

A PERFORMANCE GUIDE FOR ÓSCAR NAVARRO'S CONCERTO NO. 2
FOR CLARINET AND ORCHESTRA, OR WIND BAND:
USE OF FLAMENCO STRUCTURE IN A CLASSICAL FORM

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Abstract

Harbaugh, Justin Martin. *A Performance Guide for Óscar Navarro's Concerto No. 2 for Clarinet and Orchestra, or Wind Band: Use of Flamenco Structure within a Classical Form.*

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The purpose of this document is to provide clarinetists with a performance guide for Óscar Navarro's Concerto No. 2 for Clarinet and Orchestra, or Wind Band. A biography of the composer, as well as an annotated bibliography of Navarro's works for clarinet, illustrates his expansion of the repertoire and significance as a contemporary composer. An analysis examines Navarro's integration of flamenco, minimalism, and New Age styles in the context of this concerto. An interview with the composer via email furthers the understanding of his compositional process. The final portion of the document examines the use of extended techniques, trill fingerings, and challenging passages to provide the performer with practice strategies.

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Chapter 1 - Introduction

The purpose of this document is to provide musicians with a comprehensive resource concerning Óscar Navarro's Concerto No. 2 for Clarinet and Orchestra. Composed in 2012 for clarinetist José Franch-Ballester, this concerto is a significant addition to the repertoire. It has been described as a "masterwork from Navarro" at the International Clarinet Association's *Clarinetfest* 2015, in Madrid, Spain.¹ This document includes Navarro's biographical information, as well as an annotated bibliography of his compositions that feature the clarinet in a solo or chamber setting. A brief interview with the composer addresses questions about his inspiration for, and construction of, the piece. An analysis of Concerto No. 2 furthers the understanding of Navarro's use of flamenco within the classical form. Finally, a pedagogical portion provides practice strategies, fingering suggestions, and phrasing techniques.

Navarro's eclectic style is evident through his education, with degrees from the Conservatorio Superior Óscar Esplá, in Alicante, Spain, the Allegro International Music Academy in Valencia, Spain, and the film scoring program at the University of Southern California. Concerto No. 2 draws upon Navarro's rich Spanish heritage, with the integration of flamenco elements.

Sources such as *Flamenco Gypsy Dance and Music from Andalusia*, edited by Claus Schreiner, provide a strong launching point into flamenco research, offering history and theoretical concepts over the music's harmonic progressions and melodic form.² Other resources include dissertations over the application of flamenco in classical music such as Richard A.

¹ Sam Davies, "ClarinetFest 2015, Day 1 (Wednesday)," Clarinet.org, <https://clarinet.org/2015/07/23/clarinetfest-2015-day-1-Wednesday> (accessed 3 February 2019).

² Claus Schreiner, et al., *Flamenco: Gypsy Dance and Music from Andalusia*, (Portland, OR: Amadeus Press, 1990).

Busson's D.M.A. document, "Concerto Grosso for Guitar, Flute, and Percussion, and Chamber Orchestra which Incorporates Elements of Flamenco Style with an Introductory Study of the Flamenco Song Form, *Soleares*."³

The procedures and methodologies of research include collecting as much information about the composer through his website, various program notes from the premieres of his other works, and articles about his collaborations. The crux of the paper assesses Navarro's insertion of flamenco elements into the concerto through score analysis. An analysis of the wind band transcription has helped to determine nuances left out from the piano reduction, providing a more comprehensive view of his orchestration techniques.⁴

While Navarro's writing for clarinet is mostly idiomatic, several trills require special attention, as well as arpeggios executed with some non-traditional fingerings. The composer also incorporates several extended techniques, including vibrato, "tongue against the reed," wind effects, extreme altissimo, glissando, in addition to choreographed visual effects. A performance guide examines these techniques in context, aiding the performer with their execution.

Reviews of past performances from newspapers and journal websites have helped establish that Navarro's Concerto No. 2 is a piece worthy of performance and deserves further examination. As more clarinetists work this concerto into their repertoire, a resource such as this will prove significant at fully realizing Navarro's use of flamenco in composition and performance.

³ Richard Alan Busson, "Concerto Grosso for Guitar, Flute, and Percussion, and Chamber Orchestra which Incorporates Elements of Flamenco Style with an Introductory Study of the Flamenco Song Form, *Soleares*," (D.M.A. diss., University of Northern Colorado, 2003).

⁴ The orchestral score is rental only and could not be consulted for analysis.

Chapter 2 - Biographical Information on the Composer and Dedicattee

Óscar Navarro

Óscar Navarro (González) is an award-winning Spanish composer contributing to the repertory for symphony orchestra, wind band, chamber music, and cinema. His scores are often programmatic and nationalistic. To comprehend Navarro's evolution as a composer and place him in the context of the twenty-first century, one should examine his studies in Spain and abroad, direct compositional influences, significant works, commissions, and entrepreneurship.

Óscar Navarro was born June 15, 1981 in a small village outside of Alicante, Spain, to Paquito Navarro and Conchita González. His proclivity towards music was evident from an early age, performing as a clarinetist in several of Spain's top youth orchestras including the Orquesta de Jóvenes de la Región de Murcia, and the Joven Orquesta Nacional de España.⁵ Navarro earned an "Outstanding Award" after completing his preliminary music studies and was awarded an honorary mention and a distinction at the end of his bachelor's degree at the Conservatorio Superior Óscar Esplá, in Alicante.⁶ He studied clarinet with Jesús Mula Martínez and Manuel Rives as well as Josep Fuster in Barcelona. Navarro's studies progressed towards composition and conducting at the Allegro International Music Academy in Valencia, Spain. While there, he found a mentor and friend in composer Ferrer Ferrán, who brought in visiting composers such as Luis de Pablo, Agustí Charles, and Krzysztof Penderecki.⁷

Shortly thereafter, Navarro gained acceptance to the Scoring for Motion Pictures and Television program at the Thornton School of Music, University of Southern California, in Los

⁵ "El músico y compositor noveldense Oscar Navarro, estrena su obra 'Las siete trompetas del Apocalipsis'," *Novelda Digital*, <https://www.noveldadigital.es/cultura-y-sociedad/5853#> (accessed 5 March 2019).

⁶ Oscar Navarro, "Biography," Onavarro.com, <https://www.onavarro.com/web/concert/en/biography> (accessed 1 February 2019).

⁷ "El músico y compositor noveldense ..." *Novelda Digital*.

Angeles. He studied with film composers such as Joel McNeely, Pete Anthony, Michael Giacchino, and Christopher Young. “Navarro had the pleasure of collaborating with Christopher Young through working as an orchestrator, creating concert suites to his film music.”⁸ Upon graduating, in 2008, he was awarded the “Harry Warren Endowed Scholarship for Scoring for Motion Pictures and TV” prize, as the most advanced graduating student in his course.⁹

Navarro’s professional career would lead him to compose in several media including wind band, symphony orchestra, chamber music, and film score. Navarro’s first significant work was *El Arca de Noé*, for orchestra, composed in 2005. Its programmatic elements represent the book of Genesis, Noah, and his ark. Premiered by the Joven Orquesta Nacional de España, the piece won first prize at the first Concurso Internacional de Composición “Adolf Ventas” de Amposta, in Tarragona, Spain.¹⁰

Libertadores, for wind band, composed in 2010, was “commissioned for the 39th Wind Ensemble International Competition ‘Vila d Altea’ and ‘Cultures of America,’ and its performance was mandatory for all the contesting ensembles.”¹¹ The program is divided into two sections, dedicating the first portion to the majesty of the Amazon river, and the second portion to the “separatist leaders” of South America, Simón Bolívar and José de San Martín.

Libertadores is among Navarro’s most frequently-performed compositions.¹²

⁸ Navarro, “Biography.”

⁹ Ibid.

¹⁰ “El músico y compositor noveldense...” *Novelda Digital*.

¹¹ Oscar Navarro, “Libertadores,” Onavarro.com, https://www.onavarro.com/web/concert/en/js_albums/libertadores-4 (accessed 1 February 2019).

¹² Julio Domingo, “Entrevista a Óscar Navarro,” *Nuestras Bandas de Musica*, <https://www.nuestrasbandasdemusica.com/secciones/secciones-nbm/entrevistas/2196-entrevista-a-oscar-navarro.html> (accessed 9 March 2019).

In 2013 Navarro was appointed as the resident composer for the Joven Orquesta de Generalidad Valenciana.¹³ During his stay at the JOGV, Óscar Navarro composed two of his most substantial works, both premiering in 2014. *El Olimpio de los Dioses* is in 10 movements, representing the 12 gods of Olympus, with a performance time of 40 minutes. *Las Siete Trompetas del Apocalipsis* for orchestra and choir utilizes the biblical verses from the book of *Revelations* as his inspiration. The piece premiered with a force of 120 musicians but would later expand to over 350 performers when Navarro conducted it with the Band and Chorus of the Medellín Unified School District of Columbia.¹⁴

Óscar Navarro's solo compositions have drawn the attention of a variety of international artists. His repertory includes three clarinet concertos, composed for Eddy Vanoosthuysse, clarinetist of the Belgium Radio Orchestra; José Franch-Ballester, international soloist; and David van Maele, clarinetist with the Royal Symphonic Band of the Belgian Guides.¹⁵ His concertos were composed in 2006, 2012, and 2017, respectively. *Latent Emotions* is a suite for violin and orchestra; it was a commission for virtuoso violinist Ara Malikian composed in 2014. Navarro's *Legacy*, a concerto for oboe and orchestra, was composed in 2015 for Ramón Ortega Queró, principal oboe of the Bavarian Radio Symphony Orchestra.

In the medium of chamber music, Navarro's *Creation*, quartet for clarinet, violin, cello, and piano, composed in 2011 for José Franch-Ballester "and Friends," represents an intimate, yet expansive compositional style. The piece is driven by a range of emotions and conveys

¹³ "La Joven Orquesta de la Generalitat nombra compositor residente al alicantino Óscar Navarro," *La Vanguardia*, <https://www.lavanguardia.com/local/valencia/20130127/54363151343/la-jove-orquesta-de-la-generalitat-nombra-compositor-residente-al-alicantino-oscar-navarro.html> (accessed 9 March 2019).

¹⁴ Ibid.

¹⁵ David Van Maele, "Biography," Davidvanmaele.com, <https://davidvanmaele.com/home-copy-2> (accessed 6 March 2019).

Navarro's characteristic elements of lyricism and technical virtuosity. *Creation* premiered at Lincoln Center in New York City and won the "Best Classical Composition Award" at the Hollywood Music in Media Awards.¹⁶

As a film composer, two of Navarro's most discussed works include *La Mula* (2013), and *Sueños de Sal* (2015), which he has arranged as concert suites for orchestra or wind band. *La Mula* is set during the Spanish Civil War and tells the story of a protagonist set to the task of protecting a mule. The film is based on the novel by Juan Eslava Galán and is a drama-comedy hybrid. Navarro draws upon nationalistic influences and features flamenco singer Victoria Cava and guitarist Juan Cedro.¹⁷ Recorded with the Kiev Radio Orchestra, *La Mula* earned Navarro a Goya Nomination in 2014 for "Best Original Score."

Sueños de Sal, which won the 2016 Goya for "Best Documentary," earned Navarro a Silver Medal for "Best Original Score" and "Best Composer" at the Global Music Awards in 2015. *Sueños de Sal* tells the story of "human determination, the spirit of excellence and the strength of the individual when it seems that all is lost, knowing how to change difficulties into opportunities and challenges."¹⁸ The theme song incorporates a children's choir and embodies the film's visionary spirit with Navarro's melodic contours, accentuated by his orchestration.

