CLARINET AND WIND ENSEMBLE

MAJOR PROFESSOR: Dr. Eric Mandat

This paper provides a historical background and analysis on the works performed by the author for their Master's Recital given on April 30<sup>th</sup>, 2022. The works included are as follows: Kenji Bunch's *Cookbook for Clarinet and Piano*, Shulamit Ran's *For An Actor: Monologue for Clarinet (In A)*, and David Maslanka's *Concerto for Clarinet and Wind Ensemble*. These works were chosen in an effort to understand the compositional inspirations and practices used to portray elements of each composer's personal reflections, beliefs, and experiences as well as their interpretations of the "human experience" in general. In *Cookbook*, Kenji Bunch represents experiences and moods tied to cooking and family by incorporating diverse musical styles, the fragmentation of a motive, and special markings in the music. Shulamit Ran emulates the gamut of human emotion in *Monologue* through various extended techniques and markings, with the idea that the performer would "act out" the music similarly to an actor. David Maslanka's thoughts on meditation and the juxtaposition of hope and despair felt throughout humanity influenced his treatment of key centers and harmony in his *Concerto for Clarinet and Wind Ensemble*. Upon analyzing and studying these works, it is easier to understand and quantify elements of the intangible in music: humanity, individualism, community, personal struggle, sacrifice, reflection, hope, and finding inner peace.

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## CHAPTER 1

### KENJI BUNCH – COOKBOOK FOR CLARINET AND PIANO

#### Historical Background

Kenji Bunch is an American composer and violist. Native to Portland, Oregon, Bunch attended the Juilliard School, where he studied composition with Robert Beaser and viola with Toby Appel. After graduating with dual Bachelor and Master of Music degrees in viola and composition, Bunch stayed in New York City, living and working there for twenty-two years before moving back to the Pacific Northwest. Bunch is currently the Artistic Director of Fear No Music in Portland and teaches at Portland State University and Reed College, as well as works with the Portland Youth Philharmonic.<sup>1</sup>

As a performer, Bunch was a founding member of the Flux Quartet, a group he performed with from 1996-2002, and the ensemble Ne(x)tworks, which he was a part of from 2003-2011. Bunch was also a member of the band Citigrass for more than fifteen years, in which he sang and played fiddle. Bunch performs his own works for solo viola, as well as plays with jazz, folk, country, rock, pop, and experimental groups.<sup>2</sup>

Bunch's compositions have been premiered and performed by over sixty American orchestras. He has received commissions from many groups including the Seattle Symphony, the Oregon Symphony, the Eugene Ballet, the Philadelphia Chamber Music Society, the Lark Quartet, Chamber Music Northwest, and 45th Parallel, of which Bunch was Composer in

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<sup>1</sup> "Kenji Bunch - Music - Reed College," Music Department, Reed College, accessed January 30, 2022, <https://www.reed.edu/music/instructors/kenji-bunch.html>.

<sup>2</sup> "Kenji Bunch, Composer, Musician," Kenji Bunch, accessed January 30, 2022, <https://www.kenjibunch.net/>.

Residence during 2020. Bunch was the inaugural composer for the Moab Music Festival in 2021, where he wrote *Lost Freedom: A Memory* in collaboration with George Takei.<sup>3</sup>

In addition to his *Cookbook for Clarinet and Piano* (2004), Bunch has written a handful of compositions using instruments in the clarinet family. *Industrial Strength* (2011) is for bass clarinet and piano, *Four Flashbacks* (n.d.) is for clarinet and viola, *Lament* (2008) is for clarinet in A and string quartet, *Drift...* (2006) is for clarinet, viola, and piano, and his two works *Changes of Phase* (1999) and *Shout Chorus* (2006) are for woodwind quintet.<sup>4</sup>

As a composer, Bunch works to tie musical traditions across cultures and generations, using commonalities between them to connect with the listeners. His interest in vernacular American music and improvisation are hallmarks of his compositional style, which has been described as “emotional Americana” and “neo-American.”<sup>5</sup> The development of Americana music was a country revival mixed with punk elements, resulting in the birth of “alt-country” in the late 20<sup>th</sup> century. Elements of bluegrass, country, punk, and rock defined the genre, which gained recognition with the development of *No Depression* magazine – one that featured Americana music and groups – and the Americana Music Association, which was established in 1999. One famous example of Americana music is the soundtrack to *O Brother, Where Art Thou?*, which was recognized nationally and awarded five Grammys.<sup>6</sup> With clear influence and

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<sup>3</sup> Bunch, “Kenji Bunch, Composer, Musician.”

<sup>4</sup> Bunch, “Kenji Bunch, Composer, Musician.”

<sup>5</sup> Bunch, “Kenji Bunch, Composer, Musician.”

<sup>6</sup> John Milward and Margie Greve, “THE ‘BIRTH’ OF AMERICANA,” In *Americanland: Where Country & Western Met Rock “n” Roll*, 210–27, <http://www.jstor.org/stable/10.5406/j.ctv1qp9hnx.19>.

recognizable elements of Americana style in his music, Bunch has brought this genre into the instrumental world and on an international stage. Bunch's goal to create new concert music with his unique compositional voice is driven by his mission to search for and celebrate "shared emotional truths about the human experience."<sup>7</sup>

### **Musical Analysis**

*Cookbook for Clarinet and Piano* was commissioned by Esther B. Ferguson and Young Concert Artists, Inc. in honor of James L. Ferguson. The work was premiered in November 2004 by clarinetist Jose Franch-Ballester and pianist Andrius Zlabys at The Kennedy Center in Washington, DC.<sup>8</sup> In an interview with Kathaleen Roberts, Bunch discusses the inspiration for this work, as well as his compositional process: "I've always connected cooking with music," he continued. "There are a lot of similar concepts. You have to consider the different parts involved and the timing and you have to think of the experience of the guests."<sup>9</sup>

*Cookbook for Clarinet and Piano* consists of four movements and is about twenty minutes in length. Dasom Nam's thesis *Cooking With The Clarinet: Stylistic Mixture and Culinary Metaphors In Kenji Bunch's Cookbook And Introductions To Two Of Bunch's Chamber Works For Clarinet* provides an in-depth analysis of the work and culinary metaphors present in the music, as well as specific examples of musical styles used in the piece. Formal structures are based on their analysis, with slight changes by the author.

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<sup>7</sup> Reed College, "Kenji Bunch - Music - Reed College."

<sup>8</sup> Bunch, "Kenji Bunch, Composer, Musician."

<sup>9</sup> Kathaleen Roberts, "Composer Shares Recipe for Harmony," *Albuquerque Journal*, accessed January 30, 2022, <https://www.abqjournal.com/1322564/composer-shares-recipe-for-harmony.html>.

The movement structure is fast, scherzo, slow, fast – reminiscent of symphonic form. Each movement is driven by development of melodic material, often in an improvisatory manner. Although each movement is influenced by a diverse selection of musical styles, specific themes can be traced across movements, unifying the work.

Bunch does not use key signatures, rather, employs accidentals when needed, as the solo clarinet line is derived from the harmonic shifts in the piano, with many scale-based passages and flourishes. This work is tonal, with key centers outlined for each movement in the analysis. By using accidentals to indicate tonal centers rather than utilizing key signatures, Bunch indicates importance of melodic development above key development, an aspect of bluegrass and jazz musical styles.

### *Smokehouse*

“...a smoky nightclub where you have jazz or play tango.”<sup>10</sup>

“Smokehouse” is in ABCA’ form, with each section presenting a new theme in addition to repeated canons and transitional material as shown in figure 1.0.

Figure 1.0: Bunch, *Cookbook*, “Smokehouse” Form and Structure

<b>A</b>				<b>B</b>		<b>C</b>			<b>A’</b>	
<b>TH1</b>	<b>TH1’</b>	<b>canon</b>	<b>TR</b>	<b>TH2</b>	<b>TR’</b>	<b>TH3</b>	<b>TR’’</b>	<b>canon</b>	<b>TH1’’</b>	<b>Coda</b>
1	15	27	31	37	63	69	83	91	95	109

Marked *With a rich aroma* at a quarter note equals 92, the A section is characterized by ambiguous tonal centers and meter changes, as well as a canon between the two parts, emulating

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<sup>10</sup> Roberts, “Composer Shares Recipe for Harmony.”

the unpredictable and hazy features of smoke.<sup>11</sup> Theme 1 is presented across thirteen measures and is characterized by brief statements of sixteenth notes in the throat tones meandering around E flat as shown in figure 1.1.

Figure 1.1: Bunch, *Cookbook*, “Smokehouse,” mm. 1-15.

Theme 1 as written in the Bb clarinet part.

The melodic contour reflects the motion of smoke, further revealing Bunch’s culinary inspiration. The tonal center shifts between C# Aeolian and E Major – the key center difficult to determine due to the missing thirds in the piano chords.<sup>12</sup> The clarinet moves upward in register to play more flowing lines above the piano’s presentation of Theme 1 in measure 15. A short

<sup>11</sup> Dasom Nam, “Cooking With The Clarinet: Stylistic Mixture And Cooking Metaphors In Kenji Bunch’s *Cookbook* & Introductions To Two Of Bunch’s Chamber Works For Clarinet” (D.M.A diss., University of Illinois, 2022), 4-62, <http://hdl.handle.net/2142/113724>.

