

MARCEL MIHALOVICI: A CRITICAL EVALUATION OF HIS SOLO AND CHAMBER  
WORKS FOR CLARINET, A LECTURE RECITAL, TOGETHER WITH THREE  
RECITALS OF SELECTED WORKS BY BOZZA, UHL, MARTINO,  
SOWERBY, KALLIWODA, BAX, AND OTHERS

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The clarinet works of Marcel Mihalovici (1898-1985) represent significant contributions to the twentieth-century clarinet repertoire. Metric and rhythmic variability, melodic primacy, counterpoint, structural clarity, and elements of Romanian folk music permeate his writing and reflect a highly developed musical language. Mihalovici's educational background and cultural heritage provide important clues toward understanding his artistic legacy. His clarinet works are musically demanding and contain some of the most technically challenging passages in the repertoire, while at the same time, exhibit a distinctively French style influenced by traditional Romanian music. Mihalovici's writing follows familiar but variable formal procedures and conveys a diverse, modally influenced approach to tonality. While his harmonic language is frequently dissonant, his clarinet music offers a unique variety of musically rewarding styles.

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## CHAPTER 1

### INTRODUCTION

The clarinet repertoire of the twentieth-century encompasses a vast array of musical styles. Elements of folk music, impressionism, neoclassicism, and serialism can be found throughout the works of various European composers such as Poulenc, Milhaud, Boulez, and others. In contrast to his more recognized contemporaries, Marcel Mihalovici (1898-1985) remains underrepresented on concert stages throughout the clarinet community. This research seeks to evaluate the significance of his clarinet works for future study and performance.

Mihalovici was an active composer who wrote in almost every major genre. In addition to composing numerous solo and chamber works for piano, voice, string, and wind instruments, his output also includes a variety of operas, ballets, symphonies, and film scores.<sup>1</sup> Mihalovici's impressive oeuvre runs the gamut of twentieth-century stylistic trends and is especially noted for its rhythmic vitality and modal ingenuity. His works convey a strong French influence but possess a unique "rustic" flavor that reflects his Romanian roots.<sup>2</sup>

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<sup>1</sup> Claude Chamfray, 'Marcel Mihalovici,' *Le Courrier Musical De France*, Vol. 60/4, (1977): supplement; Viorel Cosma, 'Mihalovici, Marcel,' *Grove Music Online* ed. L. Macy (Accessed [4 April 2006]), <<http://www.grovemusic.com>>; and Constantin Dragoi, "Silhouette. Marcel Mihalovici." *Muzica*, Vol. XX/8 (August 1970): 45-47.

<sup>2</sup> Constantin Dragoi, "Silhouette. Marcel Mihalovici." *Muzica*, Vol. XX/8 (August 1970): 45-47; and Viorel Cosma, 'Mihalovici, Marcel,' *Grove Music Online* ed. L. Macy (Accessed [4 April 2006]), <<http://www.grovemusic.com>>

The assessment of Mihalovici's position as an important composer of twentieth-century clarinet music is difficult to ascertain from published material. Despite positive reviews from published clarinet pedagogues such as Norman Heim and Burnet Tuthill,<sup>3</sup> Mihalovici's output remains neglected. The reason for such neglect lies primarily in the complexity and variability of his musical language, technical difficulty, and a possible propagated belief that Mihalovici's music is not worth performing.<sup>4</sup> This research seeks to dispel potential misunderstanding and to fairly evaluate Mihalovici's contributions and potential rewards to the performer by focusing on the following areas:

1. Mihalovici's professional development and musical style
2. Traditional Romanian music
3. Mihalovici's solo and chamber works for clarinet

Drawing upon available resources, a profile of Mihalovici's background, ideals, and influences will be constructed. In addition, particular emphasis will be placed on traditional Romanian music, an area that can provide several clues toward understanding Mihalovici's distinctive style. A brief performance based description and analytical

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<sup>3</sup> Norman M. Heim, *Clarinet Literature in Outline* (Van Cott Information Services, Inc., 2001); and Burnet Tuthill, "Sonatas for Clarinet and Piano: Annotated listings," *Journal of Research in Music Education* 20 (Fall 1972): 308-328.

<sup>4</sup> A review of Mihalovici's *Dialogues* for clarinet and piano can be found in Harry Gee's *Solo De Concours, 1897-1980: An Annotated Bibliography* in which Gee compares Mihalovici to Hindemith but states that his music has "greater dissonance and less logic." Gee also includes a general quote from Huot Fischer which states, "It is doubtful whether the musical results justify the efforts to overcome the technical difficulties presented to the performer." For more information see: Harry Gee, *Clarinet Solos De Concours, 1897-1980: An Annotated Bibliography* (Bloomington: Indiana University Press, 1981), 88-89.

overview will also be presented for each published clarinet composition.<sup>5</sup> Due to the complexity of Mihalovici's writing and the limited scope of this research, an intensive analytical discussion of each work will not be attempted. Rather, the analytical overview will address important elements of formal process, harmonic vocabulary, musical merit, and technical and ensemble considerations.

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<sup>5</sup> Evidence of an unpublished work from 1945 entitled *Eglogues* for flute, oboe, clarinet, bassoon and piano can be found in Claude Chamfray's biographical listing of Mihalovici's works. Please see: Claude Chamfray, 'Marcel Mihalovici,' *Le Courrier Musical De France*, Vol. 60/4, (1977): supplement. Regrettably, the author of this dissertation was unable to locate any additional information regarding *Eglogues* or its whereabouts.

## CHAPTER 2

### MARCEL MIHALOVICI

#### Biography

Marcel Mihalovici was born on October 22, 1898, in Bucharest, Romania. During his early musical education in Bucharest between 1908-1919, Mihalovici studied harmony with Dimitrie Cuclin, counterpoint with Robert Cremer, and violin with Franz Fischer and Benjamin Bernfeld. As a promising young composer, Mihalovici continued his studies abroad at the *Schola Cantorum* where he would become immersed in the rich musical environment of Paris. He was a student at the *Schola Cantorum* from 1919-1925 where he studied composition with Vincent d'Indy, harmony with Saint-Réquier, Gregorian chant with Amédée Gastoué, and violin with Nestor Lejeune.<sup>6</sup>

Mihalovici quickly established himself as a musical leader when in 1920 he became one of the founding members of the Society of Romanian Composers. Membership included prominent figures such as George Enescu, Filip Lazăr and Romanian ethnomusicologist Constantin Brăiloiu. In 1932 Mihalovici also became a founding member of *Le Triton*, a Paris based contemporary music society that included an array of well-known composers such as Henry Tomasi, Arthur Honegger, Bohuslav Martinu, Sergey Prokofiev, Darius Milhaud and Francis Poulenc.

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<sup>6</sup> Constantin Dragoi, "Silhouette. Marcel Mihalovici." *Muzica*, Vol. XX/8 (August 1970): 45-47.

During the 1950s and 60s, Mihalovici garnered considerable attention by winning several awards including the 1955 Louis Spohr Prize, the Copley Foundation Award in 1962, and the George Enescu Prize in 1966. Mihalovici taught at the *Schola Cantorum* in Paris from 1959-1962 and became a correspondent with the *Académie des Beaux-Arts* in 1964. He was a long-time friend of George Enescu and was married to the well-known French pianist, Monique Haas. Mihalovici died in Paris on August 12, 1985.<sup>7</sup>

### Mihalovici's Compositional Style

Although he lived in Paris the majority of his life, Mihalovici consistently maintained a strong connection to traditional Romanian music. Musicologist Clemansa Firca ascribed the following characteristics to Romanian music of the early twentieth-century:

It is undeniable that this direction in Romanian composition is characterized by real vitality and dynamism, by real technical achievements; intensely individualized musical themes in concise, short expressions; a harmonic language devised for the indigenous modal-melodic structures but also for the advanced chromaticising of the epoch; the highly vivacious rhythms obtained through the use of metric-rhythmical asymmetries, of “horizontal” or “vertical” polyrhythms . . . or of the ostinato, inferred or not from the folklore; coloured orchestrations, inspired from the brass band or folk band sonorities.<sup>8</sup>

Firca goes on to consider the modal, rhythmic, and formal implications behind the music of George Enescu (1881-1955), the most recognized Romanian musical figure during the

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<sup>7</sup> Viorel Cosma, 'Mihalovici, Marcel,' *Grove Music Online* ed. L. Macy (Accessed [4 April 2006]), <<http://www.grovemusic.com>>

<sup>8</sup> Clemansa Firca, “Modernity and the avantgarde in Romanian music, 1920-1940,” Translated by Bogdan Stefănescu and Gabriela Ferăstrăeru, *Muzikologija: Casopis Muzikoloskog Instituta Srpske Akademije Nauka i Umetnosti*, vol. 1 (2001): 111.



first half of the twentieth century and long-time friend to Marcel Mihalovici.<sup>9</sup>

Discussions surrounding Enescu's musical process, especially in relation to folk music and neoclassicism, are particularly useful in grasping the musical contributions of Marcel Mihalovici.

