

A Recording and Performance Guide for Three New Works

Featuring Clarinet and Electronics,

Clarinet and Piano, and Clarinet, Bass Clarinet, and Piano

by

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ABSTRACT

This project includes a recording and performance guide for three newly commissioned pieces for the clarinet. The first piece, *shimmer*, was written by Grant Jahn and is for B-flat clarinet and electronics. The second piece, *Paragon*, is for B-flat clarinet and piano and was composed by Dr. Theresa Martin. The third and final piece, *Duality in the Eye of a Bovine*, was written by Kurt Mehlenbacher and is for B-flat clarinet, bass clarinet, and piano. In addition to the performance guide, this document also includes background information and program notes for the compositions, as well as composer biographical information, a list of other works featuring the clarinet by each composer, and transcripts of composer and performer interviews. This document is accompanied by a recording of the three pieces.

DEDICATION

To my parents, Dan and Cindy Poupard. I am forever grateful for your continuous guidance, support, love, and friendship. I love you, mom and dad!

ACKNOWLEDGMENTS

First and foremost, I would like to acknowledge my two amazing clarinet professors and co-chairs of my committee, Dr. Robert Spring and Dr. Joshua Gardner. Their instruction over the years has been irreplaceable in my development as a musician, as well as their time and feedback in writing and recording for this project. I would also like to acknowledge the rest of my committee, Professor Gary Hill, Dr. Robert Oldani, and Professor Martin Schuring, for all of their valuable input in creating this document.

In addition, I want to thank all of the composers, Grant Jahn, Dr. Theresa Martin, and Kurt Mehlenbacher, for without their compositions, this project would not have been possible. And finally, I would like to thank Dr. Stefanie Gardner and Gail Novak for all of their time spent learning, rehearsing, and recording these pieces.

This has definitely been an amazing experience and that is due in large part to all of the wonderful people I have been privileged enough to work with and learn from during my time at ASU.

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CHAPTER 1

INTRODUCTION

The purpose of this project is to add new works to the existing clarinet repertoire, as well as create detailed performance guides to assist other players when learning these compositions. The performance guides are not intended to restrict individual interpretations of the works, but rather provide additional information regarding the composer's intentions, technique, intonation, and various other stylistic concerns.

All composers involved in this project are connected to Arizona State University: Grant Jahn is a current composition student at ASU, while Dr. Theresa Martin and Kurt Mehlenbacher are both ASU alumni.

CHAPTER 2

SHIMMER

Composer Biography

Grant Jahn (b. 1992) is currently a student at Arizona State University where he is pursuing his Bachelor of Music in Music Composition. His composition teachers include Doug Harbin, Rodney Rogers, Jody Rockmaker, and Kotoka Suzuki. He has written for a variety of instrumentations, including brass quintet, string quartet, saxophone quartet, flute, voice, full SATB choir, electronics, and film, but has a special affinity for the clarinet since he is a clarinetist. Jahn has composed several new works for clarinet, many of which feature “extended techniques with the goal of bringing new sounds to contemporary audiences in practical and motivic ways.”¹ Students have premiered his works at Arizona State University and the University of Arizona, in addition to premieres by the Arizona Repertory Singers and the Mosaic saxophone quartet. The Mosaic saxophone quartet recently premiered one of Jahn’s compositions at the North American Saxophone Alliance Region 2 Conference in 2015. Also in 2015, his score to the full-length feature film, *Lucky U Ranch*, was premiered in Tucson, Arizona. Jahn currently resides in Tempe, Arizona.²

¹ Grant Jahn to the author, email, 19 January 2016, Caitlin Poupard private archive.

² Ibid.

List of Jahn's Works featuring Clarinet

shimmer (2016) for B-flat Clarinet and Electronics

Duo for Two Clarinets (2015)

I. *Chant*

II. *Dance*

III. *Reflection*

Starscape (2015) for Clarinet, Violin, and Piano

Ritual (2014) for Solo B-flat Clarinet

Pulse (2014) for Full Clarinet Choir

Inebriation (2014) for Solo B-flat Clarinet

Sonata for Clarinet and Piano (2013)

I. *An Atmosphere*

II. *Desolation*

III. *Final Dance*

Background Information on the Composition

shimmer was commissioned in late 2015 and completed in January 2016. This work is for clarinet and electronics and is Jahn's first composition for clarinet and electronics. Jahn's inspiration for this piece was the idea of meditation and hence the "sheer vastness and scale of darkness" that people only see within their minds when complete relaxation is achieved.³ His decision to incorporate electronics to enhance the sound of the solo clarinet and better portray feelings of meditation largely originates from his earlier piece, *when you sat on the porch and listened to the monsoon rain*, for piano and electronics, and also "highly produced pop rock music from artists such as Coldplay and Arcade Fire, who use manipulations of acoustic instruments as well as synthesized sounds to experiment with color and timbre."⁴

The electronics in *shimmer* are created using a patch in Max 7/MSP (compatible with both PC and Mac operating systems) where "the acoustic sound produced by the clarinet is processed by a laptop via various reverb and echo modules and accompanied by sine oscillators that produce heavy drones."⁵ The echo effect is meant to represent the feeling of vastness and spaciousness, analogous to "performing on the edge of a cliff into a wide open canyon."⁶ The various timbres achieved both acoustically and electronically are used to represent the actual colors that people see when their eyes are closed.⁷ The title of this work, *shimmer*, depicts those colors that are produced by the constant

³ Grant Jahn, interview by author, February 1, 2016.

⁴ Ibid.

⁵ Grant Jahn, *shimmer*, "Notes to the Performer," 2016.

⁶ Jahn Interview.

⁷ Ibid.

interaction between the electronic sounds and the clarinet's acoustic sounds. The clarinet part includes multiphonics as a means of achieving yet another color in the texture. Jahn notes that "to convey this [*shimmer*], the most important thing the performer can do is create a consistent feeling that is never broken or interrupted" during a performance of this work.⁸

Performance of *shimmer* requires the use of a computer (either Mac or PC), the *shimmer* patch and the Max 7/MSP program, a barrel with built-in pickup,⁹ and a separate audio interface to get audio in and out of the computer. The Max 7 program is available to download online and is free;¹⁰ however, it is important to note that the performer cannot save any changes to the patch. Downloading the free version only allows the program to read the already existing *shimmer* patch, not alter or create his/her own. The clarinet pickup/mic is then plugged into the computer and all sounds, both acoustic and electronic, are fed through the patch which controls the output. All sounds should be amplified for performance. The computer should be placed within reach of the performer's right hand so that the performer can easily access the keyboard throughout the performance to activate the desired electronic effects.

⁸ Jahn Interview.

⁹ A barrel with built-in pickup is preferable, however other mic options for the clarinet are possible.

¹⁰ The free download of Max 7 can be found at <https://cycling74.com/downloads/#.VuS0A5MrKCR>.

Program Notes

Commissioned in 2015 by clarinetist Caitlin Poupard, *shimmer* paints the picture of a peaceful landscape thriving with nature, ideal for meditation and self- reflection. The balanced and unobtrusive nature of the clarinet's sound combined with the electronic processing aim to create a serene and tranquil timelessness that is vast in scope, yet intimate in style.¹¹

¹¹ Grant Jahn, *shimmer*, "Program Notes," 2016.

Performance Guide

shimmer consists of two main musical sections. The first section is very free and utilizes a great deal of rubato, while the second section is “Machine-like”/rhythmic and should be played with strict time to create the proper looping-effect. The electronic frequencies used to accompany the clarinet are equally tempered and correspond to keyboard pitches (in C). Generally, the player should consistently add vibrato to all sustained notes, with the exception of the multiphonics.

The electronics in the *shimmer* patch (refer to Figure 1) are controlled by the computer keyboard and therefore the laptop should be placed within reach of the performer’s right hand for easy access during the performance. Since the player will need to activate certain electronic effects with his/her right hand while still playing, it is recommended that the performer either sit during the performance and rest the bell of the clarinet on his/her knees during the absence of the right hand, or use a neck-strap.

The first three letters on the upper left portion of the keyboard, “Q,” “W,” and “E” control the echo modules. “Q” corresponds to “Echo 1” which delays the sound of the clarinet by 150 milliseconds with high feedback. “W” corresponds to “Echo 2” with a delay time of 110 milliseconds and even higher feedback. “E” corresponds to “Echo 3” and has a 326 millisecond delay that generates the looping effect during the second “Machine-like” section of the piece. It is for this reason that the “Machine-like” section must be played at quarter-note equals 160. If not, the desired looping-effect is distorted. Pressing each letter once turns on that specific echo module, and pressing it again turns off that same echo module.