<sup>12</sup> Nam, “Cooking With The Clarinet,” 4-62.

canon beginning in measure 27 and a transition in measure 31 lead to the B section. The piano begins with articulated, rhythmic chords in a *tresillo* 3+3+2, which is a type of habanera rhythm, as shown in figure 1.2.<sup>13</sup>

Figure 1.2: Bunch, *Cookbook*, “Smokehouse,” mm. 37-38.  
Piano part at B section displaying *tresillo* rhythm.



This pattern is present throughout the B section and is one of a few elements found in Spanish music that Bunch implements. Extended harmonies throughout this movement are indicative of jazz influence, as well as the improvisatory-like melodic material in the clarinet part.<sup>14</sup> After a transition in 63, the C section begins in 69 with melodic material similar to the first theme as shown in figure 1.3.

Figure 1.3: Bunch, *Cookbook*, “Smokehouse,” mm. 69-70.  
New melodic material in section C.



<sup>13</sup> Nam, “Cooking With The Clarinet,” 4-62.

<sup>14</sup> Nam, “Cooking With The Clarinet,” 4-62.

In addition to the tresillo rhythms, Bunch incorporates habanero and sincopa rhythms in the piano – features of the tango style. The A theme makes a reappearance in the minor mode in measure 81, which is another feature of tango melodies.<sup>15</sup> Bunch shifts back to the original material through a transition and a canon, with the A' section beginning in measure 95 as shown in figure 1.4.

Figure 1.4: Bunch, *Cookbook*, “Smokehouse,” mm. 95-98.

Return of A' section.

After restating the A theme as it is presented in the piano the first time, Bunch pairs the melodic material with elements of the transition section, leading to a brief and exciting coda where the first theme is played softly, modified to span only a measure, before concluding the work in exclamation with a C#m<sup>6/9</sup> run<sup>16</sup> based on the Motive 1 triplet figures (outlined later in figure 1.6) as shown in figure 1.5.

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<sup>15</sup> Nam, “Cooking With The Clarinet,” 4-62.

<sup>16</sup> Nam, “Cooking With The Clarinet,” 4-62.



Figure 1.5: Bunch, *Cookbook*, “Smokehouse,” mm. 113-114.

Coda featuring Motive 1 triplets.

The transitional material is important and must be discussed separately from the analysis of the movement, as it is used across the work. The material consists of winding sixteenth figures characterized by mordents, followed by a series of descending triplet figures with the interval content of a descending fifth and fourth, as shown in figure 1.6.

Figure 1.6: Bunch, *Cookbook*, “Smokehouse,” mm. 61-64.

Motive 1 as written in the Bb clarinet part.

This material appears first in measure 31 in the piano, then in measure 63 in both the clarinet and piano, and finally in measure 83, where it is developed and expanded upon in the clarinet part. Bunch utilizes the descending triplet figures in the last measure as well, condensing them into one flourish. For analysis purposes, we will label this material as Motive 1.

## *Bubbles*

“...a simmering saucepot with a cascade of rising notes...”<sup>17</sup>

“Bubbles” is in ternary form, labelled as a scherzo and trio due to the fast tempo of the outer sections and contrasting material in the middle section as shown in figure 1.7.

Figure 1.7: Bunch, *Cookbook*, “Bubbles” Form and Structure

Scherzo				Trio		Scherzo			Coda
a	b	a'	TR	c	d (TR)	a	b	a'	
1	10	15	19	31	45	56	65	72	76

The scherzo sections are marked *Rolling boil* at a quarter note equals 104. The clarinet begins this movement, emphasizing groups of three slurred sixteenth notes in 4/4 time, establishing an expectation of the listener that is broken by the entrance of the piano, clearly in 4/4. The polyrhythmic material adds to the joke-like scherzo character as shown in figure 1.8.<sup>18</sup>

Figure 1.8: Bunch, *Cookbook*, “Bubbles,” mm. 5-6.

Polyrhythms begin at piano entrance in section a of the Scherzo.

<sup>17</sup> Roberts, “Composer Shares Recipe for Harmony.”

<sup>18</sup> Nam, “Cooking With The Clarinet,” 4-62.

The clarinet begins softly in the lower register, alternating between F and Ab Major triads over the piano's bass line around C; the groove of the music occasionally interrupted by rising and falling quintuplet and sextuplet flourishes outlining jazz chords. The clarinet line shifts to alternate between B and D Major triads over the piano's bass line around F. This is in the bebop style, emphasized by the walking bassline in the piano and the ambiguous tonality.<sup>19</sup> The music drives forward to the transitional material, where the busy clarinet line halts on an A, held out while the piano picks up the moving line, ascending to join the clarinet with repeated A's in the same register. The Trio begins in measure 31 in D Major with the piano presenting the melody in the left hand as shown in figure 1.9.

Figure 1.9: Bunch, *Cookbook*, "Bubbles," mm. 31-33.

Piano part begins Trio section with melody in the left hand.

The music is Romantic in expression and harmony, with the clarinet joining in with virtuosic flourishes, reminiscent of a French clarinet *solo de concours*. Additionally, the meter is more stable with the piano clearly in 4/4 and clarinet playing duple and triple subdivisions of the beat. This change in style reflects Bunch's comparison of the music to "bubbles in a champagne glass"<sup>20</sup> and provides a juxtaposition of style, meter, and mood as a trio often does. In an interview with Bunch, Nam describes the composer's influence from Franch-Ballester during a

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<sup>19</sup> Nam, "Cooking With The Clarinet," 4-62.

<sup>20</sup> Roberts, "Composer Shares Recipe for Harmony."

time when he played *Concert Fantasia on Motives from Verdi's "Rigoletto"* by Luigi Bassi – a work for clarinet featuring virtuosic, operatic lines.<sup>21</sup> The transition begins in measure 45 and is marked Tempo I. The final scherzo section has expanded material in measures 65 and 68, providing an improvisatory feeling and adding to the bebop style, leading toward the coda in measure 76. This section begins with a suspended A acting as a dominant to D Major, setting up the final cadence of a rolled D Major chord in the piano.<sup>22</sup> The coda features material from the trio in measure 79 as shown in figure 1.10.

Figure 1.10: Bunch, *Cookbook*, “Bubbles,” mm. 79-82.  
Trio material written in piano part in the Coda.

The addition of material from the trio lends itself to the lighthearted character of the scherzo, while providing melodic resolution by combining elements from both sections before concluding the piece. The final statement of the clarinet line is similar to the close of the first

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<sup>21</sup> Nam, “Cooking With The Clarinet,” 4-62.

<sup>22</sup> Nam, “Cooking With The Clarinet,” 4-62.

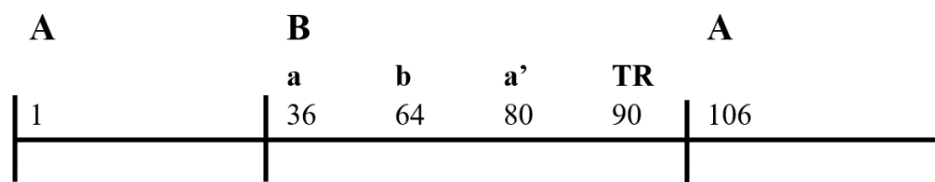
movement, which consists of the descending triplets found in Motive 1. This figure is a further evolution of the motive, as it is presented in a major mode to set up the D Major cadence.

### *Heirloom*

“passing down seeds for generations...”<sup>23</sup>

“Heirloom” is the slow movement of *Cookbook*, marked *nostalgic* at a quarter note equals 56. This movement is in simple ternary form with clear melodies, with the shortened A’ section concluding with brief restatements of melodic material as shown in figure 1.11.<sup>24</sup>

Figure 1.11: Bunch, *Cookbook*, “Heirloom” Form and Structure



The movement begins with long trills in the lower register in the clarinet, rising and leading toward the melody as shown in figure 1.12.

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<sup>23</sup> Roberts, “Composer Shares Recipe for Harmony.”

<sup>24</sup> Nam, “Cooking With The Clarinet,” 4-62.

Figure 1.12: Bunch, *Cookbook*, “Heirloom,” mm. 1-12.  
Rising trill figures begin the movement.

The rising trills and somber melody in the chalumeau register create a reflective atmosphere, along with sparse, quartal and quintal polychords in the piano. Nam connects these elements to the French impressionist style, revealing yet another stylistic influence in Bunch’s writing.<sup>25</sup> This pattern continues with increasing harmonic rhythm in the piano, building toward a climax in measure 26 on Amaj<sub>6/5</sub>; the clarinet line characterized by ascending and descending triplets.<sup>26</sup> The pattern is restated once more with trills and descending melodic material before the piano comes forward in the texture to present the B section – a bright waltz in C Major marked *tempo di Kreisler* at a quarter note equals 108 as shown in figure 1.13.

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<sup>25</sup> Nam, “Cooking With The Clarinet,” 4-62.

<sup>26</sup> Nam, “Cooking With The Clarinet,” 4-62.

Figure 1.13: Bunch, *Cookbook*, “Heirloom,” mm. 36-40.  
Piano presents waltz theme to begin the B section.

The image shows a musical score for measures 36-40 of the piece "Heirloom" from the album "Cookbook" by Bunch. The score is in 3/4 time and features a piano part marked *p dolce* and a clarinet part. The tempo is marked "tempo di Kreisler" with a metronome marking of "circa 108". The piano part consists of a series of chords and single notes, while the clarinet part features a melodic line with chromaticism and slurs.