Mihalovici's emphasis on counterpoint, structural clarity, and use of folk elements clearly reflect his educational background and provide insight into his compositional process. In Bucharest, he studied with Dimitrie Cuclin, a Romanian composer who incorporated Romanian folksong into his compositions.<sup>10</sup> While in Paris, Mihalovici studied under Vincent d'Indy, a former student of César Franck who believed in a rigorous approach to counterpoint and studying composition through historical perspectives.<sup>11</sup>

Important clues into Mihalovici's frequent use of traditional Romanian music can also be found in his musical environment. The nationalistic fervor that emerged throughout Eastern Europe in the late nineteenth and early twentieth centuries encouraged many composers to utilize folk music in their compositions. Béla Bartók exerted a significant influence upon twentieth-century European composers through his

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<sup>9</sup> Clemansa Firca, "Modernity and the avantgarde in Romanian music, 1920-1940," Translated by Bogdan Ștefănescu and Gabriela Ferăstrăeru, *Muzikologija: Casopis Muzikoloskog Instituta Srpske Akademije Nauka i Umetnosti*, vol. 1 (2001): 112; and Noel Malcolm, 'Enescu, George,' *Grove Music Online* ed. L. Macy (Accessed [4 August 2006]), <<http://www.grovemusic.com>>

<sup>10</sup> Viorel Cosma, 'Cuculin, Dimitrie,' *Grove Music Online* ed. L. Macy (Accessed [29 July 2006]), <<http://www.grovemusic.com>>

<sup>11</sup> Andrew Thomson, 'Indy, Vincent'd; Teaching and criticism,' *Grove Music Online* ed. L. Macy (Accessed [29 July 2006]), <<http://www.grovemusic.com>>

own compositions and the cataloguing of folk music. Mihalovici's coming of age in the early twentieth century paralleled the folk music phenomena and its nationalistic trends. His association with the Society of Romanian Composers clearly announced his celebration of Romanian culture.<sup>12</sup>

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<sup>12</sup> Mihalovici's association with Constantin Brăiloiu in the Society of Romanian Composers is an important link. Brăiloiu instigated or influenced much of the current research now published about traditional Romanian music. For more information please see: Speranta Radulescu, 'Romania: III. Traditional music, (vii) Research,' *Grove Music Online* ed. L. Macy (Accessed [4 August 2006]), <<http://www.grovemusic.com>>; and Gilbert Rouget, 'Constantin Brăiloiu,' *Grove Music Online* ed. L. Macy (Accessed [13 October 2006]), <<http://www.grovemusic.com>>

## CHAPTER 3

### TRADITIONAL ROMANIAN MUSIC

The traditional music of Romania is renowned for its richness and diversity. Like most of European folk music, it is directly tied to everyday events in the regional culture. Some of the more common cultural events that incorporate musical traditions include marriages, baptisms, and burials. Music associated with pastoral life and the act of carol singing is also quite prevalent in certain areas of Romania. The music that accompanies the various cultural and musical events is generally charged to the *lăutari*. These professional musicians are commonly of local origin and may combine to form larger groups known as *tarafuri*. Individuals who comprise the *lăutari* and *tarafuri* are frequently Gypsies. Although much of Romanian folk music is monodic, the *tarafuri* have been responsible for broadening the harmonic palette of the music through the incorporation of various instruments and other European musical elements. Instrumental music may be performed in combination or separately from vocal music, depending upon the situation.<sup>13</sup>

Traditional Romanian music encompasses multiple scales that may be best understood through modal interpretation. The scales fall primarily into two modal areas: an anhemitonic pentatonic system and an ‘uncertain mode.’ While the former incorporates less variability between scale degrees and has a final note around *sol*, the

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<sup>13</sup> Speranta Radulescu, ‘Romania: III. Traditional music. 1. General, (i) General Characteristics,’ *Grove Music Online* ed. L. Macy (Accessed [4 August 2006]), <<http://www.grovemusic.com>>

latter is filled with fluctuations, sometimes referred to as *pieni*, primarily in or around the third, fourth, and seventh scale degrees.<sup>14</sup> Regardless of the category that a specific melody may fall into, Romanian folk music frequently resists categorization. Melodies may include many or relatively few pitches and frequently incorporate varying degrees of ornamentation.

The rhythms of Romanian folk music are just as varied as the melodies. The *giusto syllabic* rhythm, frequently found in Romanian carols, is one of the most recognizable systemic patterns. It occurs in the ratio of 2:1 and is often written in modern notation as a quarter note followed by an eighth note. The *aksak* rhythm is another common form and occurs in the proportion of 3:2, frequently notated as a dotted eighth note followed by an eighth note. Other rhythmic systems include a children's rhythm and a rather complex seemingly amalgamated system known as *parlando rubato*. Interaction between the rhythmic systems frequently creates variable and asymmetrical patterns that are often difficult to transcribe into modern notation.<sup>15</sup>

Meter, although closely linked to rhythm, is perhaps best understood through observing specific common structures to both vocal and instrumental forms. Romanian folk music generally falls into two metric categories: trochaic octosyllabic and trochaic hexasyllabic. The term trochaic refers to trochee and denotes the grouping of two successive beats in which the first is emphasized. The two systems, octosyllabic and hexasyllabic, simply denote an eight-beat system and a six beat system. The trochaic

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<sup>14</sup> Speranta Radulescu, 'Romania: III. Traditional music. (ii) Structure,' *Grove Music Online* ed. L. Macy (Accessed [4 August 2006]), <<http://www.grovemusic.com>>

<sup>15</sup> Ibid.

octosyllabic structure is by far the most frequently occurring. Both systems may be periodically interrupted by additional syllabic insertions or beats, allowing for an indeterminate number of possibilities within the music.<sup>16</sup>

A few of the more familiar forms of Romanian folk music include dances, ballads, *doine*, and other traditional or lyric songs. Because vocal and instrumental music have separate traditions, certain formal types are associated with either vocal or instrumental performance. Ballads and *doine* are the most structurally variable and are considered to be vocal, although some *doine* may be instrumental. Dances are predominantly an instrumental medium while traditional or lyric songs are categorized as vocal.

Ballads, also known as *cîntece bătrînești* or *baladă*, are sung and feature a singer with some form of instrumental accompaniment. The music usually involves an epic figure or event and is improvisatory in nature. Ballads are performed with *rubato* and may sometimes open with an instrumental introduction, known as a *taxim*, which attempts to set an appropriate atmosphere for the storytelling. The music is much greater in length than other song forms and can be highly chromatic with variable scalar motion. Ballads incorporate at least two versions of recitative: *recto tono* and melodic.<sup>17</sup>

*Doine* are generally referred to as sad, lyrical, and highly improvisational songs. They frequently incorporate a wide range of rhythmic and melodic elements that may be manipulated at the performer's discretion. Although older forms of *doine* can be more

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<sup>16</sup> Ibid.

<sup>17</sup> Tiberiu Alexandru, *Romanian Folk Music*, Translated by Constantin Stih-Boos and revised by A. L. Loyd. (Bucharest: Musical Publishing House, 1980), 56-63.

flexible in structure, the “*doină* proper” usually proceeds through the following sections: an ascending type of introduction, *recto tono* recitative,<sup>18</sup> melodic recitative, and a concluding section with additional melodic recitative. *Rubato* and melodic ornamentation are also commonly associated with the *doină*.<sup>19</sup>

Dances are one of the most recognizable types of Romanian folk music and are primarily an instrumental genre. While they can be extremely variable, dances are much more predictable than other genres such as the *doină* or ballad. Rhythmically and metrically, dances are predominantly binary but may also incorporate ternary groupings. Asymmetrical groupings such as 2+3, 2+2+3, 1+1+1+2 or even *aksak* rhythmic groupings, 3+2+2, can also be found and may be traced to specific regions in Romania. Dances frequently display syncopation and may incorporate interjections such as shouting.<sup>20</sup>

Other traditional Romanian songs such as the lyric song can be structurally predictable but may exhibit extemporization by the performer. The music, while conveying rhythmic and melodic variation, follows a pattern of repeating strophes. Each strophe may contain between two to six melodic groupings, after which a pause may delineate the beginning of the second or third segment. Vocally conceived Romanian folk songs generally fall into two categories, songs for non-occasional use and those affiliated with rituals. Ritualistic songs are generally associated with specific

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<sup>18</sup> *Recto tono* recitative incorporates the reiteration of a single pitch.

<sup>19</sup> *Ibid*, 49-55.

<sup>20</sup> Speranta Radulescu, ‘Romania: III. Traditional music. (iv) Dance melodies,’ *Grove Music Online* ed. L. Macy (Accessed [4 August 2006]), <<http://www.grovemusic.com>>

occasions such as weddings and burials. Laments such as the *bocet* can be structurally variable according to their regional association and tend to evolve from a limited number of related musical phrases. Specific forms such as the declamatory *bocet* may involve improvisatory style singing and recitation in loosely connected sections. The most common ritual based song is called the *colind*, which may include metrically complex refrains between recurring strophes.<sup>21</sup>

Romanian folk music incorporates a broad range of musical combinations that inhibit standardization. Modal harmonies, chromatic alteration, rhythmic diversity, metric variability, and ornamentation are all important facets of Romanian music that interact with each other on various levels. These same characteristics are prevalent in the majority of Marcel Mihalovici's clarinet works. The parallels between his compositional style and traditional Romanian music indicate that the study of Romanian folk music can be an excellent tool in understanding Mihalovici's musical process.

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<sup>21</sup> Speranta Radulescu, 'Romania: III. Traditional music. (iii) Vocal music,' *Grove Music Online* ed. L. Macy (Accessed [4 August 2006]), <<http://www.grovemusic.com>>

CHAPTER 4  
THE CHAMBER AND SOLO WORKS FOR CLARINET  
BY MARCEL MIHALOVICI

The Extant Chamber Works with Clarinet

*Sonate pour Trios Clarinettes, op. 35* (1933)

Publisher: Editions Salabert, Paris, 1933.

