

## ABSTRACT

Title of Dissertation: Tracing Neoclassical Influences in selected solo and chamber music for the clarinet

Chung-ah Chin, Doctor of Musical Arts, 2014

Dissertation directed by Professor Robert DiLutis  
School of Music

The musical period of Neoclassicism began in the 1920's, between the first and second world wars. It was initiated by French composers and eventually spread to other countries. One of the most important themes to emerge from the movement was to escape from the formless, rather emotional music of the Romantic era and instead, emphasize balance, order, objectivity and clarity in musical form.<sup>1</sup>

Many popular clarinet repertoires are enjoyed by performers and listeners alike because the music is enjoyable to play and easy to listen to. In particular, classically influenced clarinet music is quite interesting because it features musical elements from both the past and contemporary musical styles. For instance, some composers have integrated preexisting, more traditional styles of composition with lighter styles of modern culture such as popular music and Jazz.

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<sup>1</sup> Messing, Scott. *Neoclassicism in Music*. Rochester: University of Rochester, 1996. Print.

It is difficult to discover purely neoclassical clarinet repertoires even though many composers created their pieces during the neoclassical era. What we most commonly find are both neoclassical and non-neoclassical influences in compositions from that time period.

Thus, I aim to trace the influence of neoclassicism in selected clarinet repertoires that exist today. It is my hope that increased awareness and knowledge about accessible clarinet music may encourage the general public to develop a deeper interest in a wider sphere of clarinet music, beyond what is considered popular today.

The works performed and discussed in this dissertation are the following:

**(Recital I)** *Duo Concertante* by Darius Milhaud; *Sonata* by Leonard Bernstein; *Sonata for Two Clarinets* by Francis Poulenc; *Duos for Flute and Clarinet, Op. 34* by Robert Muczynski; *Dance Preludes* by Witold Lutoslawski, **(Recital II)** *Sonatine* by Arthur Honegger; *Time pieces* by Robert Muczynski; *Suite for Clarinet, Violin and Piano* by Darius Milhaud; *Sonate for Clarinet, Flute and Piano* by Maurice Emmanuel; *Tarantelle for Flute, Clarinet and Piano, Op. 6* by Camille Saint-Saëns, **(Recital III)** *Sonatina* by Joseph Horowitz; *Suite from L'histoire du Soldat for Clarinet, Violin and Piano* by Igor Stravinsky; *Contrasts for Clarinet, Violin and Piano* by Béla Bartók. The recitals that took place on December 1, 2012 and on April 25, 2013 were performed in the Ulrich Recital Hall of the Clarice Performing Arts Center in College Park, Maryland. The recital that took place on November 2, 2013 was performed at the Gildenhorn Recital Hall of the same performing arts center.

TRACING NEOCLASSICAL INFLUENCES IN SELECTED  
SOLO AND CHAMBER MUSIC  
FOR THE CLARINET

BY

CHUNG-AH CHIN

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park, in partial fulfillment  
of the requirements for the degree of  
Doctoral of Musical Arts  
2014

Advisory Committee:

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Professor Mark Hill  
Professor Sung Won Lee

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2014

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## Introduction

The Neoclassical movement was initiated by composers from diverse nations such as the United States, France, Germany, and Spain. Six representative figures of neoclassicism from France formed a group together known as *Les Six*. Beyond this group, Aaron Copland from the United States, Paul Hindemith from Germany and Manuel de Falla from Spain, are also considered important contributors to the neoclassical movement.

Although romantic music concentrates on the expression of emotional drama, neoclassical music draws from the clear, formal structure of earlier periods. Neoclassical music is generally characterized by lightness, balance, brevity, clarity, and emotional restraint.<sup>2</sup> Moreover, it is highly accessible by virtue of its inclusion of jazz and popular music.

I chose three of my dissertation recital repertoires based on practical considerations. Most of the repertoire pieces are highly appealing to the general public, having been popularized by many renowned clarinetists. Because I strongly value accessibility in musical performance, I decided to perform music that is familiar and attractive to a general audience.

As I considered the spectrum of repertoire pieces, it was difficult to identify the main commonality that holds all of the music together. Because neoclassical music is

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<sup>2</sup> Messing, Scott. *Neoclassicism in Music*. Rochester: University of Rochester, 1996. Print.

often characterized by such accessible traits as simplicity and balance, I was confident to that I would find a connection between my selected repertoires and neoclassicism. I noticed the influence of neoclassicism especially in the overall musical style and structure of my repertoire pieces. I also discovered that jazz and popular music were important elements in some of the repertoires.