The tempo marking is an homage to Fritz Kreisler, a violin performer and teacher who taught Bunch’s violin and viola teacher, Pierre D’Archembeau. Discussed in an interview between the composer and Nam, Bunch revealed his own nostalgia for his former teacher, often brought about while listening to Kreisler’s music.<sup>27</sup> The clarinet’s line in the small a section floats above the piano as expected in a waltz, featuring chromaticism and slurs to maintain a smooth, ever-winding countermelody.<sup>28</sup> The small b section begins in measure 62, offering contrast with a series of rising fourths and fifths in the clarinet as shown in figure 1.14.

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<sup>27</sup> Nam, “Cooking With The Clarinet,” 4-62.

<sup>28</sup> Nam, “Cooking With The Clarinet,” 4-62.

Figure 1.14: Bunch, *Cookbook*, “Heirloom,” mm. 62-66.  
Beginning of section b featuring fourths and fifths in the clarinet part.

This material is reminiscent of the large A section with A minor harmonies over a repeated pedal C, adding to the sense of nostalgia before leading into a blend of both melodies from the small a section, this time passed between both instruments.<sup>29</sup> This material acts as the transition into the return of the a' section in measure 80. The transition in measure 90 features the same rising fourths and fifths, this time leading back to the opening material to mark the final A' section as shown in figure 1.15.

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<sup>29</sup> Nam, “Cooking With The Clarinet,” 4-62.



Figure 1.15: Bunch, *Cookbook*, “Heirloom,” mm. 95-108.  
End of transition section to the return of A’ section in measure 106.

The image displays a musical score for measures 95 through 108. The score is written for piano and includes a melodic line. Measure 103 is marked with a double bar line, the tempo change 'Tempo I', and the dynamic marking 'f'. The piano accompaniment in measure 103 features a prominent trill on F in the right hand and a descending whole-step trill on F in the left hand. The melodic line features a rising trill figure in the clarinet line.

Bunch does not employ the rising trill figures in the clarinet line, so the reprise is shortened and the somber melodic material descends into a long, thirteen-measure whole-step trill on F, while the piano reminds the listener of the waltz theme before fading away to *niente* as shown in figure 1.16.

Figure 1.16: Bunch, *Cookbook*, “Heirloom,” mm. 114-126.  
Coda featuring B section elements in the piano part.

The image shows two systems of musical notation for the piece "Heirloom" from the album "Cookbook". The first system starts at measure 114 and is marked "Tempo II". It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a section circled in red, which contains elements from the B section. The score is marked "pp" (pianissimo) and "al niente". The second system starts at measure 120 and is also marked "pp" and "al niente". It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a section circled in red, which contains elements from the B section. The score is marked "pp" and "al niente".

By shortening the reprise and infusing the coda with elements of the B section, Bunch furthers the sense of nostalgia for the listener. The material throughout is made recognizable through repetition and then blended in the final section, strengthening the narrative of something familiar that slowly changes through time, similar to a memory.

### *La última noche en la casa del flamenco*

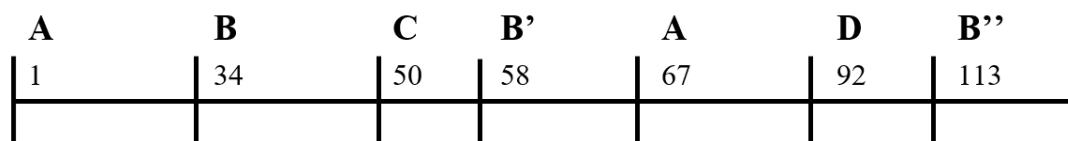
“A night to remember...”

“La última noche en la casa del flamenco” translates to “The Last Night in the House of Flamenco” and concludes *Cookbook* in an exciting way. Marked *Bold and spicy* at a quarter note

equals 72, this movement is a modified binary form in ABCB'ADB", with the extended transition section marked C as shown in figure 1.17.<sup>30</sup>

Figure 1.17: Bunch, *Cookbook*, "La última noche en la casa del flamenco"

Form and Structure



This movement features elements of flamenco music, more specifically the genres *canté*, *toque*, and *baile*. *Canté*, or voice, is usually free and flowing in the flamenco style and is translated to the clarinet lines in the A sections. *Toque*, or guitar, is characterized by flamenco rhythms and is transferred to the piano lines. The open chords in the A sections mimic strummed guitar and the flamenco rhythms are found in the B section accompaniment. *Baile*, or dance, is often accompanied by clapping and stomping, which Bunch incorporates in section D.<sup>31</sup> The use of these characteristics transforms the flamenco tradition into a fresh presentation with clarinet and piano, melding Spanish dance music and culture with classical structures. Bunch infuses the movement with flamenco sonorities by utilizing the E Phrygian scale, which is also the Arab Hijaz mode, allowing Bunch to write bimodal harmonies in both parts.<sup>32</sup> The A sections can be described as free, rubato statements by the clarinet – sometimes marked “quasi cadenza” in the score – as shown in figure 1.18.

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<sup>30</sup> Nam, “Cooking With The Clarinet,” 4-62.

<sup>31</sup> Nam, “Cooking With The Clarinet,” 4-62.

<sup>32</sup> Nam, “Cooking With The Clarinet,” 4-62.

Figure 1.18: Bunch, *Cookbook*, “La última noche en la casa del flamenco,” mm. 1-8. Beginning of the “cadenza-like” A section.

**Bold and spicy**  
( $\downarrow$  circa 72)

*con molto rubato*

*f*

*p*

*ff*

3

3

Ped.

The piano sets up the statements with “strummed” chords over a pedal E, which contain a fragment of Motive 1 – a descending triplet featuring the same interval content. The clarinet continues the *canté* line before leading into the flamenco theme characterizing the B sections as shown in figure 1.19.

Figure 1.19: Bunch, *Cookbook*, “La última noche en la casa del flamenco,” mm. 26-35. Section A leading into statement of flamenco theme and section B.

26

*ff*

*mf*

3

3

**Tempo di Flamenco**  
( $\downarrow$  circa 100)

33

3

The end of the flamenco melody features the sixteenth + mordent figure from Motive 1, which is later expanded upon in the final B' section, as shown in figure 1.20.

Figure 1.20: Bunch, *Cookbook*, “La última noche en la casa del flamenco,” mm. 48-49. Fragment of Motive 1 in the clarinet part.

The piano outlines flamenco rhythms and harmonies underneath the clarinet before playing a solo similar to an improvise jazz solo in measure 50, or section C. The clarinet picks up this improvisatory line at the return of the B' section in measure 56, releasing a long altissimo E over the piano's reintroduction of the opening chords in measures 65-66, setting up the return of the A' section. The clarinet begins with similar material, and after the piano drops out, quickly moves toward more virtuosic statements that fall into rising trill figures reminiscent of the third movement as seen in figure 1.21.

Figure 1.21: Bunch, *Cookbook*, “La última noche en la casa del flamenco,” mm. 85-90. End of Section A featuring rising trill figures from “Heirloom” in the clarinet part.

A fermata on E in the throat tones marks the end of this section. Section D is a clarinet ostinato beginning in measure 92 with percussive accompaniment in the *baile* style beginning in measure 100, provided by the pianist and page-turner through various claps and fist strikes on the piano lid as shown in figure 1.22.

Figure 1.22: Bunch, *Cookbook*, “La última noche en la casa del flamenco,” mm. 100. Clapping in *baile* style written for piano and page-turner.

\*  
 (a la cajon!) using hands on the piano lid, create two differently pitched sounds with each hand  
 2nd x only:

The long ostinato consists of articulated sixteenth-note arpeggios grouped in two for a few measures and then three, creating a hemiola – a similar technique employed in the beginning of the second movement.<sup>33</sup> The line gains speed and intensity throughout while rising in register before ending on a short, accented altissimo E. After a brief pause of three beats in the piano, both parts launch into the flamenco theme for a final restatement of B” as shown in figure 1.23.

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<sup>33</sup> Nam, “Cooking With The Clarinet,” 4-62.

Figure 1.23: Bunch, *Cookbook*, “La última noche en la casa del flamenco,” mm. 112-113. Return of section B” and flamenco theme.

The piece ends with an inverted presentation of the triplet figures with an added step and then a union statement of expanded sixteenth figures of Motive 1, followed by the clarinet glissing up an octave to A over a punched chord in the piano as shown in figure 1.24.

Figure 1.24: Bunch, *Cookbook*, “La última noche en la casa del flamenco,” mm. 124-127. End of the movement featuring fragments of Motive 1.

In *Cookbook*, Bunch creates unity across the four movements by referencing specific elements throughout. Motive 1 was first presented in “Smokehouse” and broken down into two defining figures: winding sixteenth figures with mordents and descending triplets containing a descending fifth then fourth, spanning an octave. The triplet figures are found across the work, transformed to provide the closing statements of movements 1 and 2, as well as fragmented further in the piano part in movement 4. The sixteenth figures became woven into the flamenco theme in “La última noche en la casa del flamenco” – ultimately transforming into the final melody of the work.

### **Performance Considerations**

As a violist and composer with an improvisatory style, Bunch writes long lines full of fast notes with many accidentals and inconsistent intervals, on top of arpeggio and scale patterns. For clarinetists learning this piece, it is important to take this into consideration and work carefully and slowly to build up the tempo.

The incredibly long lines require the performer to plan out breaths accordingly, particularly in the second movement, “Bubbles.” For wind players there are three ways to approach deciding breaths in music that is “non-stop”: circular breathing, manipulating the phrase/tempo to make space for breaths, or omitting notes to take breaths. It would be ideal to circular breathe in order to present the music as authentically as possible, but for some players this can be difficult to do and learn in a short period of time. As the music moves upward in range in the opening of “Bubbles,” the breath would have to happen in the first few bars where the range is in the throat tones, offering the least resistance. This with careful pacing can lead to successful results. Alternatively, some sixteenths can be replaced with quick breaths where the piano fills in the notes. The places marked to breathe in figure 1.25 minimally detract from the



work, while helping the clarinetist through the phrase while keeping the tempo. The marks in blue are my choices, while the marks in red are Nam's choices.