Duration: 15:30

Recording: *The Chicago Clarinet Trio*. Larry Combs, Julie DeRoche, and John Bruce Yeh. Helicon, HE 1028, 1998.

Dedication: “à Darius Milhaud”

Premiere: February 24, 1933; Paris, France; *Le Triton* concert.<sup>22</sup>

This work is comprised of three movements and is written for E-flat soprano, A soprano, and bass clarinet. The timbral explorations between these instruments make this sonata an important work. While it does not utilize mixed meter to the extent of his later compositions, opus 35 does demonstrate many of Mihalovici’s most recognized musical characteristics. Intense chromaticism, contrapuntal manipulation, and active rhythmic variation can be found throughout the work.

The first movement follows a sonata process and features a constant flowing dialogue among the three clarinets. The opening theme, given to the E-flat clarinet, alludes to G minor but is obscured through the chromatic variation within the melody and supporting material (ex. 1). Fluctuations around the third, fourth, and seventh scale degrees, typical in Romanian modes, are found throughout the material. The first

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<sup>22</sup> Claude Chamfray, “Marcel Mihalovici,” *Le Courrier Musical De France*, Vol. 60/4, (1977): supplement.



thematic area is comprised of two elliptical phrases in which the second phrase features imitative descending motives and ascending scalar interjections.

Example 1. Measures 1-15.<sup>23</sup>

The musical score is for three clarinets: Petite Clarinette (treble clef), Clarinette (treble clef), and Clarinette Basse (bass clef). The tempo is Allegro (♩ = 144) in 3/4 time. The key signature has one flat (B-flat). The score is divided into four systems of staves. The first system (measures 1-4) includes dynamics *p espr.* and *poco*. The second system (measures 5-8) includes a measure rest (5) and a dynamic *f*. The third system (measures 9-12) includes measure rests (10) and (11), dynamics *fp*, *f*, and *p*, and a *tr* (trill) marking. The fourth system (measures 13-15) includes a measure rest (15) and a dynamic *f*.

<sup>23</sup> Marcel Mihalovici, *Sonate pour trios clarinettes*, op. 35. (Paris: Salabert, 1933.)

After a brief variation of the initial phrase, a second thematic area is introduced (ex. 2). In contrast to the lyrical nature of the first theme, the second one is more disjunct and separated in style. It begins on the dominant of G minor, D major, but continues to suggest modal implications.

Example 2. Measures 24-30.<sup>24</sup>

The image displays a musical score for Example 2, covering measures 24 through 30. The score is written in 2/4 time and consists of three systems of staves. The first system (measures 24-25) features a treble and bass staff with dynamics of *mf* and *cresc.*. The second system (measures 26-28) continues with the treble staff marked *f* and the bass staff marked *mf*. The third system (measures 29-30) shows the treble staff with a *f* dynamic and the bass staff with a *f* dynamic. The key signature is one sharp (F#), and the piece concludes with a double bar line and repeat dots.

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<sup>24</sup> Ibid.

A third thematic area emerges featuring an imitative dialogue between the E-flat and bass clarinet (ex. 3). The initial two-voice modal exchanges eventually involve all three instruments in a sudden outburst that subsides on an F-sharp major chord, bringing the exposition to a close.

Example 3. Measures 38-46.<sup>25</sup>

The image shows a musical score for Example 3, measures 38-46. It consists of two systems of staves. The first system is marked 'Un poco rit.' and ends at measure 40, which is marked 'Tempo'. The second system starts at measure 40 (b) and continues to measure 46. The score features complex rhythmic patterns and dynamic markings such as 'P espr.'.

The development begins with a four-measure prelude that recalls the first theme, transposed downward by half step to F-sharp minor. Motivic and contrapuntal manipulations of the main themes characterize the subsequent material. A descending contrapuntal sequence beginning on C initiates the return of the first thematic area.

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<sup>25</sup> Ibid.

Emphasizing the key of G minor, the recapitulation begins with a faithful restatement of the opening theme. However, the section gradually exhibits some notable alterations, particularly regarding the lengthening of its secondary phrase. The second and third thematic areas also display some modification but generally adhere to the outline of the exposition. The coda comprises the final thirteen measures of the movement (ex. 4). Modal ambiguity continues to permeate the music as it concludes in G major.

Example 4. Measures 218-230.<sup>26</sup>

The image shows a musical score for measures 218-230. The score is written for three staves: Treble, Bass, and Piano. The tempo and dynamics change significantly. It begins with 'Tempestoso' and 'ff' (fortissimo) in 3/4 time. At measure 220, the tempo changes to 'Più calmo' and the dynamics to 'p molto espr.' (piano molto espressivo) in 3/4 time. At measure 225, the tempo changes to 'Allargando' (ritardando) and the dynamics to 'pp' (pianissimo) in 3/4 time. At measure 230, the tempo changes to 'Adagio' and the dynamics to 'pp' in 3/4 time. The score includes various musical notations such as slurs, ties, and dynamic markings.

The second movement follows a ternary (A-B-A') process and is predominantly in 4/4 meter. Because of rhythmic complexity, 8/8 is perhaps a more appropriate choice for performance. The opening thematic material is conversational in nature and

<sup>26</sup> Ibid.

emphasizes several important intervals including a descending perfect fifth, an ascending augmented fourth, and a descending minor second (ex. 5).<sup>27</sup> Typical of Romanian folk songs such as the *bocet*, the music features continuous motivic and rhythmic variation.<sup>28</sup>

Example 5. Measures 231-235.<sup>29</sup>

The musical score is for measures 231-235, marked *Lento* with a tempo of 60. It consists of three systems of three staves each. The first system includes dynamics *p molto espr.*, *ppp*, and *p espr.*. The second system includes *ppp* and *poco cresc.*. The third system includes *(235)* and *Rit.*. The key signature has two flats and the time signature is 3/4.

<sup>27</sup> These intervals also correlate to *interval classes 5, 6, and 1*. They can be found throughout the movement.

<sup>28</sup> The *bocet* is a lament and can be structurally variable according to its regional association and tends to evolve from a limited number of related musical phrases.

<sup>29</sup> Marcel Mihalovici, *Sonate pour trios clarinettes, op. 35*. (Paris: Salabert, 1933.)

Section B builds upon several motivic elements from section A and may also be considered a miniature development section. The E-flat clarinet and bass clarinet initiate a dialogue that is reminiscent of the third thematic area in the first movement (ex. 6). Ornamentation in the fourth measure of the passage accentuates the paired writing between the A clarinet and bass clarinet in the only extended rhythmically unified material in the movement.

Example 6. Measures 240-246d.<sup>30</sup>

The image displays a musical score for measures 240-246d, organized into three systems. The first system, starting at measure 240, is marked "Piu animato" and includes dynamics of *pp* and *p*. The second system, starting at measure 241, features a *mf* dynamic and includes a hairpin crescendo and a breath mark "(h)". The third system, starting at measure 245, is marked "Rit." and includes dynamics of *espr.* and *espr.*. The score is written for multiple instruments, with treble and bass clefs used throughout.

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<sup>30</sup> Ibid.

Section A returns in an exact restatement of the opening but exhibits modification as the material progresses. A sequential descending passage in the A clarinet segues into the closing section. Indicating the use of modal harmony, the closing material alludes to the key of G minor in an imitative motivic exchange (ex. 7).<sup>31</sup>

Example 7. Measures 258-261.<sup>32</sup>

The third movement is a contrapuntal *tour de force* and is entirely in 3/8 meter. It is a *rondo* and features a driving fifteen-measure subject in the bass clarinet that suggests D minor but gradually exhibits modal anomalies (ex. 8). The melody is dance-like and is grouped in seven metric units followed by eight.

<sup>31</sup> The initial pitch of A-sharp in the bass clarinet is the enharmonic equivalent of B-flat and suggests G minor. The move to B-natural, especially in measure 260, momentarily suggests G Major.

<sup>32</sup> Ibid.

Example 8. Measures 262-276d.<sup>33</sup>

The image shows a musical score for measures 262-276d. The tempo is marked 'Vivo' and the form is 'Rondo'. The score is in 3/4 time and features a bass line with a melodic subject starting at measure 262. The subject is answered by the A clarinet on B-flat, a minor sixth higher, and again by the E-flat clarinet on A-flat. The score includes dynamic markings such as *p* and *pp*. The measures are numbered (266), (270), and (276).

The subject is answered by the A clarinet on B-flat, a minor sixth higher, and again by the E-flat clarinet on A-flat. Following the fugal treatment of the initial theme, a brief transitional passage segues into the second thematic area.

Section B is lyrical in nature and features a distinctive melody with an ascending minor seventh leap (ex. 9). The theme initiates in the A clarinet but is handed off to the other clarinets. Following several alternating strophes of section B, the first theme returns in the A clarinet. The theme becomes abbreviated and is supported by imitative and motivic interjections. At one point, Mihalovici briefly imposes a segment of the second theme over the first theme. The material collectively follows the general structure of rondo process with alternating thematic areas and brief transitional segments. Motivic and rhythmic modification occurs frequently and dispels any sense of static momentum.

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<sup>33</sup> Ibid.