Although none of the repertoires are purely neoclassical, I was able to trace in each piece, such neoclassical characteristics as lightness, clearness, brevity, tuneful melodies and rhythmic vibes. Moreover, I learned that most of the music compositions were built on classical ternary structures and inspired by either jazz or popular music. Among the repertoires, both Bartok's *Contrasts* and Lutoslawski's *Dance Preludes* were the least neoclassical music compositions as these pieces were heavily based on folk music.

Doctor of Musical Arts Recital

Dissertation Recital 1

Chung-ah Chin --- Clarinet

Ji hoon Chang ---- Clarinet

Jae Ho Jang ----- Flute

Seong Eun Kim --- Piano

December 1, 2012

8:00 PM

Ulrich Recital Hall

Teacher: Professor Robert DiLutis

Duo Concertante for Clarinet and Piano ----- Darius Milhaud

Sonata for Clarinet and Piano ----- Leonard Bernstein

Grazioso - Un poco piu mosso

Andantino - Vivace e leggiero

Sonata for Two Clarinets ----- Francis Poulenc

Presto

Andante

Vif

INTERMISSION

Duos for Flutes and Clarinet Op. 34 ----- Robert Muczynski

Andante sostenuto

Allegro risoluto

Allegro ma non troppo

Andante molto

Allegro

Dance Preludes for Clarinet and Piano-----Witold Lutoslawski

Allegro molto

Andantino

Allegro giocoso

Andante

Allegro molto



## Program Notes

### **Darius Milhaud (1892-1974): *Duo Concertante for Clarinet and Piano, Op. 351***

Darius Milhaud was a member of *Les Six*, a group of French neoclassical composers of the 1920's. An accomplished and well-travelled violinist and composer, Milhaud's trips abroad exposed him to Brazilian, Latin American, American and English folk music. Erik Satie, a mentor of *Les Six*, especially thought that Milhaud would be the neoclassical composer to brighten the future of French music.

In reaction against the impressionism of the post-Debussy composers, musicians wanted a robust art, more clear and more precise, whilst remaining human and sensitive. After all the impressionist mist, wouldn't this simple, clear art renewing the tradition of Scarlatti and Mozart, be the next phase in the development of our music?<sup>3</sup>

Milhaud utilized neoclassical materials such as classical models of the 18<sup>th</sup> and 19<sup>th</sup> centuries as well as French and American popular music in his compositions. His *Duo Concertante* is the last composition that Milhaud wrote for solo clarinet and piano in 1956. It is written in ABA classical rondo form with various key changes. Milhaud also employed intervallic dissonance and major minor tonalities in order to create a varied, colorful effect. The duration of this music is less than seven minutes.

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<sup>3</sup> Darius Milhaud, *Mavie heyreyse* (My Happy Life), trans. Donald Evans and Christopher Palmer (London; New York; Marion Boyars, 1995), 81-82.

## **Leonard Bernstein (1918-1990): *Sonata for clarinet and piano***

Bernstein was a renowned American conductor, composer and lecturer of the 20<sup>th</sup> century. At Harvard University, he studied music theory with Arthur Merritt and counterpoint with Walter Piston.<sup>4</sup> Bernstein also studied with a prominent conductor, Fritz Reiner (1899-1963), at the Curtis Institute of Music. He was a respected conductor of New York Philharmonic and an 11 times Emmy Award winner with his *Young People's Concerts*. His most famous composition that attained commercial success was *West Side Story*.

In terms of neoclassical influence, Bernstein's music is characteristically known as a combination of Jazz elements, Jewish music and theatre music. His music was strongly influenced by key figures of the neoclassical movement such as Aaron Copland, Igor Stravinsky and Paul Hindemith.

Written in 1941 and 1942, Bernstein's *Sonata for clarinet and piano* became his first published composition. The music was dedicated to clarinetist David Oppenheim, whom Bernstein met at Tanglewood during the summer of 1940.<sup>5</sup> The music is about eleven minutes in length and consists of two movements. The first movement is a *grazioso* that was inspired by the music of Hindemith and Copland, composers at Tanglewood in 1941. The first movement reminds me of the contrapuntal language of Hindemith who was the great neoclassical composer of the time. Hindemith, himself,

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<sup>4</sup> Lars Erik Helgert, "Jazz Elements in Selected Concert Works of Leonard Bernstein" (Ph. D. diss., Catholic University of America, 2008), 6.