In 2016, Navarro celebrated his tenth anniversary as a composer with a series of two concerts, one in the Auditorio de la Diputación de Alicante, and an open-air concert in the

¹⁶ Oscar Navarro, "Oscar Navarro, Winner of the Hollywood Music in Media Awards," Onavarro.com, <https://www.onavarro.com/web/concert/en/oscar-navarro-winner-of-the-hollywood-music-in-media-awards> (accessed 1 February 2019).

¹⁷ África Prado, "Óscar Navarro aspira al Goya a la mejor música por La Mula," *Información*, <https://www.ocio.diarioinformacion.com/cine/noticias/nws-259374-oscar-navarro-aspira-goya-mejor-musica-la-mula.html> (accessed 4 March 2019).

¹⁸ Oscar Navarro, "Sueños de Sal Suite," Onavarro.com, https://www.onavarro.com/web/concert/en/js_albums/suenos-de-sal-suite-for-symphony-orchestra-and-children-choir (accessed 8 March 2019).

bullring in Toro, Zamora.¹⁹ The event featured an hour and one-half of the composer's music and unveiled the Óscar Navarro Symphony Orchestra, conducted by the composer. In addition to creating his orchestra, Navarro also owns a private publishing company, exclusively distributing his music.

Important elements of Navarro's music are his ability to craft a melody, incorporation of nationalistic styles, and a tonal harmonic language. Similarly, several American composers had considerable success with such techniques in the early and mid-twentieth-century. The rise of populism in music was a period between the World Wars and beyond, in which composers such as Copland, Bernstein, and Gershwin shaped the sound of the American musical landscape; their music was accessible to a wide audience. Similarly, twentieth-century Spanish composers such as Manuel de Falla and Joaquín Rodrigo also composed in the populist vein. Navarro continues this tradition into the twenty-first century, composing music for the people, representing his homeland.

¹⁹ Oscar Navarro, "Oscar Navarro Celebrated his 10th Anniversary as a Composer," Onavarro.com, <https://www.onavarro.com/web/concert/en/oscar-navarro-celebrated-his-10th-anniversary-as-a-composer/> (accessed 1 February 2019).

The Dedicatee: José Franch-Ballester

Born in 1980, Spanish clarinetist Jose Franch-Ballester is “one of the most promising clarinetists of his generation,” recognized as an international soloist, chamber musician, recording artist, and teacher.²⁰ He grew up in a musical household, in a family of clarinetists and zarzuela singers. Franch-Ballester began clarinet lessons at the age of nine with Venancio Rius. He would complete his preliminary studies at the Joaquín Rodrigo Music Conservatory in Valencia, Spain.

Franch-Ballester’s prodigious talent gained him admission to the Curtis Institute of Music in Philadelphia, Pennsylvania, where he studied with Donald Montanaro and found a mentor in Ricardo Morales. Graduating in 2005, he would make his solo concerto debut with Orchestra of St. Luke’s at Lincoln Center in 2006. The following years Franch-Ballester would earn several substantial accolades such as the Avery Fischer Career Grant in 2008, and winner of both the Young Concert Artists and Astral Artists Auditions.²¹

Other notable solo performances include performing with the BBC Concert Orchestra, Louisville Orchestra, Princeton Symphony Orchestra, Malaysian Philharmonic, and various orchestras in Spain such as Orquesta de Radio y Television Espanola, Orquesta de Valencia, and Orquesta Sinfónica del Principado de Asturias.

He has commissioned works from composers such as Paul Schoenfield, William Bolcolm, Huang Ruo, and Óscar Navarro. As a chamber musician, Jose Franch-Ballester is the founder of “Jose Franch-Ballester and Friends,” releasing an album in 2011 featuring Navarro’s

²⁰ “Meet Jose Franch-Ballester, Assistant Professor of Clarinet and Chamber Music,” University of British Columbia, <https://music.ubc.ca/blog/2017/4/27/meet-jose-franch-ballester-assistant-professor-of-clarinet-and-chamber-music> (accessed 10 March 2019).

²¹ Ibid.

Creation, as well as the music of Brahms, Stravinsky, and Schoenfield.²² He is also a member of the Chamber Music Society of Lincoln Center, recording an album with the group, under the Deutsche Grammophon label.

José Franch-Ballester has taught at the Superior Music Conservatory in Alicante, and in 2017 joined the faculty at the University of British Columbia in Vancouver, Canada. His endorsements range to some of the top instrument, reed, and ligature makers such as Backun Clarinets, Légère Reeds, and Silverstein Ligatures.

²² Ibid.

Chapter 3 - Annotated Bibliography of Navarro's Works Featuring the Clarinet

Solo Works

The grade levels provided are on a scale of I-VI with VI being the highest degree of difficulty. These ratings are directly from Óscar Navarro's website.²³

Concerto for Clarinet and Wind Band, or Symphony Orchestra. Novelda, Spain: Oscar Navarro Music, 2006. 15 mins. Grade V.

Dedicated to Belgian clarinetist Eddy Vanoosthuysse, Navarro's first clarinet concerto is a continuous piece with three distinct sections. Extended techniques include downward glissandos and multiple instances of flutter tongue. He utilizes the entire working range of the clarinet going to an altissimo G. Navarro incorporates a slow *misterioso* opening. The faster portions of the piece are jazz inspired with elements of swing. Dynamic control and nuance are an important skill set for the middle section. The finale returns to its jazzy feel, with a blend of a circus-style march. The piece is marked a Grade V and could be played by an ambitious college senior.

²³ Oscar Navarro, "Online Store," Onavarro.com, <https://www.onavarro.com/web/onlinestore/en/shop/> (accessed 3 March 2019).

**Concerto No. 2 for Clarinet and Orchestra, or Wind Band. Novelda, Spain: Oscar Navarro
Music, 2012. 22 mins. Grade VI.**

Dedicated to José Franch-Ballester, the piece premiered in 2012 and is one of the composer's most popular works. Navarro utilizes several extended techniques, extreme altissimo, as well as the same form as the first concerto. This piece differentiates itself with the use of flamenco elements throughout. Concerto No. 2 is marked a Grade VI, and could be played by a well-rounded college senior, or a graduate student.

**Concerto No. 3 for Clarinet and Orchestra, or Wind Band. Novelda, Spain: Oscar Navarro
Music, 2017. 20 mins. Grade VI.**

Commissioned by Belgian clarinetist David van Maele, this concerto differs from his previous two with the incorporation of both B \flat and E \flat clarinet. Navarro begins the piece with an extended cadenza to reveal a more chromatic and expressive harmonic language. The piece incorporates elements of Latin music, as well as burlesque style. The middle section of the concerto takes on a more ethereal character with references to "the great beyond," and "paradise." This is his most technically challenging concerto of the three and requires a skilled musical artist capable of expressing a wide range of emotions. Concerto No. 3 is marked as a Grade VI; it is recommended for graduate students or professionals.

Fun for Two for Two Clarinets and Wind Band. Novelda, Spain: Oscar Navarro Music, 2015. 6 mins. Grade II.

Originally for two alto saxophones, the piece has been transcribed for two clarinets. The solo parts would be suitable for advanced middle school students, or early high school students. A transcription with piano is also available through onavarro.com.

Jumper for Clarinet and Wind Band. Novelda, Spain: Oscar Navarro Music, 2005. 6 mins. Grade III.

Navarro enables a mid-level advancing clarinetist to showcase their expression through this theme and variations. The range utilizes the clarion and chalumeau registers, and several faster sections require finger control and precision with sixteenth-note runs. Most of the variations are in an Americana, “Wild West” feel, and at the end the soloist removes the body of the instrument to play the mouthpiece in a train whistle style. The piece could be an excellent gateway to Navarro’s music.

The Musketeers-Fantasy for Clarinet Quartet and Wind Band. Novelda, Spain: Oscar Navarro Music, 2016. 14 mins. Grade VI.

The Musketeers takes its inspiration from the Alexandre Dumas novel *The Three Musketeers*. Composed for the “Barcelona Clarinet Players,” the piece is scored for Eb, Bb, Bass Horn (alternate Bass Clarinet part), and Bass Clarinet. Navarro utilizes brilliant trills and a swashbuckling fanfare to set the tone of the piece. *The Musketeers* is a Grade VI and each soloist is required to demonstrate virtuoso skill, sensitivity, and, when needed, stay within the ensemble of the quartet.

Chamber Works

***Arabian Gypsy Promenade*-Divertimento for Clarinet Ensemble and Pre-Recorded**

Instrumental Accompaniment. Novelda, Spain: Oscar Navarro Music, 2010. 8 mins.

Grade V.

The title is an apt description of the piece. The pre-recorded instrumental accompaniment is of percussion instruments, which could be performed live to enhance the overall effect. Originally for saxophone ensemble, this arrangement for clarinet ensemble would enrich the Middle-Eastern flavors of the composition. The piece is modal, with some tricky rhythmic elements. There are no extended techniques. It could be a good addition for a college clarinet choir looking to perform something outside of the standard repertoire.

***Continental* for Clarinet Quartet. Novelda, Spain: Oscar Navarro Music, 1999. 10 mins.**

Grade IV.

The piece is in four movements representing different continents: Europe, Asia, Africa, and North America. While there are four movements, Europe and Asia are *attacca*, and Africa and America are also connected. Navarro concludes the piece with his signature Spanish flair. The quartet is tuneful and represents several contrasting styles. The parts seem to be accessible for early collegiate students. *Continental* would be a strong opener for a clarinet ensemble concert, or a piece to program after an intermission.

Creation-Quartet for Clarinet, Violin, Cello, and Piano. Novelda, Spain, Oscar Navarro
Music, 2011. 25 mins. Grade VI.

Creation is a musical journey into the mind of a composer. It is dedicated to José Franch-Ballester and won in the category of classical composition at the “Hollywood Music in Media Awards” in 2013. The quartet is divided into three movements, each having to do with an aspect of the compositional process, until all the ideas come to life. Each instrument has its own challenges, the tempo markings are a bit brisk, but there are many musically rewarding moments throughout. The piece requires a strong ensemble, and strings with excellent intonation. *Creation* is a Grade VI piece and would make an excellent closing piece on a graduate student’s recital.

Juego de Ladrones-Suite for Classic Woodwind Quintet. Novelda, Spain: Oscar Navarro
Music, 2016. 20 mins. Grade VI.

Juego de Ladrones (Game of Thieves) was composed for the Zoar Ensemble and inspired by Miguel de Cervantes’s short story, “Rinconete y Cortadillo,” published in 1612. The suite is divided into five movements and follows the exploits of the two characters through Seville. The third movement incorporates some clapping or *palmas* creating a composite rhythm between the oboe and bassoon while the clarinetist plays a solo. The fourth movement has a rapid tempo, emulating a game played between the street children. Each part sounds demanding, although Navarro has a way of writing idiomatically for the instruments. The programmatic nature of the quintet would make it an excellent addition to any collegiate or professional group’s repertoire.

Lenny-Fantasy. Novelda, Spain: Oscar Navarro Music, 2018. 5 mins. Grade V.

Scored for flute, clarinet, bassoon, horn, piano, three violins, viola, two cellos, and a contrabass, *Lenny* pays tribute to the American composer Leonard Bernstein on his centennial. The piece is driven by motives rather than long melodic phrases which Navarro is known for. He composes syncopated lines, often bouncing them off of each other. Navarro also writes in body percussion and vocal percussion parts. The repeating melodic and rhythmic patterns provide a jazz-inspired groove.