Example 9. Measures 324-331d.<sup>34</sup>

The image displays two systems of musical notation. The upper system consists of two staves. The top staff is a single line with a treble clef, containing a melodic line with a fermata over the final measure, which is marked with the measure number (325). The bottom staff is a single line with a bass clef, containing a rhythmic accompaniment with a fermata over the final measure, marked with the measure number (325). The dynamic marking *p espr.* is present in both staves. The lower system consists of three staves: a grand staff with a treble clef on the top staff and a bass clef on the bottom staff, and a single bass staff below. The grand staff contains a melodic line with a fermata over the final measure, marked with the measure number (320) and the dynamic marking *mf*. The bass staff contains a rhythmic accompaniment with a fermata over the final measure, marked with the measure number (320). A small '(h)' is written below the final note of the bass staff.

One of the most exciting moments of the movement involves the inclusion of new material before the coda (ex. 10). A repeating two-measure idea features rapid crescendos and terraced *subito* dynamics that includes a brief pause in the intensifying momentum. The intervallic displacement between the instruments adds a distinctive coloration to the texture.<sup>35</sup> The ensuing coda begins in the altissimo registers of each instrument and recalls the opening theme in a fast gradually descending passage. The movement firmly concludes in G major.

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<sup>34</sup> Ibid.

<sup>35</sup> The interval from the bass clarinet to A clarinet encompasses a minor seventh while the interval from the A clarinet to E-flat clarinet spans an augmented fourth.

Example 10. Measures 568-574.<sup>36</sup>

The image displays a musical score for three systems of staves. The first system (measures 568-570) features a dynamic marking of *mf* (mezzo-forte). The second system (measures 571-572) is marked *pp* (pianissimo). The third system (measures 573-574) is marked *p* (piano). The notation includes various rhythmic values, accidentals, and phrasing slurs. A measure number '(570)' is indicated above the first staff of the second system.

The intensive chromatic voice leading throughout this sonata provides multiple points of continuity between the movements and emphasizes modal variety. Active rhythms, technically challenging passages, and few resting areas signify a necessity for mature performers. The range for each instrument predominantly lies in the chalumeau and clarion registers, although they occasionally proceed into the altissimo in the A and E-flat clarinet lines.

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<sup>36</sup> Marcel Mihalovici, *Sonate pour trios clarinettes*, op. 35. (Paris: Salabert, 1933.)

*Trio pour hautbois, clarinette et basson, op. 71 (1955)*

Publisher: Ahn & Simrock, Berlin, 1961.

Duration: 14:00

Recording: *Trio d'anches*. Trio d'anches de Monte-Carlo. REM 311240, 1995.

Dedication: “à mou ami Sir’ Bernard Heinze”

Premiere: 1956; Genève, Switzerland; *Dupont Trio d'Anches* (Paul Taillefer, oboe, André Gabry, clarinet, and André Dupont, bassoon).<sup>37</sup>

This work is an exceptional contribution to the twentieth-century reed trio literature. It is a two-movement composition featuring extensive use of mixed meter and various elements of folk music including modality, motivic and rhythmic variation, and frequent use of ornamentation. The work was dedicated to Sir Bernard Heinze, an Australian conductor and pedagogue.<sup>38</sup>

The first movement follows a sonata process, predominantly alternating between 5/8 and 6/8 meters. Subtle ornamentations periodically accentuate the thematic material in which the soft lyrical opening phrase is followed by an articulated loud interjection. The thematic material clearly reflects modal influence through its emphasis on E dorian mode (ex. 11). Similar in process to Romanian folk songs, the work features strophic-like variations that follow the initial thematic statement. Brief pauses, indicated by breath marks, delineate the next strophe. Asymmetrical rhythmic groupings frequently occur as the dialogue intensifies.

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<sup>37</sup> Claude Chamfray, “Marcel Mihalovici,” *Le Courrier Musical De France*, Vol. 60/4, (1977): supplement. For members of the *Dupont Trio*, please see: James E. Gillespie, Jr., *The Reed Trio: An Annotated Bibliography of Original Published Works*, (Detroit: Information Coordinators, Inc., 1971), 12.

<sup>38</sup> Heinze was influential in shaping the musical direction of Australia during the twentieth-century. He studied at the Schola Cantorum in the early 1920s where he most probably befriended Mihalovici. For more information see: Thérèse Radic, ‘Heinze, Sir Bernard (Thomas),’ *Grove Music Online* ed. L. Macy (Accessed [3 August 2006]), <<http://www.grovemusic.com>>

Example 11. Measures 1-12.<sup>39</sup>

The image shows a musical score for three instruments: Hautbois (Oboe), Clarinette en Si<sup>b</sup> (soprano Clarinet), and Basson (Bassoon). The tempo is marked "Allegro piacevole" with a metronome marking of 80. The music is in 3/8 time. The first system (measures 1-4) features the Oboe and Bassoon playing a melodic line with a dynamic marking of *p dolce espr.* and a crescendo hairpin. The Clarinet is silent. The second system (measures 5-8) features the Clarinet and Bassoon playing a rhythmic accompaniment with a dynamic marking of *p dolce espr.* and a crescendo hairpin. The Oboe is silent. The third system (measures 9-12) features all three instruments playing together. The Oboe and Clarinet play a melodic line with a dynamic marking of *f* and a crescendo hairpin. The Bassoon plays a rhythmic accompaniment with a dynamic marking of *f* and a crescendo hairpin.

Beginning with the oboe, the second thematic area or section B, provides an immediate release from the preceding music. The section is more metrically stable and exhibits a lyrical lilting style (ex. 12). The intricate tapestry among the voices, now somewhat independent of each other, continues at length and provides further contrast from the more unified textures of the A section. As the exposition draws to a close, the dialogue gradually subsides into a fermata held on an A-flat major seventh chord, minus the fifth.

<sup>39</sup> Marcel Mihalovici, *Trio pour hautbois, clarinette et basson, op. 71*, (Berlin: Ahn & Simrock, 1961).

Example 12. Measures 56-64.<sup>40</sup>

Following a motivically complex development section and transition, section A returns in a modified form. The oboe initiates the recapitulation on E dorian and is supported by a more harmonically diversified accompaniment. Subsequent strophes are manipulated and exhibit frequent ornamentation. Section B is also modified and features a calm and flowing, sometimes contrapuntal, dialogue between the instruments. The movement concludes in F-sharp major.

The second movement is a theme and variation that includes five distinct thematic variations. Although the writing is frequently dissonant, the variations often conclude in major tonalities. Initiated by the oboe, the theme is precocious in nature and follows a song-like octosyllabic structure (ex. 13). A syncopated rhythmic line is instigated in the clarinet while the bassoon primarily moves in contrary motion to the oboe. Reinforcing the influence of Romanian folk music, ornamentation is utilized in both the oboe and

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<sup>40</sup> Ibid.

bassoon lines to decorate the melody and supporting material. A quiet seven-measure variation of the opening theme concludes the section, eventually ending in A-flat major.

Example 13. Measures 278-285.<sup>41</sup>

*Variazioni*  
*Andantino scherzando* ♩ = 69

*p*

280

*mf*

*mf*

*mf*

*(in rilievo)*

285

*(in rilievo)*

Without surprise, motivic and rhythmic manipulation of the theme occurs in each variation. The variations are delineated by separate tempo markings and usually conclude on a fermata. While each variation has its own set of challenges, the fourth one is perhaps the most problematic (ex. 14). The slow tempo of the variation coupled with the rhythmic complexity and ornamentation in each line contribute to a unique set of performance practice issues. Clarity in this variation may actually improve if rehearsed or performed in 8/8 rather than the indicated 4/4 meter.

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<sup>41</sup> Ibid.

Example 14. Measures 379-385.<sup>42</sup>

The musical score consists of three systems of staves. The first system (measures 379-381) is marked *Lento malinconico* with a tempo of  $\text{♩} = 50-52$ . It features dynamics of *pp* and *pp molto espr.*, and performance instructions *in rilievo* and *p molto espr.*. The second system (measures 382-384) includes the instruction *animando un poco* and dynamics *pp* and *p*. The third system (measures 385-386) features dynamics *p* and *pp*, and the instruction *(in rilievo)*. The score is written for three staves, likely representing the oboe, clarinet, and bassoon parts.

Although this reed trio poses technical challenges for each instrument, the music is perhaps most challenging in the oboe and bassoon. The clarinet writing encompasses the full practical range of the instrument but generally stays within the confines of the chalumeau and clarion registers. Rhythmic complexity, frequent use of mixed meter, and awkward ornamentation require accomplished performers on each instrument and contribute to the unique folk-influenced style of this musically rewarding composition.

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<sup>42</sup> Ibid.

## The Extant Works for Clarinet and Piano and Clarinet Solo

*Sonate pour clarinette en Si b et piano, op. 78* (1958)

Publisher: Heugel et C<sup>ie</sup>, Paris, 1959.

Duration: 16:30

Recording: none commercially available

Dedication: “à Louis Cahuzac”

Premiere: October 5, 1959; Paris, France; Louis Cahuzac, clarinet, and Ina Marika, piano.<sup>43</sup>

Along with opus 33, this sonata remains one of the only works by Mihalovici performed with any frequency. It predates the Poulenc *Sonata* for clarinet and piano by four years and has been called one of the most important clarinet sonatas of the twentieth-century.<sup>44</sup> It is a three-movement work that is motivically complex and exhibits neoclassic formal processes fused with elements of Romanian folk music.