The sine wave oscillators are activated by the keys “1,” “2,” “3,” “4,” and “5.” Pressing the indicated number will only activate, not turn off, the desired frequency. Each frequency is programmed to begin at an inaudible dynamic level and crescendo to a pre-set maximum volume. Pressing the space bar of the computer keyboard, when instructed to in the music, will decrescendo the frequencies until they completely disappear from the texture.

Before beginning the piece, the performer should click on the box labeled “Audio On/Off” on the patch to turn on the electronics. To shut down the electronics completely, for whatever the reason, the performer should press “S.” The only time this is indicated in the music is at the very end of the work, after the performer has played his/her final note and the electronics have faded out.

The *shimmer* patch also allows the performer the ability to record the piece through the Max 7 program. The performer can “Record,” “Play,” “Save File,” and “Erase.” This included feature is ideal for practice purposes.

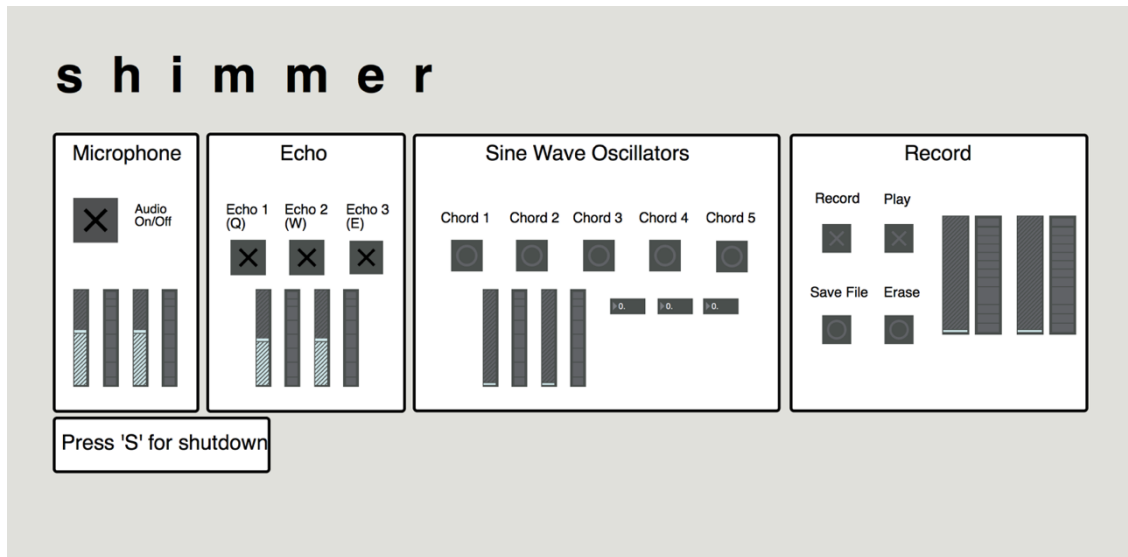


Figure 1: *shimmer* – patch

This piece does not have a time signature and utilizes dotted bar-lines in place of measures. The dotted bar lines, seen in Figure 2, represent a small pause that the performer should take before proceeding on to the next portion of music. These small pauses do not occur in any regular fashion. In most cases, the dotted bar lines allow the performer ample time to activate the electronics throughout the piece, alleviating any feelings of intimidation or anxiety a performer might typically feel when performing with electronics. Jahn designed the electronics to be as user friendly and relaxed as possible, making this a great piece for performers of all experience levels with electronics. Each electronic command should be activated immediately before the start of the note above which the command is written. At the beginning of the piece, shown in Figure 2, for example, the performer should press “Q” to activate “Echo 1” before playing the first note of the work. Likewise, the performer should press “1,” the second command of the piece, before playing the 16th-note G directly below that command marking.

The image shows a musical score for two instruments: Electronics (in C) and Clarinet in Bb. The Electronics part consists of two staves. The first staff has a bass clef and a 'PRESS Q (Echo 1)' command. The second staff has a treble clef and a 'PRESS 1' command. The Clarinet part is on a single staff with a treble clef. It starts with a tempo marking 'Freely approx. = 72' and dynamic markings 'mp', 'fp', and 'mp'. Two blue arrows point from the 'PRESS 1' command to the start of the clarinet phrase and to a specific note in the phrase.

Figure 2: shimmer – opening two phrases

The only exception to this rule is when the electronic command marking is accompanied by the indication “with right hand;” refer to Figure 3, below. This exception occurs eight times during the last two lines of the work. In these specific cases, the command is written directly above a sustained note(s) in the clarinet line that can be played with only the fingers of the left hand, leaving the right hand free. Again, it is important that the command be activated with the right hand only during the clarinet note written directly below it, and not before. In each case, the clarinetist should allow the note to sound for a few seconds before activating the next portion of electronics. In Figure 3, the performer should press “4” once the D is already sounding.

The image shows a musical score for two instruments: Electronics (in C) and Clarinet in Bb. The Electronics part consists of two staves. The first staff has a bass clef and a 'PRESS 4 (with right hand)' command. The second staff has a treble clef and a dynamic marking 'mf'. The Clarinet part is on a single staff with a treble clef and a dynamic marking 'mf'. A sustained note is shown in the clarinet line.

Figure 3: shimmer – “right hand only” electronic command

The performer must play one F-sharp6 while using the right hand to press the space bar, shown in Figure 4. It is recommended that the performer find an F-sharp6 fingering that

is in tune without right hand fingers involved. Each player will have slightly different tuning tendencies depending on equipment, embouchure, etc., and therefore the best fingering for the F-sharp6 may vary from player to player. One fingering option (the fingering used in the recording of this work) is listed below in Figure 5.

The image shows a musical score for a piece titled "shimmer". It consists of two staves: a bass staff and a treble staff. The bass staff has a bass clef and contains a sustained F-sharp6 note. Above the bass staff, there are two annotations: "PRESS 4 (with right hand)" and "PRESS Space Bar (with right hand)". The treble staff has a treble clef and contains a melodic line with various notes and rests. The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). The piece ends with a double bar line and a repeat sign, with a "4x" marking indicating four repetitions.

Figure 4: *shimmer* – F-sharp6 with no right hand



Figure 5: *shimmer* – alternate F-sharp6 fingering¹²

¹² "Fingering Diagram Builder: Version 0.7," Bret Pimentel Woodwinds, accessed March 12, 2016, <http://fingering.bretpimentel.com/#!/clarinet/>.

shimmer features a series of multiphonics throughout the clarinet part. The “Slightly slower” portion of the opening section begins with the alternation of three two-note multiphonics (see Figure 6 below).

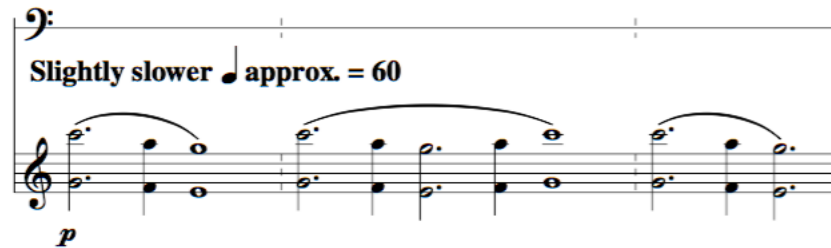


Figure 6: *shimmer* – “Slightly slower” undertone multiphonics

The performer should finger the top note of each multiphonic while using a slightly lower voicing which will allow the lower note to simultaneously speak. The desired effect in this portion of the piece is essentially the creation of undertones.

The undertone multiphonic section progresses directly into a new series of multiphonics designated by a harmonic symbol, “o,” above the written notes. Refer to Figure 7.

