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ECHOES IN CLARINET REPERTOIRE: PROGRAM NOTES FOR GRADUATE
RECITAL

by

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B.M., Crane School of Music at State University of New York at Potsdam, 2009

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the
Master of Music Degree.

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RESEARCH PAPER APPROVAL
ECHOES IN CLARINET REPERTOIRE: PROGRAM NOTES FOR GRADUATE
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A Research Paper Submitted in Partial
Fulfillment of the Requirements
for the Degree of
Master of Music
in the field of Music Performance

Approved by:

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Graduate School
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April 12, 2011

AN ABSTRACT OF THE REARCH PAPER OF

Jonathan M. Goodman, for the Master's of Music degree in MUSIC PERFORMANCE, presented on April 12, 2011, at Southern Illinois University Carbondale.

TITLE: ECHOES IN CLARINET REPERTOIRE: PROGRAM NOTES FOR GRADUATE RECITAL

MAJOR PROFESSOR: Dr. Eric P. Mandat

The purpose of this research paper is to provide scholarly program notes to accompany the Graduate Recital of Jonathan M. Goodman, which took place April 20, 2011. Program notes for Eric P. Mandat's high energy solo clarinet work, *Rrowzer!* (2005), Vincent Persichetti's seven-movement *Serenade No. 13*, Op. 95 for Two Clarinets (1964), George Crumb's haunting chamber piece, *11 Echoes of Autumn, 1965* (1966), and Carl Maria von Weber's *Clarinet Quintet* in B-Flat Major, Op. 34, J. 182 (1811-1815) will be provided. In addition to basic information, the concept of a musical echo will be examined within each piece.

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CHAPTER 1

INTRODUCTION

Echoes, as defined by the Encyclopedia Britannica, occur when sound reflects off of solid objects and creating a secondary sound that is the same or slightly lower in pitch as the previous, with less dynamic and clarity.¹ Non-musicians hear these phenomena frequently in long hallways, caves, in the shower, or in an entirely empty room. Musicians have similar experiences, but also have a deeper understanding of how echoes work and function.

For one, performers are always listening for different properties of the sound in different performance venues, in order to achieve the most resonant sound. Sound production with many overtones is strived for in drier halls, and a sound with fewer overtones is usually strived for in a live setting. Likewise, concert halls are designed with the concept of letting sound echo and resonate with the least amount of work from the performer.

Acoustics, sound production, and how sound echoes is frequently explored. This document will take a less-traveled path. Although a variety of different timbre choices that create echoes will be explored, these program notes, as well as the concurrent Graduate Recital, will also examine how echoes function on a compositional level, within a variety of clarinet-intensive works.

It is important to note that a distinction is being made between echoes and imitation or in some cases, thematic repetition. Although the concept of both may seem blurred occasionally, for the purposes of this document, echoes and imitation are separate entities. Imitation, as defined by the Oxford Companion to

1. *Encyclopedia Britannica Online*, S.v. "Sound," <http://www.britannica.com> (Accessed March 27, 2011).

Music, is “repetition of a single motive or theme in multiple voices.”² This is similar to thematic repetition, where the theme or motive is repeated in the same voice. The difference between musical echoes and imitation/thematic repetition is that the former is a specific type of the latter. As we defined earlier, an echo is perceived as softer in volume and lower in pitch. This document is restricted to examples of echoes, excluding all imitation or thematic repetition.

Four pieces involving use of the clarinet will illustrate examples of echoes in music. The grounding for the document, and the inspiration for the Graduate Recital, is George Crumb’s haunting chamber piece, *11 Echoes of Autumn, 1965* (1966), which uses non-conventional timbre choices as well as pitch class “echoes”. Vincent Persichetti’s cute, seven-movement *Serenade No. 13, Op. 95* for Two Clarinets (1963) will be analyzed for its use of echoes in form and phrase structure. The result of a barking dog sounds as a result of multiphonics and quarter-tones resonating in a hall as well as ostinato figures will be explored in Eric P. Mandat’s high energy solo clarinet work, *Rrowzer!* (2005). Carl Maria von Weber’s *Clarinet Quintet* in B-Flat Major, Op. 34, J. 182 (1811-1815) will be examined for its compositional timeline.

2. *Grove Music Online*, S.v. "Imitation," by Arnold Whittal, <http://www.oxfordmusiconline.com> (accessed March 30, 2011).

CHAPTER 1

ERIC P. MANDAT'S *RROWZER!*

Eric Mandat's *Rrowzer!* for solo B-flat clarinet is the prelude for this study on echoes in clarinet music. Although not specifically composed with echoes in mind, the composer remarks that some of the quarter-tones used in the piece, that create a snarl or growl, create an echo-effect that when played in the right hall, produce a sound similar to a dog barking. In addition to this intriguing property, many of the piece's ostinati steadily decrease in volume as they are repeated, creating for an echoing effect, but also the excitement for the piece, when these repeated figures are interrupted.