<sup>5</sup> "Sonata for Clarinet and Piano (Bernstein)", *Wikipedia*, Wikipedia Foundation: 2013. [http://en.wikipedia.org/wiki/Sonata\\_for\\_Clarinet\\_and\\_Piano\\_\(Bernstein\)](http://en.wikipedia.org/wiki/Sonata_for_Clarinet_and_Piano_(Bernstein)) (Accessed 7 December, 2013).

was known as a follower of Johann Sebastian Bach in terms of employing contrapuntal languages in his composition as is apparent in his piece, *Mathis der Maler*.<sup>6</sup> The music of second movement foreshadows *West Side Story*, the renowned musical composed by Bernstein.

### **Francis Poulenc (1899-1963): *Sonata for Two Clarinets***

Francis Poulenc was a self-taught musician who never attended any established musical institution. His mother, an accomplished pianist, was the main musical influence upon Poulenc during his childhood. As he grew up, Poulenc believed that the combination of Parisian popular music and classical music was the only way to pave the future for new French music. Later in his life, Poulenc had two influential musical mentors: Erik Satie and Igor Stravinsky, both of whom were big figures in the neoclassicism movement during the time.<sup>7</sup> Poulenc acknowledged that the music of Stravinsky stimulated him to write more music for wind instruments.

*Sonata for Two Clarinets* was composed in 1918. This duo work was an early piece by Poulenc that features experiments in various musical styles. The sonata consists of three classical movements with notable impressionistic influence such as pentatonic, octatonic and whole tone scales. Although this composition is not a purely neoclassical repertoire by Poulenc, this particular sonata is highly accessible to the general public due to its fascinating repetition of motives and overall lightness.

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<sup>6</sup> “Paul Hindemith,” *Wikipedia*, Wikipedia Foundation: 2013. [http://en.wikipedia.org/wiki/Paul\\_Hindemith](http://en.wikipedia.org/wiki/Paul_Hindemith) (accessed 9 December, 2013).

<sup>7</sup> Scott Messing, *ibid*.

**Robert Muczynski (1929-2010): *Duo for Flute and Clarinet, Op.34***

Robert Muczynski, considered one of the most distinguished contemporary American composers, attended DePaul University where he studied piano with Walter Knupfer and composition with Alexander Tcherepnin.<sup>8</sup> He had his first Carnegie Hall debut at the age of 29, performing his own piano pieces for the entire hour. As a professor in Composition at the University of Arizona, he composed numerous works for illustrious orchestras such as the Chicago Symphony, Cincinnati Symphony and the National Symphony Orchestra.

Muczynski's *Duos for Flute and Clarinet, Op.24* (1991) were transcribed from the composer's own *Duos for Two Flutes, Op.24*. Muczynski wrote this music for clarinetist, Mitchell Lurie and flautist, Julius Baker. The music consists of six short movements in contrasting characters. The composer projects diverse colors of two different wind instruments with changes of intervals, rhythms, dynamics, articulations and tempos. The composition is built upon classical contrapuntal imitations with various intervals. Each movement consist of classical ABA structure and lasts for two or three minutes.

Each movement demonstrates contrasting colorful characters that are highly attractive to the listening audience. Among the six movements, the third, fifth and last movements are particularly light and exciting in terms of overall rhythmic gestures.

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<sup>8</sup> "Robert Muczynski," *Wikipedia*, Wikipedia Foundation: 2013.  
[http://en.wikipedia.org/wiki/Robert\\_Muczynski](http://en.wikipedia.org/wiki/Robert_Muczynski) (accessed 8 December, 2013).

### **Witold Lutosławski (1913–1994): *Dance Preludes for Clarinet and Piano***

Witold Lutosławski was one of the most influential composers in Poland during his generation. Lutosławski was born in Warsaw before World War I. Although, he studied mathematics at the University of Warsaw, he later pursued his musical career at the Warsaw Conservatory. Because Stalin banned Lutosławski's first symphony, incriminating him as a "formalist" in 1949, Lutosławski had to write functional music for commercial and social purposes for a while.<sup>9</sup>

According to Jadwiga Paja's article, "Witold Lutosławski and the European Musical Tradition", Lutosławski's early works from 1920 to 1950 were highly neoclassical in terms of combining specific timbres, rhythmic and structural means similar to those in Stravinsky's works.<sup>10</sup> He also incorporated formal schemes from baroque and classical music.