The first movement follows a sonata process in which the exposition and recapitulation exhibit similarities to a Romanian *colind*.<sup>45</sup> The movement begins with a lyrical theme in unison between the clarinet and piano (ex. 15). Although the chromatic nature of the line indicates modal ambiguity, the tonal center seems to revolve around D. The nature of the melodic line with its 2:1 ratios in 6/8 meter suggests a trochaic octosyllabic metric system and the *giusto syllabic* rhythmic system. A rhythmically active secondary idea in the piano immediately follows the opening theme.

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<sup>43</sup> Claude Chamfray, “Marcel Mihalovici,” *Le Courrier Musical De France*, Vol. 60/4, (1977): supplement.

<sup>44</sup> Norman M. Heim, *Clarinet Literature in Outline* (Van Cott Information Services, Inc., 2001); and Burnet Tuthill, “Sonatas for Clarinet and Piano: Annotated listings,” *Journal of Research in Music Education* 20 (Fall 1972): 308-328.

<sup>45</sup> The Romanian *colind* is a ritual based song that may include metrically complex refrains between recurring strophes.



Example 15. Measures 1-16.<sup>46</sup>

The musical score is for a Clarinet (Sons réels) and Piano. It begins with the tempo marking "Allegro serio" and a quarter note equal to 60 (♩ = 60). The initial dynamic is piano (*p*). The score is divided into two systems. The first system contains measures 1-8, with the piano part marked "un poco cresc." in both staves. The second system contains measures 9-16, featuring a first ending bracket labeled "I Un poco più animato" with a forte dynamic (*ff*). The piano part includes a "Red." (Reduction) bracket under measures 10-11. The score concludes with a first ending bracket labeled "T<sup>o</sup> 1<sup>o</sup>" and a second ending bracket labeled "2<sup>o</sup> T<sup>o</sup> 1<sup>o</sup>" with a piano sub-dynamic (*p sub.*). The piano part includes another "Red." bracket under measures 14-15.

<sup>46</sup> Marcel Mihalovici, *Sonate pour clarinette en Si b et piano, op. 78*, (Paris: Heugel et C<sup>ie</sup>, 1959).

The contrasting characteristics between the first and second ideas are similar in construction to the Romanian *colind*. With the inclusion of a development section, Mihalovici is able to mold a traditional folk song into the structure of sonata process. The exposition and recapitulation follow the same pattern, alternating between variations of the first and secondary themes. Recalling the beginning of the movement, Mihalovici includes a second unison statement of the primary theme before the closing material, this time beginning on G. The coda gradually slows to *lento* and concludes on a B minor extended chord.

The second movement also follows a sonata process. The piano begins the movement with an ostinato passage, building from repeated quarter notes in minor thirds from B to F. Additional material is added in the second measure, initially emphasizing the ascending interval of a major seventh. By measure four, the clarinet enters with the primary theme over the ostinato pattern. The melody is lyrical and displays a somber quality through the emphasis of a descending minor third in the fourth and fifth measures. The tonal center is constantly manipulated and suggests modal ambiguity as areas around D, B-flat, and G-flat are suggested but never fully realized (ex. 16).

Example 16. Measures 1-9.<sup>47</sup>

Lento ♩ = 50

*PPP*

*m.s.*

*sim. dolce armonioso*

*PP (sempre marc.)*

*PPP m.d.*

*Ped.*

*P espr.*

15

6

*pochiss.*

*Ped.*

*Ped.*

16

*espr. cant.*

*mf*

<sup>47</sup> Ibid.

After a brief transitional passage, a more active recitative-like area continues over an altered version of the ostinato pattern. This form of strophic variation suggests a relationship to Romanian folk songs in which Mihalovici has written out an altered, sometimes unrecognizable version of the primary theme. In modern musical analysis, the altered material could be viewed as a distinct second section, but through the perspective of folk music, it indicates a song-like structure. The second area proceeds to the development through a six-measure closing passage that is built from the principal theme. Rhythmic and melodic variations characterize the improvisational nature of the development.

A restatement of the primary theme initiates the beginning of the recapitulation. It is initially an exact reiteration of the first statement but is slightly altered toward the end of the phrase. Following this is the related secondary area, which now features new embellishments. The closing material returns and once again features thematic elements from the primary theme. Repeating F-sharp quarter notes in the bass line of the piano serve as a tonal anchor. However, the tonal center is obscured with the conclusion on a C major chord in which the interval of an augmented-sixth is emphasized in the piano.

The third movement follows a sonata-rondo process and incorporates elements of Romanian folk dance. A driving syncopated ostinato is initiated by the piano as a dance-like melody is introduced in the fifth measure by the clarinet. The use of duple meter and syncopation is typical in Romanian dances (ex. 17).

Example 17. Measures 1-13.<sup>48</sup>

The musical score for Example 17, Measures 1-13, is presented in three systems. The first system shows the beginning of the piece, marked "Allegro giocoso" with a tempo of quarter note = 144. The music is in 4/4 time. The piano accompaniment consists of a repeating eighth-note pattern in the right hand and a bass line in the left hand. The melody is in the upper voice, starting with a half note and followed by quarter notes. Dynamics include "f" and "ff". The score ends with a measure marked "28".

Section A alternates between varying strophes of the first theme and includes brief extensions that connect each strophe. The subsequent B section is actually transitional in nature and is highly related to section A. Extended trills in the clarinet and thematically manipulated interjections characterize the dialogue between the instruments.

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<sup>48</sup> Ibid.

A second dance-like theme beginning on F-sharp is introduced in section C with alternating asymmetrical groupings of 2+3 (ex. 18). Similar in format to the initial thematic area, brief extensions connect each subsequent strophe. Section C is then followed by a brief return of sections A and B in abbreviated and modified versions, further indicating a sonata-rondo process. Fusing the elements of formal procedure, the return of section C coincides with the development section. The second dance-like rhythm is initiated in the piano but is soon juxtaposed against the first dance theme by the clarinet.

Example 18. Measures 83-92.<sup>49</sup>

The musical score for Example 18, measures 83-92, is presented in three systems. The first system features a clarinet part (top) and a piano accompaniment (bottom). The clarinet part is marked "Semplicemente" and "p" (piano). The piano accompaniment is marked "P con Ped., armonioso". The second system continues the piano accompaniment. The third system shows a clarinet part (top) and a piano accompaniment (bottom), both marked "mp" (mezzo-piano). The score includes various musical notations such as notes, rests, and dynamic markings.

<sup>49</sup> Ibid.

Following a rather short development, the recapitulation begins with the return of the first dance theme on the original pitch of B-flat over its coinciding ostinato pattern. Section B also returns but exhibits modification and abbreviation from its original form. The second dance theme, section C, returns in an abbreviated version on E-flat, lowered by whole step from the initial statement of F-sharp to the dominant of B-flat. The material eventually segues into a slower condensed statement of the second dance theme. After a brief fermata, the coda suddenly begins on an abridged version of the first theme. The final thematic reflection dramatically concludes on a unison B-flat.

Mihalovici's *Sonata* for clarinet and piano is a finely crafted work. It incorporates elements of Romanian folk music infused with elements of Western art music. This amalgamation of styles makes this sonata an important contribution to the clarinet repertoire. While the writing primarily lies in the chalumeau and clarion registers, brief excursions into the altissimo are required. The metric and rhythmic complexity of this work requires the expertise of accomplished performers.

*Dialogues pour Clarinette en Si-b et Piano, op. 92* (1964-65)

Publisher: Heugel & C<sup>ie</sup>, Paris, 1965.

Duration: 9:00

Recording: none commercially available

Dedication: "*à Monsieur Ulysse Delécluse*"<sup>50</sup>

Premiere: 1965; Paris, France; Conservatoire National Supérieur de Musique.<sup>51</sup>

*Dialogues* was written for the 1965 *solos de concours* at the Paris Conservatory.

The work is technically challenging and exhibits intense chromaticism and complex

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<sup>50</sup> This dedication is found on the first published edition of *Dialogues*, not on the current reprint.

<sup>51</sup> Claude Chamfray, "Marcel Mihalovici," *Le Courrier Musical De France*, Vol. 60/4, (1977): supplement.

rhythmic figuration. It frequently utilizes mixed meter in an intricate dialogue between the clarinet and piano. Although not specifically designated in two movements, *Dialogues* is clearly divided into two sections.

The introduction, comprising sixty-nine measures, is an improvisatory style conversation between the clarinet and piano that organically evolves from the opening material. Beginning on an A major chord, the tonality quickly becomes obscured through chromatic voice leading and modal ambiguity. The initial figure in the piano, expanding by contrary motion, and the syncopated entrance of the clarinet, initially moving by half step from D-sharp to E, are important motives that recur throughout the composition.

Example 19. Measures 1-2.<sup>52</sup>

The image shows a musical score for two instruments: Clarinette en Sib (sans réels) and Piano. The score is in 3/4 time and features two staves. The tempo is 'Poco lento ed improvvisando' with a metronome marking of quarter note = 54-60. The clarinet part begins with a half note D-sharp, followed by a half note E, and then a series of chromatic half notes. The piano part begins with a half note A major chord, followed by a half note G major chord, and then a half note F major chord. The piano part includes dynamic markings 'p' and 'sfz'. The clarinet part includes dynamic markings 'p' and 'espr.'. The score is marked 'ad libitum' with a bracket over measures 13-14.