Chapter 4 - Compositional Techniques and Influences for Concerto No. 2

The composer names his influences in his program note, in which he references the first section as having an “ethnic/New Age” cantabile style, in addition to flamenco music and Spanish folklore.²⁴ The second section has a “minimalist touch,” and the third section is “framed in a big dance,” between soloist and orchestra.²⁵ An examination of these styles is presented to help recognize their influences throughout the concerto.

Flamenco

Navarro implies three significant elements of flamenco throughout his composition, the *canté*, *toque*, and *baile*. The composer also includes melodic and harmonic elements specific to flamenco as well as a *compás*, explained in context during the analysis; the following portion serves as an introduction to these elements.

The structure of a *canté*, compared to the classical sonata form, contains an exposition, development, and recapitulation, but the *canté* structure expands upon these elements, infusing drama into its music. The *temple* contains the first vocalizations of the singer, utilizing repeated “statements of *ay*,” or other syllables. It is also the time in which the singer and guitarist synchronize with one another before embarking on their musical journey. The *planteo* is considered the introduction and exposition of the main melody. The *tercio grande* is the centerpiece of the song consisting of flamenco *coplas*, which are performed with power and intuition, often developing material from the previous verse. Next comes the *tercio de alivio*, which relaxes the emotional intensity of the *canté*. In the *tercio valiente*, the *cantante* (singer) forcefully projects himself, his style, and inspiration. Finally, the *cambio*, or *remate*, is the

²⁴ Navarro, “Concerto No. 2, Wind Band transcription.”

²⁵ Ibid.

ending or transition to the end of the *canté*, utilizing previous material to facilitate the conclusion.²⁶

Within the *canté*, the *coplas* are smaller cells, which are made up of verse forms such as AABA, ABCA, AAAAB, etc. These *coplas* are often linked together with no logical connections, “so they often seem inconclusive and fragmentary.”²⁷ Navarro utilizes the idea of *coplas* in the first large section of the work, supplementing them with transitional material, tempo changes, and musical modes, to differentiate the verses.

The *toque* (guitar) has specific techniques such as *rasgueado* (strumming), and *punteado* (plucking). “There are over 20 kinds of *rasgueados*, which produce the sounds of the bumblebee, the rain, the double beat of the drum, or the castanets.”²⁸ Although there are no guitars scored in Concerto No. 2, Navarro emulates these sounds through a variety of articulations, such as slurred, ascending triplet arpeggios stopping abruptly on a staccato eighth-note, and repeating this motion up, creating a quick strum and stop effect, played by the clarinet (see Figure 4.1).

Figure 4.1: Óscar Navarro, Concerto No. 2, Bb Clarinet solo part, mm. 138-142



²⁶ Christof Jung, “Cante Flamenco,” *Flamenco: Gypsy Dance and Music from Andalusia*, ed. Claus Schreiner (Portland: Amadeus Press, 1985), 65-66.

²⁷ *Ibid.*, 63.

²⁸ Juan Serrano and Jose Elgorriaga, *Flamenco, Body and Soul* (Fresno: University of California Press, 1990), 135.

Embraced in spirit, the *baile flamenco* (flamenco dance) is evident in the rhythmic complexities and dialogue between the soloist and orchestra in the last large section of the concerto. “The *bailador*...uses his feet to create the *zapateado*, a coordinated heel and toe movement, rhythmic and contrapuntal, which produces a syncopated staccato sound.”²⁹ The dancer will also utilize *pitos* (finger snapping), and *palmas* (hand clapping) to structure a musical phrase. The array of percussive sounds is mixed with certain gestures to cue the accompanist or guitarist.

The *llamada* signals the beginning of a dance sequence, and the *corte* is a step that indicates the end.³⁰ In the final section of the concerto, this type of sequencing is evident in Navarro’s use of a descending scalar eighth-note motive, which signals the start of the soloist’s *baile*, and the rhythmic accelerando to mark their cadence. Figure 4.2 demonstrates the application of a *corte* in measures 372-373, and then the *llamada* of the descending eighth-notes in measure 377. This gesture happens multiple times throughout the finale and is a significant structural point.

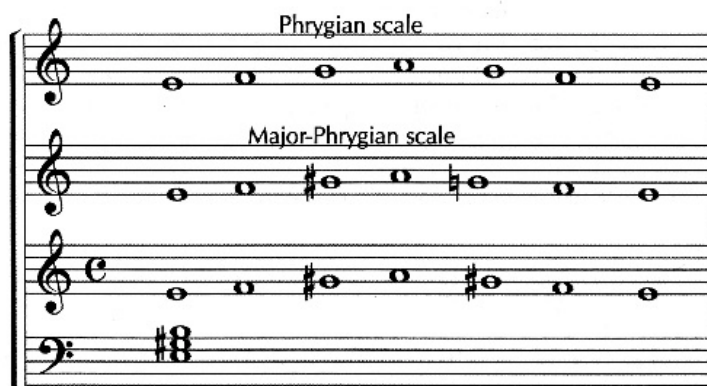
Figure 4.2: Óscar Navarro, Concerto No. 2, Wind Band transcription, mm. 366-377

²⁹ Ibid., 116.

³⁰ Madeleine Claus, “Baile Flamenco,” in *Flamenco: Gypsy Dance Music from Andalusia*, ed. Claus Schreiner (Portland: Amadeus Press, 1985), 100.

The melodic structure of measures 138-180 lies outside the traditional modes and scales of Western music. The “flamenco mode” is considered a Major-Phrygian scale; the third scale degree is flexible in that it can be raised or lowered depending upon the melody. The second half of the Major-Phrygian scale can also have an altered note, raising the seventh scale degree, producing two augmented second intervals. Figure 4.3 demonstrates the first tetrachord in E Phrygian in its natural, and flamenco form.

Figure 4.3: E-Phrygian tetrachord in various forms³¹

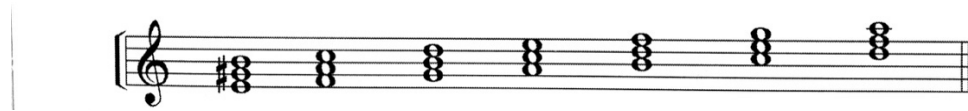


The chords produced by this flexible mode are as follows: I, II, III, iv, v^o, VI, and vii. With this harmonic makeup, the chord progression also differs from traditional Western music, while an authentic cadence would move from V-I, the flamenco cadence seems to work in retrograde moving iv-III-II-I, with II-I being the most robust relationship. “Some *cantés* are built almost entirely around these two scale degrees (II and I).”³² (See Figure 4.4)

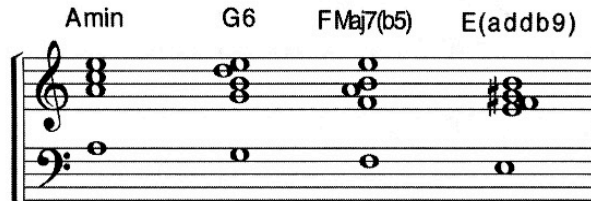
³¹ Lola Fernández, *Flamenco Music Theory* (Madrid, Spain: Acordes Concert, 2004), 78.

³² *Ibid.*, 84.

Figure 4.4: Flamenco scale harmonized, and the Flamenco Cadence³³



Flamenco cadence in "E" Flamenco³⁴:



The final component to examine is the *compás*, which is defined as “a regular rhythmic behavior that identifies a style and differentiates it from others.”³⁴ Navarro sets up an alternating pattern of 6/8 and 3/4, with the time signature remaining in the latter. This composite rhythm divides into 3+3+2+2+2, at the eighth-note subdivision, and is evident in measures 38-244, with a few absent moments; the hemiola pattern permeates this portion of the composition.

In the “Flamenco character,” section of the concerto, measures 112-183, Navarro integrates the use of the *palmas*, which typically drives the *compás*. The accents provided by the *palmas* do not follow a traditional *compás* pattern, making them more decorative than functional. To determine the type of *compás* the juxtaposition of melodic, and harmonic accents analyzed, leads one to believe that an implied fandango *compás* is possible. The melodic phrasing works in a six-beat recurring pattern, with the fandango accents falling on beats 1, 4, and 5 (see Figure 4.5).

³³ Ibid., 83.

³⁴ Ibid., 32.

Figure 4.5: Óscar Navarro, Concerto No. 2, Piano reduction, mm. 137-141

137

mf

mf

1 2 3 4 5 6 1 2 3 4 5 6

The use of flamenco elements in Concerto No. 2 is more metaphorical than concrete. The use of II-I flamenco cadence, as well as the flamenco scale, are tangible and easily identifiable throughout the first section of the work. Understanding the different elements of flamenco, such as the *canté*, *toque*, and *baile* help to deepen the understanding of stylistic complexities and will aid the performer in the interpretation of the work.

Minimalism

Minimalism was a trend that emerged in the 1960s-70s and was a direct counterculture to the contemporary musical establishment of atonality. The term “process music” was applied to the early examples from composers such as Steve Reich, Philip Glass, and Terry Riley. The focus of this music was to create a musical process that was easily perceptible, and slowly change over a considerable length of time, such as phase shifting, often resulting in a saturation of sound.

Navarro’s second section of the concerto slowly evolves, with simplistic motives. He also employs several rhythmic ostinato figures to encourage forward motion. The entire movement, based on a triad in third inversion, explores the expanding orchestral texture until it overwhelms the soloist.

Although Navarro’s compositional trend is of a populist composer, his use of minimalist techniques references the slow-moving harmonic textures and evolving melodies of the early works from Reich and Riley. Navarro maintains linear melodic phrasing and embraces simple textures. He also blends these techniques with Romantic ideals of climax and dénouement, similar to the post-minimalist trend of composer John Adams.

New Age

New Age music shares similar parallels with minimalism in that it was also born in the 1960s-70s and was a call to simplicity. Composer Tony Scott released an album *Zen Music for Meditation* in 1964, with the goal of creating music free of tension and perception to guide the listener to a peaceful stasis.³⁵ Steven Halpern, another significant early composer of New Age, indicates that “the foundation of Western music, especially classical, is one of tension and release... but when the climax finally comes, the tension starts building all over again...at a higher level!”³⁶

Standard features of New Age music employ drones, open fifths, pentatonic scales, improvisation, and ethnic sounding instruments, such as a sitar or tabla.³⁷ This type of music is meant to encourage a meditative state, and as it grew in popularity, a paradox emerged. Suzanne Doucet, president of Beyond Records states:

The irony of the push for its [New Age] economic success becomes apparent when one examines the original purpose, which is to slow down the listener, to relax, balance, and heal...In direct contrast, almost every success-oriented business...operates by over-stimulating and exiting the intellect and the senses... New Age music, has become subject to the disease it was trying to heal.³⁸

Navarro’s reference to New Age elements in his music applies towards his use of modes to create ethnic-sounding melodies. In the Adagio, he does employ open harmonies allowing for a sense of tonal ambiguity and peaceful repose. The objective of the second section is to “hypnotize the listener,” until the climax, when the orchestra takes over with new energy.³⁹

³⁵ Bob Doerschuk, “Introduction,” in *New Age Musicians*, ed. Judie Eremo (Cupertino, CA: GPI Publications, 1989), vi.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid., vii.