Although *Dance Preludes for clarinet and piano* (1954) was not composed during Lutosławski's neoclassical period, the music features somewhat neoclassical personalities. The title of the music itself, *Preludes*, suggests baroque influence. Beyond this, the three fast movements (I, III, V) demonstrate the mixture of Polish folk music and typical characteristics of neoclassical music—lightness, brevity and accessibility.

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<sup>9</sup> "Witold Lutoslawski," *Wikipedia*, Wikipedia Foundation: 2013.

[http://en.wikipedia.org/wiki/Witold\\_Lutosławski](http://en.wikipedia.org/wiki/Witold_Lutosławski) (accessed 5 December, 2013).

<sup>10</sup> Paja, Jadwiga (-Stach). "Witold Lutosławski and the European Musical Tradition", [http://www2.muzykologia.uj.edu.pl/lutoslawski/Studies/2007\\_1/WLStudies\\_1\\_2007\\_JPaja-Stach\\_1.pdf](http://www2.muzykologia.uj.edu.pl/lutoslawski/Studies/2007_1/WLStudies_1_2007_JPaja-Stach_1.pdf) (accessed 11 April, 2014)

Doctor of Musical Arts Recital

Dissertation Recital 2

Chung-ah Chin --- Clarinet

Jae Ho Jang ----- Flute

Jenny Wu ----- Violin

Seong Eun Kim -- Piano

December 1, 2012

8:00 PM

Ulrich Recital Hall

Teacher: Professor Robert DiLutis

Sonatine for Clarinet and Piano ----- Arthur Honegger

Modere

Lent et soutenu

Vif et Rythmique

Time Pieces for Clarinet and Piano, Op. 43 ----- Robert Muczynski

Allegro risoluto

Andante espressivo

Allegro moderato

Andante molto- allegro energico

INTERMISSION

Suite for Violin, Clarinet and Piano, Op. 157 b ----- Darius Milhaud

Ouverture

Divertissement

Jeu

Introduction et Final

Sonata for Clarinet, Flute and Piano, Op. 11 ----- Maurice Emmanuel

Allegro con spirito

Adagio

Molto allegro e leggierissimo

Tarantelle for Flute, Clarinet and Piano, Op. 6 ----- Camille Saint-Saëns

## Program Notes

### Arthur Honegger (1892-1955): *Sonatine for Clarinet and Piano*

Arthur Honegger was a Swiss born composer who lived in Paris from 1913 until his death. Although, he lived in France for over 40 years, his German background always distinguished him among the group, *Les Six*.<sup>11</sup> Honegger credited Strauss, Debussy, Faure, Schoenberg and Milhaud for having the greatest impact on his compositional writing.<sup>12</sup>

*Sonatine* for clarinet and piano was dedicated to Werner Reinhart and premiered by Louis Cahuzac in 1923. The music mainly explores French and German romantic traits. Although the piece does not necessarily features the neoclassical elements, however, final movement does encompass some hint of neoclassical writing. The final movement contains jazz elements such as numerous short slides in clarinet part that were popularly used by neoclassical composers in Europe at the time. In addition, the three-part fugal writing between the piano and clarinet in the first and third movements were reminiscent of Baroque period.

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<sup>11</sup> Janice Louis Minor, "Were they truly neoclassic?" (Ph. D. diss., University of Cincinnati, 2004), 13.

<sup>12</sup> Ibid.