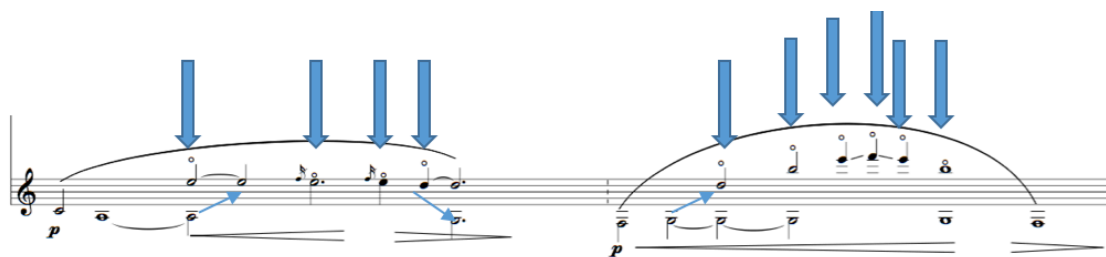


Figure 7: *shimmer* – harmonic multiphonics

The harmonic symbol “indicates the fundamental note to be ‘overblown’ [or voiced] to the exact harmonic displayed.”¹³ Although specific methods for acquiring the harmonics may vary from player to player, the player should begin by sounding the fundamental pitch for the indicated length of time and then slowly shifting the back portion of the tongue as far forward and up as necessary to slide into the designated harmonic;¹⁴ the register key should not be used, as all harmonics should be generated through voicing alone. The only time the player should change to a fingering other than that of the fundamental is for the F5 grace notes shown in Figure 8. The F5 grace note is still a harmonic pitch and therefore should also be played without the use of the register key.

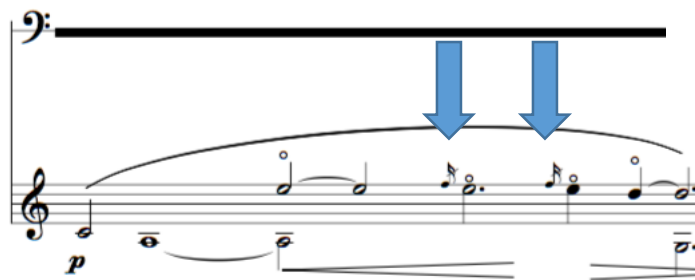


Figure 8: shimmer – F5 harmonic grace notes

One way the player can practice the tongue motion used to generate the harmonics without the clarinet is by creating a proper embouchure and then exhaling while shifting the tongue forward and up until a hissing noise is achieved with the air alone. This “hissing” tongue position is very similar to the position the tongue needs to achieve to excite the upper harmonics. It is important to note that the fundamental pitch

¹³ Jahn, “Notes to the Performer.”

¹⁴ This is my perception on how I accomplish the harmonics. No scientific data supports this method.

does not sound throughout all harmonics. The fundamental should only be heard under the harmonics where designated. The performer should think of this section as sliding in and out of the harmonics to create new colors in the sound.

The second main musical section of this work, labeled “Machine-like,” should be performed at exactly quarter note equals 160 and should maintain strict time throughout in order to generate the proper looping effect through “Echo 3.” The performer should play perfectly in time and directly align with the looping 8th notes created by “Echo 3.”

This section also features a total of three multiphonics and one (repeated) quarter-tone trill. The quarter-tone trill occurs shortly after the start of this section and is shown below in Figure 9. The trill is from F-sharp to G-half-flat and should be played using the following fingering (also shown in Figure 9).

PRESS W (Echo 3)

Machine-like ♩ = 160

1.

Figure 9: shimmer – quarter-tone trill fingering

The remaining three multiphonics are shown in Figure 10. The D6 grace note also sounds as a multiphonic consisting of the same two bottom notes (D4 and F-sharp5) as the multiphonic it ornaments. The fingerings for each multiphonic are provided in Figure 11.



Figure 10: *shimmer* – “Machine-like” multiphonics

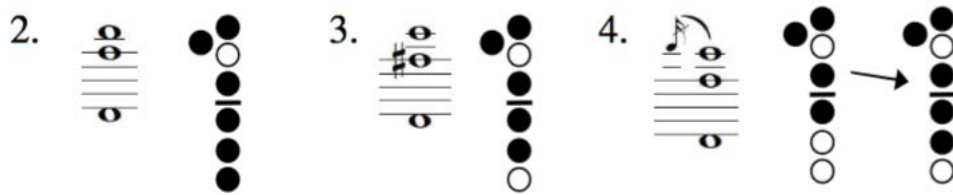


Figure 11: *shimmer* – “Machine-like” multiphonic fingerings

In order for the D6 grace note to fully speak, the player will need to use a slightly higher voicing than previously used for the first two multiphonics. It is of utmost importance that the player keeps the whole note multiphonics exactly in time as they are still part of the looping effect that characterizes this section.

The final component of *shimmer* that requires attention is intonation between the clarinet part and the electronic frequencies in the final two systems of the piece. As previously mentioned, the frequencies are notated in the key of C, and it is here that the clarinet often lands on a sustained unison pitch with the electronics. In the penultimate system, the performer should make certain that every sustained D4 is perfectly in tune. In the final system, the performer should pay special attention to the tuning of the whole note A4 immediately before the first dotted bar line of that system since that note will most likely be sharp. The remainder of the unison pitches the performer should be aware of in the final system are marked in Figure 12 below.

PRESS 4
(with right hand)

PRESS 3
(with right hand)

PRESS 2
(with right hand)

PRESS 1
(with right hand)

PRESS Space Bar
let fade out,
then press S

Figure 12: *shimmer* – final system intonation (unison pitches)

CHAPTER 3

PARAGON

Composer Biography

Dr. Theresa Martin (b. 1979) is a composer, clarinetist, and pianist, and maintains her own private studio in Wisconsin where she teaches lessons in all three areas. She also teaches clarinet and composition at Lawrence University as adjunct faculty. Her compositions are known for their complex rhythmic intricacies, beautiful melodies, and extreme energy, and are often inspired by her own personal experiences, books and literature, various images, and nature. She writes for an assortment of solo instruments, in addition to chamber ensembles, wind bands, and orchestras. Her compositions have been performed around the world, including the United States, Belgium, Canada, Luxembourg, Great Britain, Tanzania, China, Taiwan, and Sweden, as well as at many notable festivals and professional conferences, such as the Sewanee Summer Music Festival, the Aspen Music Festival, the Midwest Composer's Symposiums, the American Composer's Alliance Summer Music Festival in New York, the International Clarinet Association, and the Society of Composer's National Conferences in West Virginia, Texas, and Arizona. Martin has written works for internationally recognized soloists, such as clarinetist, Robert Spring, bassoonist, Albie Micklich, and tubist, Sam Pilafian, and has also been commissioned by the Ann Arbor Symphony Orchestra, the Barnett Foundation of Chicago, and the Arizona Wind Symphony. Her music has won acclaim by the ASCAP Morton Gould Young Composer's Competition, the NACUSA Young Composer's Competition, and the American Composer's Forum.

Martin has degrees in both composition and clarinet performance. She received her Doctor of Musical Arts degree in composition from the University of Michigan, two master's degrees from Arizona State University, and her Bachelor of Fine Arts degree at the University of Wisconsin-Milwaukee. Her composition teachers include William Bolcom, Michael Daugherty, Evan Chambers, William Heinrichs, and Randall Shinn. Her clarinet teachers include Robert Spring, William Helmers, and Deborah Chodacki.¹⁵

¹⁵ Theresa Martin, "Biography," accessed January 20, 2016, <http://www.theresamartin.net/about>.

List of Martin's Works featuring Clarinet

Destiny (2016) for E-flat, B-flat, and Bass Clarinets

Paragon (2015) for Clarinet and Piano

Double Take (2014) for Two Clarinets and Piano

Solstice (2013) for Bass Clarinet (or Clarinet in A) and Piano

Time Lapse (2013) for Clarinet, Cello (or Bass Clarinet), and Piano

Postcards from Belgium (2013) for Solo Clarinet

Visionary (2013) for Clarinet, String (Violin, Viola, or Cello), and Piano

Light and Shadows (2012) for Solo Clarinet

Pulse Break (2012) for Two Clarinets and Percussion

Grit 'n Grind (2012) for Bass Clarinet Solo

Monstress (2011) for Clarinet Quartet

Dark Embers (2011) for Two Bass Clarinets

Live Wire (2010) for Two Clarinets

Fire and Ice (2010) for Two Clarinets

Riptide (2009) for Clarinet and Bassoon

Growth Spurt (2007) for Clarinet and Piano

Calcipher (2006) for E-flat Clarinet and Piano

Gryphon (2006) for Solo Clarinet

Surrender (2006) for Soprano, Flute, Clarinet, Violin, Cello, and Piano

Sonata (2005) for Clarinet and Piano

Solar Flair (2004) for Two Clarinets

Mingling Contradictions (2003) for Violin, Clarinet, Piano and Electronics

Character Sketches (2003) for Clarinet and Piano

Moto Perpetuo (Paganini), (2002) arr. for Oboe, Clarinet, and Bassoon

Autumn Art (2001) for Clarinet Quartet in four movements

Caricature (1999) for Clarinet, Piano, and Percussion

Background Information on the Composition

Paragon was commissioned and completed in late 2015. This work is for B-flat clarinet and piano and is approximately seven minutes in length. *Paragon* is not divided into individual movements but rather centers around the idea of a paragon that manifests as an outline of a perfect life from birth to death.¹⁶ The piece is built upon various motives intended to depict the different stages of life and ultimately comes full circle as the opening motive, meant to represent birth, returns in a slightly altered form at the end of the piece where it then signifies “departure from this world.”¹⁷

When I commissioned this work from Martin, I asked that she incorporate some sort of subtle jazz influence into the piece. This resulted in a short section in the middle of *Paragon* that “makes a nod in the direction of jazz and signifies amusement and not taking oneself too seriously.”¹⁸ This request for jazz, as well as my request for the specific instrumentation of B-flat clarinet and piano, were the only components I specified.