³⁹ Oscar Navarro, “Concerto No. 2, Wind Band transcription,” (Novelda, Spain: Oscar Navarro Publishing, 2012).

Interview with the Composer

An interview via email with Óscar Navarro helped to gain further insight into the significance of Concerto No. 2 for Clarinet and Orchestra. The following is a transcript of the interview.⁴⁰

Q: Are there any specific flamenco tunes used in the composition? If so, what songs were used and where?

A: No, there is not a specific flamenco tune, it is just a little bit of the traditional flamenco style when the orchestra claps hands.

Q: In my research I have found that flamenco is comprised of several different elements, among them I wish to highlight the *canté*, the *toque*, and the *baile*. In your program note you elude to these elements. When composing the piece did you try to imitate qualities of each at different points, such as the *canté* in the beginning and middle sections, the guitar around measure 138 in the clarinet, and the *baile* in the third section?

A: I took from the flamenco style only the clapping hands and the clarinet line simulating a voice singing in a melismatic way, in some parts. I didn't think about the guitar. Also I chose a 3/4 [meter] because it [fits] a traditional dance rhythm.

Q: What can you tell me about the form of the first large section of the piece? Is it inspired by the structure of a flamenco *canté*?

A: No, it isn't. The beginning of the piece is inspired by ethnic music. I was thinking of an ethnic instrument (Daduk) instead of the clarinet. Also, I had a little bit of inspiration from jazz and finally from the flamenco in the first section. I think you are very focused

⁴⁰ Justin Harbaugh, Electronic submission from the composer, 5 February 2019, and 19 March 2019.

on the flamenco part, and I only used a little bit of the style. The most important influence in the beginning is the Ethnic style and of course, a little bit of flamenco.

Q: What was the collaborative process like with José Franch-Ballester?

A: I was sending the music I had written every 3 or 4 minutes to José Franch, just to be sure it was comfortable playing the Solo clarinet part. Also, to share some thoughts about some sections of the piece.

Q: Working with José Franch-Ballester, were there any suggestions that made you reconsider, or alter a certain passage, or section of the piece?

A: Yes! The original beginning of the piece was completely different. More powerful and rhythmical. José asked me for something smoother. This is why I started the piece in a different way. Also, at the end of the piece, José asked me to write the last Cadenza. It was not written in the first version I sent him.

Q: In the scope of your compositional output, what has II Concerto represented to you as a significant milestone and growth as a composer? Has it influenced any specific pieces you composed afterwards?

A: After the great success of the II CONCERTO for Clarinet, I received different commissions for Soloist and Orchestra. “Legacy” (Oboe Concerto) and the III CONCERTO for Clarinet came later with a little bit of influences by the II CONCERTO. Next month I will premiere “CONNECTION” for French Horn and Symphony orchestra and the soloist suggested a slow movement in the mood of the II CONCERTO. I think II CONCERTO has influenced the other Concertos I wrote for soloists.

The composer seems to understate the importance of flamenco influence on Concerto No. 2, asserting that his use is limited to *palmas* and simulating a vocal melismatic style. The subsequent analysis details an application of *canté* structure, flamenco mode, and *compás*, which are prevalent throughout the work.

Chapter 5 - Analysis of Concerto No. 2

History of the Composition

In March of 2010, Óscar Navarro announced that he had received a commission from the Valencia Music Institute for a piece that was to be dedicated to clarinetist José Franch-Ballester.⁴¹ The commission aligns with the institute's mission statement: "Promotion of music and Valencian professionals in different localities of the community, and the encouragement of composition and creation of new music."⁴² Navarro composed Concerto No. 2 between November 2011 and January 2012.⁴³

Franch-Ballester would premiere both the orchestral version and wind band transcriptions in Spain the same year. March 2, 2012 marked the premiere of Concerto No. 2 for Clarinet and Symphony Orchestra, by the Principado de Asturias Symphony Orchestra of Oviedo, Spain. The venue was the Auditorium of Prince Felipe, under the baton of Rossen Milanov.⁴⁴ Navarro was quick to publish a video of the performance to YouTube, which, within twelve days accumulated over 2,650 views, having significant popularity in Spain and Columbia, as well as North and South America, Europe, Russia, and Australia.⁴⁵ On September 30, 2012 at the Palau de la Música in Valencia, the wind band transcription debuted with the Santa Cecilia Band of Cullera, with Salvador Sebastiá conducting.

⁴¹ Oscar Navarro, "New Commission by 'Valenciano de Musica,'" Onavarro.com, <https://www.onavarro.com/web/concert/en/new-commission-by-valenciano-de-la-musica/> (accessed 1 February 2019).

⁴² "Qui Som?" Institut de Valencia de Cultura, <https://ivc.gva.es/val/musica-val/qui-som-musica> (accessed 15 March 2019).

⁴³ Navarro, "Concerto No. 2, Wind Band transcription."

⁴⁴ Oscar Navarro, "Premiere of 'II Concerto' for Clarinet and Symphony Orchestra," Onavarro.com, <https://www.onavarro.com/web/concert/en/premiere-of-the-ii-concerto-for-clarinet-and-symphony-orchestra/> (accessed 1 February 2019).

⁴⁵ Oscar Navarro Music, "Prueba Superada!!..." Facebook, <https://www.facebook.com/oscarnavarromusic/photos/a.184237811642921/298703630196338/?type=3> (accessed 14 March 2019).

Barbara Jepson of the *Wall Street Journal* was among the first American reviewers to take notice of Navarro's second concerto:

The concertos for Mr. Franch-Ballester by Messrs. Navarro and Valero-Castells pursue populist aims, requiring the clarinetist to simulate ethnic instruments or the inflections of Valencian folk singers. During the works' creation, Mr. Franch-Ballester met regularly for several months with each composer. "We learned from each other...It was like a musical lab."⁴⁶

The United States debut of Concerto No. 2 took place on July 21, 2013. The performance of clarinetist Franklin Cohen and the Cleveland Orchestra, with James Feddeck conducting, was met with critical acclaim by Timothy Robson of *Bachtrack*:

The find of the evening was Óscar Navarro's 2012 *II Concerto* for clarinet and orchestra, a tour de force for the soloist. The requirements of the solo part pushed even the brilliant Franklin Cohen to his limits, from the bottom of the clarinet range to its very extreme top ... Throughout the concerto, Mr. Navarro showed an excellent ear for orchestral sound ... The orchestra doesn't get a free pass; there is a lengthy section in which the strings play in unison with the clarinet at a bracingly fast tempo. It all builds to a breathless technicolor climax...⁴⁷

Guytano Parks of *Cleveland Classical* also reviewed the performance:

...Cohen carried us away with him on his journey, traversing the musical landscape with his usual and reliable musicianship in the expressive sections and with great virtuosity in the sections with whirling figurations, convincingly conveying the composer's intent. Feddeck and the band rode out that journey as well with the utmost of rapport.⁴⁸

With the growing popularity of Navarro's concerto at home and abroad, on November 6, 2014 the composer announced an online *Concours* with Concerto No. 2 as the criteria. The contestant could perform the piece in any one of its four versions: clarinet and orchestra, clarinet

⁴⁶ Barbara Jepson, "To Benny and Beyond," *The Wall Street Journal*, <https://www.wsj.com/articles/SB10000872396390444318104577589603779535244> (accessed 12 March 2019).

⁴⁷ Timothy Robson, "A Perfect Summer Evening: Cleveland Orchestra's All-American Program with Feddeck and Cohen," *Bachtrack*, <https://bachtrack.com/review-blossom-2013-cleveland-orchestra-american-music> (accessed 12 March 2019).

⁴⁸ Guytano Parks, "Review: Cleveland Orchestra: Porgy and Bess and Franklin Cohen at Blossom," *Cleveland Classical*, <https://clevelandclassical.com/review-cleveland-orchestra-porgy-and-bess-and-franklin-cohen-at-blossom-july-21/> (accessed 12 March 2019).

and wind band, clarinet and piano, or clarinet with clarinet quartet. The jury included Óscar Navarro, José Franch-Ballester, and José González Granero, principal clarinetist of the San Francisco Opera.⁴⁹ Among the winners of the competition was David van Maele, clarinetist with the Royal Symphonic Band of the Belgian Guides. Mr. van Maele would then commission Navarro's third concerto, which premiered in 2017.

Other notable performances of Concerto No. 2 include Franch-Ballester with the Louisville Symphony Orchestra in 2014, as well as the Princeton Symphony with Rossen Milanov conducting again. The annual International Clarinet Association's convention *Clarinetfest* 2015 in Madrid, saw another interpretation of Navarro's second concerto, which was reviewed by Sam Davies of *The Clarinet*:

... Franch-Ballester was in superb form tonight as he took the audience on a magnificent musical journey. The music conveyed every emotion, from heartbreakingly beautiful lyrical sections to a joyously blazing-fast dance-like section, to a perhaps Corigliano-influenced section with some sky-high trills. This amazing piece also gave the orchestra some spectacular moments, most notably some earth-shattering brass and percussion ritornellos in which I thought the four outstanding horns might damage my eardrums (in a good way) ...the masterwork from Navarro [was] one of the most amazing performances I have ever heard. The hall was filled with an electric energy during the entire work. Immediately following the climactic final note, the audience exploded into tumultuous and thunderous applause... The composer, Mr. Navarro, was in attendance and came on stage to receive recognition for his beautiful piece.⁵⁰

Ryan Pereira, the founder of *Pereira 3D Clarinet Innovations*, was among the first collegiate students to perform Navarro's Concerto No. 2. As a winner for the Ithaca College Concerto Competition, he presented the piece on March 1, 2015.⁵¹ Recently Pereria won another concerto competition with the work, and Navarro recognized him in a Facebook post on May 19,

⁴⁹ Oscar Navarro, "International Clarinet Competition Online," YouTube video, 3:56, <https://www.youtube.com/watch?v=79I8cH4nu1A> (accessed 13 March 2019).

⁵⁰ Davies, "Clarinetfest 2015, Day 1."

⁵¹ "Annual Concerto Concert," Ithaca College, https://www.ithaca.edu/music/live/docs/2014_2015/20150301_concertos.pdf (accessed 13 March 2019).

2018, “Today in Boston, Clarinetist Ryan Pereira will perform my II Concerto for Clarinet with the BOOKLINE [*sic*] SYMPHONY ORCHESTRA!!! Good Luck to everybody!!”⁵²

With the recent premiere of Concerto No. 3 in 2017, Navarro distinguishes himself as a prolific writer for the clarinet completing three concertos and several chamber works in eleven years. His skills as a clarinetist are evident in his solo writing, ensuring that the most technical of passages are still idiomatic for the instrument. As Navarro becomes a more seasoned composer, one can perhaps anticipate more noteworthy additions to the repertoire.

⁵² Oscar Navarro Music, “Hoy en Boston...” Facebook, <https://www.facebook.com/oscarnavarromusic/posts/1743465895720097> (accessed 13 March 2019).

Overall Form

The form of Concerto No. 2 is one continuous movement, with three distinct sections. The following analysis of each section will provide a detailed view of the structures employed, tonal centers, themes, and significant orchestral events (see Table 1).