**Robert Muczynski (1929-2010): *Time Pieces Op.43***

*Time Pieces* for clarinet and piano was commissioned by a famous clarinetist Mitchell Lurie (1922-2008) and premiered at the International Clarinet Society in London in 1984. Muczynski described this work as following:

This composition is a Suite of four contrasting pieces, each highlighting some specific characteristic of the clarinet in terms of range, technical prowess, color, and expressiveness . . . The title of this work, *Time Pieces*, has nothing to do with mechanical clocks or watches. It is not a play on words but rather an awareness of the fact that everything exists in time: history, our lives and . . . in a special way . . . music.<sup>13</sup>

Although, Muczynsky uses highly chromatic harmonic languages, every movement is built upon classical ABA framework. According to Muczynski, Jazzy third movement was written earlier with the flute in mind, but the composer never used as a flute piece.<sup>14</sup>

The rhythmic first movement demonstrates the composer's tastes for clearly marked articulations. Both clarinet and piano parts are aggressively marked with numerous accents in variety of dynamics so that overall music is exciting enough to

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<sup>13</sup> Anne Marie Thurmond, "Selected woodwind compositions by Robert Muczynski: . . . *Time Pieces Op. 43*, for clarinet and piano . . ." (D.M.A. Dissertation, University of Georgia, 1998), 80.

<sup>14</sup> Charles West, "Master Class: *Time Pieces* for Clarinet and Piano, Op.43 by Robert Muczynski," *The Clarinet* (September 1999), 6.



capture the attention of the audience. The second as well as the introduction of fourth movements contains less neoclassical elements, emphasizing rhapsodic mood rooted in its developing phrases. The third and the fourth movement carries a rhythmic lightness, projected by melodies from both clarinet and piano.

**Darius Milhaud (1892-1974): *Suite for Clarinet, Violin and Piano, Op.157b***

Milhaud composed a great deal of chamber music for the clarinet including *Suite for clarinet, violin and piano* which he wrote in 1936. This music was originally written for a play by Jean Anouilh and was later extracted from the context of the theater to be arranged in a trio version.<sup>15</sup> The music is in four movements and titled, *Overture, Divertissement, Jeu* and *Introduction et Final*. It premiered in January 1937 as part of a concert series organized by a music society in Paris, *La Sérénade*. The first movement features the folk rhythms of Latin American music whereas the second and fourth movements demonstrate the influences of light French song. The third movement is particularly interesting because it sounds very similar to the third movement of Stravinsky's *L'histoire du soldat*. Since, the music was composed after the creation of *L'histoire*, Milhaud may have influenced by the music of his mentor, Stravinsky.

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<sup>15</sup> Bryant, Michael. "Trio for Clarinet Violin and Piano." *The Cobett Association's Chamber Music* December 1997 Published: 1. <http://chambermusicjournal.org/pdf/Vol08-no4.pdf> Website Title. (11 April 2014 Accessed)

**Maurice Emmanuel (1862-1938): *Sonata for Flute, Clarinet, and Piano***

Maurice Emmanuel was a French classical composer of the late 19<sup>th</sup> and early 20<sup>th</sup> century. He studied composition with Leo Delibes at the Paris Conservatory. While he was attending conservatory, he took classes taught by Cesar Franck.<sup>16</sup> Maurice Emmanuel later served as a professor of music history at the Paris Conservatory. The notable students of Emmanuel include Oliver Messiaen and Henri Dutilleux.<sup>17</sup>

*Sonata for Flute, Clarinet and Piano* was written in 1907. The first movement begins with a piano introduction and a joyful main theme featured by the clarinet. Overall, the music consists of three movements and each movement is built upon classical ABA form. The second movement sounds like meditative music. In fact, Emmanuel was highly interested in folksong and oriental music.<sup>18</sup> The third movement is written in fast tempo with two pauses for the presentation of the main theme that was introduced at the beginning of the first movement. The first and third movements are characterized by lightness, cleanliness, brevity and accessibility.

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<sup>16</sup> "Maurice Emmanuel," *Wikipedia*, Wikipedia Foundation: 2014.  
[http://en.wikipedia.org/wiki/Maurice\\_Emmanuel](http://en.wikipedia.org/wiki/Maurice_Emmanuel) (accessed 11 April, 2014).

<sup>17</sup> *Ibid.*

<sup>18</sup> *Ibid.*

### **Camille Saint-Saëns (1835-1921): *Tarantelle*, Op. 6**

Camille Saint-Saëns was one of the most established and recognized French composers during the late Romantic era. A composer, organist, pianist and conductor, Saint-Saëns was recognized as a child prodigy. He had accompanied a Beethoven violin sonata in public concert when only five years old.<sup>19</sup>

Saint-Saëns' compositional style is highly classical in terms of the usage of forms that made him a forerunner of neoclassicism in the 20<sup>th</sup> century.<sup>20</sup> *Tarantella* for flute, clarinet and piano is an early chamber work by Camille Saint-Saëns. The music was written and dedicated to two professors at the Paris Conservatory in 1857. The origin of the word *Tarantella* comes from the name of a poisonous wolf spider (tarantula) in Taranto, Italy.<sup>21</sup> This folk music was usually accompanied by the tambourine, played in a repetitive and agitated manner, as reflected in Saint-Saëns's *Tarantelle*.