Eric Mandat was born in Denver, Colorado in 1957. He received his Bachelor of Music in Music Performance (on the clarinet) from the University of North Texas. He received his Master of Music from Yale, and his Doctorate from the Eastman School of Music. Mandat has studied clarinet with Richard Joiner, Lee Gibson, Keith Wilson, Charlie Neidich, and Stanley Hasty. Mandat currently lives in Carbondale, Illinois, and is Professor of Clarinet and Graduate Music Theory at Southern Illinois University at Carbondale.³ He also performs regularly with the Chicago Symphony's MusicNOW Series.

In addition to being an accomplished clarinetist, Mandat is also an active composer of contemporary clarinet literature. Eric Mandat's "compositions utilize extended techniques [like quarter-tones, multi-phonics, and alternate timbre

3. Mandat.

choices (ie. wide vibrato)], within a framework largely influenced by jazz and traditional music of non-Western cultures”.⁴

Other than influences from the folk and jazz idioms, Mandat's compositional influences also stem from classical and romantic forms, which he uses in most of his pieces in order to offset the extended technique and intense harmony/color. In addition, he is also strongly influenced by Norwegian, jazz/new music saxophonist Jan Garbarek and recorder player Franz Brüggen. In an interview with Deborah Bish, Mandat explains Bruggen's "ability to transcend metronomic time while still driving in a metronomic sense [as] hard to describe".⁵ Much of Mandat's compositional influence, and his inspiration for using extended techniques, stems from William O. Smith, and his multiphonic works.⁶

Composed in 2005, *Rrowzer!* is a prelude designed to get audience revved up for the rest of a recital. Using quarter tones and multiphonics, the piece portrays an "old grouchy dog snarling at passers-by".⁷ Some of the quarter-tone fingerings even end up produce multiphonics between first and third partials, creating a growling noise. In addition to quarter tones and multi-phonics, *Rrowzer!* emulates the style of his other solo pieces and chamber pieces, including mixed-meter, complex subdivisions as well as repeated ostinati. Pieces like his *Etude for Barney* (1990)⁸ and *Four Tempers* (2009)⁹ demonstrate similar properties.

4. Eric P. Mandat, "Eric Mandat," Southern Illinois University at Carbondale School of Music, <http://music.siu.edu> (accessed March 30, 2011).

5. Deborah Bish, "In The Mind of Mandat," *The Clarinet* 29, no. 3 (June 2002), 61.

6. Bish, 60-61.

7. Eric P. Mandat, Liner notes for *Rrowzer!* (Carbondale, Illinois: Cirrus Music, 2005).

8. Eric P. Mandat, *Etude for Barney* (Carbondale, Illinois: Cirrus Music, 1990).

Rrowzer! takes on the structure of a one-part form, with two interruptions. Mandat explains that this piece is modeled after Chopin's E major Prelude, Op. 28, #9. The different sections of the piece are grouped as follows: A (measures 1-21), a short interlude (measures 22-27), A' (measures 27-45), a similar short interlude (46-49), A'' (measures 50-70), and a long coda through the end of the piece (measures 71-101).¹⁰

Examination of echoes within *Rrowzer!* centers on the ostinati in the piece. Some of these ostinati gradually decrescendo, facilitating an echo effect at the ends of phrases. The first instance of this occurs in measure 10, the second to last measure of the A section, where a repeated figure based on the interval of a tritone, from D to A-flat, is repeated.¹¹ The decrescendo is marked until the last time you play the figure, at which point the performer crescendos into the next figure. The only problem with this example is that it is left up to the performer as to how to play the rhythm on the third beat of the figure, which is allowed to be different every time. One can either play it as three sixteenth notes of one eighth note and two sixteenth notes. This, therefore, destroys the echo effect, unless one compares it to subsequent echoes of a sound creating their own echoes, causing the sound to get muddled, although this concept is not apparent in this rhythmically-driven motive. So, unless this alternate rhythm is ignored, this example only marginally presents itself as an echo.

9. Eric P. Mandat, *Four Tempers* (Carbondale, Illinois: Cirrus Music, 2009).

10. Eric P. Mandat, *Rrowzer!* (Carbondale, Illinois: Cirrus Music, 2005), 1.

11. Mandat, 1.

A far superior example of an echo occurs in measure 18, near the end of the A section, where another ostinato line, which steadily decreases in the average volume, is found. Marked in this passage is a steady decrescendo over the first three beats, followed by a crescendo on the fourth beat. Underneath that notation is marked "*dim. poco a poco*," creating for a steady dying away of the figure.¹² Other examples of this include measures 42-43 and measure 65.¹³ In both of these, short fragments from the previous phrase are repeated, almost as if someone played the phrase in a cave or live-sounding hall and let the sound echo.