Figure 1.25: Bunch, *Cookbook*, "Bubbles," mm. 1-30.  
Breath choices in "Bubbles" for clarinet part.

**II. Bubbles**

**Rolling boil**  
♩ circa 104

*pp*

The musical score for "Bubbles" is presented in ten staves. The first staff begins with the tempo marking "Rolling boil" and "circa 104". The music is written in a single line with a treble clef and a key signature of one flat. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. There are also fingerings (3, 5, 6) and breath marks (circles) in blue and red. The score ends with a final note and a fermata.

Adjusting phrasing to make space for breaths is the third option and works for the trio section quite well. This choice is also optimal for the ostinato in the fourth movement, specifically before each repeat; one can add a slight ritard to make room for a breath. In either movement, whatever the performer chooses should be most comfortable to them to optimize the performance.

*Cookbook* draws from various musical styles and influences, each movement transporting the listener to a new place. The performers should make themselves familiar with the range of styles of French impressionism, Italian opera, jazz, bebop, habanera and flamenco. The contrasting styles and subjects as indicated by the movement titles are good places to start when searching for inspiration to make musical decisions.

### **Summary**

*Cookbook for Clarinet and Piano* touches on themes of cooking, family, and communal experiences, working to further Bunch's mission as a composer to share truths of the human experience. "Smokehouse" and "Bubbles" represent tangible aspects of cooking through music, providing a mental and emotional association similar to that of text painting. "Heirloom" pulls from familial traditions, evoking a mood of nostalgia through careful composition and development of ideas. The idea of connecting to our past and learning from older generations is reflected in Bunch's own homage to his string teacher lineage, D'Archange and Kreisler. "La última noche en la casa del flamenco" was inspired by an experience Bunch had at a Spanish restaurant in Brooklyn, where a flamenco band was performing.<sup>34</sup> This movement works to represent a specific experience that has been translated into music, offering a chance for the listener to hear the composer's own memory as he represents it in the fourth movement. As a

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<sup>34</sup> Roberts, "Composer Shares Recipe for Harmony."

whole, the unifying threads provided by Bunch's development of Motive 1 balance the improvisatory nature of the way Bunch develops melodic material. It is because of this that the piece creates a feeling of familiarity to the listener by the end, further connecting the culinary inspirations and shared human experiences of cooking. The joy of eating with our loved ones and creating valuable memories through cooking and upholding traditions are reflected in Bunch's delectably fun piece, providing a feast for the ears.

## CHAPTER 2

### SHULAMIT RAN – FOR AN ACTOR: MONOLOGUE FOR CLARINET (IN A)

#### Historical Background

Shulamit Ran is an Israeli composer and pianist, born in Tel Aviv, Israel on October 21, 1949.<sup>35</sup> Ran grew up with an affinity for composition and by the age of seven began setting melodies to Hebrew poetry.<sup>36</sup> By the time she was nine, Ran was studying composition with the notable composers Alexander Boscovich and Paul Ben Haim and taking piano lessons with Miriam Boscovich and Emma Gorochov. Ran received scholarships for her work and was able to attend the Mannes College of Music in New York (BM 1967) and the American-Israeli Cultural Foundation, where she studied with composer Norman Dello Joio and pianist Nadia Reisenberg.<sup>37</sup> A week before she received her bachelor's degree, Ran earned her high school diploma from the American School in Chicago, after which she launched her solo performance career. In 1972 Ran accepted an artist-in-residence appointment at St. Mary's University in Halifax, Nova Scotia, where she served for a year.<sup>38</sup> In 1973, Ran went on to teach at the University of Chicago, where she is currently the Andrew MacLeish Distinguished Service Professor in the Department of Music. Ran worked as a composer-in-residence with the Chicago

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<sup>35</sup> Robert William Peck, "Ran, Shulamit," *Grove Music Online*, accessed January 31 2022, <https://www-oxfordmusiconline-com.proxy.lib.siu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000353475>.

<sup>36</sup> "Shulamit Ran | Music Department," Music, The University of Chicago, accessed January 30, 2022, <https://music.uchicago.edu/people/shulamit-ran>.

<sup>37</sup> Peck, "Ran, Shulamit."

<sup>38</sup> Christine Allegra Banks, "Shulamit Ran's Compositions For Solo Clarinet" (D.M.A. diss., University of Nebraska, 2005), 1-53, <https://digitalcommons.unl.edu/dissertations/AAI3176769/>.

Symphony Orchestra from 1990-1997 and the Lyric Opera of Chicago from 1994-1997, the latter of which premiered her opera “*Between Two Worlds (the Dybbuk)*.” Ran has been Music Director of the International Biennial for Contemporary Music in Israel, “Tempus Fugit,” in 1996, 1998, and 2000, and has been Artistic Director of the Contemporary Chamber Players of the University of Chicago since 2002.<sup>39</sup> In 2010, Ran was appointed the Howard Hanson Visiting Professor of Composition at the Eastman School of Music.

Ran has been given numerous awards and honors for her work. These include two Guggenheim fellowships, awards from the Ford Foundation, membership to the Academy of Arts and Letters, first prize from the Kennedy Center-Friedheim Awards, and, most notably, a Pulitzer Prize in 1991 for her *Symphony*.<sup>40</sup> Ran has received five honorary doctorates and her music has been performed by numerous leading organizations and chamber groups, including the Chicago Symphony, the Cleveland Orchestra, The New York Philharmonic, The Israel Philharmonic, the Jerusalem Orchestra, and the Orchestre de la Suisse Romande.<sup>41</sup>

Shulamit Ran composed *Monologue: For An Actor for Clarinet in A* in 1978, for clarinetist and member of the Da Capo Chamber Players Laura Flax. This is one of two solo pieces written for clarinet, composed among many chamber works and pieces that include clarinet, bass clarinet, and Eb clarinet. Her solo clarinet work, *Spirit* (2017), was written in memoriam to Laura Flax for her advocacy for women in music.<sup>42</sup> Her chamber work *O The*

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<sup>39</sup> The University of Chicago, “Shulamit Ran | Music Department.”

<sup>40</sup> Peck, “Ran, Shulamit.”

<sup>41</sup> The University of Chicago, “Shulamit Ran | Music Department.”

<sup>42</sup> Lisa Perry, “Spirit (2018) by Shulamit Ran,” The University of Texas at Tyler, accessed January 31, 2022, <https://scholarworks.uttyler.edu/cms-sc-2021/conference/concerts/20/>.

*Chimneys* (1969) has clarinet doubling on bass clarinet, and her *Double Vision* (1976) calls for two clarinets. *Private Game* (1978-79), written for clarinet and cello, was composed for the 10<sup>th</sup> Anniversary of the Da Capo Chamber Players. *Apprehensions* (1978-79), composed for voice, clarinet, and piano, was written for a broadcast series by WFMT Chicago. Other works with clarinet include *A Prayer* (1981), *Adoni Malach* (1985), woodwind quintets *Concerto de Camera I*, *Concerto de Camera II*, and *Concerto de Camera III* (2004-05), *Mirage* (1990), orchestral works *Symphony* (1990), *Legends* (1992-93), and *Vessels of Courage and Hope* (1998).<sup>43</sup>

### **Musical Analysis**

Shulamit Ran has said of her *Monologue: For An Actor for Clarinet in A*,

For an Actor: Monologue for Clarinet (1978) owes its inspiration in large part to the intensely personal ethos with which the clarinet is associated in my mind. To me, the instrument in its contemporary usage suggests an incredible gamut of gestures, dynamics, and emotions. Accordingly, in MONOLOGUE, the player assumes the role of a virtuoso actor who, by purely physical means, goes through a kind of wordless 'monodrama'.<sup>44</sup>

This unaccompanied work is loosely based on sonata form with an exposition, a development containing a cadenza, and a coda.<sup>45</sup> Christine Allegra Bank's dissertation *Shulamit Ran's Compositions for Solo Clarinet* provides an analysis that is based on two other dissertations, one of which had correspondence with the composer about their analysis of the piece. Banks presents a strong analysis of the work, leaving the reader with a deep understanding of the piece. The form of the work is shown in figure 2.0.

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<sup>43</sup> Banks, "Shulamit Ran's Compositions," 1-53.

<sup>44</sup> Banks, "Shulamit Ran's Compositions," 1-53.

<sup>45</sup> Banks, "Shulamit Ran's Compositions," 1-53.

Figure 2.0: Ran, *Monologue: For An Actor for Clarinet in A*, Form and Structure. Adapted from “Shulamit Ran’s Compositions For Solo Clarinet” by Christine Allegra Banks (D.M.A. diss., University of Nebraska, 2005), 1-53, <https://digitalcommons.unl.edu/dissertations/AAI3176769/>.