Section I

Table 1: Formal Diagram of Óscar Navarro, Concerto No. 2, First Large Section

Measures	Section	Phrase-Event	Tonality	<i>Canté Structure</i>
1-12		Cadenza-orientativo	C Dorian	<i>temple</i>
	<i>Copla 1 - Andante</i>			
13-21		A	C Dorian	<i>planteo</i>
22-29		A'-Octave higher	C Dorian	
30-41		B-with A as subordinate melody in m. 32	C Dorian- Bb Dorian	
42-47		A-Full Orchestra	D Dorian	
	<i>Copla 2 - Presto</i>			
48-71		A	D Dorian	<i>tercio grande</i>
72-77		A-Fragment in Orchestra	F Dorian	
78-93		B	F Dor-G# Dorian	
94-111		A-and Transition	G# Dor- C Mixolydian b6	
	<i>Copla 3 - Flamenco Character</i>			
112-129		Transition	C Mixolydian b6	<i>tercio alivio</i>
130-137		Trans.-A from <i>Copla 2</i>	C Flamenco	
138-159		A-with A from <i>Copla 2</i> as subordinate melody	C Flamenco	
160-179		A'	C Flamenco	
180-183		Transition	F Flamenco	
184-211		B	F Flamenco	<i>tercio valiente</i>
212-243		A-from <i>Copla 2</i>	D Dorian	<i>cambio</i>

The composition begins with a brief cadenza for the soloist. While the orchestra starts with an open fifth on C and G, the vibraphone enters an eighth-note later with a perfect fourth on C and F, then immediately striking an Eb and a G. The soloist enters on a concert G and strongly tonicizes the pitch throughout the first eight measures, further disrupting establishment of a tonal center. The following section is in C-Dorian; the opening cadenza also fits into this mode with a chromatic neighbor tone. The piano reduction of the first measures shows the open harmonic gesture, although the full opening chord is not present (see Figure 5.1).

Figure 5.1: Óscar Navarro, Concerto No. 2, Piano reduction, mm. 1-4

CADENZA (♩ = 40 orientativo)
 Tongue against the reed, making the sound dark
 Lontano quasi eco. poco vibr. 3

Free

Clarinet in B \flat

pppp *pp* *ppp* *p*

Piano

mp

This tonal ambiguity reflects the opening of a *canté*; in the *temple* a singer would vocalize on repeated *ay* and other syllables, exploring various timbres in the voice. Navarro calls for the soloist to play with the “Tongue against the reed, making the sound dark.” The clarinetist also imitates vocal melismas, connecting the longer notes with the use of vibrato.

The Andante, or first *copla*, begins in measure 13 and extends through measure 47, making this the *planteo*, or exposition of the main melody (Figure 5.2). Navarro’s use of the 5/8 bar helps establish an improvisational quality to the performance.

Figure 5.2: Óscar Navarro, Concerto No. 2, Bb Clarinet solo part, mm. 15-21



Navarro utilizes the verse structure of AABA, stating the initial melody in measures 15-21. He then presents the theme up an octave with some minor differences in embellishments. Measure 30 marks the first significant change in character. Although the A theme is still present in the orchestra, the soloist begins to move faster with cascading runs, from measures 32-40, modulating to Bb Dorian. The A section returns with greater force as the orchestra plays a *molto appassionato tutti* passage in measures 42-48, with an elided cadence in measure 48 as the tempo shifts to Presto.

The second *copla*, the Presto, transitions the orchestra into D Dorian. The meter is 3/4 and Navarro establishes a composite rhythm of 3+3+2+2+2, or alternating bars of 6/8 and 3/4, similar to that of a fandango, which is evident in the horns and bassoons, as well as the cello and percussion (see Figure 5.3).

Figure 5.3: Óscar Navarro, Concerto No. 2, Wind Band transcription, mm. 48-56

Navarro's second *copla* also follows the AABA phrase structure and marks the *tercio grande*. Similar to the opening, the ear begins to question whether Navarro is tonicizing D or its fifth, A, in the clarinet part. The concert A seems like the most significant note between measures 55-59, but by the time the soloist reaches measure 61 the tonic of D is established. The clarinet part also emphasizes a concert B natural throughout the melodic line, determining the D Dorian mode (see Figure 5.4).

Figure 5.4: Óscar Navarro, Concert No. 2, B♭ Clarinet solo part, mm. 55-65.

The key of the mode changes in measure 72 to F Dorian as the orchestra states the second repetition of the A phrase. In measure 78, Navarro deviates entirely, moving to a sparse orchestration, punctuated with staccato eighth-notes as the soloist asserts a more blues-inspired melody. By measure 88 the driving pulse returns, but with two measures of the 6/8 feel followed by one measure of 2/4 (see Figure 5.5).

Figure 5.5: Óscar Navarro, Concerto No. 2, Wind Band transcription, mm. 84-92

The second *copla* finishes with the A phrase returning in G \sharp Dorian. A transitional sequence from measures 108-111 brings the orchestra into the third *copla*, the *tercio alivio*.

Navarro marks the third verse with a “Flamenco character (Spanish dance).” The orchestra includes a new instrument, the *palmas*. The *palmada aguda* is a sharp clap, made with the fingers of one hand striking the palm of the other, creating a higher pitched, decisive sound.⁵³ The *palmada sorda* is the flat clap, made by cupping the palms of both hands, creating a deeper tone.⁵⁴ The use of *palmas* is a distinguishing characteristic of the *compás* and helps to drive the beat. Within the fandango, a six-beat *compás* is used, with accentuation on beats 1, 4, and 5. In the composition, the claps happen on beat 5, and then in the second cycle on beats 5 and 6; Navarro’s use of the *palmas* does not distinguish or drive the *compás* but is more ornamental.

⁵³ Navarro, “Concerto No. 2, Wind Band transcription.”

⁵⁴ Ibid.

The first statement from measures 112-129, helps to ease the transition out of Dorian mode, into C Mixolydian with a $b6$, and then to C Flamenco. The phrase structure of the *tercio alivio* begins with this transition, then two statements of A from measures 138-179 (see Figure 5.6).

Figure 5.6: Óscar Navarro, Concerto No. 2, Bb Clarinet solo part, mm. 138-146



In figure 5.6 the clarinetist should sound like a flamenco guitar, and imitate the *punteado*, or plucking of strings, contrasting the slurs in measures 138-143. Measures 144-145 emulate the *rasgueado*, or a strum and stop, of the ascending triads.

The transition from measures 180-183 moves towards F Flamenco. The B statement in measures 184-207, signifies the *tercio valiente*. With the marking of *molto tenuto*, the orchestra descends to contrast the clarinetist's highest note, an altissimo B b , bringing the first large section to its climax (see Figure 5.7). The soloist then descends to complete the phrase.

Figure 5.7: Óscar Navarro, Concerto No. 2, Bb Clarinet solo part, mm. 202-218



Navarro returns to the A phrase from the second *copla*, in measures 215-243, marking the *cambio*, bringing the *canté* to a close.

While the *tercio valiente* and *cambio* are much shorter than the other sections in the piece, their placement helps to supply a narrative to the first movement. The soloist demonstrates the *tercio valiente* by ascending to the altissimo B \flat projecting over the orchestra, and the *cambio* is represented by the return of the A material from the second *copla*. As the tempo slows, Navarro moves into the second large section of the work.

Section II

Table 2: Formal Diagram of Óscar Navarro, Concerto No. 2, Second Large Section

Measures	Section	Event	Tonality
244-255	Transition	<i>Cediendo poco a poco-Adagio</i>	D minor
255-271	A	<i>Poco menos-Orchestra passes A frag. mm.264-271</i>	C major
272-282	B	<i>Poco menos-Opening cadenza material returns</i>	D minor
283-290	A'	<i>Sempre pianissimo-Theme stated in clarion register</i>	D minor
291-298	A''	<i>Molto cantabile-More embellishments</i>	D minor
299-306	A'''	<i>A tempo-Orchestral tutti</i>	E minor
307-309	Transition	Harp solo	G-F major
310-319	A''''	Soloist re-enters, reduction of embellishments	C major
320-325	A'''''	<i>Morendo-Closing of second large section</i>	Cb/B major

The opening motive from the *temple* is heard again in measures 245 and 248, this time in D minor, as Navarro reflects on previously undeveloped material. The rhythmic activity, as well as harmonic progressions, have slowed, bestowing a serene quality to the second section (see Figure 5.8).

Figure 5.8: Óscar Navarro, Concerto No. 2, Wind Band transcription, mm. 247-261

The image displays a detailed musical score for a wind band transcription of measures 247-261 from Óscar Navarro's Concerto No. 2. The score is written in D minor and begins with a tempo marking of *Adagio* (♩ = 50). At measure 255, the tempo changes to *Poco meno* (♩ = 45). The instrumentation includes Clarinet in B-flat, Piccolo, Flute 1-2, Oboe 1-2, Bassoon, E-flat Clarinet, B-flat Clarinet 1, Clarinet 2-3, B-flat Clarinet, Saxophone 1-2, Saxophone 3-4, Bass Saxophone, Horn 1-2, and Horn 3-4. The score features various dynamics such as *ppp*, *p*, and *mf*, and includes performance markings like *rit.* and *poco meno*. The score is presented in a standard musical notation format with staves for each instrument.

Figure 5.8 also depicts the main theme in C major, which begins with a triad in second inversion. The idea is simple yet elegant, and deceptively difficult, requiring the smoothest connections and *legato* finger technique. From measures 264-271, Navarro isolates the first five notes of the theme and passes them between different voices, intensifying the varied timbres of the instruments. In the wind band transcription, the sequence moves from the horn to the flute, then the oboes, and finally to the bassoon.

The section between measures 272-282 revisits the *temple* chord and a similar line for the soloist, imitating a vocal melisma. In this transitional section, Navarro uses several rhythmic ostinato figures rooted in D minor, while changing the chord progression underneath. The ostinato is passed from the clarinets to the cello, euphonium, flugelhorn, and alto saxophone, slowly diminishing the orchestration until it is just harp, vibraphone, horns, and soloist.

From measures 283-298 the soloist meticulously crescendos from *pp* to *ff*. The texture of the orchestration grows to complement the soloist with each restatement of the theme, adding more ornamentation, until an epic bass drum roll and cymbal crash brings the full orchestra to a climax in measure 299, modulating to E minor. The orchestra restates the theme, which gives way for the countermelody in the horns in measure 307. The *decrescendo* also thins out the texture of instruments so the complementary bass line can be heard in the low woodwinds, cello, and euphonium in measure 309, alternating between G major and F major, to finally arrive in C major in measure 311.

The final statement of the melody returns to its original key of C major, feeling like a recapitulation in this developmental section. Through a simple alteration of one note in measure 317, changing what would have been a concert F to an F \sharp , Navarro brings about an unexpected modulation to B major, negating a sense of finality. As the section comes to a close, the clarinet

is written at a *pppp* dynamic, fading to *niente*. A brief pause transitions the orchestra into the final section of the piece.

Section III

Table 3: Formal Diagram of Óscar Navarro, Concerto No. 2, Third Large Section

Measures	Section	Event	Tonality
326-354	Orchestral Exposition	<i>Presto</i>	Ab major
354-361	Transition	Thinning of orchestral texture	Eb major
362-374	A	Soloist enters	Eb major
374-377	Link	Orchestra	Eb major
378-390	A'	Soloist	Eb-F major
390-405	A''	Orchestra <i>tutti</i>	F major
406-415	Link	Soloist	F major
416-438	A'''	Segmented in orchestra	F major
438-495	B	Dialogue between solo and orch.	C Dorian
496-511	Transition	Horn feature	D major
512-529	A''''	In new key	D major
529-536	Transition	A material, evolving into C	D major-Eb
536-563	C	<i>Poco mas animado</i>	Eb Lydian b7
563-588	C'	Embellished	Eb Lydian b7
588-595	Cadenza	<i>Slow pesante</i>	F
595-599	A Fragment	<i>Molto pesante</i>	B-D Lyd. b7
599-608	C''	<i>Prestissimo</i> -more embellishments	Eb Lydian b7
609-622	A and Cadenza	Leading to coda	E-Eb Lyd. b7
623-641	Coda	Based on C material	Eb Lyd. b7- Eb major

The third large section of the concerto mostly resembles a rondo form, with its ABACA-Coda structure. The sections are not equally balanced, and when the A section recurs, it is not always in its full form. Navarro employs several other intriguing tonalities, modulating from major to Dorian, and then eventually utilizing Lydian b7 mode, for the last, jazz-inspired section.