In addition to these ostinato figures, there is also a programmatic effect that results from the use of extended techniques in the piece. The first of these comes from the development of the A theme into a set of quarter tones a quarter step lower. This occurs in measures 5-6 of the first A section and measure 29 of the second A section (the third A section develops by expanding rhythmic patterns).¹⁴ These quarter tones, a quarter-step below B and a quarter-step below D-Natural, produce a quasi multiphonic between the first and third partials. This multiphonic produces a growling sound, similar to a snarling dog. When this effect sounds in a hall, a low-pitched and a high-pitched barking noise result. The latter sound is distant, as if a dog was barking across the street from the performance venue.

12. Mandat, 1.

13. Mandat, 2-3.

14. Mandat, 1-2.

Another example of a multiphonic resonating in the hall occurs in measures 40-44, where a few multiphonics between F and C, a twelve above, occur.¹⁵ Although not accented, because of the nature of the technique, there is a bit of an emphasis involuntarily put on these notes. This emphasis creates for an interesting barking noise, similar to the high pitched echo in the previous example.

Eric Mandat's *Rrowzer!* makes use of a wide variety of extended clarinet techniques such as multiphonics, quarter-tones, and wide vibrato, as well as compositional techniques, such as mixed/complex meter sub-division, repeated ostinato figures, and wide dynamic contrasts. Some of these, such as the ostinato figures, and some of the quarter tones contribute to the perception of echoes within the piece. This, in combination with other programmatic material within the work, creates a vivid image of the "old grouchy dog" implied by the work.

15. Mandat, 2.

CHAPTER 2
VINCENT PERSICHETTI'S *SERENADE* NO. 13, OP. 95

With the exception of dynamics at the end of the last movement, each of the movements in Vincent Persichetti's *Serenade* No. 13, Op. 95 for two clarinets continue to provide examples of how echoes are used in music. Within these short pieces one sees echoes in the phrase structure, marks of expression, and in cadential extensions. Although this may not have been Persichetti's intention for the piece, upon listening, examples of echoes are heard.¹⁶

Vincent Persichetti, an American composer, conductor, and pianist, was born in Philadelphia on June 6, 1915. He studied music theory, composition, and piano at Comb's Conservatory in Philadelphia for his Bachelor's degree (1935). Later, while teaching theory and composition at Comb's, he studied piano and composition for his Master's degree and Doctorate (1941 and 1945, respectively). His primary composition teachers included Russell King Miller and Paul Nordoff. Persichetti would later go on to lead the theory/composition department at the Julliard School in 1947.

Although known largely for his orchestral, wind band, and chamber and solo wind repertoire (most notable being his *25 Parables* for solo or ensemble and his *Divertimento* for wind band), Persichetti had a large output of vocal works, including one chamber opera, *The Sibyl*. This lends to the lyrical quality that a number of his pieces possess, including his serenades.¹⁷

16. Vincent Persichetti, *Serenade No. 13, Op. 95*, Ricardo Morales and Theodore Schoen (Naxos 8.572264, 2009), Compact Disc.

17. *Grove Music Online*, S.v. "Persichetti, Vincent," by Walter G. Simmons, <http://www.oxfordmusiconline.com> (accessed March 26, 2011).

Persichetti composed a total of 15 *Serenades* throughout his career. His first was written in 1921 (at the age of 6) for wind dectet, and his last was composed for harpsichord in 1984, three years before his death. The *Serenades* in between, composed at irregular intervals in between 1921-1984, were written for a variety of other ensembles, including solo tuba, wind band, and mixed chamber groups.¹⁸ Persichetti said that all of his serenades were “love pieces, usually of the night: small pieces of a certain lyric, under-the-window quality, that had precedence with Mozart and Brahms”.¹⁹ Although these pieces are supposed to reflect this thoughtful adoration, one should keep in mind that Persichetti used a variety of different musical styles from varying time periods, even being criticized for being too eclectic in his choices at times.²⁰

Serenade No. 13 was composed for two clarinets in 1963 and later published in 1964. It was commissioned and given its premiere performance on May 7, 1964 by the Chapin School in New York City, a K-12, private, all-girls preparatory school.²¹ Each movement runs from less than a minutes to a little over a minute in length, and are to the point when it comes to their form and style. The seven movements are named for their styles and tempi, they are marked as follows: *Allegretto (espressivo)*, *Larghetto (sereno)*, *Andantino (grazioso)*, *Andante (timoroso)*, *Vivo (deliberato)*, *Adagietto (doloroso)*, and *Allegro (poco*

18. Simmons.

19. Amber Donna Waseen, Liner Notes for *Serenade No. 13, Op. 95*, by Vincent Persichetti, Naxos 8.572264. 2009, Compact Disc, 4.