Banks	Exposition			Development				Coda
	PT: 1-2	Trans: 2-5	ST: 6-8	Stage 1: 9-16	Stage 2: 16-20	Cadenza (Stage 3)		Stage 4: 33-42
						Part 1: 21-24	Part 2: 25-27	Part 3: 28-33

The main difference in the various analyses done on this work is where the development begins and how long the cadenza is, as it is not specifically marked in the music and reference to the form in the program notes only include “development-disintegration including a cadenza.” However, excerpts from a letter from Ran to Gary Dranch in their dissertation *A Performer’s Approach To New Demands In Selected Contemporary Clarinet Compositions* provided insight and influenced Banks’s own analysis. Ran said:

The exposition in two stages works somewhat like certain slow Introductions in classical sonata-forms (solo, symphonic, etc.) where an idea is presented and elaborated upon, taken up to a point; the opening Idea is then repeated—if in a slightly modified way—and developed again, this time implications set earlier taken much further. The second expository phase (page 2, second system) works itself up to a peak and then merges with the next section—the cadenza. . . . The exposition having reached the peak that it does, is developmental enough in character (in the second stage mainly) to warrant the appearance of a cadenza-like section.<sup>46</sup>

Marked *Very slow* at a quarter note equals 44-46 or slower, this piece begins with a four-note cell that is the basis for the musical material, with the pitch-class set of {0, 1, 3, 6}.<sup>47</sup> The

<sup>46</sup> Gary Steven Dranch, "A Performer's Approach To New Demands In Selected Contemporary Clarinet Compositions" (D.M.A. diss., University of Illinois at Urbana-Champaign, 1981), 17-29, ProQuest Dissertations & Theses Global.

<sup>47</sup> Banks, “Shulamit Ran’s Compositions,” 1-53.

theme of the exposition develops from the cell across one and a half systems, as shown in figure 2.1.

Figure 2.1: Ran, *Monologue: For An Actor for Clarinet in A*, systems 1-2. Exposition theme containing four-note cell.

This cell is heard throughout the piece, characterized by its intervallic content: an ascending perfect fourth, an ascending minor second, and a descending minor third, with a tritone contained within. The rhythmic and sonic elements of the original presentation of the motive are also transformed throughout the piece. These are the articulations over each note and steady quarter note presentation of the cell, which imitate bell tones. Banks’s dissertation overviews “42 motivic occurrences” of the cell and their differences, noting that it is presented at major structural events, and that no exact replication of the original cell is found. Ran expands the pitch-class set throughout, and presents it vertically as well as horizontally, using multiphonics.<sup>48</sup> Following the opening material is a transition beginning in the second system, and then the secondary material or “theme” in the sixth system as shown in figure 2.2.

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<sup>48</sup> Banks, “Shulamit Ran’s Compositions,” 1-53.



Figure 2.2: Ran, *Monologue: For An Actor for Clarinet in A*, systems 6-8. Secondary material containing four-note cell.

This material begins with the four-note cell of the opening, marked with accent-tenutos to signify the importance of the cell and weight Ran expects the performer to convey. The development is the largest section of the work broken down into four stages, with the third stage consisting of the cadenza. This section begins in system nine as shown in figure 2.3

Figure 2.3: Ran, *Monologue: For An Actor for Clarinet in A*, systems 9-10. Beginning of the development section.

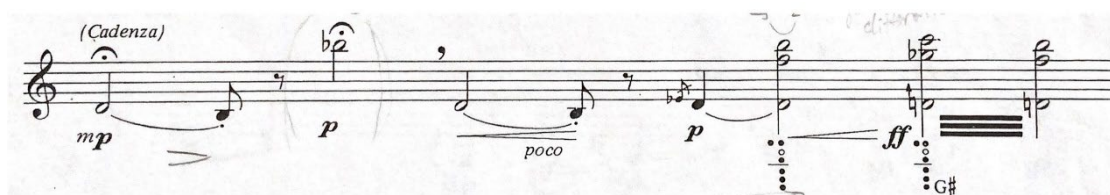
The music is marked “As in beginning” and repeats the theme of the exposition before dissolving into short, frantic gestures of trills and grace note figures. Stage 2 of the development section begins in system sixteen, as shown in figure 2.4

Figure 2.4: Ran, *Monologue: For An Actor for Clarinet in A*, system 16. Stage 2 of the development section.



This stage increases the range of the short, frantic gestures of the first, outlining altissimo F# and growing in virtuosity before landing on altissimo Bb marked with a square fermata. Stage 3 – the cadenza – begins in system twenty-one as shown in figure 2.5.

Figure 2.5: Ran, *Monologue: For An Actor for Clarinet in A*, system 21. Stage 3 of the development section: the cadenza.



This section is further broken down into three parts. Part one of the cadenza is characterized by rising multiphonic figures, which are described along with the cadenza in the letter to Dranch by Ran as such:

How does one write a cadenza in a solo work that is quite loose and free and virtuosic to begin with? It was here that the traditional "fireworks" which are characteristic of many a cadenza have been replaced by the multiphonics. At the same time I should clarify that I do not consider the multiphonics merely as a section for showing off; all too often I find that their use in pieces adds up to nothing more than a "bag of tricks." I have tried to

integrate them into the piece both dramatically and harmonically as otherwise I would consider their inclusion both superfluous and superficial.<sup>49</sup>

Ran successfully integrates them as she describes above by having the multiphonics ascend chromatically and choosing ones that contain vertical presentations of the cell, leading to a statement of the exposition's secondary material. Part two begins in system twenty-five and is characterized by the short, grace-note figures first presented in the first stage of the development section. Part three begins in system twenty-eight and is the longest and most virtuosic part of the cadenza, combining all elements from before. The fourth and final stage of the development section begins in system thirty-five with the four-note cell, as shown in figure 2.6.

Figure 2.6: Ran, *Monologue: For An Actor for Clarinet in A*, system 35. Stage 4 of the development.



This section consists of descending 32-note grace note flourishes and an improvisatory section outlining the struggle between F# and G. This section is marked “Interpret freely, repeating F# for 3”-5” using different durations, timbres, flutter, honking noises, etc., mostly *ff*” in the part. The end of this section is marked by a restatement of the first theme in system forty-two as shown in figure 2.7.

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<sup>49</sup> Dranch, "A Performer's Approach," 17-29.

Figure 2.7: Ran, *Monologue: For An Actor for Clarinet in A*, system 42. End of Stage 4 with presentation of the four-note cell.



The material is slightly altered to lead into the Coda in system forty-three as shown in

Figure 2.8.

Figure 2.8: Ran, *Monologue: For An Actor for Clarinet in A*, system 45-47. Coda and end of the piece.

The work ends with a restatement of the exposition material, followed by a final system of slow, ascending quarter notes to altissimo F natural, before a final resolution to F# in the chalumeau.

Pitch-class centers support the form structure of the piece, and Banks outlines three main areas. Ran centers around G in the exposition and shifts to C by the end of the exposition, which is later used as an arrival point at the end of the cadenza. The coda shifts between F# and G, which is not resolved until the final note on F#. The coda shifts between F# and G, which is not resolved until the final note on F#. The three pitch-classes C, F#, and G create the pitch-class set {0,1,6}. Aside from the minor third, this set created by the pitch centers of the

work contains the same intervallic content of the original set, expanding the set to the structural level.<sup>50</sup>

### **Performance Considerations**

Banks presents suggestions from Ran in how to approach this work, beginning with her clear intention that this piece be performed on A clarinet. In a letter to Laura Flax, Ran states “I did think of this as being for clarinet in A...I would prefer the lower instrument.” Ran suggests to first learn everything in the piece as marked, to understand the scene before acting on the performer’s own interpretation, of which she says that “...a considerable measure of freedom, temporal and gestural, may be introduced.”<sup>51</sup>

When performing the work, it is important to present the cell as written, carefully implementing the accents and implied decrescendo in the same way for each pitch-class to create bell tones. Along the same lines, it is important to adhere to the specific articulation and dynamic markings to further outline the differences between each iteration of the set. These specific markings offer opportunities for nuance in musicality, outlining a number of emotions and gestures in the music. In an article for *The Clarinet Journal*, Dr. Eric Mandat describes his approach to these markings, stating “by cultivating a wider palette of attack characteristics, we can create a host of unique personalities which transcend the stereotypical clarinet sound, so it behooves us to concentrate as much as possible on how to start each note for maximum effect in a given context.<sup>52</sup>” Beyond this, the performer has freedom to shape the phrases and gestures as they wish, “acting out” their own ideas of the material.

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<sup>50</sup> Banks, “Shulamit Ran’s Compositions,” 1-53.

<sup>51</sup> Banks, “Shulamit Ran’s Compositions,” 1-53.

<sup>52</sup> Eric Mandat, “For an Actor: Monologue for Clarinet (in A) by Shulamit Ran,” *The Clarinet Journal* 32, no. 4 (2005): 4-9, <https://ica.wildapricot.org/page-18058>.