¹⁶ Theresa Martin, *Paragon*, “Program Notes,” 2015.

¹⁷ Theresa Martin, interview by author, February 1, 2016.

¹⁸ *Ibid.*

Program Notes

I first discovered the term *paragone* while reading a book about the science of competitiveness. In the Italian Renaissance, *paragone* was the idea of competition between creative artists: painters, musicians, and sculptors. They believed that only through *paragone* could you see the real significance of a work. Artists trained side-by-side in direct competition and often debated over which of the creative endeavors was the most worthy.

In modern times, the English term *paragon*, has come to mean a model or pattern of excellence, an ideal or standard. This is where my inspiration was fully ignited. I wanted to write a piece that, in my mind, outlined the perfect life. It would begin with birth and a soul being surrounded by love, move through phases of learning, joy, amusement, and adventure, and would come back full circle to all-encompassing love into a peaceful departure from this world.

Paragon has personal significance for me, as well. During the course of writing the piece, a relative of mine passed away from cancer at age 62. No one knows how much time we will have on this earth. *Paragon* is my shared hope for the ideal life, full of meaning, love, and joy.¹⁹

¹⁹ Martin, "Program Notes."

Performance Guide

Paragon is built upon a series of motives that are sometimes accompanied by changes in tempo that indicate the start of a new section. No tempo change in this work is related to the tempo that precedes it which can make the tempo changes somewhat difficult to execute precisely. Throughout *Paragon*, the tempos fluctuate in small increments between quarter note equals 60 and quarter note equals 100, with one fast/rhythmic section in the middle where the quarter note equals 160. Although the performers should strive to accurately execute the various tempos changes, they should ultimately view each section as slightly slower or faster than the previous section. The pianist typically begins each new section of the work and is therefore responsible for setting the new tempos the majority of the time. The only exception to this rule is in the penultimate tempo change, measure 124, where the tempo switches to quarter note equals 66 and clarinet and piano both play on the downbeat of that measure. The clarinetist should cue the new tempo while also paying special attention to the piano part since the piano confirms the new tempo by playing the “e” of beat one (see Figure 13).

The image shows a musical score for measure 124 of the piece *Paragon*. The tempo is marked as quarter note equals 66. The score is in 4/4 time and consists of three staves: a treble clef staff, a middle staff (likely for clarinet), and a bass clef staff (piano). A blue arrow points to the first note of the piano part on the downbeat, which is marked with a piano (*p*) dynamic. The piano part begins with a quarter note on the downbeat, followed by a quarter note on the second beat, and then a quarter note on the third beat. The clarinet part begins with a quarter note on the downbeat, followed by a quarter note on the second beat, and then a quarter note on the third beat. The treble clef staff contains a melodic line with quarter notes and eighth notes.

Figure 13: *Paragon* – m. 124

Section 1, mm. 1-12:

The piece starts quietly and slowly, beginning with a simple piano motive based on the whole tone scale. The clarinet enters with a quarter note pick-up to measure 5 and introduces a slow, rising melodic gesture also based on the whole tone scale. This opening section represents birth.

Measure 9 begins an *accelerando* that continues through measure 12. Although it is only marked as “*accel.*” in the score, the performers should execute this as if it were a *molto accelerando* in combination with the growing dynamics. Measure 9 through measure 12 should rapidly grow in energy and excitement. This *accelerando* concludes the first section of *Paragon*.

Section 2, mm. 13-20:

The second section begins in measure 13 with a return to the original tempo of quarter note equals 60. This section is characterized by piano tremolos in combination with a technically active clarinet part. This texture is “meant to evoke excitement and wonder.”²⁰ The clarinet part should be played freely in this section, almost *cadenza*-like, since the piano part is only playing sustained tremolos and no real sense of time exists. The clarinet pick-up to measure 17 must be played in time, however, since the piano abandons the tremolos and the two parts must once again interlock rhythmically. The clarinet should maintain a somewhat delicate character throughout this section, never played with too much force or extreme dynamic swells.

²⁰ Martin Interview.

Section 3, mm. 21-60:

Motive 1:

The third section begins in measure 21 and is slightly faster with a tempo change to quarter note equals 72. This “section is characterized by motives of steadily rolling, bell-like piano textures paired with long melodic lines in the clarinet.”²¹ The entrance of the clarinet in measure 25 introduces the first motive of this third section and features larger intervallic leaps that must be played smoothly, without any break in the sound. In measure 25-26, the clarinetist must carefully subdivide in order to accurately place the triplet 16th notes above the duple 16th note line in the piano. Refer to Figure 14.

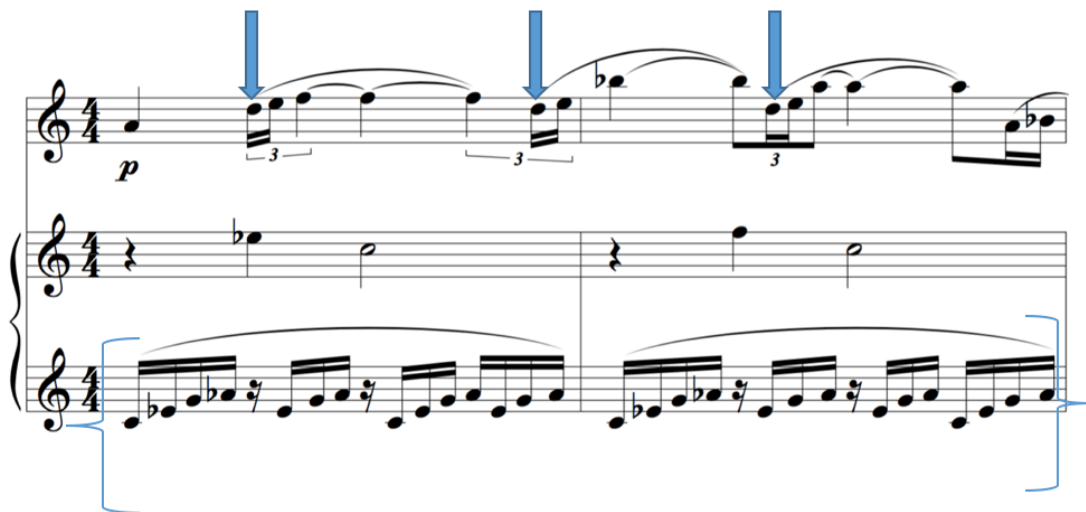


Figure 14: *Paragon* – mm. 25-26

Motive 2:

The second motive of this third section begins in measure 35 and “contains repetitive gestures in both the clarinet and piano, creating a more energetic texture.”²²

²¹ Martin Interview.

²² Ibid.

These repetitive gestures must be played with exceptional rhythmic accuracy since their composite rhythm generates continuous 16th notes throughout a good majority of this section. Accents in both the piano and clarinet parts from measure 35 through measure 38 should be emphasized as they help to enhance the character of this second motive.

Motive 3:

The third motive of the third section begins in measure 43. The piano part is rather minimalistic in its repeated, continuous 16th notes that are paired with the bell-like passages that characterize this entire third section. The clarinet line brings back the simple, melodic gestures that are reminiscent of the opening rising melodic line. The clarinetist should pay close attention to the piano's 16th notes since they are the glue that binds this portion of the third section together throughout all of the various time signature changes.