20. Waseen, 4.

21. Patricia D Hayot, “Experience Chapin,” The Chapin School, <http://www.chapin.edu> (accessed March 26, 2011).

agitato).²² The Italian markings under the first measures of each movement give a better indication of the style (expressive, serene, grand, timid, deliberate, sorrowful, and a little agitated).

The exploration of musical echoes within each movement of this Persichetti *Serenade* starts with the overall form of each movement. Each movement, which contains either a binary, “abab”, or ternary structure, or “aba” (lower case letters will be used, as these forms exist because of phrase structure, not macro-level form). Movements I, II, III are all examples of ternary structures (primarily aba, the reprised “a” has little variation from the first), with movements V and VII being related, in that it is theme and variation form with a reprise, or aa’a’a. Movements IV and VI are both binary, usually following the form aba’b’.²³

It is a stretch to say that having a repetitive form constitutes a musical echo, but when it combines with the dynamic levels used, the form can be seen to exist as an echo. Whenever the “a” theme of each movement returns, it is always a softer dynamic as well as it is in a subdued style. In the first movement one sees in the markings *mezzo-forte* and *espressivo* the first measure, followed by *piano* and *dolce*, indicated in measure 14 when the initial theme returns. The second movement sees a drop in register to start the return of the first theme. Although the dynamic marking increases from *pianissimo* to *piano*, the piece eventually drops down to triple *pianissimo*. This in combination with the register drop creates the echo. In movement V, one sees the return of the main theme in

22. Vincent Persichetti, *Serenade No. 13, Op. 95 for Two Clarinets* (Bryn Mawr, Pennsylvania: Elkan Vogel Inc., 1964), 2-8

23. Persichetti, 2-8

the pickup to measure 19 drop in dynamic from *forte* to *piano*. The same is observed in movement VII in the pickup to measure 17, this time it is marked as clear or transparent, instead of agitated. The best example is seen in the sixth movement where the original theme is marked *piano* and sorrowful. That same theme, transposed down a whole-step, is now *pianissimo* and marked as veiled or misty.²⁴

Dynamics also help to facilitate echoes in the cadential extensions at the end of each movement. Phrase extensions exist on almost every echo of the “a” theme. In the first movement, for example, the descending two-sixteenth-and-eighth-note motive (ascending in the second part) that is repeated throughout the movement ends the piece. In measure 22, the first cadence occurs with *piano* in both clarinets. The first extension of this cadence, played only by the second clarinet, decreases in volume to *pianissimo*. Finally, that same motive, played now by both players, reaches triple *pianissimo* in measure 23.²⁵ This characteristic also holds true in the third movement. The four-sixteenth-one-eighth motive at the cadence is played in measure 25, decreasing in volume from *mezzo-piano* to *piano*. Its echo sounds two measures later, this time decreasing in volume from *piano* to *pianissimo*.²⁶

Vincent Persichetti’s *Serenade* No. 13, Op. 95 employs the use of echoes primarily in phrase form, marks of expression, and cadential extension. Although, we see here how echoes may get confused with thematic repetition, it is again

24. Persichetti, 2-8

25. Persichetti, 2.

26. Persichetti, 4.

important to note that the examples provided all adhere to definition.²⁷ As a result of the echo effect, the ambiance and mood of the “night-time love songs” is better exemplified.²⁸

27. “Sound”.

28. Waseen, 4.

CHAPTER 3

GEORGE CRUMB'S *ELEVEN ECHOES OF AUTUMN, 1965 (ECHOES I)*

George Crumb's *Eleven Echoes of Autumn, 1965 (Echoes I)* (1966) is the focus of this study in Echoes. Through the duration of this piece, echoes that expand tone colors and that are used for timbral effect are obviously heard. Just as echoes in a cave or "live" concert hall can dissipate to the point of barely being audible, the echoes in Crumb's pieces are subtle and hidden within the content of the work.

American composer George Crumb was born in Charleston, West Virginia, on October 24th, 1929. Crumb received his Bachelor's degree from Mason College (1947–50), his Master's degree from the University of Illinois, Urbana-Champaign (1953), and his Doctorate from the University of Michigan, Ann Arbor (1959). He also studied as a Fulbright Fellow, attending the Berlin Hochschule für Musik from 1955 to 1956. His most influential composition teachers included Boris Blacher and Ross Lee Finney. Other influences to his compositional style include the Second-Viennese-School pointillism and pitch set organization, the timbral experimentation of Henry Cowell and John Cage, far-east musical influences, and the poetry of Federico García Lorca.²⁹ George Crumb still composes (his last piece being composed in 2008) and currently resides in Philadelphia.