*Monologue: For An Actor for Clarinet in A* contains multitudes of virtuosic lines and extended techniques, as well as complex rhythms presented across systems without bar lines. Like many of Ran's compositions, this work requires mastery of the instrument, demanding much of the performer, particularly with fast changes of large intervals, from the lowest register to the highest. Multiphonics and flutter-tonguing across registers are utilized throughout, as well as a short improvisatory section in the development section. In an interview with Malcom Miller, Ran talks about the difficulty of her music: "Instrumental virtuosity is also something I like to explore - the sense of pushing things to the edge! I must tell you that I am such a 'klutz' where it comes to sports or any form of athletics, that the only way in which I can aspire to reach for the impossible is through my music.<sup>53</sup>"

Across the work, Ran includes directive markings like "flexible", "move forward", "hold back", "let go", and "calm down", as well as more descriptive markings such as "with great resolution", "stubborn", "slightly restless", "frantic", and "extremely decisive". These markings reflect the call to become an actor in the music and performers should explore how they might translate these markings to their technique. When considering these along with the difficult flourishes and extended techniques, it is clear that Ran demands precision from the performer as well as a deep understanding of musicality and the various ways clarinetists achieve different timbres, colors, and nuance in presentation of musical material. In reference to a question Dranch posed about adding physical gestures to the performance Ran states: "But the challenge for the performer is, of course, to make it come alive. If physical gestures are helpful to conveying the desired image, I have no objection at all to their presence, as long as they do not take over and

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<sup>53</sup> Malcom Miller, and Shulamit Ran, "Between Two Cultures: A Conversation with Shulamit Ran," *Tempo* 58, no. 227 (2004): 15–32, <http://www.jstor.org/stable/3878674>.

make the music merely background for motion. I am pleased when my music gives vent to various interpretations...<sup>54</sup>”

### **Summary**

*Monologue: For An Actor for Clarinet in A* is influenced by the complexity of human expression, due to both Ran’s relationship with the instrument and her concept of the work being a monodrama. The similarities between acting and performing with one’s own musical voice aids in the approach to this work, providing an opportunity for any collegiate or professional clarinetist to explore musical nuance in the context of Ran’s composition. The layers of music can act as a metaphor to the complexity of humanity, with the small cell being the core of one’s own, growing and transforming through time – the many presentations bringing forth different emotions and reactions, sometimes to the extreme.

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<sup>54</sup> Dranch, "A Performer's Approach," 17-29.

## CHAPTER 3

### DAVID MASLANKA – CONCERTO FOR CLARINET AND WIND ENSEMBLE

#### Historical Background

David Maslanka was an American composer born in New Bedford, Massachusetts on August 30, 1942. At the age of eleven Maslanka began learning clarinet, taking lessons with Frank Bayreuther and Robert Stewart, a substitute clarinetist for the Boston Symphony.<sup>55</sup> Maslanka attended the New England Conservatory from 1959-61 before attending the Oberlin College Conservatory, where he received his Bachelor of Music in 1965. While Maslanka worked towards a Music Education degree with emphasis on clarinet performance, his studies with Joseph Wood in composition began to shape his career as a composer.<sup>56</sup> For one year in 1963, Maslanka was able to attend the Salzburg Mozarteum in Austria, where he studied conducting with Gerhard Wimberger and clarinet with Alois Heine. Maslanka went on to earn his MM and PhD at Michigan State University, where he studied composition with H. Owen Reed and clarinet with Kieth Stein and Elsa Ludwig-Verdehr from 1965-70.<sup>57</sup> Maslanka has held faculty positions at many schools, beginning with Geneseo College of the State University of New York from 1970-74, Sarah Lawrence College from 1974-80, New York University from 1980-81, and Kingsborough College of the City University of New York from 1981-90.<sup>58</sup> In

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<sup>55</sup> Myroslava Oksana Hawryluk Hagen, "An American Neoromantic: David Maslanka's Concerto For Clarinet And Wind Ensemble: Analysis, Insights To The Composer's Performance Intentions, And Discussion Of The Commissioning Process" (D.M.A. diss., University of Arizona, 2018), 12-74, <https://repository.arizona.edu/handle/10150/628450>.

<sup>56</sup> Hagen, "An American Neoromantic," 12-74.

<sup>57</sup> Hagen, "An American Neoromantic," 12-74.

<sup>58</sup> Paul C Phillips, "Maslanka, David," *Grove Music Online*, accessed January 31, 2022, <https://www.oxfordmusiconline->



1990, David Maslanka and his wife relocated to Missoula, Montana, where he lived and worked as a freelance composer until his death on August 7, 2017.<sup>59</sup>

Maslanka composed over 150 works, including more than fifty pieces for wind ensemble, nine symphonies, seventeen concertos, a mass, and numerous works for various chamber groups, solo instrument and piano, choir, and orchestra.<sup>60</sup> Awards for his compositions include grants from the Martha Baird Rockefeller Fund for Music, the ASCAP, the National Symphony Orchestra, and four fellowships from the MacDowell Colony. Maslanka's works for wind ensemble are highly regarded and performed regularly around the world, including *Give Us This Day* (19), *Symphony No. 4* (19), *Traveler* (19) and *A Child's Garden Of Dreams* (1981); the latter of which was commissioned by the Northwestern University Wind Ensemble.<sup>61</sup>

Maslanka features the clarinet in many of his compositions; his large ensemble works often score a wide range of the clarinet family with demanding parts that include extended techniques. Aside from his Wind Quintets, Maslanka has written three significant works for the clarinet. These are *Eternal Garden: Four Songs for Clarinet and Piano* (2009), *Desert Roads: Four Songs for Clarinet and Wind Ensemble* (2005), and *Concerto for Clarinet and Wind Ensemble* (2014).<sup>62</sup> These solo works are on the collegiate and professional levels, containing difficult technical passages and incredibly long phrases common in Maslanka's style – requiring

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com.proxy.lib.siu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042964.

<sup>59</sup> Hagen, "An American Neoromantic," 12-74.

<sup>60</sup> "Home," David Maslanka, Matthew Maslanka, accessed January 31, 2022, <https://davidmaslanka.com/>.

<sup>61</sup> Phillips, "Maslanka, David."

<sup>62</sup> Maslanka, "Home."

much stamina and power from the performer. Of the clarinet Maslanka writes, “It was my beginning instrument over sixty years ago, and has stayed with me all through the years. I have written many pieces for it, and it is now a deeply personal voice through which my music speaks freely and passionately.”<sup>63</sup>

### **Musical Analysis**

Maslanka’s Concerto for Clarinet and Wind Ensemble was commissioned in 2013 by a consortium of clarinetists, professors, conductors, and wind ensembles and was completed on June 18, 2014. The premiere was given by the University of Utah Wind Ensemble under the direction of Scott Hagen with clarinetist Myroslava Hagen on February 26, 2015.<sup>64</sup> This work consists of two movements, “Lamentation” and “Dance”, and is about 25 minutes in length. A piano reduction by Patrick Morgan has been published and is offered for purchase along with the original work on the Maslanka website.

In his program notes, Maslanka describes the concerto as being full of deep feeling but having no particular story, with the movement titles merely representing “the classic masks of tears and laughter”. Maslanka relates the movements to toccata and fugue form, with the first being more improvisatory and the second being rhythmic and formally strict. Though clearly a modern work, Maslanka reveals influences of Classical and Romantic styles, with expressive influences from composers Carl Maria Von Weber and Franz List.<sup>65</sup>

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<sup>63</sup> Maslanka, “Home.”

<sup>64</sup> David Yong Ha Cook, “A Schenkerian-Schoenbergian Analysis Of David Maslanka’s Concerto For Clarinet And Wind Ensemble And Implications For Performance” (D.M.A. diss., University of Oklahoma, 2017), 1-13, <https://hdl.handle.net/11244/51850>.

<sup>65</sup> Maslanka, “Home.”

Maslanka is known for his compositional style emphasizing meditation, self-discovery, and psychoanalysis.<sup>66</sup> His approach to composition is guided by a Jungian meditative practice called active imagining, where one suspends ego control and explores the unconscious. Maslanka's compositions are reflections of his meditations and his process developed over time, influenced by his interests in Native American spirituality and Buddhism. Despite these influences, Maslanka believed everything was spiritual, not wanting to impose any particular philosophies onto his work.<sup>67</sup> Even so, it is important to recognize the spirituality in his music, which is more concretely expressed in his use of hymn songs in his compositions.

*The Concerto for Clarinet and Wind Ensemble* contains these aspects of Maslanka's compositional style, though it does not utilize any choral melodies. Compared to *Desert Roads* and *Eternal Garden*, the Concerto does not have a programmatic title, nor are the movements labelled as a set of songs.<sup>68</sup> This makes the concerto unique and a rarity among his other works.

There are two dissertations that offer in-depth analysis for this piece: *An American Neoromantic: David Maslanka's Concerto for Clarinet and Wind Ensemble: Analysis, Insights to the Composer's Performance Intentions, and Discussion of the Commissioning Process*, written by Myroslava Hagen, and *A Schenkerian-Schoenbergian Analysis of David Maslanka's Concerto for Clarinet and Wind Ensemble and Implications for Performance*, written by David Cook. The analyses presented for the first movement, "Lamentation", take different approaches,

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<sup>66</sup> "David Maslanka," Wind Repertory Project, Wind Repertory Project contributors, last modified July 20, 2021, [https://www.windrep.org/David\\_Maslanka](https://www.windrep.org/David_Maslanka).

<sup>67</sup> Melody Baker, "Finding Meaning in the Music of David Maslanka" (D.M.A. diss., Ohio State University, 2017), 1-32, [http://rave.ohiolink.edu/etdc/view?acc\\_num=osu1492526406064583](http://rave.ohiolink.edu/etdc/view?acc_num=osu1492526406064583).

<sup>68</sup> Cook, "A Schenkerian-Schoenbergian Analysis," 1-13.

while both authors present sonata form structures for the analysis of the second movement, “Dance”. It is important to note the figures used are from the piano reduction.

### ***Lamentation***

Maslanka describes the first movement, “Lamentation”, as interior and beautiful, and something that represents “a deep mourning as we view our personal troubles, and the troubles of the world”.<sup>69</sup> Aligning with his meditative process, the idea of looking inward is helpful in relating to the composer. By exploring this idea, performers of this work can connect to the improvisatory form, as well.

Hagen states the first movement is in fantasia form, with structures coalescing around a series of cadential key centers as presented in table 1.

Table 1.0: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Lamentation” Form by Hagen.