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<sup>19</sup>“Camille Saint-Saëns” *Wikipedia*, Wikipedia Foundation: 2014.  
[http://en.wikipedia.org/wiki/Camille\\_Saint-Saëns](http://en.wikipedia.org/wiki/Camille_Saint-Saëns) (Accessed 11 April, 2014).

<sup>20</sup> *Ibid.*

<sup>21</sup> “Tarantella” *Wikipedia*, Wikipedia Foundation: 2014.  
<http://en.wikipedia.org/wiki/Tarantella> (Accessed 11 April, 2014).

Doctor of Musical Arts Recital

Dissertation Recital 3

Chung-ah Chin --- Clarinet  
Jenny Wu ----- Violin  
Young Ji Kim --- Piano

November 2, 2013

8:00 PM

Gildenhorn Recital Hall

Teacher: Professor Robert DiLutis

Sonatina for Clarinet and Piano ----- Joseph Horowitz

Allegro calmato

Lento, quasi andante

Con brio

Suite from L'histoire du soldat ----- Igor Stravinsky

Marche du soldat

Le Violon du soldat

Un Petit Concert

Tango - Valse – Ragtime

Danse du solat

INTERMISSION

Contrasts for Clarinet, Violin and Piano ----- Béla Bartók

Verbunkos (Recruiting dance)

Pihenő (Relaxation)

Sebes (Fast dance)

## **Program Notes**

### **Joseph Horovitz (b.1926): *The Sonatia for Clarinet and Piano***

Joseph Horovitz is an Austrian-born English composer. He studied music at New College, Oxford. He also studied composition with Gordon Jacob at the Royal College of Music in London. Horovitz taught at the Royal College of Music since 1961 and his works include 16 ballets, 9 concertos, 2 operas and chamber work.<sup>22</sup> He exclusively wrote large amounts of music for wind and brass ensembles.

*Sonatina for Clarinet and Piano* was written in 1981 at the request of Gervase de Peyer who was a former principal clarinetist in the London Symphony Orchestra. The first movement highlights the lyrical clarinet melody against a rippling piano background with continuous changes in tempo. The second movement is a beautifully written aria-like movement which features the lower register of the clarinet. The rhythmic and lively finale is of semi-Jazz music style.

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<sup>22</sup> “Joseph Horovitz,” *Wikipedia*, Wikipedia Foundation: 2013.  
[http://en.wikipedia.org/wiki/Joseph\\_Horovitz](http://en.wikipedia.org/wiki/Joseph_Horovitz) (accessed 5 December, 2013).

**Igor Stravinsky (1882-1971):**

***Suite from L'histoire du soldat for clarinet, violin and piano***

Stravinsky was one of the most important composers of the 20<sup>th</sup> century. He created his own individual style by developing three different musical traits from Russian, Neoclassical and Atonal styles.

Stravinsky's Russian music has been characterized by irregular accents, changes of meter, layered ostinato, polyphonic textures, and bitonality. *L'histoire du soldat*, or *The Soldier's Tale*, in English, was composed during his Russian musical period. Even though the music was not composed during his neoclassical period, *L'histoire* was written only a year before the beginning of his neoclassical period and there is a subtle connection between *L'histoire* and neoclassicism.

Stravinsky's particular instrumentation and the inserts of various popular music of the time including Jazz, suggests that he was heading toward neoclassicism. Stravinsky employed diverse colors and timbres of seven instruments from the orchestra section; violin, double bass from strings, clarinet, bassoon from woodwinds, cornet, trombone from brass and percussion.<sup>23</sup> According to Robert Craft, the instrumentation of *L'histoire*

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<sup>23</sup> Zoe Saunders. "Stravinsky's *L'histoire du soldat* and the problem of objective interpretation" (M.A. dissertation, University of Maryland, College Park, 2001)

may have been modeled after New Orleans Dixieland Jazz band.<sup>24</sup>

Stravinsky composed *L'histoire* when he was exiled to Switzerland after World War I. At the time, many composers including Stravinsky could not go back to their own countries and it was while in exile that Stravinsky eventually met and collaborated with other musicians. They discussed the idea of writing a brief chamber piece for a small traveling theatre to improve their financial situation.