George Crumb's compositional style in the 1960s and 1970s can be organized into two generic groups. The second group is generally made up of the

29. *Grove Music Online*, S.v. "Crumb, George," (by Richard Steinitz), <http://www.oxfordmusiconline.com> (accessed February 25, 2011).

“canon” of Crumb’s music. This includes his works in the 1970s that center on experimental timbre and tone color techniques (at least from an aural perspective) that are stereotypical of Crumb’s works. This body of works includes *Ancient Voices of Children* (1970), *Black Angels* for amplified string quartet (1970), *Vox Balaenae* (1971), *Markokosmos* (1972-1973) and *Music for a Summer Evening* (1974).³⁰ The first body of works includes his work right before and right after being appointed to the University of Pennsylvania music composition faculty. Crumb’s pitch intensive work such as *Five Pieces for Piano* (1962), *Night Music I* (1963), and his first two books of *Madrigals* (1965–9), are representative of this group of compositions. Bridging the gap between the two groups, and thus showing Crumb’s evolution in style, is *Eleven Echoes of Autumn, 1965 (Echoes I)* (1966).

Eleven Echoes of Autumn, 1965 (Echoes I) was commissioned Bowdoin College in Maine, for the Aeolian Chamber Players, who consisted of, at the time, some of the music faculty at the school. The premiere of the piece was given on August 10, 1966 in Brunswick, Maine. David Gilbert on Alto Flute, Lewis Kaplan on violin, Lloyd Greenburg on Clarinet, and Jacob Maxin on Piano, all professors at Bowdoin College, premiered the piece.³¹ The piece’s eleven movements are each about a minute or two in length and are played continuously without pause. The order of the movements are as follows: Echo 1: *Fantastico*, Echo 2: *Languidamente, quasi lotano* (hauntingly), Echo 3: *Prestissimo (Allegro possibile)*,

30. Steinitz.

31. George Crumb, *Eleven Echoes of Autumn (Echoes I)*, The Aeolian Chamber Players, Composers' Recordings, Incorporated 233, 1969, Long Play Record.

Echo 4: *Con bravura; quasi improvvisando*, Echo 5: Dark, Intense (for Alto Flute), Echo 6: Dark, Intense (for Violin), Echo 7: Dark, Intense (for Clarinet), Echo 8: *Feroce*, violent, Echo 9: *Serenamente, quasi lotano* (hauntingly), Echo 10: *Senza misura* (gently undulating), and Echo 11: *Adagio*; like a prayer.³²

The title of *Eleven Echoes of Autumn, 1965* presents a bit of a question. Although echoes are used within the piece, as will be described later, Crumb's liner notes fail to give us any reason, as to why this eleven movement work is set in autumn, in his notes about the piece.³³ In an interview with R. Bretton Neff however, one gains insight as to why he names his piece. Crumb compares the titles of his works to Claude Debussy in that they are less programmatic and more metaphoric in nature.³⁴ Perhaps autumn is supposed to represent change or thematic development of the later described "bell motif".

Eleven Echoes of Autumn, 1965 (Echoes I) follows an arch form that is typical of Crumb's works. The first four echoes build and develop the "bell motif",³⁵ or descending, five-note, whole-step figure, until the cadenzas in echoes five through seven. These cadenzas realize Lorca's "broken arches". This is done not only through "circle music" notation (arched lines on music), but also through micro-arch structures based on intervallic expansion within each cadenza. The cadenzas build to echo 8, subtitled fierce and violent, where the

32. George Crumb, liner notes for *Eleven Echoes of Autumn, 1965 (Echoes I) [for] Violin, Alto Flute, Clarinet, and Piano*, (New York: C.F. Peters Corp., 1972), 1.

33. Crumb, liner notes for *Eleven Echoes of Autumn, 1965 (Echoes I) [for] Violin, Alto Flute, Clarinet, and Piano*, 1.

34. Neff, R. Bretton. "Crumb - Space-Music Collision." *Sunflower* (February 3, 1975), 5.

35. Crumb, liner notes for *Eleven Echoes of Autumn, 1965 (Echoes I) [for] Violin, Alto Flute, Clarinet, and Piano*, 1.

“echo motive” continues to grow until a “slap” of the low piano strings, which starts the gradual decrescendo back to a reverent return of the “bell motif”.