Section 4, mm. 61-78:

The fourth section is marked by a change to a slightly faster tempo of quarter note equals 80. This section is largely based on the pentatonic scale providing a refreshingly new musical flavor, while still holding onto the bell-like theme in the piano part. The pianist should bring out the bell-like theme, while the clarinetist should create long, flowing lines that take on an almost song-like character. The clarinet G6 should be played as delicately as possible in measures 77-78. The clarinetist should use a G6 fingering that allows the note to speak well at an exceptionally soft dynamic level. The fingering used in the recording is shown in Figure 15.

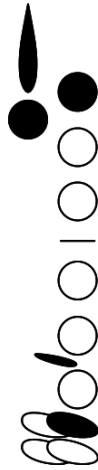


Figure 15: *Paragon* – G6 fingering,²³ mm. 77-78

Section 5, mm. 79-82:

The fifth section, beginning in measure 79, is rather short and functions as a type of transition into the following jazz section. This section is slightly slower than the last, with the quarter note equal to 72. The piano simply sustains tremolos, and therefore the clarinet runs should be played very freely, almost cadenza-like. This transition is reminiscent of the earlier cadenza-like section that began in measure 13 and continues directly into the jazz section.

Section 6, mm. 83-101:

The jazz section of *Paragon* begins in measure 83 and is intended to signify “amusement and not taking oneself too seriously.”²⁴ The clarinet’s final phrase from the transition section continues through the first two measures of this new jazz section and should diminuendo into nothingness. As the clarinet disappears from the texture, the piano part immediately switches to a swung rhythm through the incorporation of triplets,

²³ Bret Pimentel Woodwinds, “Fingering Diagram Builder.”

²⁴ Martin Interview.

and therefore is largely responsible for setting the overall style of this section. This is the only time in the entire work that the final phrase from the previous section bleeds over into the new section. This section is slightly faster with the quarter note equal to 100. The performers should not go faster than the marked tempo in order to preserve the relaxed, almost lazy character that the triplets establish. The clarinetist should add vibrato to the sustained notes to further emphasize the unique jazz-inspired quality of this section. The clarinet part has two figures that are marked as optional glissandi in measures 90 and 97. Preferably, the clarinetist should play both figures as portamenti as it better lends itself to the overall jazz character.

Section 7, mm. 102-120:

The next section, beginning in measure 102, is the fastest section of the entire work, with the quarter note equal to 160. With such a brisk tempo, it comes as no surprise that this section is intended to evoke feelings of adventure and excitement.²⁵ The most important component of this section is the grouping of eighth notes as determined by accent placement. The eighth notes are typically written as 3 + 2 + 3 groupings, and sometimes as 3 + 3 + 2 groupings. The performers should strive to bring out these groupings as they help to drive the rhythm forward and maintain excitement. The accents should never be played too aggressively or harshly, however. The accents are simply a means to organize the 8th notes. The performers should maintain the same sense of lightness that was established in the previous jazz section. The clarinet's 16th note gestures, mm. 113-120, are the peak of exhilaration and should drive forward. Measure

²⁵ Martin Interview.

118 of the 16th note runs features many large, fast leaps for the clarinetist. The clarinetist should bring out/lean on the four 16th notes that fall on beats 1, 2, 3, and 4 of that measure (marked in Figure 16), while somewhat ghosting or deemphasizing the others as they are more repetitive, and stagnant, and hence less important. Ghosting some of the 16th notes also contributes to the jazz-like nature of this section.

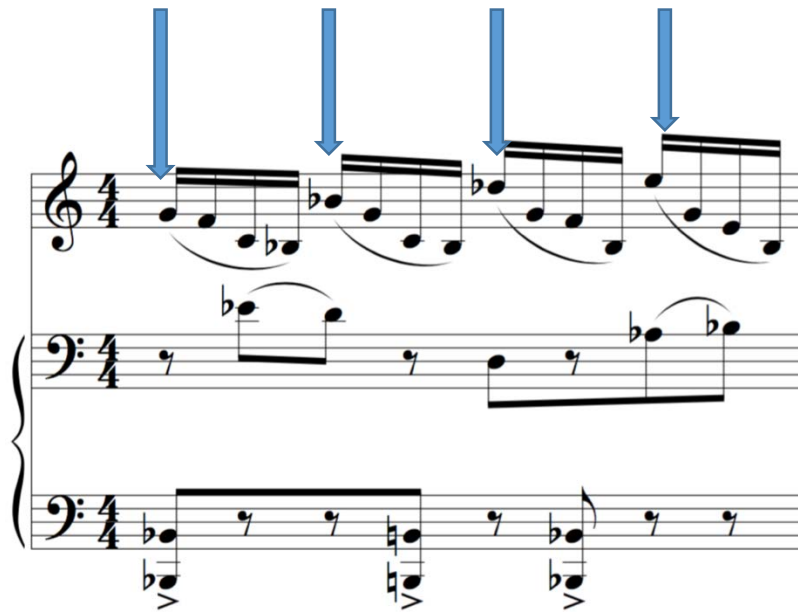


Figure 16: *Paragon* – m. 118

Section 8, mm. 121-150:

After the 16th note runs, the tempo drops to quarter note equals 72 in measure 121 for a brief, three-measure transition back to the earlier bell-like motives first heard in the third section of the piece. The return to the bell-like motives section occurs in measure 124 where the tempo changes to quarter note equals 66. This section is very similar to the first time it is encountered, although it is now somewhat shorter. Throughout this section, the piano and clarinet rhythms must be played precisely as they are meant to intricately interlock.

Section 9, mm. 151-159:

The opening clarinet “birth” motive returns for the last section of the work, beginning in measure 151. Here, the tempo also returns to the original, opening tempo of quarter note equals 60. The clarinet motive is slightly altered, now in a d minor tonal area and with rising intervals instead of the step-wise motion from the beginning. “Although the motives are similar, the differences are representative of the concepts of birth [the opening portion of the piece] and death [the closing portion of the piece], and the love which is present at these two life events.”²⁶ Due to the *pianissimo* dynamics, the clarinetist will need to use various resonance fingerings in order to keep the pitch down. All leaps in the clarinet part should be executed as smoothly as possible, without any breaks in the sound.

²⁶ Martin Interview.

CHAPTER 4

DUALITY IN THE EYE OF A BOVINE

Composer Biography

Kurt Mehlenbacher (b. 1985) is currently studying at the University of Colorado in Boulder where he is a Doctor of Musical Arts candidate in Music Composition. He received his Bachelor of Music in Music Composition from the University of Oregon, his Master of Music in Music Composition from Arizona State University, and also spent time at the École Normale de Musique in Paris. His composition teachers include Carter Pann, Roshanne Etezady, Rodney Rogers, Daniel Kellogg, Jody Rockmaker, Robert Kyr, and Michele Merlet. In addition to composition, Mehlenbacher has also studied conducting with Gary Hill and Robert Ponto, as well as bassoon with Steve Vacchi.²⁷

²⁷ Kurt Mehlenbacher to the author, email, 23 January 2016, Caitlin Poupard private archive.

List of Mehlenbacher's Works featuring Clarinet

Duality in the Eye of a Bovine (2016) for B-flat Clarinet, Bass Clarinet, and Piano

Radial Shift (2014) for Chamber Orchestra

Journey on a Comet's Tail (2013) for Reed Quintet

Four Characters (2010) for Flute, Oboe, B-flat Clarinet, and Bassoon

Concerto for Voice and Chamber Ensemble (2010) for Soprano Voice, B-flat Clarinet, Alto Saxophone, Violin, Cello, and Piano

Concerto for Two Unaccompanied Instruments (2009) for Two Instruments of Similar Timbre

Mutant Tadpole (2007) for Flute, Oboe, B-flat Clarinet, Horn, Bassoon, and Contrabassoon

The Dwindling Twilight (2007) for Bass Clarinet and Bassoon

Dance of the Muse (2007) for Flute, Oboe, B-flat Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horn, and C Trumpet

Background Information on the Composition

Duality in the Eye of a Bovine is quite unique in its conception and requires personal anecdotal information to fully understand as it is based on the relationship I have with my close friend, Dr. Stefanie Gardner. This piece is for B-flat clarinet, low C bass clarinet, and piano, and is essentially a series of four character sketches meant to depict our personalities over the course of a typical day. The bass clarinet personifies Gardner, while the B-flat clarinet personifies me. The piano does not personify any particular person, but rather serves as a link between the very similar yet very distinct timbres of the bass clarinet and B-flat clarinet.