In his program notes, Navarro explains that the finale is a dance between the clarinet and orchestra.⁵⁵ His use of rhythm rivals that of a virtuoso flamenco dancer, imitating the castanets, or the stomping and clicking of heels. The first solo passage for the clarinet (see Figure 5.9) is evident of the *baile flamenco* style, with a rhythmic accelerando to the cadence point, in which the orchestra takes over, creating a dialogue between the orchestra and soloist.

Figure 5.9: Óscar Navarro, Concerto No. 2, Bb Clarinet solo part, mm. 326-377



In the previous sections, Navarro displays his ability to craft lyrical melodies; in the final section he begins to isolate motives, passing them through the orchestra. From measures 416-438, the composer juxtaposes a two-measure bass motive, with two measures of the trill. He explores the colors of the orchestra, giving flutes the trill the first time, which is followed by the tuba. The soloist joins, finishing out the phrase for the third trill sequence and prepares the orchestra for the B section (see Figure 5.10).

⁵⁵ Navarro, “Concerto No. 2, Wind Band transcription.”

Figure 5.10: Óscar Navarro, Concerto No. 2, Wind Band transcription, mm. 415-421

The image shows a musical score for a wind band, measures 415-421. The score is arranged in a system with 12 staves. The instruments are: Picc., Fl. 1-2, Ob. 1-2, Bsn., Eb Cl., B+ Cl. 1, B+ Cl. 2-3, B. Cl., A. Sx. 1-2, T. Sx. 1-2, and B. Sx. The Picc. part is silent. The Fl. 1-2 part has a solo section starting in measure 415, marked *mp* and *tr*. The Bsn. part has a *ff* dynamic. The Eb Cl., B+ Cl. 1, B+ Cl. 2-3, B. Cl., A. Sx. 1-2, T. Sx. 1-2, and B. Sx. parts all have a *ff* dynamic. The score is in 3/4 time and features a mix of 6/8 and 3/4 time signatures.

The B section spans from measures 438-495, and moves into C Dorian, revisiting the initial mode from the opening of the concerto. An ostinato in the horns and xylophone carries the rhythmic pulse of the section, which alternates the feel of 6/8 and 3/4 time signatures. The orchestra repeats the phrase of the soloist, adding more than the clarinet played, enhancing the effect of dialogue between solo and orchestra (see Figure 5.11).

Figure 5.11: Óscar Navarro, Concerto No. 2, Wind Band transcription, mm. 439-447

The image displays a musical score for a wind band transcription of Óscar Navarro's Concerto No. 2, measures 439-447. The score is arranged in a standard wind band layout. The top staff is for B♭ Clarinet (B♭ Cl.), which has a solo part with dynamics *f* and *f*. Below it are staves for Piccolo (Picc.), Flutes 1-2 (Fl. 1-2), Oboes 1-3 (Ob. 1-3), and Bassoon (Bsn.), all of which are silent in this passage. The next section includes E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinets 2-3 (B♭ Cl. 2-3), Bass Clarinet (B. Cl.), Saxophones 1-2 (A. Sax 1-2), Tenor Saxophones 1-2 (T. Sax 1-2), and Baritone Saxophone (B. Sax), all playing a melodic line with dynamics *mp*. The bottom staff is for Horns 1-2 (Hn. 1-2), which play a rhythmic accompaniment.

The C section of the piece explores a more jazz-influenced style, which is evident in the rhythm, and Navarro's choice of scale. In measure 536, the tuba, contrabass, cello, bass clarinet, and baritone saxophone begin a walking-bass descending pattern, repeating until nearly the end of the piece. The upper woodwinds restate the soloist's pattern in imitation (see Figure 5.12). The tonic is E \flat , and the scale resembles a Lydian mode with a $\flat 7$, also known as the "acoustic scale," or a Lydian-Mixolydian scale.⁵⁶ This hybrid scale combines the raised fourth scale degree of Lydian mode and the lowered seventh from Mixolydian.

⁵⁶ Stefan Kostka and Dorothy Payne, *Tonal Harmony: with an Introduction to Twentieth-Century Music*, Fifth Edition (New York, NY: McGraw Hill, 2004), 477.

Figure 5.12: Óscar Navarro, Concerto No. 2, Piano reduction, mm. 536-540

Poco mas animado " II Concerto " for Clarinet and Symphony Orchestra - (Piano Reduction) - 35 -

536

ff

mf

Measure 588 marks the *quasi-cadenza* for the clarinet. The orchestra sustains a low F, while the soloist moves on a pentatonic scale throughout its range until the penultimate note. The orchestra returns with the A motive in a *molto pesante* style. With a final push in tempo, the Prestissimo is marked at “quarter-note=160.” The clarinet revisits the A motive, which has become frenzied in the new tempo. Another *quasi-cadenza* takes place between measures 617-623, as the orchestra sustains a drone, and the soloist moves freely over the top.

The C material returns with more elaboration, but its function is for closure, giving it a coda-like effect. The final glissando in the piece moves the orchestra out of the Lydian $b7$ mode to finish on an E_b major chord.

The final section of the piece is reminiscent of the second section of the Copland Clarinet Concerto, with its jazz-influenced scale, glissandos, and juxtaposition of orchestra and soloist. Navarro paces the dialogue between the soloist and orchestra well, giving the opportunity for each to develop the movement.

Chapter 6 - Performance Guide

Extended Techniques

Tongue on the Reed

The first extended technique encountered occurs at the beginning of the piece (see Figure 6.1). This technique requires finesse and some trial and error. The tongue needs to be relaxed, not pointed, but also close to the tip of the reed, touching the reed just enough to muffle the sound without distorting the pitch. Think about barely putting your taste-buds on the reed. If the tongue is too rigid the reed will not vibrate; if it is too low on the reed, the pitch will distort and become flat. Fast airspeed is also crucial for this effect to work.

Once the clarinetist locates the right spot, practice breathing and immediately returning to the “tongue against the reed” position. Consistency is important and being able to reset the tongue into a relaxed state while maintaining a firm embouchure. Once the soloist reaches the throat-tone F to E melisma, in measure 9, the tongue should return to its normal position. The *mp* marking should be proportionate to the muffled *pp* markings; the tendency will be to let these notes ring too much, because the tongue is back to its normal position.

Figure 6.1: Óscar Navarro, Concerto No. 2, Piano reduction, mm. 1-4

CADENZA (♩ = 40 orientativo)
Tongue against the reed, making the sound dark
Lontano quasi eco, poco vibr.

Free

Clarinet in B \flat

Piano

pppp *pp* *ppp* *p*

mp

3

The image shows a musical score for measures 1-4 of a cadenza. The top staff is for Clarinet in B \flat and the bottom staff is for Piano. The time signature is 12/8. The tempo is marked as 'CADENZA (♩ = 40 orientativo)'. Performance instructions include 'Tongue against the reed, making the sound dark' and 'Lontano quasi eco, poco vibr.'. The clarinet part is marked 'Free' and features dynamic markings of *pppp*, *pp*, *ppp*, and *p*. The piano part is marked *mp*. A box with the number '3' is present above the clarinet staff in the second measure.

Blowing without Sound

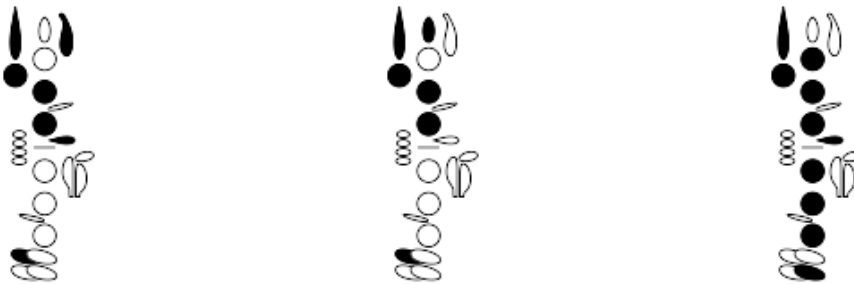
In addition to “blowing without sound,” the visual effect of moving the bell of the clarinet in a semi-circle is important as it creates a stereophonic effect, with the sound traveling from one side to the other. If the performer does the semi-circle from their left to the right, it may feel natural, but it also creates a visual incongruency for the audience. The motion of a semi-circle resembles the rising and setting of the sun, denoting the passage of time. The effect is the same with the air; Navarro is conveying the passing of time between the cadenza, and the statement of the first theme. To create a sunset, from the audience perspective, the performer should move their instrument from the right to the left side of their body.

The blowing of air should create a deep sound, as it follows the sound of the chalumeau register F and E. Try various fingerings that feel like a good relationship of depth but still bring a contrast from the low chalumeau tones. The pitch of the air can also change and get lower towards completion by adding more fingers. Find what sounds best by exploring all the possibilities.

Extreme Altissimo

The highest note in the piece takes the clarinetist up to a B \flat above altissimo G in measure 207. Finding a fingering that is in tune or slightly sharp will be best. The first and second fingerings listed are easy to transition in and out of, the third fingering is the “long” fingering and will be the most stable, but also presents the most challenge getting to the following altissimo E \flat (see Figure 6.2).

Figure 6.2: Fingering options for altissimo B \flat



Glissando

The glissando occurs several times toward the end of the piece, both ascending and descending between measures 553-563, and again in measure 640. The first passage begins on third space C, with a glissando to a C above the staff with a half-step trill, then another slide to an altissimo F with “wide vibrato.” After 12 beats, there is another glissando downward from altissimo F to clarion F (see Figure 6.3).

Figure 6.3: Óscar Navarro, Clarinet Concerto No. 2, B \flat Clarinet solo part, mm. 550-563



The first step towards a successful glissando is the pitch bend. After the initial attack, the jaw and the tongue drop slightly to bring the pitch down and make it more flexible. Slowly begin to slide the fingers of the right hand off to the sides of the tone holes, followed by the left hand. While keeping the back of the tongue high, move the front of the tongue down and forward as if yawning with peanut butter stuck to the roof of your mouth. The air needs to move faster in the glissando so blow a concentrated stream. If bending from the bottom pitch is troublesome, work from the top down, first executing a glissando from a clarion B-C, then A-C, G-C, working on the left hand, then begin adding notes from the right hand until the performer can successfully play a glissando up from clarion D-C.

To proceed from low clarion C to high clarion C, the soloist needs to sneak a chromatic Db in on the left hand. Work on smoothing out the transition between the initial attack on C, bending the pitch, then moving chromatically up to the D and then slowly pull the fingers off to reach the high C. Make sure to hold the first note for at least one beat to give the audience time to hear the pitch before bending it. Try to keep the sound placement forward in the mouth during the glissando; do not let it drop back into the throat, as this will help with projection and tone.