<sup>52</sup> Marcel Mihalovici, *Dialogues pour Clarinette en Si-b et Piano, op. 92*, (Paris: Heugel & C<sup>ie</sup>, 1965).



The exchange between the clarinet and piano grows increasingly complex as it continues through alternating meters. As motivic ideas continually reemerge in highly ornamented and manipulated guises, it is evident that the introduction evolves from the opening material. In this manner, the writing parallels the improvisatory recitative style of the Romanian *doină*. Although the concluding measure emphasizes D major, a complete resolution is avoided with the addition of an augmented sixth interval between F natural and E-flat (enharmonically F to D-sharp). An *attaca* marking indicates a direct procession into the next section.

The opening of the second section, marked *Allegro assai*, follows a sonata-rondo process. It begins with a driving theme in the clarinet (ex. 20), stressing the familiar pitch of E-flat, known from the preceding chord of movement one and from the enharmonic equivalent of D-sharp in the second measure of the work. Underlying notes in the piano suggest an A-major seventh chord, similar to the A-major chord at the beginning of the first movement. Highly chromatic writing suggests modal tendencies that assist in obscuring tonality. A disjunct dance-like interjection in 2/4 meter, marked *vivace*, immediately follows the first strophe. Typical of Romanian song forms, the second strophe is altered and exhibits a more active and ornamented style. A brief transitional passage of related material segues into the next area.

Example 20. Measures 70-80.<sup>53</sup>

The image displays a musical score for measures 70-80, consisting of three systems of piano and violin parts. The first system is marked 'Allegro assai' with a tempo of 120. The piano part features a melodic line with triplets and a dynamic marking of *f*. The violin part has a similar melodic line with triplets and a dynamic marking of *p sub.*. The second system continues the piano and violin parts, with a circled measure number '10' in the violin part. The third system is marked 'Vivace' and shows a more rhythmic piano accompaniment and a violin part with a dynamic marking of *f*. The score concludes with a 'Ped.' marking in the piano part.

The second theme, section B, is somewhat slower and begins with an ascending minor seventh leap, also *interval class 1* (ex. 21). Motivic and rhythmic similarities between the theme and material from section A can be observed throughout the musical progression.<sup>54</sup> It also shares several features with the preceding dance-like interjection.

<sup>53</sup> Ibid.

<sup>54</sup> Compare measure 103 with measure 21.

Example 21. Measures 103-111.<sup>55</sup>

Meno mosso ♩ = 112  
*p ben espr.*

Meno mosso ♩ = 112  
*p sost.*

*p* *mp cant.*

*p sost.* *mp* *mp espr.*

*mf* *p* *p*

*mf* *mf sost.* *mp* *p dolce* *p dolce*

*poco esitando* *p*

*p dolce* *poco esitando*

<sup>55</sup> Marcel Mihalovici, *Dialogues pour Clarinette en Si b et Piano*, op. 92, (Paris: Heugel & C<sup>ie</sup>, 1965).

The subsequent material exhibits numerous elaborations upon sections A and B. Comparison to the organic nature of the opening section of the work bears mentioning as the ideas become increasingly complex and exhibit an improvisatory style. The clarinet and piano constantly interact in a dialogue that is sometimes contrapuntal. The first theme and some of its corresponding material from section A briefly return before an ensuing transitional passage.

The *cadenza*-like middle portion of the second section is especially difficult for the clarinet. The dialogue between the clarinet and piano ceases as the piano takes a passive role. It is rhythmically complex and full of scalar passages that share various similarities with the principal motifs of the work. The *cadenza* passage serves as a development section for the overriding sonata-rondo structure.

Raised by a half step to an E in the clarinet and to a B-flat major seventh chord in the piano, the recapitulation begins with the return of section A. Section B does not return in its original form but is abbreviated as one of its improvisatory-style segments is included. As the work draws to a close, a reference to the introduction is incorporated in a brief seven-measure transitional passage (ex. 22). The material clearly recalls the opening measures of the work and at least two other specific moments from the introduction.<sup>56</sup>

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<sup>56</sup> See measures 1, 58, and 59.

Example 22. Measures 223-229.<sup>57</sup>

The musical score consists of three systems. The first system shows the clarinet part with a tempo marking of *Tempo del principio* and a metronome marking of  $\text{♩} = 54-60$ . It includes dynamic markings *p* and *espr.*. The second system shows the piano accompaniment with a tempo marking of *Tempo del principio* and a metronome marking of  $\text{♩} = 54-60$ . It includes dynamic markings *p sub.*, *p*, and *p*, and performance instructions *con Ped.*, *\* Ped.*, and *\* Ped.*. The third system shows the clarinet part with dynamic markings *p*, *pp*, and *f*, and performance instructions *ad libitum*, *Riten.*, and *poco*. The piano accompaniment in the third system includes dynamic markings *p*, *pp*, and *poco*, and performance instructions *Ped.*, *\* Ped.*, and *\* Ped.*. The final system shows a *lunga* marking and a *lunga* marking.

<sup>57</sup> Marcel Mihalovici, *Dialogues pour Clarinette en Si b et Piano*, op. 92, (Paris: Heugel & C<sup>ie</sup>, 1965).

A lively Coda concludes the work in a quick unison reference to section A. As it ascends sequentially, the final scalar passage reiterates *interval class 1*. The piano makes the final contribution on a *pianissimo* d-minor triad with an added F-sharp.

*Dialogues* is an excellent addition to the *solos de concours* literature but is frequently overlooked. Although the technical and musical demands require accomplished performers and considerable rehearsal, the music is rewarding. The clarinet writing encompasses the full practical range of the instrument throughout the work. An *errata* is included with the current published version.

*Récit pour Clarinette Seule, op. 101* (1973)

Publisher: Gérard Billaudot, Paris, 1974.

Duration: 8:00

Recording: none commercially available

Dedication: “à Guy Dangain”

Premiere: June 7, 1973; Paris, France; Guy Dangain, clarinet.<sup>58</sup>

This work is perhaps the most difficult of Mihalvoci’s clarinet works. It covers the full range of the clarinet and incorporates the use of flutter-tongue, *glissandi* and slap-tongue techniques. Wide leaps and technically awkward passages occur throughout the work and require a performer with full control of the clarinet. Although *Récit* is measured and certain elements recur, it does not conform to any metric pattern. It is free in nature and shares several characteristics with the Romanian *doină*. Improvisatory style, chromatic yet variable scalar motion, and most importantly the use of recitative are all features that exemplify the *doină* and *Récit*. The work alternates between brilliant technical recitative passages and calm melodic ones.

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<sup>58</sup> Claude Chamfray, “Marcel Mihalovici,” *Le Courrier Musical De France*, Vol. 60/4, (1977): supplement.

*Récit*, marked *improvisando*, begins with an introductory section initiated by an ascending scalar passage (ex. 23). The usage of an ascending figure bears some similarity to the ascending introduction featured in improvisatory-style Romanian *doine*.

Example 23. Measures 1-2.<sup>59</sup>



The introduction is then followed by a meandering, highly ornamented lyrical section that is tonally, metrically, and rhythmically uncertain. It indicates a more subdued style of recitative that is melodic in conception. The ambiguous character of this lyrical section indicates that the material remains introductory in nature. Throughout the work, motivic elements are gradually introduced and are constantly manipulated. *Recto tono* recitative,<sup>60</sup> another feature found in *doine*, is also exhibited in *Récit* during a passage that reiterates an altissimo G-sharp, an enharmonic allusion to the final pitch of the work (ex. 24).

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<sup>59</sup> Marcel Mihalovici, *Récit pour Clarinette Seule, op. 101*, (Paris: Gérard Billaudot, 1974.)

<sup>60</sup> *Recto tono* recitative incorporates the reiteration of a single pitch.

Example 24. Measure 13.<sup>61</sup>

After the *recto tono* recitative, a more subdued and lyrical section begins on D-flat that demonstrates another melodically oriented type of recitative (ex. 25). It clearly demonstrates Mihalovici's use of motivic manipulation and coincides with the first use of flutter-tongue. Because this material reemerges later in the work, it is perhaps the most important thematic material. The passage is unmetered but follows a grouping of 2+3 with an additional measure added before the final motivic manipulation.

Example 25. Measures 14-20.<sup>62</sup>

<sup>61</sup> Marcel Mihalovici, *Récit pour Clarinette Seule, op. 101*, (Paris: Gérard Billaudot, 1974.)

<sup>62</sup> Ibid.



The highest pitch of the work, an altissimo B-flat, occurs twice in the next section. This technical, recitative-like display of virtuosity is the only segment that features slap-tongue technique. Scalar passages with occasional leaps and some sequential patterns precede the initial altissimo B-flat. The final portion of the section includes expansive leaps interspersed with *glissandi* and slap-tongue passages (ex. 26).

Example 26. Measures 29-35.<sup>63</sup>

The musical score for Example 26, measures 29-35, is presented on three staves. The first staff begins with a forte (*f*) dynamic and includes a *gliss.* instruction. It features a series of notes with slurs and dynamic markings of *ff*, *p*, and *pp*. A *con brio* instruction is placed above the staff. The second staff continues with *fp* and *ff* dynamics, including a *gliss. b* instruction and a *liberamente* marking. The third staff concludes with *ff* and *pp* dynamics, featuring a *gliss.* instruction and a final *gliss. b* instruction. The score is rich with technical details such as slurs, fingerings (5, 7, 9, 3), and dynamic hairpins.