The first movement of *Duality in the Eye of a Bovine* is titled “A Reluctant Awakening,” and is meant to depict my and Gardner’s very different views of morning time and the emotions that accompany waking up. This movement is the only movement of the work where the clarinet and bass clarinet represent opposite characters. The bass clarinet (Gardner) is grumpy, irritable and slow moving, while the clarinet (me) is happy and song-like. Throughout the movement, the bass clarinet frequently silences the clarinet with either a slap articulation or some other larger outburst in an attempt to continue sleeping.

The second movement is titled “Those Who Do Not Eat” and is meant to portray the various irrational feelings caused by unmanaged hunger.

The third movement is called “Cælestis Delirium” and captures feelings of sleep deprivation. This movement is the least technical and most lyrical of the four, and never really takes on any direction, but instead drifts forward in a state of continued delirium.

The fourth and final movement is titled “Sparkle Time.” “Sparkle Time” is a name Gardner and I use to reference the act of being silly. The continued 16th notes that comprise most of the fourth movement are meant to create the feeling of “sparkling,” or having fun.

Performance Guide

Movement I: A Reluctant Awakening

The first movement, “A Reluctant Awakening,” is built upon extreme contrasts in dynamic and character, therefore, all gestures should be greatly exaggerated. It is important for the performers to remember that this is the only movement where the clarinet and bass clarinet portray polar opposite characters. The bass clarinet should sound grumpy and groggy, while the clarinet should sound happy, almost bird-like in its energy and lightness. At no point should these two characters merge.

Markings of “+” in the piano part designate a muted note. Refer to Figure 17.

The image shows a musical score for the Piano part, measures 1-4. The score is in 4/4 time. The piano part is marked 'ff' in measure 1. In measure 2, there is a muted note marked with a '+' sign. In measure 3, the tempo is marked 'poco rit.' and in measure 4, it returns to 'a tempo'. The bass clef part shows notes with '+' signs and '8vb' markings. A blue arrow points to the first '+' sign, and another blue arrow points to the second '+' sign.

Figure 17: *Duality in the Eye of a Bovine, I* – muted piano part, mm. 1-4

The pianist should place his/her hand over the strings of the piano when striking the keys. It is for this reason that this piece must be played on a grand piano. The muted notes in the piano part, which occur in measures 1, 4, 8, 17, and 34, should all be played with the pedal down for the duration of the muted note. If any sort of unwanted sound occurs, it is at the pianist’s discretion to modify the pedal marking to eliminate that sound.

The “+” markings are also found in the bass clarinet part. See Figure 18. Here, however, they designate a slap articulation.



Figure 18: *Duality in the Eye of a Bovine* – bass clarinet slap tongue, mm. 1-2

When the slap occurs immediately after a *molto vibrato* pitch, the bass clarinetist should prepare the middle of the tongue during the vibrato note in order to minimize any break in the sound. This occurs in measures 2 and 5. The remaining slaps do not occur immediately after a sustained pitch and therefore the performer has time to prepare the tongue.

Many of the bass clarinet’s disruptive gestures, such as a slap or *fp*, overlap with the end of the clarinet’s line. This first occurs in measure 4, shown in Figure 19, where the bass clarinet has a *fp* entrance while the clarinet is playing a *ppp* tied over 8th note.

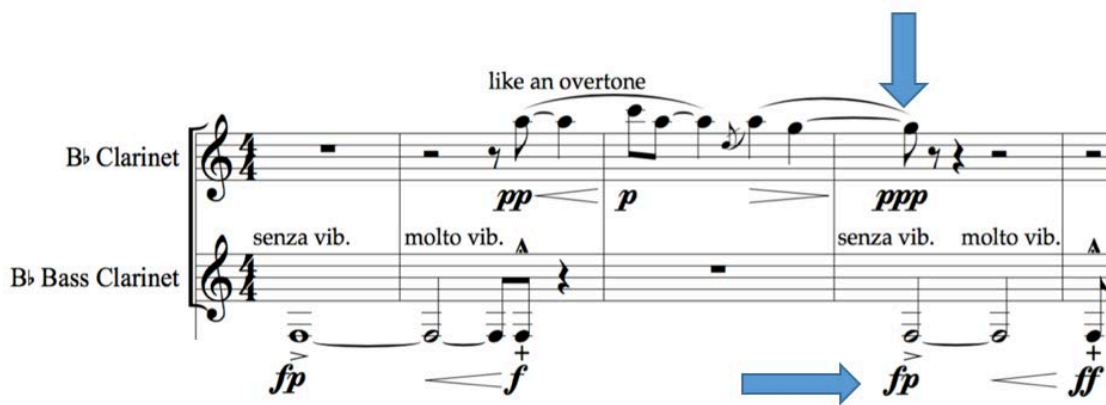


Figure 19: *Duality in the Eye of a Bovine*, I – “cut-off” gestures, mm. 1-5

The clarinet should immediately and completely disappear from the texture as soon as the bass clarinet is heard. The “cut-off” gestures must be bold and precisely executed as they

are meant to depict the bass clarinet (Gardner) unapologetically silencing the clarinet (me). These “cut-off” gestures occur again in measures 8, 15, 21, 33, and 34.

The first two clarinet entrances, in measures 2 and 5, as well as the final entrance in measure 34, are all marked *pianissimo*. The first phrase in measure 2 has an additional label of “like an overtone,” while the second phrase in measure 5 is labeled “distantly.” These phrases should be played as quietly as possible, and all three entrances, which begin on an A5, should never be accented. For this reason, the clarinetist should begin all three A5’s with air only as to avoid any accent from the tongue. It is crucial that the final sustained A5 in the clarinet part, mm. 34-36, remain at *pianissimo*, while only the bass clarinet’s sustained pitch, mm. 35-36, continues to grow in volume and intensity until the start of the second movement. These final sustained pitches in the clarinet and bass clarinet parts lead directly into the second movement without any break. The clarinet should fade away completely once the bass clarinet begins the opening, repetitive 8th notes of the second movement.

Movement II: Those Who Do Not Eat

The second movement, “Those Who Do Not Eat,” relies heavily on extreme and sudden shifts in dynamic level. Therefore, the performers should greatly exaggerate all dynamic changes in order to accurately reflect the irrational emotions and behaviors that often accompany growing hunger. *Subito* dynamic designations are especially important throughout the movement. The opening section, labeled “Deliriously striving for shape,” begins with repetitive 8th notes in the bass clarinet part. These 8th notes should be played very quietly and as strictly in time as possible since they must precisely interlock with the fragmented clarinet part beginning in measure 4. The bass clarinetist should circular breathe throughout these continuous 8th notes to avoid breaking the line. The fragmented clarinet line, mm. 4-10, should be played lightly, and without any harsh accents, especially on the staccato 8th notes.

Measures 11-13 represent an emotional outburst/tantrum caused by worsening hunger. Here, the music abruptly changes character through the suddenly louder dynamics and dry, accented articulation in all parts. The bass clarinet must remain *fortissimo* for the duration of these three measures while the clarinet and piano adhere to their own unique dynamic variations.

This brief tantrum transitions into an entirely new section, “Blurry,” beginning in measure 14. The bass clarinet carries the main melodic line, beginning in measure 16, and is the only instrument marked at a constant *forte* dynamic level in this section. The bass clarinet part should be played very expressively and lyrically, and should stand out from the texture. The clarinet part, in contrast, should remain at a constant *pianissimo* dynamic level, staying, as the scores specifies, “very much in the background.” The

clarinetist must circular breathe measures 14-28 in order to maintain the slurred, continuous 8th notes that function as the accompaniment foundation for this section. The clarinet part includes a number of ascending and descending slurred leaps of a twelfth, shown in Figure 20.



Figure 20: *Duality in the Eye of a Bovine, II* – clarinet leaps of a 12th, mm. 16-17

The descending leaps of a twelfth can be somewhat challenging to achieve through voicing alone, and therefore, the clarinetist should use a very light, legato articulation to more easily facilitate the change of register. The piano part also functions as accompaniment in this section and should remain at a *piano* dynamic level until the crescendo in measure 28 that leads into the next section. The bass clarinet and clarinet part also crescendo into the next section.

The following section begins in measure 29 and is labeled, “Completely unreasonable.” This section is the climax of the movement and represents the anger caused by exceptional hunger. The clarinet and bass clarinet play in unison rhythm from the pick-up into this new section, beat four of measure 28, through measure 32, and therefore must carefully match articulation length. This section is the loudest section of the entire movement with the clarinet, bass clarinet, and piano all marked at a continuous

fortissimo until measure 32. “Completely unreasonable” largely resembles the earlier, three-measure tantrum through the dry, accented articulation; however, this tantrum is much more dramatic. In measure 33, the clarinet and bass clarinet are no longer in unison rhythm. The clarinet switches to a series of *pianissimo* trills in measure 33, while the bass clarinet seems to linger on tantrum fragments and a *fortissimo* dynamic level beginning in pick-ups to measure 35 (see Figure 21).