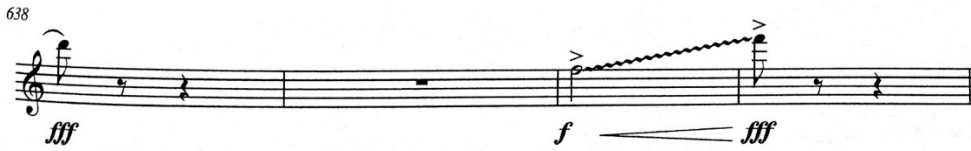
The second glissando from C to the altissimo F is slightly more accessible because of the flexibility of the high register on the clarinet. After completing the half-step trill, bend the pitch again by dropping the jaw and moving the tongue slightly forward; from there, finger quickly through altissimo C#-D-E-F, essentially making a quick roll-off of the notes. The glissando should happen naturally; the only challenge is not to let the change in register disrupt the sliding of notes.

Once the performer reaches the high F, small jaw oscillations will create the “wide vibrato” effect by slightly raising and lowering the pitch. In the altissimo register, the slightest movement of the jaw will have a large effect on the pitch. If a jaw vibrato does not work, there are other options such as a pulsation of the air stream from the diaphragm, or a tongue vibrato, which is produced with a “ye-ye-ye” movement of the tongue. This type of vibrato will have a more vocal quality but is also more difficult to control. Next, to achieve the downward glissando, for a more siren-like effect that will cut through the orchestra start the pitch bend by loosening the jaw and moving the tip of the tongue forward and down. Keep riding the pitch downward as low as possible. Find the “grunting-point” by taking it too far a few times, from there the performer can figure how long to ride the pitch without the dreaded grunt!

A secondary option for the downward glissando, which clarinetist David van Maele uses in his recording with the Royal Symphonic Band of the Belgian Guides, is to play a quick descending scale, giving the glissando a more of a jazzy, fall-off, effect. Franch-Ballester uses the tornado siren approach, which does explore more timbres but has the challenge of avoiding the grunt. The performer should ultimately choose whichever they will feel confident and successful with for the performance.

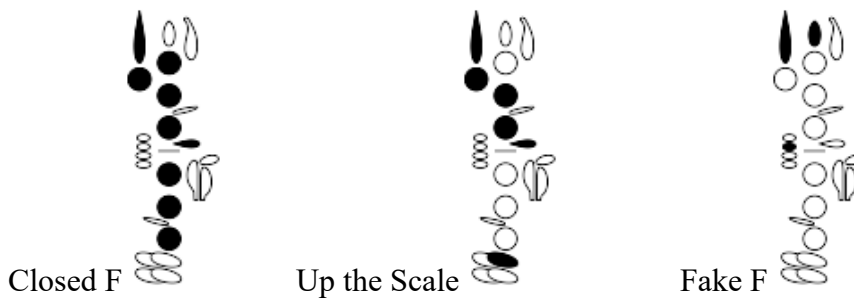
The last glissando bends between clarion F and altissimo F. The same rules apply: give the initial pitch a little bit of time before bending, slowly slide the fingers off the side, but to cross into the altissimo and achieve a *fff* dynamic a “closed F” fingering will project the most stability and strength at the end. Essentially the finger motion is a slide, then squeeze to cross registers. If the fingers drop too quickly the highest note will pop out of the glissando (see Figure 6.4).

Figure 6.4: Óscar Navarro, Concerto No. 2, B♭ Clarinet solo part, mm. 638-641



Two other fingering options include a quick scale up, while incorporating the pitch bend technique, which runs the risk of not sounding as smooth, or using a false fingering for the high F, squeaking on a throat B♭ with the second side-trill key, making the transition smooth, but the final note will not be as powerful (see Figure 6.5). The performer should experiment to find what option works best for them, air-speed, confidence, and stability is crucial.

Figure 6.5: Fingering Options for the Final Note in the Glissando



Trills

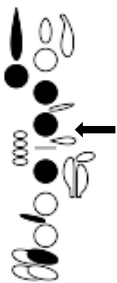
Three trill fingerings have helped achieve the consistency necessary for a successful performance. While most trills are reasonable, there are a few that require special attention, and some with unfamiliar fingerings.

The first passage to highlight is the trill in measures 88 and 89, particularly the trill from altissimo Eb to F (see Figure 6.6). This trill is best executed utilizing the fork fingering for Eb and trilling the ring finger on the left hand. The trill should be smooth, and the performer can blow a lot of air through it, keeping the pitch stable and in-tune (see Figure 6.7). This trill occurs many times throughout the composition and is a useful fingering to know.

Figure 6.6: Óscar Navarro, Concerto No. 2, Bb Clarinet solo part, m. 85-89



Figure 6.7: Trill Fingering for Eb-F



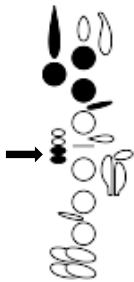
The second troublesome trill occurs in the third section of the piece and is part of the main theme. The trill Bb to C in the upper clarion register utilizes the chromatic fingering for Bb, and the two, bottom side-trill keys. Precision in execution is paramount. If the ring finger of the left hand is too far on top of the sliver key, the trill will be flat, so one needs to press lightly on the side of the key to not block the tone-hole underneath.

Trilling the two, bottom side-trill keys has its challenge because the music calls for a rising arpeggio figure; moving from the upper register clarion C to the trill fingering for the B \flat requires both hands to move into positions that are not as normal for the clarinetist. The trill terminates quickly, and the passage repeats (see Figure 6.8 and 6.9).

Figure 6.8: Óscar Navarro, Concerto No. 2, B \flat Clarinet solo part, m. 326-366



Figure 6.9: Trill fingering for B \flat -C



The final trill to examine is a half-step trill on altissimo G. It occurs four times throughout the cadenza in the final section of the piece. Finding a trill fingering that sounds consistently is important. For a brilliant sounding trill, use the index finger, thumb, and register key of the left hand, and trill the two, bottom side-trill keys with the right. The penultimate note in the cadenza leading into the last set of trills is also an A \flat ; it is useful to use the same fingering there to avoid crossing registers.

Using the two side trill keys allows for speed and control. Be sure to play the high G first and give it a moment to settle; begin the trill slowly and then build up momentum, finally, terminate the trill with purpose. A slight lift before going into the next run is acceptable if performed musically (see Figure 6.10 and 6.11).

Figure 6.10: Óscar Navarro, Concerto No. 2, B♭ Clarinet solo part, m. 590-594

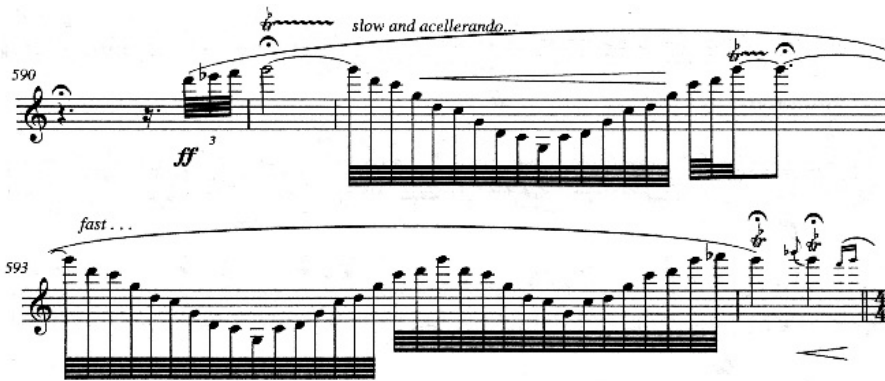
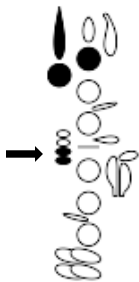


Figure 6.11: Trill fingering for G-Ab



Practice Strategies

Adding a new piece to a performer's repertoire is a time consuming and rewarding journey. Fortunately, Navarro has supplied clarinetists with a concerto that remains engaging after countless hours of practice. Slow and steady repetition is always important, as is attention to dynamics, articulation, and style. One of the most difficult challenges in the concerto is finding the proper pacing within each section of the composition.

Understanding the phrase structure of the concerto will help to plan practice time. For the first section of the piece Navarro utilizes three sets of AABA phrases to link his composition; most often the B phrase is where he deviates, and the clarinetist gets to embellish and display their virtuosity. Dedicating certain days to just the B sections will help to link them to their A

counterparts; because the A section happens more times within a phrase, it naturally gets practiced more than the B portion.

The first major issue with pacing occurs between measures 138-212. Within the span of 74 measures, there are only four eighth-note rests; the clarinetist has a variety of articulations, syncopations, and sixteenth-note runs. Finding a musical place to breathe is imperative, as is conserving energy at times of dynamic repose. Most soloists, including Franch-Ballester, omit measures 180-183, as the line is doubled with the muted trumpet, so the clarinetist has a moment to breathe and recompose before going into the B phrase.

After the flurry of *fff* dynamics and the excitement of an altissimo B \flat , the soloist has eleven measures after finishing the first large section to transition into the Adagio movement. Navarro presents another pacing challenge as the soloist must now play long sustained notes and pure intervals with an effortless *legato*. Breathing and slowing the body down between measures 245-256 will help stabilize the performer for their next task. Both José Franch-Ballester and David van Maele omit the passage from 235-244 in their recordings, since the orchestra plays the melodic line.

In the second large section, at dotted quarter note=45, the melody moves at a glacial pace, so finding tasteful places to breathe and not break the line is paramount. For example, in the first phrase from measures 256-263, one suggested breathing spot would be after beat one of measure 260. It is at the end of a long note, with a decrescendo, a quick breath here will give the performer just enough air to finish the line, without disturbing the tranquility of the passage. There are many spots similar to that, and the performer should mark them, as well as look for backup places to breathe dependent upon circumstances.

The third large section presents a tempo problem, at “dotted quarter-note=150” in 6/8 time, most of the movement nearly unplayable, feeling less like a dance and more like a sprint down a steep hill! Finding an adequate performance tempo is important, as the movement should still “dance,” but with a purpose. Suitable tempos can range from 116-132. As the movement progresses, the tempo increases throughout, eventually to the Prestissimo tempo of “quarter-note=160” in measure 599. This faster tempo can be observed and will sound more impressive given the contrast.

The last significant pacing issue is from measures 554-588. Navarro marks this section as “Wild,” and at *fff*, with a lot of accents and syncopation, with very few opportunities to catch a breath. Franch-Ballester breaks the tie in measure 563 to sneak a quick breath. David van Maele presents another option for a quick breath by omitting the last two notes on the descending chromatic run in measure 575, allowing him the air to play the next phrase without disrupting the line. The same chromatic run had occurred in the previous two measures; if the performer plays the *decrescendo* convincingly, the audience will think they hear the run, giving the soloist the opportunity to sneak a breath unnoticed.

Navarro’s Concerto No. 2 is an exciting composition, which is rewarding for both the performers and the audience. As the performance draws near, remember to check tempos with the metronome, as well as slow down the most difficult passages to ensure proper pacing of each movement. Revisit breath marks, and alternate breathing locations to avoid possible complications. The composition would make for a rousing opener or conclusion to any recital.

Chapter 7 - Conclusion

As Óscar Navarro matures as a composer it will be interesting to see in which directions he might venture, but at this point one can note his memorable melodies and sophisticated orchestrations. In his concertos, he allows the soloist to exhibit virtuosity and provides engaging music for the audience. Navarro successfully blends the nationalistic qualities of flamenco, minimalism, and New Age influences within his Concerto No. 2. With the aid of this guide and consistent practice, an accomplished clarinetist should be able to render a well-educated, dramatic performance. Concerto No. 2 is a welcome addition to the repertoire for the twenty-first century clarinetist.