The final melodic recitative section incorporates several features from the previous lyrical sections, including the restatement of the thematic material from the second lyrical section. Following this is an abbreviated technical recitative that ends with a difficult scalar passage. It crescendos from *piano* to *fortissimo* and requires the

<sup>63</sup> Ibid.

consistent use of flutter-tongue from a chalumeau A-sharp ascending through an altissimo E-flat. The closing material slowly descends from the altissimo E-flat to the final flutter-tongued pitch of A-flat.

*Récit* is an incredibly difficult work that shares several characteristics with the Romanian *doină* including an ascending introduction, multiple recitative, motivic variation, and *parlando rubato* character. The atonal nature of this work through extreme chromatic and modal fluctuation, in conjunction with its technical difficulty dissuades many clarinetists from considering any potential rewards it offers.

#### The Extant Works for Clarinet and Orchestra

*Musique Nocturne pour Clarinette et Orchestre de Chambre, op. 87* (1963)

Publisher: Alphonse Leduc et C<sup>ie</sup>, Paris, 1964.

Duration: 15:00

Recording: *Musique Nocturne* on 'Klarinettenkonzerte.' Eduard Brunner, clarinet and Rudolf Werthen, conductor. Austria; Koch Schwann, 3-1026-2, 1996.

Dedication: "A Rudolf BAUMGARTNER et à ses Camarades du "Festival Strings Lucerne"

Premiere: August 31, 1963; Lucerne, Switzerland; Lucerne Festival Strings, directed by Rudolf Baumgartner, with Hans Rudolph Stalder, clarinet.<sup>64</sup>

*Musique Nocturne* is a challenging single-movement work for clarinet and orchestra. Like most of Mihalovici's writing, it contains frequent ornamentation, chromatic and modal variability, complex rhythms, and motivic manipulation. It is highly lyrical and features rich, frequently dissonant textures throughout the music. Although slow tempi are indicated for performance, flowing rhapsodic gestures and rhythmic complexity propel the music forward. *Musique Nocturne* was written for Swiss

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<sup>64</sup> Claude Chamfray, "Marcel Mihalovici," *Le Courrier Musical De France*, Vol. 60/4, (1977): supplement.

violinist and conductor Rudolf Baumgartner and the musicians of the Lucerne Festival Strings. Baumgartner along with Wolfgang Schneiderhan, established the internationally acclaimed Lucerne Festival Strings in 1956.<sup>65</sup>

The structure of the work follows a ternary process. It exhibits several features that parallel various Romanian song forms such as the *bocet*.<sup>66</sup> The opening section, or section A, contains separate but motivically related strophes. It begins with three introductory measures containing several important elements that lead into the primary theme (ex. 27). The interval of a minor third is emphasized in the clarinet and contrasts against a major third in the harp and between the violas and cellos. The recurring minor thirds are similar in usage to recurring motives found in the Romanian *bocet*. Other musical elements such as the sextuplet figure in measure three also return at various junctures. Mihalovici's work grows out of the relatively simple opening into an intricate but complex interaction between the clarinet and orchestra. Syncopations and frequent meter changes complement and accentuate the musical texture. Alternating sections parallel the use of strophes in Romanian folk songs by exhibiting numerous motivic relationships.

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<sup>65</sup> Rudolf Lück, 'Baumgartner, Rudolf,' *Grove Music Online* ed. L. Macy (Accessed [2 August 2006]), <<http://www.grovemusic.com>>

<sup>66</sup> The *bocet* is a lament that is structurally variable and generally evolves from a limited number of related musical phrases or motives. The declamatory *bocet* frequently exhibits improvisational style singing and recitative in a loosely structured form. For more information please see Speranta Radulescu, 'Romania: II. Traditional music. (iii) Vocal music,' *Grove Music Online* ed. L. Macy (Accessed [4 August 2006]), <<http://www.grovemusic.com>>

Example 27. Measures 1-8.<sup>67</sup>

**Lento non troppo** ♩ = 50

CLARINETTE en Sib (sons réels)

CÉLESTA

HARPE

VIOLONS 1 2

ALTOS

VIOLONCELLES

CONTREBASSES

CL.

Vons 1 2

Alt.

Velles

C.B.

<sup>67</sup> Marcel Mihalovici, *Musique Nocturne pour Clarinette et Orchestre de Chambre*, op. 87, (Paris, Alphonse Leduc et C<sup>ie</sup>, 1964.)

Section B, marked *appena più animato*, begins in a similar manner to the beginning of the work. Intervals belonging to *interval class 1*, such as minor seconds and major sevenths, dominate the texture. This can be seen as the clarinet enters with a very disjunct syncopated passage.

Example 28. Measures 72-79.<sup>68</sup>

The musical score for measures 72-79 is presented in two systems. The first system includes parts for Clarinet (Cl.), Cor Anglais (Cé.), Harp (Hpe.), Violins I and II (Vcns), Viola (Vla.), Alto (Alt.), Voices (Voces), and Cello/Double Bass (C.B.). The second system includes parts for Violins I and II (Vcns), Viola (Vla.), Alto (Alt.), Voices (Voces), and Cello/Double Bass (C.B.). The score is marked *Appena più animato* with a tempo of quarter note = 54-56. The Clarinet part features a disjunct syncopated passage. The Harp part has a *poco* marking. The strings and voices have various dynamics and markings like *Tutti div.*, *p marc.*, and *ff sub.*.

Upon closer inspection, it also contains several important motivic elements such as sextuplet figuration, minor thirds, and syncopation. These common features suggest a development section in which the primary musical ideas continue to evolve. However,

<sup>68</sup> Ibid.

the new material in the clarinet warrants the distinction of a separate B section, especially since the same material appears later in the work. The music gradually displays some of the most complex exchanges between soloist and ensemble. The extemporaneous nature of the clarinet line and its dialogue with the orchestra continue to suggest the influence of traditional Romanian song. Tonal ambiguity is perpetuated as pitch centers occasionally emerge but are never fully realized.

The final section begins with the return of the primary theme in the clarinet. Transposed a fourth lower, on a chalumeau G, the theme becomes slightly altered as the line progresses. Section A' broadly follows the outline of section A, but exhibits various degrees of motivic augmentation. The closing section encompasses the final eleven measures of the work. It initially references the beginning of section B, but progresses into material that recalls the opening of both A sections. Entering on a chalumeau G, the final clarinet passage recalls the primary theme as it ascends to a clarion D-flat. The final chord in the orchestra stresses F major but is obscured by the interval of a minor third, B-flat to D-flat, between the first violin and clarinet (ex. 29).

Example 29. Measures 208-213.<sup>69</sup>

The musical score for measures 208-213 is arranged in a system with the following parts and markings:

- Cl. (Clarinet):** *poco a poco rallentando* (measures 208-210), *Lento molto* (measures 211-213). Dynamics: *p espr.*, *pp*, *pppp*.
- Cé. (Cello):** *mf* (measures 208-210), *laissez vibrer* (measures 211-213). Dynamics: *mf*, *pp*, *pppp*.
- Hpe (Harp):** *mf* (measures 208-210), *laissez vibrer* (measures 211-213). Dynamics: *mf*, *pp*, *pppp*.
- Ven solo (Violin solo):** *p dim.* (measures 208-210), *ppp* (measures 211-213). Dynamics: *p dim.*, *ppp*, *pp*, *pppp*.
- Vens 1 & 2 (Violins 1 & 2):** *div.* (measures 208-210), *unis* (measures 211-213). Dynamics: *pp dim.*, *ppp*, *pp*, *pppp*.
- Alt. (Alto):** *pp dim.* (measures 208-210), *ppp* (measures 211-213). Dynamics: *pp dim.*, *ppp*, *pp*, *pppp*.
- Velles (Viola):** *pp dim.* (measures 208-210), *ppp* (measures 211-213). Dynamics: *pp dim.*, *ppp*, *pp*, *pppp*.
- C. B. (Contra Bass):** *pp dim.* (measures 208-210), *ppp* (measures 211-213). Dynamics: *pp dim.*, *ppp*, *pp*, *pppp*.

<sup>69</sup> Ibid.

*Musique Nocturne* requires a mature ensemble, primarily due to the various rhythmic and technical challenges. The lyrical and sometimes rhapsodic clarinet writing encompasses the full range of the instrument, ascending at one point to an altissimo A-flat. A piano reduction of this work does exist but requires the use of two pianists, especially since the piano reduction is often reduced to three staves. The reduction offers suggested omissions if the capabilities for reproduction do not exist. This usually involves widely spaced chords or note clusters that are primarily used for coloration and are impossible to completely reproduce at the keyboard.

*Prétextes pour Hautbois et Clarinette basse concertants, Piano, Percussion et Cordes,*  
*op. 95 (1968)*

Publisher: Huegel et C<sup>ie</sup>, Paris, 1969.

Duration: 17:00

Recording: none commercially available

Dedication: “à mon ami Paul Le Flem”

Premiere: April 22, 1969; Paris, France; French Radio Chamber Orchestra, directed by Pol Mule, with Maurice Bourgue, oboe, Guy Arnaud, bass clarinet, and Ina Marika, piano.<sup>70</sup>

This work is important for its exploration of timbres between the bass clarinet and oboe. *Prétextes* is a single-movement work that displays some of Mihalovici’s most complex writing. It is extremely difficult for both the oboe and bass clarinet and requires an advanced ensemble for successful performance.