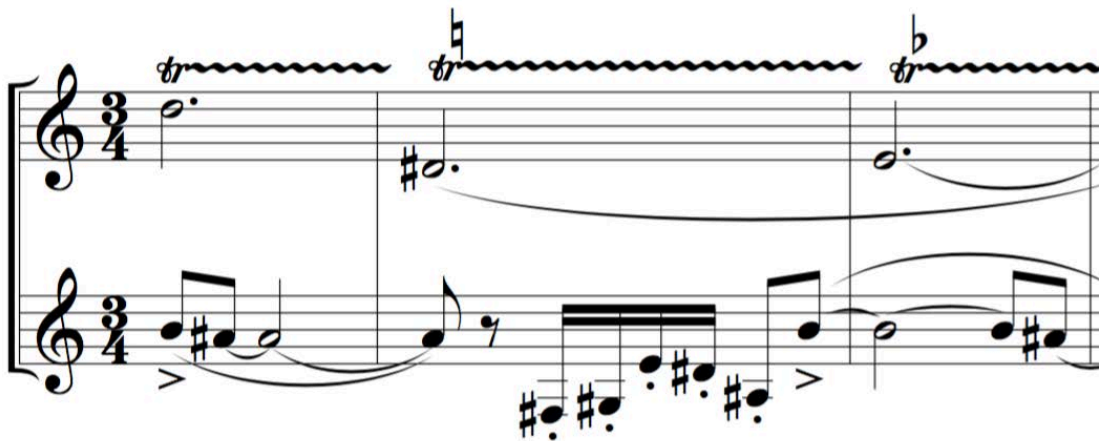


Figure 21: *Duality in the Eye of a Bovine, II* – tantrum fragments, mm. 35-37

Starting in measure 38, the piano part is somewhat reminiscent of the opening, fragmented clarinet line with its staccato 8th notes (refer to Figure 22).



Figure 22: *Duality in the Eye of a Bovine, II* – mm. 41-44

The clarinetist should very clearly cue beat 2 of the final measure of the movement so that the bass clarinetist can accurately align the last note with that of the clarinetist (refer to Figure 23).

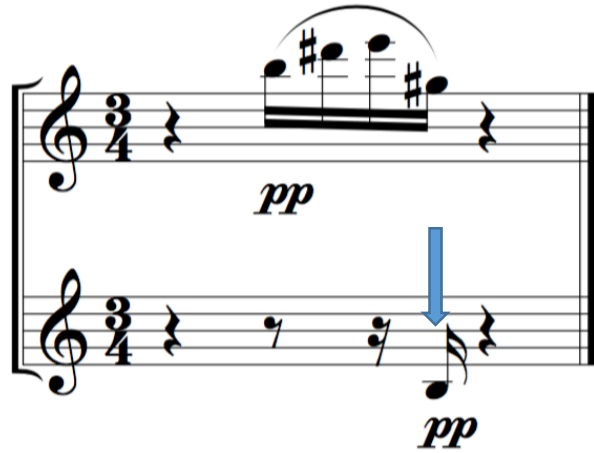


Figure 23: *Duality in the Eye of a Bovine*, II – m. 48

Movement III: Cælestis Delirium

The third movement, “Cælestis Delirium,” is the least technically challenging movement of the entire piece. The clarinet and bass clarinet play in unison rhythm for the majority of the movement, and for this reason, intonation between those voices can be somewhat challenging. Although tuning tendencies will vary from player to player, it is especially important for the two clarinetists to be cautious of major third intervals, as these occur quite frequently. The interval of a major third has a ratio of 5:4 and therefore the required pitch adjustment (of the third) for Just Intonation is -13.69 cents. In mm. 23-24, shown in Figure 24, the clarinet must sustain a very soft F-sharp6 above a D3 in the bass clarinet.



Figure 24: *Duality in the Eye of a Bovine*, III – F-sharp6 (M3 interval), m. 23

Due to the soft dynamic level and the major third interval, the clarinetist will have to lower the pitch of that F-sharp6 a considerable amount. The “Chanting” section, beginning in measure 46, is also somewhat problematic when it comes to intonation between the clarinet and bass clarinet, mostly as a result of the incredibly soft dynamic

markings. In measures 54-58, the clarinetist may want to add the third finger of the right hand to the traditional C-sharp4 fingering in order to drop the pitch. See Figure 25.

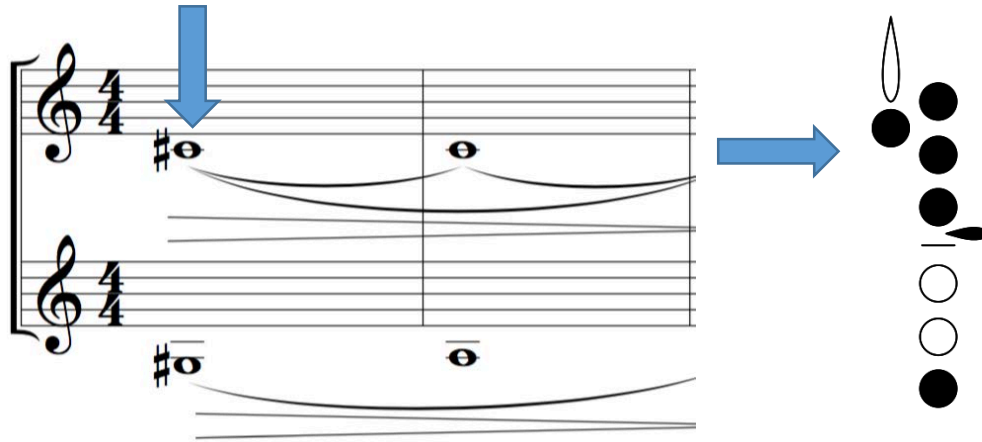


Figure 25: *Duality in the Eye of a Bovine*, III – C-sharp4 fingering, mm. 54-55

The C-sharp4 must be sustained at a diminishing *pianissimo* dynamic level and the pitch must be kept down. It is also the third above the bass clarinet in measure 55.

In measures 11-12, 46 and 50-51, the clarinet and bass clarinet have a dashed slur/tie marking, shown in Figure 26.



Figure 26: *Duality in the Eye of a Bovine*, III – phrasing marking, m. 46

These markings indicate phrasing; the players should not breathe or insert any break in the line until after that marking. In measures 12 and 51, the players should breathe between beats one and two, while in measure 46, the players should breathe between beats two and three. These breaths do not need to be exactly in time.

Movement IV: Sparkle Time

Movement four, “Sparkle Time,” is the most technically demanding for all players. Continuous 16th notes, typically passed from instrument to instrument and sometimes doubled by the piano, create the foundation of this movement. This motor of 16th notes represents the act of “sparkling,” and must maintain a sense of energized, forward motion. All 16th notes are marked as staccato, however, they should never be played so shortly that they sound “pecky.” The staccato markings should instead be interpreted as simply a slight separation, and the 16th’s should always sound light and effortless. The clarinetist and bass clarinetist must work to match articulation lengths.

Lyrical, slurred passages manifest at different times throughout the movement, contrasting with the motor rhythm. These lyrical passages occur in the clarinet and bass clarinet parts and should be played as expressively as possible. In measures 46-52, the clarinetist must sing above the bass clarinet and piano motor. To enhance the “sparkling” character, the clarinetist should add a small amount of vibrato to this lyrical line in order to make the high notes shimmer.

In measure 60, the clarinet has a rather technically challenging grouping of 16th notes, specifically the transition from the G-sharp6 to the C-sharp6. This 16th note grouping, as well as an alternate G-sharp6 fingering are shown in Figure 27.