Eleven Echoes of Autumn, 1965 (Echoes I) is the first of two pieces attributed with the name “Echoes”. The other of these pieces is *The Echoes of Time and the River (Echoes II)*, *Four Processionals*, one of Crumb’s three orchestral pieces, composed a year later. Donal J. Henahan explains in his review of the first recorded version of the piece,³⁶ that

“at first glance, George Crumb's *Eleven Echoes of Autumn, 1965* might seem to be a study for his more imposing score, *Echoes of Time and the River: Four Processionals for Orchestra*, the 1967 work which he subtitled Echoes II and which was awarded the 1968 Pulitzer Prize. Technically, it may be so regarded, for most of the devices that the composer exploits imaginatively in the larger work are to be found here”.³⁷

He later retracts his statement of implying the piece to be a mere simple study, saying that it is “a compelling score all on its own; astonishingly subtle, rich and complex, and yet childlike in its openness”.³⁸ Although Crumb’s only intention

36. George Crumb, liner notes for *Eleven Echoes of Autumn (Echoes I)*, The Aeolian Chamber Players, Composers' Recordings, Incorporated 233, 1969, Long Play Record.

37. Donal J Henahan, "Review: *George Crumb: Eleven Echoes of Autumn, 1965 (1966)*; *Stefan Wolpe: Trio (1963)* by Aeolian Chamber Players; Lewis Kaplan; David Gilbert; Lloyd Greenberg; Jacob Maxim; Trio of the Group for Contemporary Music at Columbia University; Harvey Sollberger; Charles Wuorinen; Joel Krosnik; George Crumb; Stefan Wolpe," *The Musical Quarterly* 55, No. 2 (April 1969). <http://www.jstor.org> (accessed February 25, 2011).

38. Henahan.

with *Echoes I* and *II* may have been to experiment with the effect of the phenomena, one can only speculate that the first piece itself can be seen as the start of the sound, with its reverberation being the later orchestral piece. The only rebuke to this statement is that it does not follow the rule of an echo being less in volume than the original sound.

This view is not so far fetched considering in both *Echoes* pieces Crumb references the same poem by Federico García Lorca, his second of twelve *Gacelas*. “Gacela de la Terrible Presencia” is most literally translated, and translated by Crumb, as “The Gacela of the Terrible Presence.”³⁹ The poem reads in Spanish and English as follows:

Gacela de la terrible presencia

Yo quiero que al agua se quede sin cauce.
Yo quiero que el viento se quede sin valles.

Quiero que la noche se quede sin ojos
y mi corazón sin la flor del oro;

que los bueyes hablen con las grandes hojas
y que la lombriz muera de sombra;

que brillen los dientes de la calavera
y los amarillos inunden la seda.

Puedo ver el duelo de la noche herida
luchando enroscada con el mediodía.

Resisto un ocaso de verde veneno
y los arcos rotos donde sufre el tiempo.

Pero no ilumines tu limpio desnudo
com un negro cactus abierto en los juncos.

39. George Crumb, "The Compositions - Night Music I - Texts by Federico García Lorca," The Official George Crumb Home Page, <http://www.georgecrumb.net> (accessed February 25, 2011).

Déjame en un ansia de oscuros planetas,
pero no me enseñes tu cintura fresca.

Gacela of the Terrible Presence

I want the water reft from its bed,
I want the wind left without valleys.

I want the night left with no eyes
and my heart without the flower of gold.

And the oxen to speak with great leaves
and the earthworm to perish of shadow.

And the teeth of the skull to glisten
and the yellows to overflow the silk.

I can see the duel of the wounded night
writhing in battle with noon.

I resist a setting of green venom
and the broken arches where time suffers.

But do not show me your immaculate nude
like a black cactus open in the reeds.

Leave me in an anguish of dark planets,
but do not show me your cool waist.⁴⁰

Crumb uses one line from this poem in both pieces: "...and the broken arches where time suffers", using it in the second and fourth movements of his orchestral piece, *Remembrance of Time* and *Last Echoes of Time*, to set up circle music solos within the orchestra.⁴¹ Within *Eleven Echoes of Autumn*, 1965, he uses this phrase to set up the three circle music

40. Crumb, "The Compositions - Night Music I - Texts by Federico García Lorca."

41. Don Gillespie, "The Compositions - Echoes of Time and River (Echoes II)," The Official George Crumb Home Page, <http://www.georgecrumb.net> (accessed February 25, 2011).

driven cadenzas for violin, alto flute, and clarinet, in echoes five, six, and seven, respectively.

Echoes are seen on the surface level in several places within the piece through the use of timbral effects. The use of harmonics in the piano is the most significant experimentation with an echo-like timbre, and is heard throughout the piece. Fifth-partial harmonics are heard in the first and last Echoes, and right before the cadenzas. Harmonics based on the second partial can be heard in Echoes four, eight, nine, and ten. The most interesting harmonic comes in Echo two, where a piece of hard rubber drawn up and down the string produces a seventh partial harmonic. Other echoes include harmonics on the violin, the combination-use of the first pedal of the piano with the alto flute and clarinet playing into the strings (called sympathetic vibrations by Crumb), and the echoing of musical ideas between and within different voices. The most remarkable of these comes in the third Echo with the “distant mandolin” sound and the Tenth echo with the alto flute player speaking through the instrument.⁴²