The work evolves from motivic elements found within a slow, eighteen-measure introduction. It begins with the terraced construction of a biting twelve-tone cluster in the strings, percussion, and piano (ex. 30).

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<sup>70</sup> Claude Chamfray, “Marcel Mihalovici,” *Le Courrier Musical De France*, Vol. 60/4, (1977): supplement.



Example 30. Measures 1-2.<sup>71</sup>

The musical score is for measures 1-2 of Example 30. It is in 4/4 time, marked *Adagio* with a tempo of  $\text{♩} = 44$ , and includes the instruction *Ritenuo molto*. The score includes parts for OBOE, CLARINETTO BASSO in  $\text{si}\flat$  (suoni reali), PIANOFORTE, BATTERIA (Gran Cassa, Platti, Platto sospeso, Toms, Tam-Tam), Marimbafono, VIOLINI I, VIOLINI II, VIOLE, VIOLONCELLI, and CONTRABASSI. The piano part features a descending scalar passage and a *forte-pianissimo* entrance. The percussion part includes a quintolet with the instruction: "Batre chaque note du quintolet, en ralentissant beaucoup. Glisser à la fin du quintolet, au moment où glisseront les 1ers violons." The string parts are marked *Divisi* and include glissando markings.

After a descending scalar passage and *forte-pianissimo* entrances, a dissonant backdrop emerges to set up the entrance of the first important motive. The bass clarinet softly enters with a disjunct rhythmic figure that begins with a descending major-seventh leap from B-flat to B-natural (ex. 31).

<sup>71</sup> Marcel Mihalovici, *Prétextes pour Hautbois et Clarinette basse concertants, Piano, Percussion et Cordes*, op. 95, (Paris: Huegel et C<sup>ie</sup>, 1969).

Example 31. Measures 3-5.<sup>72</sup>

The musical score for measures 3-5 is presented in a multi-staff format. The top section includes the Oboe (Ob.), Bass Clarinet (Cl.B.), and Percussion (Pfte.) staves. The Oboe staff begins with a first ending bracket labeled '1' and a 'Riten.' (ritardando) marking. The Bass Clarinet staff features a melodic line starting in measure 3 with a *pp* dynamic. The Percussion staff shows a pattern of snare and tom-tom hits. The bottom section of the score is for the string ensemble, including Violin I (V.I.), Violin II (V.II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The strings are marked with *fpp* and '2 Soli' (two soloists) for the Violins and Viola, and '1<sup>o</sup> Solo' (first soloist) for the Cello and Contrabass. The score includes various musical notations such as slurs, ties, and dynamic markings.

After another orchestral build-up and subsidence, the oboe emerges with the second main idea which is quickly reiterated by the bass clarinet (ex. 32). This rhythmic pattern is a particularly important motive that can be found in various guises throughout the work.

<sup>72</sup> Ibid.

Example 32. Measures 8-10.<sup>73</sup>

The musical score for measures 8-10 is presented in a standard orchestral layout. The top staves are for the Oboe (Ob.), Clarinet Bass (Cl.B.), and Bass Drum (Batt.). The bottom staves are for the string section, including Violin I (V.I.), Violin II (V.II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

- Oboe (Ob.):** Starts with a dynamic marking of *pp lontano*. It features a melodic line with a *pochiss.* (pizzicato) section. A box with the number '2' is placed above the first measure.
- Clarinet Bass (Cl.B.):** Enters in measure 9 with a *pp lontano* dynamic.
- Bass Drum (Batt.):** Features a *fitto xosp.* (frequent xosp.) pattern with a *ppp* dynamic.
- String Section (V.I., V.II, Vle., Vc., Cb.):** All instruments play a *2 Soli* section with a *ffff* dynamic. The strings are playing a sustained harmonic accompaniment.

The oboe and clarinet soon engage in a brief dialogue that culminates in a unison statement. As the section draws to a close, harmonic fingerings are called for in the oboe, producing a change in timbre between the two solo instruments. The initial intervals of the unison statement, a major third followed by a minor third, allude to the opening

<sup>73</sup> Ibid.

intervals in the subsequent dance theme. After a brief insertion in the bass line recalling the first motive, the cello joins the dialogue. The introduction concludes on an augmented G-flat triad.

The second part of *Prétextes* follows a rondo-like structure. Section A begins in a moderately driving tempo and features a dance-like theme between the bass clarinet and oboe (ex. 33). Although D major is suggested in the orchestra and solo lines, the addition of G-sharps in the melody suggest modal augmentation. The unison theme is ornamented and follows an octosyllabic structure, suggesting the influence of Romanian folk song.

Example 33. Measures 19-24.<sup>74</sup>

The musical score for Example 33, Measures 19-24, is presented in two systems. The first system includes parts for Oboe, Bass Clarinet, Piano, Tamburo, and Batteria. The Oboe and Bass Clarinet parts feature a dance-like theme with a tempo of Allegro Moderato (♩=76-80) in 2/4 time. The Piano part provides accompaniment. The Tamburo and Batteria parts are also visible. The second system includes parts for Violins I and II, Viola, Violoncelli, and Contrabassi. The Violins, Viola, and Violoncelli parts are playing a rhythmic pattern. The Contrabassi part is playing a bass line with a pizzicato marking. The score is divided into two systems, with the first system covering measures 19-24 and the second system covering measures 25-28.

<sup>74</sup> Ibid.

The ensuing material becomes increasingly complex as the thematic material is manipulated and reorganized. Meter changes, thick textures, contrapuntal layering, and difficult polyrhythms emerge as the music becomes more dissonant. Similar to traditional Romanian music, the structure follows the general format of repeating strophes.

Section B is constructed from the first important motive of the work and begins with the oboe (ex. 34). Joined by the first violin and bass clarinet, the disjunct melody is treated contrapuntally and is utilized as a lyrical contrast to the dance melody. Subsequent material generally continues in a contrapuntal exchange of ideas.

Example 34. Measures 130-135.<sup>75</sup>

<sup>75</sup> Ibid.

Although the pattern of repeating strophes is again utilized, section B does not exhibit the same degree of motivic manipulation as section A. The discourse between the oboe and bass clarinet eventually draws to an end prior to a transitional section that recalls a twelve-tone cluster from the beginning of the work. Trills and tremolos accentuate the dissonant build-up in the ensemble as the loudest moment of the work is attained.

Following several fermatas designed to disrupt the momentum, the theme returns in the first violins and is quickly augmented by another exchange between the bass-clarinet and oboe. Subsequent strophic statements continue to be metrically, rhythmically, and motivically manipulated. The structure generally adheres to the progression of section A, although substantial differences can be found.

The final B section brings the music to a slower pace, marked at *lento*. It begins with the oboe and is answered by the cello and bass clarinet. Section B progresses through a final series of strophic variations before reaching the closing material. The work gradually diminishes over a static but dissonant twelve-tone cluster with brief interjections from the oboe and bass clarinet. A final exchange between the oboe and bass clarinet once again requires the use of harmonic fingerings in the oboe.

*Prétextes* is by far the most complex work included in this study and offers unique timbral and rhythmic explorations between the oboe, bass clarinet, piano, strings, and percussion. The rhythmic and technical demands are extensive and require excellent soloists, an advanced orchestra, and considerable rehearsal. Unfortunately, these criteria inhibit regular performances of the work. The range of the bass clarinet writing is

reasonable and generally stays within the chalumeau and clarion registers. However, the oboe writing encompasses the full range of the instrument as it ascends at one point to an extended altissimo G-natural.

## CHAPTER 5

### CONCLUSION

The clarinet works of Marcel Mihalovici represent significant contributions to the twentieth-century clarinet repertoire. Metric and rhythmic variability, melodic primacy, counterpoint, structural clarity, and elements of Romanian folk music permeate his style and reflect a highly developed musical language. Unfortunately, his music has been frequently overlooked, due in part to the extensive technical and ensemble demands inherent within his writing. Mihalovici's educational background and cultural heritage provide important clues toward understanding his artistic legacy.

Mihalovici came of age during a period of intense musical change. Although he experienced first hand the impact of post-tonal music, in many ways he remained a faithful subject to his very traditional musical education. His teachers were individuals who emphasized many of the elements now commonly associated with neoclassicism. Among his peers, Mihalovici was a skilled composer who respected tradition but looked to the future. His position as a musical leader put him in direct contact with many prominent twentieth-century musicians. Such interaction gave Mihalovici the ability to compose in discourse with his musical peers, thus diversifying his musical vocabulary.

The improvisational nature of Mihalovici's writing within familiar formal procedures is a representation of his Romanian musical heritage. Strophic variation, metric asymmetry, and modal variety are just a few of the elements that permeate



Mihalovici's style and the many facets of Romanian folk music. These similarities are not coincidental. They reflect a significant part of his writing that was systematically utilized. Recognizing the parallels between traditional Romanian music and Mihalovici's musical style allows individuals to make more appropriate and informed decisions regarding his music.

Mihalovici's clarinet works are musically demanding and contain some of the most technically challenging passages in the repertoire, while at the same time, they exhibit a distinctively French style heavily influenced by traditional Romanian music. Although his two sonatas are performed with some regularity, his lesser known works deserve greater recognition. Mihalovici's writing follows familiar but variable formal procedures and conveys a diverse, modally influenced approach to tonality. While his harmonic language is frequently dissonant, his clarinet writing offers a unique variety of musically rewarding styles.

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