Measure	1	11	29	30	63	68	74	124	149	171
Tonal Center	b/B	b	D	b	d	b	B	F	b	B/b
Source: Myroslava Oksana Hawryluk Hagen, “An American Neoromantic: David Maslanka’s Concerto For Clarinet And Wind Ensemble: Analysis, Insights To The Composer’s Performance Intentions, And Discussion Of The Commissioning Process” (D.M.A. diss., University of Arizona, 2018), 12-74, <a href="https://repository.arizona.edu/handle/10150/628450">https://repository.arizona.edu/handle/10150/628450</a> .										

Cook describes the movement as a loose theme and variations, nested in a larger rondo form, centered around the development of a descending minor third into an ascending major third, after Schoenberg’s idea of *Grundgestalt*. Cook’s formal structure is outlined in figure 3.0.

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<sup>69</sup> Maslanka, “Home.”

Figure 3.0: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Lamentation” Form by Cook. Adapted from “A Schenkerian-Schoenbergian Analysis Of David Maslanka’s Concerto For Clarinet And Wind Ensemble And Implications For Performance” by David Yong Ha Cook, (D.M.A. diss., University of Oklahoma, 2017), 1-13, <https://hdl.handle.net/11244/51850>.

Refrain A <sup>1</sup>			Couplet B <sup>1</sup>				Refrain A <sup>2</sup>		Couplet B <sup>2</sup>				Refrain A <sup>3</sup>		
1	11	22	30	40	45	48	68	74	94	113	124	143	149	159	176
Intro.	Theme	Var. 1	Var. 2	Ep.	Var. 3	Ep.	Theme	Var. 4	Var. 5	Ep.	Var. 6	Ep.	Intro.	Theme	
B/b?	b	b	b	A-C	E	C-A-G <sup>b</sup> -E <sup>b</sup> -C	b	B	E <sup>b</sup> -D-e <sup>b</sup>	g	F	V/b	(Reprise) b	b	

Hagen’s argument for the movement being in fantasia form is grounded in Maslanka’s relation of this movement to toccata and fugue form, as well as his compositional approach to form, which Hagen explains, “He makes no attempt to fit his music into a form, but rather lets the form evolve from the music, which is deeply rooted in his understanding of form.”<sup>70</sup> Cook’s dissertation explores the inner workings of the concerto, providing an in-depth analysis following the path of motivic development, leading to a different formal structure. I believe Hagen’s analysis is more in line with the composer’s compositional techniques and comments about the movement, though I believe Cook’s analysis offers a clear structure when approaching Maslanka’s development of themes.

“Lamentation” is marked at a quarter note equals 60 at the opening, along with the musical direction *Tempo ad lib*. This marking helps establish a mysterious, yet open mood with pedal tones and a pentatonic scale before the clarinet presents the theme in measure 9, helping tonicize the key of B minor. The melodic material of this movement is largely slow and

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<sup>70</sup> Hagen, “An American Neoromantic,” 12-74.

expansive, in line with the meditative mood. The first entrance of the solo clarinet line as shown in figure 3.1.

Figure 3.1: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Lamentation,” mm.11-23. Entrance of the theme as written in the Bb clarinet part.

In the sense of the title “Lamentation,” Maslanka’s use of major and minor tonalities reflect the feeling of personal troubles and the struggle within oneself.<sup>71</sup> The movement is largely structured around B minor and B major, with intermittent sections centered around D major and D minor, and a brief shift to F major near the end of the movement.<sup>72</sup> The juxtaposition of modes supports the idea of an internal struggle – a theme found throughout the entire concerto.

### *Dance*

Maslanka describes “Dance” as “a springing leap forward into a new world”, with bubbling energy and urgency, pushing toward a final release into “beautiful quiet”.<sup>73</sup> Similarly to the first movement, the push and pull of ideas and juxtaposition of modes drive the music, though the clarinet’s lines are more of an outward exclamation rather than an inward reflection.

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<sup>71</sup> Hagen, “An American Neoromantic,” 12-74.

<sup>72</sup> Hagen, “An American Neoromantic,” 12-74.

<sup>73</sup> Maslanka, “Home.”

This movement is in sonata form and contains clear melodies and structure, harking back to Classical forms.<sup>74</sup> Hagen and Cook both present an analysis that outlines a clear exposition, development, recapitulation, and coda, with a cadenza bridging the development and recapitulation, as shown in table 1.1 and figure 3.2 below.

Table 1.1: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Dance” Form by Hagen.

Section	Measure	Key Area
Introduction	1-3	G Major added flat 9
Exposition	4-171	G Minor – F-sharp Major
Development	172-202	E Minor / D Major
Cadenza	202-286	D Major
Recapitulation	290-439	G Minor
Coda	440-493	F-sharp Major

Source: Myroslava Oksana Hawryluk Hagen, “An American Neoromantic: David Maslanka’s Concerto For Clarinet And Wind Ensemble: Analysis, Insights To The Composer’s Performance Intentions, And Discussion Of The Commissioning Process” (D.M.A. diss., University of Arizona, 2018), 12-74, <https://repository.arizona.edu/handle/10150/628450>.

Figure 3.2: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Dance” Form by Cook. Adapted from “A Schenkerian-Schoenbergian Analysis Of David Maslanka’s Concerto For Clarinet And Wind Ensemble And Implications For Performance” by David Yong Ha Cook, (D.M.A. diss., University of Oklahoma, 2017), 1-13, <https://hdl.handle.net/11244/51850>.

Exposition					Development					Recapitulation					Coda				
1	4	31	48	87	120	162	172	180	203	284	290	320	338	377	411	440	462	493	
Intro. P		TR <sup>1</sup> S <sup>1</sup>		TR <sup>2</sup> S <sup>2</sup>		C		Pre-core Core		Cadenza Retrans.		P		TR <sup>1</sup> S <sup>1</sup>		TR <sup>2</sup> S <sup>2</sup>		C	
g	g	d-V/d		C-A F#		e-B		E <sup>b</sup> -G-B-G <sup>b</sup> -B <sup>b</sup>		V/g-g-b-B V/g		g		D-V/d		C-A F#		F#	

The primary theme is in G minor, which is presented in measure 5 after a short introduction in G major as shown in figure 3.3.

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<sup>74</sup> Maslanka, “Home.”

Figure 3.3: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Dance,” mm.1-15.  
Entrance of the primary theme as written in the Bb clarinet part.

The intense melody is driving, localized in the upper register of the clarinet, and though not incredibly complex, is developed and heard throughout the ensemble. The secondary theme is in D minor, beginning in measure 47, and is characterized by half step grace notes as shown in figure 3.4.<sup>75</sup>

Figure 3.4: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Dance,” mm. 47-55.  
Entrance of the secondary theme as written in the Bb clarinet part.

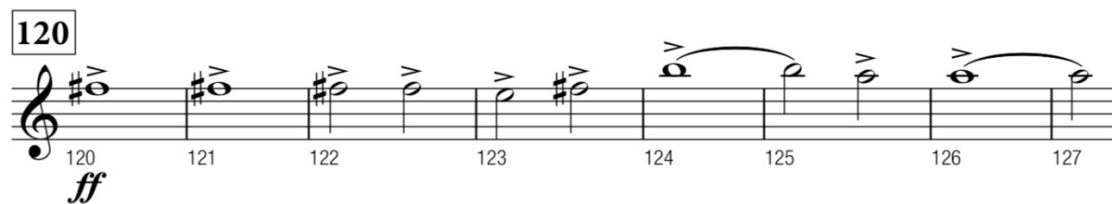
A tertiary theme in C Major is introduced in measure 120, slightly differentiating from sonata form as shown in figure 3.5.

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<sup>75</sup> Hagen, “An American Neoromantic,” 12-74.



Figure 3.5: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Dance,” mm.120-127. Entrance of the tertiary theme as written in the Bb clarinet part.



All three themes reflect Maslanka’s tendency to compose long, driving lines supported with harmonies that outline a struggle between minor and major modes.

When analyzing the key centers and harmonic shifts of Maslanka’s music, it is important to consider his tendency to juxtapose modes. The exposition is in G minor with shifts to F sharp major, a point of tension in the work described by Hagen. The recapitulation brings the return of G minor, with the coda ending the work in F sharp major, resolving the struggle between the two keys presented in the exposition.<sup>76</sup> This point is solidified by Cook’s analysis, and while both authors outline the same harmonic shifts throughout, they mark them differently. While not shown in Hagen’s formal chart, they state that the development modulates from E Minor to D Major with the same harmonic shifts that Cook outlines in between. The music moves through key centers for three measures at a time beginning in measure 180, from Eb to G and B, and then a half step down to Gb and Bb, following Cook’s analysis. The last chord of the development section is in D Major, initially leading to the conclusion that Hagen marked the cadenza as such and Cook interpreting it as a V chord, marking the cadenza beginning in G minor. The first half of the cadenza is played by the clarinetist alone, as shown in figure 3.6.

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<sup>76</sup> Hagen, “An American Neoromantic,” 12-74.

Figure 3.6: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Dance,” mm. 203-207. Beginning of the cadenza as written in the Bb clarinet part.

Hagen states that the cadenza begins in the “dominant of G minor” which would be D Major, while Cook’s harmonic analysis states that the cadenza is placed atypically in sonata form over a V/V chord, which is the same sentiment. Both authors outline the same harmonic shifts to B Minor and B Major later in the cadenza. Cook’s marking of “V/g” is clearer than Hagen’s marking of D Major, as it ties in with the sonata form structure of the movement. Additionally, the music is not marked with a key signature, but the accidentals when transposed show Eb and Bb, supporting the G minor key center with a focus on D.