The echoes that aren't as apparent are the ones associated with the piece's pitch-class sets. Crumb bases the pitch in *Eleven Echoes of Autumn, 1965* on sub-sets of the set 8-9 ([0, 1, 2, 3, 6, 7, 8, 9]), which is set up by the piano in the first and last movements of the piece. Sub-sets of 8-9 are used in Echoes two through ten. These sub-sets are presented in earlier echoes and heard again in the later ones. A good example of this is found in the piano

42. George Crumb, *Eleven Echoes of Autumn, 1965 (Echoes I) [for] Violin, Alto Flute, Clarinet, and Piano*, (New York: C.F. Peters Corp., 1972), 3, 10.

harmonic/whistling in Echo two of the sub-set 4-25 ([0, 2, 6, 8]), the same pitch content is found in the “distant mandolin” in Echo three.

The complements (that complete set 8-9) of these sub-sets, as well as previous musical statements, are found in subsequent statements, also acting as echoes. This is also seen in the violin part in Echo three. The first utterance of the “mandolin” is the set 4-25 ([1, 3, 7, 9]). A complement 4-25 set ([0, 2, 6, 8]) is found in the second utterance.

Through a variety of techniques based off harmonics, sympathetic vibrations, and other extended color techniques, Crumb is able convey the concept of an echo. Using timbral echoes and tone resonance, he is able to portray the echo in a surface-level understanding. He furthers this comprehension of the echo by echoing the same pitch class set (8-9) through sub-sets and also the use of complement sets. Although highly under-performed and under-analyzed, Crumb’s *Eleven Echoes of Autumn, 1965 (Echoes I)* is a unique treasure, that contains just as much, if not more, subtlety and hidden meaning than his popular works.

CHAPTER 4

CARL MARIA VON WEBER'S *CLARINET QUINTET* IN B-FLAT MAJOR, OP. 34,
J. 182

The examination of echoes in clarinet literature concludes with Carl Maria von Weber's *Clarinet Quintet* in B-Flat Major, Op. 34, J. 182, written for clarinet, two violins, viola, and cello. What is remarkable about this piece is the fact it was composed over a span of 4 years, in which he was composing other works for his clarinetist inspiration, Heinrich Bärmann. One hears echoes of some of these pieces within the *Quintet*. The imitation between voices will not be examined due to the fact that it was most likely not composed with the idea of an echo in mind.

Carl Maria von Weber was born in Eutin, Germany (approximately 60 miles north-north east of Hamburg) on November 19, 1786. Son of Franz Anton Weber, a well-known music critic of the day, Weber was exposed to a plethora of different musical styles from an early age, growing to admire Wolfgang Amadeus Mozart the most over other composers. He took lessons in composition and piano early in his life from his father and older siblings, as well as from Johann Peter Heuschkel, an organist, oboist and composer in Salzburg, and Michael Haydn, younger brother of Franz Joseph. Later, while in Munich (1798-1800), he studied piano and composition with Johann Nepomuk Kalcher. Weber was also strongly influenced, while he spent time in Stuttgart (1807-1810) by Franz Danzi, the then Kappellmeister in the court there.⁴³

43. *Grove Music Online*, S.v., "Weber [9], Carl Maria von Weber," by Phillipp Spitta, et al, <http://www.oxfordmusiconline.com> (accessed March 30, 2011).

Although better known as the "Master of German Romantic Opera," for such works as *Silvana* (1810), *Der Freischütz* (1821) and *Oberon* (1826), Weber's output of clarinet chamber music and accompanied solo music for clarinet is substantial and a staple in the clarinet repertory.⁴⁴ Carl Maria von Weber's output for the clarinet includes a *Concertino* in C Minor/E-Flat Major, Op. 26, J. 109 (1811) and two clarinet concertos, one in F Minor, Op. 73, J. 114 (1811) and one E-Flat Major, Op. 74, J. 118 (1811) written for solo clarinet and orchestral accompaniment. His chamber pieces include a set of *Variations on a Theme from "Silvana"* for Clarinet and Pianoforte, Op. 33, J. 128 (1811), the *Clarinet Quintet* in B-Flat Major, Op. 34, J. 182 (1811-1815) and the *Grand Duo Concertante*, Op. 48, J. 204 in E-Flat Major for clarinet and pianoforte (1815-1816).⁴⁵

With the exception of the *Grand Duo Concertante* (written for Louis Spohr's clarinetist, Simon Hermstedt), all of these works were written for and premiered by Heinrich Bärmann, the court clarinetist in Munich, as well as a prominent touring soloist. Heinrich Bärmann, whose teachers included Joseph Beer and Franz Tausch, was a virtuosic clarinet player who was specifically known for his warm, velvety tone, a new sound compared to the shrill narrow sounds of his predecessors. In addition to Weber's compositions, Felix Mendelssohn also wrote Two *Concertpieces*, Op. 114 and 115, for Heinrich Bärmann and his son Carl (renowned teacher in Munich whose method books

44. Günter Hausswald, Preface to *Quintett für Klarinette, zwei Violinen, Viola, und Violoncello, B-dur, Op. 34*, by Carl Maria von Weber (Leipzig, Germany: Breitkopf und Härtel, 1989), 5.