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Appendix A-Óscar Navarro's Compositional Output

Piece	Medium	Date
Continental	Clarinet Quartet	1999
Filà la Polseguera	Christian March for Wind Band	2004
Trips	Symphonic Poem for Wind Band	2005
La Vereda	Pasodoble for Wind Band	2005
Duna	Moorish March for Wind Band	2005
El Arca de Noé	Symphonic Poem for Orchestra (Wind Band trans.)	2005
Jumper	Bb Clarinet and Young Band	2005
Paradise	Symphonic Poem for Wind Band (Symphony Orchestra Trans.)	2005
¡Alegría!	Pasodoble for Wind Band	2005
Concerto for Clarinet	Bb Clarinet and Wind Band (Symphony Orchestra trans.)	2006
Conquest	Christian March for Wind Band	2007
Alhaja	Moorish March for Wind Band	2007
Luis el Caldos	Pasodoble for Wind Band	2008
Willy Strikes!	Short Film	2008
Indiana Jones and the Search for the Lost Idol	Short Film	2008
Akris	Christian March for Wind Band	2008
Santiago Mestre	Pasodoble for Wind Band	2009
Tilin	Pasodoble for Wind Band	2009
Osanna in Excelsis	Processional March for Wind Band (Symphony Orchestra Trans.)	2009
Muntassir	Moorish March for Wind Band	2009
Mustafa	Moorish March for Wind Band	2009
José María Bello	Christian March for Wind Band	2009
Things of Destiny	Trio for violin, cello, and piano	2009
Resistance is Fertile!	Short Documentary	2009
La Pelota	Short Film	2009
Expedition	Symphonic Poem for Wind Band	2010

Libertadores	Symphonic Poem for Wind Band (Symphony Orchestra Trans.)	2010
Shanghai	Asian Overture for Wind Band	2010
Luz en la Soledad	Processional March for Wind Band	2010
Arabian-Gypsy Promenade	Saxophone Ensemble and pre-recorded sounds (Clarinet Choir Trans.)	2010
Bordando la Frontera	Short Film	2010
Downey Overture	Symphony Orchestra (Wind Band trans.)	2011
Creation	Quartet for clarinet, violin, cello, and piano	2011
Concerto No. 2 for Clarinet	Bb Clarinet and Symphony Orchestra (Wind Band trans.)	2012
Andrés Contrabandista	Pasodoble for Wind Band	2012
El Ángel Blanco	Processional March for Wind Band	2012
Cuando Nieva Sobre el Hielo del Infierno	Short Film	2012
Don Enrique de Guzmán	Short Film	2012
The Scar	Short Film	2012
Ayúdame a Recordar	Short Film	2012
El Ilustre Marino	Introduction and March for Wind Band, choir, band of bugles, and drums (Symphony Orchestra Trans.)	2013
Hispania	Spanish Fantasy for Wind Band (Symphony Orchestra Trans.)	2013
The Fly	Invention for Wind Band	2013
The Flight	Suite for three percussionists and pre-recorded sounds	2013
The Exiles of Kratos	Short Film	2013
La Mula	Feature Film	2013
Project K-9	Short Film	2013
El Olimpio de los Dioses	Symphony Orchestra (Wind Band trans.)	2014
La Mula Suite	Symphony Orchesta (Wind Band trans.)	2014
Las Siete Trompetas del Apocalipsis	Suite for Orchestra and Choir (Wind Band and Choir Trans.)	2014


Latent Emotions	Suite for Violin and Symphony Orchestra (Wind Band Trans.)	2014
Antonio Estevan Lopez y Maria Gil Herrero	Pasodoble for Wind Band (Symphony Orchestra Trans.)	2014
El Cachoncho	Pasodoble for Wind Band	2014
Acting 101	Short Film	2014
Fun for Two	Two Alto Saxophones and Young Band (Trans. For Two Clarinets and Band)	2015
Legacy	Concerto for Oboe and Symphony Orchestra (Wind Band Trans.)	2015
Font Negra	Pasodoble for Wind Band	2015
Sueños de Sal	Documentary	2015
Sueños de Sal Suite	Orchestra and Children's Choir (Wind Band and Children's Choir Trans.)	2015
Sueños de Sal Main Theme	Orchestra and Children's Choir (Wind Band and Children's Choir Trans.)	2015
Paconchita	Latin Overture for Symphony Orchestra (Wind Band Trans.)	2016
Juan y Antonio Esteval López	Pasodoble for Wind Band	2016
Juego de Ladrones	Classic Woodwind Quintet	2016
The Musketeers	Fantasy for Clarinet Quartet and Wind Band	2017
Concerto No. 3 for Clarinet	Bb/Eb Clarinet and Symphony Orchestra (Wind Band trans.)	2017
Rose in Flames	Harp, Voice, and Symphony Orchestra	2017
Something in the Darkness	Short Film	2017
Giménez Ganga	Mambo for Wind Band	2018
Survivors	Rock Ballad for Female Voice, Rock Group, and Symphony Orchestra	2018
Map to the Stars	Short Film	2018
Mask of Sanity	Short Film	2018
The Croutox Report	Short Film	2018

Appendix B-Permission to Reprint Musical Examples

☆ OSCAR NAVARRO MUSIC - COMPOSER  

Re: Oscar Navarro

To: Justin Harbaugh

April 12, 2019 at 12:42 PM 

Hi !

Ok , great.


Yes you can reprint the selections.

Good luck !







[See More from Justin Harbaugh](#)


Le informamos que sus datos personales serán tratados por Oscar Navarro Music S.L. como responsable del tratamiento, con la finalidad de gestionar su correspondiente solicitud. Los datos serán conservados mientras sean necesarios para gestionar su correspondiente solicitud. Los datos recabados del interesado podrán ser comunicados a Oscar Navarro González para un óptimo desarrollo del servicio solicitado. Puede usted ejercer los derechos de acceso, rectificación o supresión de sus datos, dirigiéndose a composer@oscarnavarromusic.com. Para más información al respecto, puede consultar nuestra Política de Privacidad en www.oscarnavarromusic.com


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Found in Sent - iCloud Mailbox 

Justin Harbaugh April 12, 2019 at 10:54 AM 

Re: Oscar Navarro

To: OSCAR NAVARRO MUSIC - COMPOSER

Mr. Navarro,
Thank you again for your reply. Your answers to my questions helped redirect my analysis and for that I am grateful.

I am writing because I need your consent to reprint selections from your score of Concerto No. 2 (piano reduction, and wind band transcription) to support my analysis. Do I have your permission?

Best,
Justin Harbaugh

Sent from my iPhone

Transcript:

Mr. Navarro,

Thank you again for your reply. Your answers to my questions helped redirect my analysis and for that I am grateful.

I am writing because I need your consent to reprint selections from your score of Concerto No. 2 (piano reduction, and wind band transcription) to support my analysis. Do I have your permission?

Best,

Justin Harbaugh

Hi!

Ok, great.

Yes, you can reprint the selections.

Good luck!

Oscar Navarro Music

Appendix C-Electronic Correspondence

OSCAR NAVARRO MUSIC - INFO

Re: DMA Document

To: Justin Harbaugh

February 5, 2019 at 9:18 AM



Dear Justin Harbaugh

Thank you very much for contacting us and for your interest in Oscar Navarro's Music. My name is Noelia and I work for Oscar Navarro composer.

I sent your e-mail directly to the composer, Oscar Navarro, and here you have the answers:

I currently have the piano reduction of II Concerto, if possible I would like to acquire the orchestral score so I can complete a more thorough analysis. Your website is currently closed for sales. Also I wanted to touch base and make sure no one else has contacted you about completing an analysis.

Yes, there is a lot of students making analysis of the "II CONCERTO" for clarinet for their bachelors.

I do have a few more questions for the composer about the piece.

Are there any specific flamenco tunes used in the composition? If so, what songs were used and where?

No, there is not a specific flamenco tune, it is just a little bit of the traditional flamenco style when the orchestra clap hands

Your writing is quite idiomatic for the clarinet, do you have a background in playing the instrument?

Yes, I have my Bachelor in Clarinet

What was the collaborative process like with Jose Franch-Ballester?

I was sending the music I was written every 3 or 4 minutes to Jose Franch, just to be sure it was comfortable playing the Solo clarinet part. Also, to share some thoughts about some sections of the piece.

Are there any errata in the parts that you are aware of? Could I include these corrections in my document? For example: In the clarinet part of the piano reduction, the note in measure 9 should be written A (sounding G) instead of a written G.

The erratas were corrected in the last printed versions.

I may have more questions as I get further into my analysis. Thank you for taking the time to read my message and I look forward to your reply.

ok , no problem

All the best

Noelia Belijar
Oscar Navarro Music - Management
www.oscarnavarromusic.com



Oscar Navarro

To: Justin Harbaugh

Dear Justin,

I leave my answers down.

Thank you very much for choosing my music.

Regards

Dear Mr. Navarro,

Thank you for your previous correspondence. As I am further in my analysis of II Concerto I have a few more questions that I wish to supplement my DMA document with.

While composing the concerto, were there any influential flamenco singers that you listened to for stylistic qualities? Could you name 2 or 3?

No, there was not any influences by singers. Just a little bit of the Flamenco Style.

In my research I have found that flamenco is comprised of several different elements, among them I wish to highlight the cante, the guitarra, and the baile. In your program note you elude to these elements. When composing the piece did you try to imitate qualities of each at different points, such as the cante in the beginning and middle sections, the guitarra around m. 138 in the clarinet, and the baile in the third section?

I took from the flamenco style only the clapping hands and the the clarinet line simulating a voice singing in the melismatic way in some parts. I didn't think in guitar.
Also, I chose a 3/4 rhythm because is the traditional dance rhythm

What can you tell me about the form of the first large section of the piece? Is it inspired by the structure of a flamenco cante?

Not it isn't. The beginning of the piece is inspired by ethnic music. I was thinking in an ethnic instrument (Duduk) instead of the clarinet. Also I had a little bit of inspiration from the Jazz and finally from the Flamenco y this 1st section of the piece.
I think you are very focused in the flamenco part, and I only used a little bit of the style. The most important influence in the beginning is the Ethnic style and of course a little bit of flamenco.

Do you utilize, or imply, a Seguiriyas compas in the first section of the piece? Are there any other compas utilized later on?

No, I didn't. I never thought about "seguidillas" in this music.

Working with José Franch-Ballester, were there any suggestions he made that made you reconsider or alter a certain passage or section of the piece?

Yes! The original beginning of the piece was completely different. More powerful and rhythmical. Jose asked me for something more smooth. This is why I started the piece in a different way.

Also, at the end of the piece, Jose asked me to write the last "Cadenza". It was not written in the first version I sent him.

In the scope of your compositional output, what has II Concerto represented to you as a significant milestone and growth as a composer? Has it influenced any specific pieces you composed after?

After the great success of the II CONCERTO for Clarinet, I received different commissions for Soloist and Orchestra. "Legacy" (Oboe COncerto) and the III CONCERTO for Clarinet came later with a little bit of influences by the II CONCERTO. Next month I will premier "CONNECTION" for French Horn and Symphony orchestra and the soloist suggested me a slow movement in the mood of the II CONCERTO.
I think, this II CONCERTO has influenced the other Concertos I wrote for soloists.