The music is to be read by the narrator, played by seven instrumentalists and danced by two dancers. The premiere took place in 1918 at the *Theatre Municipal de Lausanne* in Switzerland. The premiere of the *Suite from L'histoire du soldat for clarinet, violin and piano* was also carried out at the same place in 1919.

### **Béla Bartók (1881-1945): *Contrasts for Clarinet, Violin and Piano***

Béla Bartók was a famous Hungarian composer of the 20<sup>th</sup> century. In his early career, he modeled his music on the works of master composers such as Bach, Beethoven, and Liszt. Bartók was an ethnomusicologist who collected and composed works on Hungarian, Romanian, and Bulgarian peasant music.

*Contrasts for Clarinet, Violin and Piano* was composed in 1938. Reminiscent of ethnic folk music, this piece is based on Hungarian and Romanian dance melodies. The music was officially composed for legendary jazz clarinetist, Benny Goodman, and

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<sup>24</sup>Ibid.

virtuoso violinist Joseph Szigeti.<sup>25</sup>

The first movement, *Verbunkos*, is based on Hungarian recruiting dance music and characterized by Hungarian folk rhythm. The second movement is titled *Pihenő* which simply means relaxation. The final movement, *Sebes*, is a fast dance movement with the irregular meters and accents. Bartók included cadenzas for the clarinet and violin in first and final movements.

The music is not considered to be of typical neoclassical style, however, the composer wrote a few Jazzy motives in the last part of third movement. It is a popularly performed chamber work today due to its instrumental virtuosity, energy, drama and folky quality that highly appeals to a wide audience.

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<sup>25</sup>Bayley, Amanda. *The Cambridge companion to Bartok*, (Cambridge, Cambridge University Press, 2001), 116-117.



## **Recital 1 CD – Track Listings**

Darius Milhaud

[1] Duo Concertante for Clarinet and Piano

Leonard Bernstein

Sonata for Clarinet and piano

[2] Grazioso - Un poco piu mosso

[3] Andantino - Vivace e leggiero

Francis Poulenc

Sonata for Two Clarinets

[4] Presto

[5] Andante

[6] Vif

Robert Muczynski

Duos for Flute and Clarinet, Op.34

[7] Allegro sostenuto

[8] Allegro risoluto

[9] Allegro ma non troppo

[10] Allegro

Witold Lutoslawski

Dance Preludes for Clarinet and Piano

[11] Allegro molto

[12] Andantino

[13] Allegro giocoso

[14] Andante

[15] Allegro molto

## **Recital 2 CD -- Track Listings**

Arthur Honegger

Sonatine for Clarinet and Piano

[1] Modere

[2] Lent et soutenu

[3] Vif et Rythmique

Robert Muczynski

Time Pieces for Clarinet and Piano, Op. 43

[4] Allegro risoluto

[5] Andante espressivo

[6] Allegro moderato

[7] Andante molto- allegro energico

Darius Milhaud

Suite for Violin, Clarinet and Piano, Op. 157b

[8] Ouverture

[9] Divertissement

[10] Jeu

[11] Introduction et Final

Maurice Emmanuel

Sonata for Clarinet, Flute and Piano, Op. 11

[12] Allegro con spirito

[13] Adagio

[14] Molto allegro e leggierrissimo

Camille Saint-Saëns

[15] Tarantelle for Flute, Clarinet and Piano, Op. 6

## **Recital 3 CD – Track Listings**

Joseph Horowitz

Sonatina for Clarinet and Piano

[1] Allegro calmato

[2] Lento, quasi andante

[3] Con brio

Igor Stravinsky

Suite from L'histoire du soldat

[4] Marche du solda

[5] Le Violon du soldat

[6] Un Petit Concert

[7] Tango - Valse – Ragtime

[8] Danse du solat

Béla Bartók

Contrasts for Clarinet, Violin and Piano

[9] Verbunkos (Recruiting dance)

[10] Pihenö (Relaxation)

[11] Sebes (Fast dance)

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