45. Phillipp Spitta, et al.

are still used today). In addition, Giacomo Meyerbeer wrote his *Clarinet Quintet*, and his Cantata, *Gli Amore di Teolinda*, with Heinrich Bärmann in mind.⁴⁶

The *Clarinet Quintet* was the last composition to be composed for Bärmann, and was also the only clarinet composition took Weber over three years to compose. He began composing the quintet in September of 1811, two months after completing the *Concertino*. The first movement to be completed was the *Minuet* (III) in 1811. This was followed by a rough copy of the *Allegro* movement (I). He put the *Quintet* away for six months to finish *Variations on a Theme from Silvana*. He then resumed in 1812, composing the *Adagio* (II). A year later he finished the *Allegro* (I), and then took another two years to finish the *Rondo* (IV) in 1815. The premiere of the work, by Heinrich Bärmann, took place in Munich on August 26, 1815, the day after it was finally completed.⁴⁷

This time span of composition is what makes this work so fascinating, and contributes to concept of an echo. In the *Quintet*, one not only hears more abstract echoes of Weber's compositional style, but one also hear some of the other compositions he was working on and completed during the time he was working on them.

The most obvious of these is his *Variations on a Theme from Silvana*. One hears an operatic style, specifically a melody associated with an opera aria, in the second movement *Adagio*. Although the opera, *Silvana*, is not specifically quoted here, some of the variation styles quoted from the *Variations* are seen.

46. *Grove Music Online*, S.v, " Bärmann [1], Heinrich Bärmann," by Pamela Weston, et al. <http://www.oxfordmusiconline.com> (accessed March 30, 2011).

47. Hausswald, 5.

The most obvious example is the triplet style in measure 29 of the *Quintet*. This is reminiscent of the last variation of the *Variations*, Op. 33, where last two subdivisions of a compound meter are emphasized.⁴⁸ In addition to this style, the long runs of thirty-second notes that cascade in the third variation are echoed in measures 39 and 40 and measures 58 and 59 of the *Quintet*.⁴⁹

Another echo is heard from Weber's *Concerto No. 1*, Op. 73. This is heard in measures 300-308 of the *Quintet*.⁵⁰ It is specifically reminiscent of the music near the first movement theme of the first concerto, where similar intervals up a twelfth are played.⁵¹ Lastly, one hears the sextuplets found during the coda of the *Rondo* movement of the *Quintet* as reminiscent of another piece.⁵² This figure echoes the sextuplets found in the *Rondo* or *Polacca* at the end of his second concerto.⁵³

The *Quintet* for clarinet and strings by Carl Maria von Weber has been a cornerstone of the clarinet repertoire for the past 150 years. Although not making explicit use of echoes within the work, Weber's last piece for Heinrich Bärmann serves as a collage representing other pieces written during the four periods it took to create the *Quintet*. Styles and melodies from pieces such as the

48. Carl Maria von Weber, *Variations, Opus 33 for Clarinet and Piano*, Ed. By Stanley Drucker (New York: International Music Company, 1960), 2, 4.

49. Carl Maria von Weber, *Quintett für Klarinette, zwei Violinen, Viola, und Violoncello, B-dur, op. 34* (Leipzig, Germany: Breitkopf und Härtel, 1989), 10.

50. Carl Maria von Weber, *Quintett für Klarinette, zwei Violinen, Viola, und Violoncello, B-dur, op. 34* (Leipzig, Germany: Breitkopf und Härtel, 1989), 16.

51. Carl Maria von Weber, *Concerto No. 1 in F Minor, Opus 73 for Clarinet and Piano*, Ed. by Reginald Kell (New York: International Music Company, 1958), 1-3.

52. Carl Maria von Weber, *Quintett für Klarinette, zwei Violinen, Viola, und Violoncello, B-dur, op. 34* (Leipzig, Germany: Breitkopf und Härtel, 1989), 17.

53. Carl Maria von Weber, *Concerto No. 1 in E-Flat Major, Opus 74 for Clarinet and Piano*, Ed. by Reginald Kell (New York: International Music Company, 1958), 1-3.

Variations, Op. 33, both *Clarinet Concertos*, and the opera *Silvana* are echoed in the *Quintet*. This characteristic makes this piece not only unique historically, but also makes it another example of the concept of an echo.

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