The recapitulation is interesting in that the three themes are restated in their original keys, unlike typical sonata form where the themes would be restated in the same key. This difference stays true to Maslanka’s idea of juxtaposing G minor and F# Major, as the coda expands upon the resolution to F# Major. Additionally, the second theme in C acts as a dominant to F#, creating a strong sense of resolution.<sup>77</sup> Although not the true dominant to F#, this section of music functions in the same way – building tension to resolve to the tonic, in this case F#. In addition to this, Maslanka modulates the second theme to A Major 9 measures before the

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<sup>77</sup> Cook, “A Schenkerian-Schoenbergian Analysis,” 1-13.

resolution to F# to give the sense of continuing development for added tension. Hagen marks the coda at measure 440 to adhere to this idea while Cook marks it at 462, in line with the structure of the exposition. Both authors are justified in their analysis, but Cook's markings are stronger with the consideration of the definition of a coda. As an extension of the piece, the work should be completed harmonically before the added material. The ensemble may resolve in measure 440, but the solo clarinet's resolution to F# Major isn't until measure 460-461.

Both *Lamentation* and *Dance* utilize similar rhythmic and harmonic techniques. Maslanka uses rhythmic figures, such as a steady eighth-note pulse or a rhythmic ostinato, to provide momentum throughout his music. In other sections, these are paired with long melodic lines to create a sense of stasis, or a tranquil character.<sup>78</sup> The first movement in its improvisatory-like nature is driven by these techniques. For example, a rhythmic ostinato introduced after the expansive opening material adds drive and forward momentum, gathering energy to emphasize the pull between minor and major modes, as shown in figure 3.7.

Figure 3.7: Maslanka, *Concerto for Clarinet and Wind Ensemble*, "Lamentation," measure 22. Rhythmic ostinato in the piano part to provide forward momentum.

<sup>78</sup> Hagen, "An American Neoromantic," 12-74.

Comparatively, in the middle of the movement, the rhythmic ostinato in the piano provides a steady pulse for the clarinet to muse over with its broken up melodic lines, creating a sense of tranquility as shown in figure 3.8.

Figure 3.8: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Lamentation,” mm. 74-77. Rhythmic ostinato in the piano part to provide a sense of stasis.

74 A bit faster (♩ = 46)

75

76

77

The primary and secondary themes in the second movement use these techniques as well, as they soar above rhythmically active accompaniment.

Maslanka utilizes Romantic compositional techniques in his harmonic language, such as chromaticism, modal mixture, and chords of omission and addition, allowing him to explore different keys and tonal centers. Often, Maslanka uses chords with added seconds, fourths, and

sixths.<sup>79</sup> These elements provide a sense of improvisation and freedom or tension and struggle, moods that provide a large source of interest in both “Lamentation” and “Dance”.

### **Performance Considerations**

*Concerto for Clarinet and Wind Ensemble* displays Maslanka’s skill in writing difficult yet satisfying lines for the clarinet. In the first movement, the melodic material is largely slow and expansive, with opportunities for the performer to explore direction and phrase within incredibly long notes. In the second movement, melodic lines are transformed into technical sequences and flourishes, leading to moments of release in the ensemble. The space provided afterward allows Maslanka to employ the same technique again, shift to a full ensemble statement of the themes, or move to a more meditative place. The virtuosic sections are largely built on arpeggios and scales, moving through different harmonies. The clarinet’s dynamic ability and range are pushed to the limits, with loud sections to be performed with high energy and volume.<sup>80</sup> From many accounts by wind ensemble directors, students, and solo performers of experiences working with David Maslanka, a common suggestion made is that all dynamics and tempo markings should be taken literally. The range for the solo clarinet part is from E3-B6 with sixteenth note passages at a BPM of 160 at times, suggesting that the music requires a high level of nuance and precision generally found in professional clarinetists.

When performing the work with piano reduction, it is important to recognize how the dynamic and timbral parameters change without the presence of the wind ensemble. Note the solo lines taken from the percussion and woodwind sections, as they add important color and character in the original composition. For example, in measures 89-93 of “Dance,” an alto

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<sup>79</sup> Hagen, “An American Neoromantic,” 12-74.

<sup>80</sup> Hagen, “An American Neoromantic,” 12-74.

saxophone solo introduces melodic material to set up the entrance of the solo clarinet. This is transcribed in the piano part for the left hand, as shown in figure 3.9.

Figure 3.9: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Dance,” mm. 89-93. Alto saxophone solo transcribed in the left hand of the piano part.

No markings indicate this line as one that should be brought out or played in a particular way, so it is up to the pianist to decide how to infuse the line with a saxophone-like quality; one could add small accents to mimic the articulation of the reed instrument, for example. Measures 168-170 mirror the low woodwind parts in the articulation, effectively translating the music to piano as shown in figure 3.10.

Figure 3.10: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Dance,” mm. 167-171. Low woodwind parts transcribed in the left hand of the piano part.

Other components to consider when performing with the piano reduction is the lack of a conductor. This is rectified by the parts being condensed and played by a single pianist, though there are some sections that require extra coordination or adjustment. Many places in the first

movement are marked with variations of “hold back”, most played unison with the piano or only played by the piano. After one of these moments of slowing down, an *accelerando* begins in measure 88 of “Lamentation,” first gradually and then quickly as shown in figure 3.11 on the following page.

Figure 3.11: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Lamentation,” mm. 86-93. Accelerando as specified across six bars.

The musical score consists of four systems, each with a Clarinet part (top staff) and a Piano accompaniment (bottom staff). The key signature is one sharp (F#) and the time signature is 6/4.

- System 1 (measures 86-87):**
  - Clarinet: Starts with a whole note chord (F#4, C#5, G#5) marked "slowing". At measure 87, it changes to a half note chord (F#4, C#5) marked "hold back". A tempo change box at measure 87 indicates "87 in tempo (♩ = 46)".
  - Piano: Accompaniment of eighth notes, marked *pp*. Measure 86 has a fingering "5" on the right hand.
- System 2 (measures 88-89):**
  - Clarinet: Marked "accel. very gradually" and "cresc. very grad.". It features a half note chord (F#4, C#5) in measure 88 and a half note chord (F#4, C#5, G#5) in measure 89.
  - Piano: Continues with eighth notes, marked *cresc. very grad.*
- System 3 (measures 90-91):**
  - Clarinet: Marked *mf*. It features a half note chord (F#4, C#5) in measure 90 and a half note chord (F#4, C#5, G#5) in measure 91.
  - Piano: Continues with eighth notes, marked *mf*.
- System 4 (measures 92-93):**
  - Clarinet: Marked "accel. fast" with a tempo change box indicating "♩ = 60". It features a half note chord (F#4, C#5) in measure 92 and a half note chord (F#4, C#5, G#5) in measure 93.
  - Piano: Continues with eighth notes, marked *f*.



This section of music might be difficult to line up due to the quintuplets in the piano against the eighth notes in the solo clarinet part, so “feeling” the pulse and the pacing of the accelerando will take practice. These sections are not too difficult to work out between both parties, as it is a matter of pacing, but performers should be mindful of these sections that would usually be guided by the conductor.

In the second movement, there are times where the wind ensemble follows the release of long, loud altissimo notes in the solo clarinet with even stronger chords, which is more difficult to translate in the piano part, due to the instruments’ limits on sustaining pitch. One such moment is in measure 440, where the piano holds a *ff* chord for three measures as shown in figure 3.12.

Figure 3.12: Maslanka, *Concerto for Clarinet and Wind Ensemble*, “Dance,” mm. 435-450. Example of held *ff* chords in the piano part.

The image displays a musical score for measures 435 through 450. The score is written for a clarinet and piano. The clarinet part is in the upper staff, and the piano part is in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked as '440 in tempo (♩ = 116)'. The piano part features several measures of held fortissimo (ff) chords, with a 'trem.' marking in measure 438. The score includes dynamic markings such as *ffp*, *ff*, and *dim.*, as well as performance instructions like 'slowing' and '440 in tempo (♩ = 116)'. The measures are numbered 435 through 450.

This release is the final one in the recapitulation, as the coda begins in measure 440, making it one of the more crucial points in the piece. The music calms gradually through the chord changes in the piano, though the dynamic is unchanging until measure 449, where a diminuendo is written. The danger of this section is to let the dynamic die too quickly and too early, especially in measures 440-442. The pianist may choose to rearticulate the chords or increase the tempo as a compromise, though neither option is ideal. No matter, the soloist should still follow the intended markings on the page, presenting the clarinet lines to the fullest, strongest extent.

### **Summary**

The *Concerto for Clarinet and Wind Ensemble* displays Maslanka's exploration of the ideas of struggle, psychology, meditation, and the human experience within his compositional style. Both "Lamentation" and "Dance" employ compositional techniques to create moments of ethereal tranquility and dark intensity and drive, fueling the emotional nature of the work. It is evident that Maslanka's time writing this work was spent carefully and thoughtfully, as is revealed by his idea of the piece,

And yet this is very much a piece of our time. We are going through a major world change, possibly the major world change, with technological advances whipping us along at incredible speeds. With the advent of instant communication and information we are at last beginning to see and understand the human race as one entity, and in immediate relationship with the rest of creation. This huge shift requires intense dreamtime, especially conscious dreamtime, and music powerfully opens the dream space.<sup>81</sup>

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<sup>81</sup> Maslanka, "Home."

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