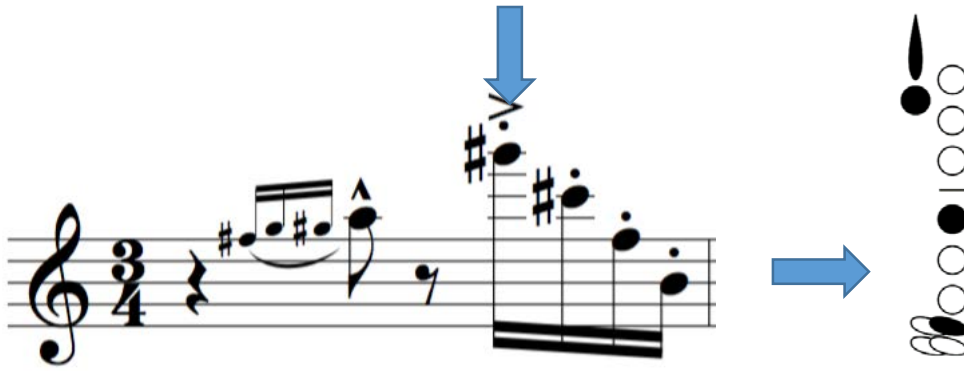


Figure 27: *Duality in the Eye of a Bovine, IV* – clarinet G-sharp6, m. 60

The clarinet plays the final note of the movement on the “and” of beat 2 in measure 63 (see Figure 28).

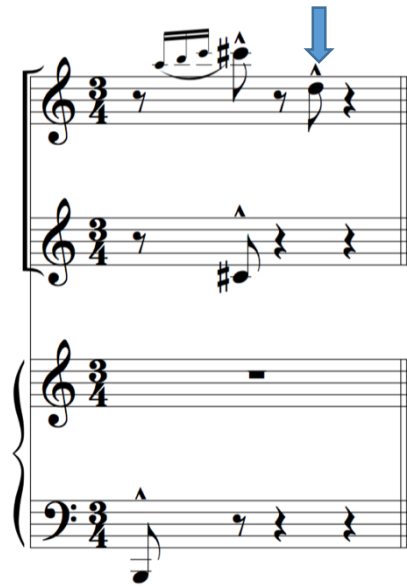


Figure 28: *Duality in the Eye of a Bovine, IV* – m. 63

This final note should be precisely placed, and played at a full *fortissimo* dynamic level.

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APPENDIX A
IRB EXEMPTION LETTER



EXEMPTION GRANTED

Joshua Gardner
Music, School of
-
Joshua.T.Gardner@asu.edu

Dear Joshua Gardner:

On 12/16/2015 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	A Recording and Performance Guide for Three New Works Featuring Clarinet and Electronics, Clarinet and Piano, and Clarinet, Bass Clarinet, and Piano
Investigator:	Joshua Gardner
IRB ID:	STUDY00003657
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none">• Poupard_Interview questions, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);• Poupard_consent_v3, Category: Consent Form;• Poupard_Protocol_v2, Category: IRB Protocol;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 12/16/2015.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

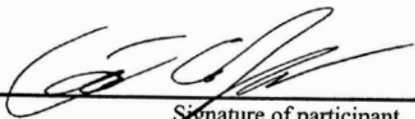
cc:

Caitlin Poupard

APPENDIX B
LETTERS OF PERMISSION

Permission to use name:

I understand that my interview will be used as part of the research of this publication and that parts may be quoted in the publication itself, with myself being directly attributed as the source. I agree to this and give you my permission to use my name in the research publication.



Signature of participant

1/19/16

Date

Grant Jahn

Printed name of participant

Permission to use name:

I understand that my interview will be used as part of the research of this publication and that parts may be quoted in the publication itself, with myself being directly attributed as the source. I agree to this and give you my permission to use my name in the research publication.

Theresa Martin

Signature of participant

1/14/16

Date

Theresa Martin

Printed name of participant

Permission to use name:

I understand that my interview will be used as part of the research of this publication and that parts may be quoted in the publication itself, with myself being directly attributed as the source. I agree to this and give you my permission to use my name in the research publication.

Kurt Mehlenbacher
Signature of participant

01/13/2016
Date

Kurt Mehlenbacher
Printed name of participant

Permission to use name:

I understand that my interview will be used as part of the research of this publication and that parts may be quoted in the publication itself, with myself being directly attributed as the source. I agree to this and give you my permission to use my name in the research publication.

Stefanie Gardner

Signature of participant

1/13/16

Date

Stefanie Gardner

Printed name of participant

Permission to use name:

I understand that my interview will be used as part of the research of this publication and that parts may be quoted in the publication itself, with myself being directly attributed as the source. I agree to this and give you my permission to use my name in the research publication.

Gail Novak
Signature of participant

2/10/2016
Date

Gail Novak
Printed name of participant

APPENDIX C

COMPOSER GRANT JAHN INTERVIEW

1. What first interested you in composition? Were you always drawn to the compositional side of music, or did you begin in a different area within music? If you began in a different area, how did your love of composition evolve and mature into what it is now? What do you feel is most unique about your music and helps set you apart from other composers?

I was first interested in composition at a very young age because of the household I was raised in. Both of my parents have higher degrees in music and were both instrumentalists and vocalists. I began by playing piano in the first grade and then clarinet in the fourth grade. The clarinet was my primary instrument throughout high school, even though it was not very serious. In college however, I decided to hone in on my clarinet skills so that I could write more effectively for the instrument and compose better in general. I first began to seriously consider composition as a musical path of mine when I wrote pieces for my friends to perform at the local solo and ensemble competitions during high school. After this, I was involved in the “Young Composers Project” that worked with the Tucson Symphony Orchestra and gave young composers the opportunity to write a piece for full orchestra and hear it performed live. This solidified my desire and was the reason I went into composition immediately in college. I pride myself in the accessibility of my music to any particular audience, which I believe sets me apart from other composers. My ultimate goal with every piece, especially my clarinet works because they involve more contemporary or extended techniques and sounds, is to bring something that is highly emotive to the ear that any audience of any musical background can identify with without in depth

analysis. I try to paint a picture, convey a feeling, or provide opportunities for meditation or self-reflection in my works.

2. Are there any particular composers or other musical influences that have inspired your compositional style/approach? When beginning a new piece, from where do you draw inspiration? What was your source of inspiration for this piece?

I am probably the most influenced by minimalism and the music of Steve Reich and John Adams in particular. Recently, the main inspiration for my work has been the desire for self-reflection and introspection. While I do not have much experience with meditation in the spiritual or ritual sense, I find repetitive structures and pleasing sonorities a strong source for relaxation and I try to provide the audience of my work with those opportunities. In addition, a heavy influence on my clarinet compositions has been composer Eric Mandat, who introduced me to the world of extended techniques including multiphonics, quarter-tones, and the variety of timbres available on the clarinet through manipulation of more than just the fingers. Usually what inspires me first to write a piece is a figure that pops into my head. This is usually the primary motive of a work or a sound or color that I find interesting. The inspiration for *shimmer* was meditation. When you allow yourself to be fully relaxed and you see only inside your mind, the sheer vastness and scale of darkness can be quite daunting. For this piece, I wanted the echo created by the electronics to convey that feeling, almost like performing on the edge of a cliff into a wide open canyon. I like to think of

the different timbres I use both electronically and acoustically as actual colors that you see when your eyes are closed.

3. What musical element(s) serve as the foundation within your compositions?

When beginning a new composition, do you first decide upon that particular musical element/idea and then build the music around it, or do the composition and the musical element/idea just evolve as a whole? What musical elements or ideas, either motivic or thematic, are present in this piece?

In my compositions, I tend to use harmony as the basis for everything. The very first thing I find interesting that I attempt to explore in a piece are notes and their interactions with each other. Another guiding force that serves as a foundation of my works is the juxtaposition of meditative, slow-moving ideas with rhythmic, repetitive patterns. With all this in mind, the initial ideas of a piece tend to evolve with the composition as a whole, rather than composing the material around the initial idea. This piece, specifically, emphasizes long sustained sound produced by the echo effect in the electronics. Technically, it emphasizes overblowing on the clarinet producing upper partials and multiphonics. The middle section contrasts with fast-paced rhythmic patterns that overlap with each other through the echo effect that creates a type of active loop.

4. Where do you look for ideas for the titles of your pieces? Are the titles of your compositions inspired by the completed work, or do you first decide

upon the title of a piece and then use that title to inspire the composition?

What inspired the title of this piece and does it have any special meaning within the musical composition? If so, is this special meaning something that should be apparent in the performance, and how would you like the performer to make that connection for the audience?

I typically title my pieces after the pieces are already completed. While I believe the titles hold considerable amount of weight, I am very wary of overthinking titles because I think they run the risk of turning away a listener or performer before the piece even starts. The title *shimmer* reflects the colors created by the electronics and their interaction with the acoustics of the clarinet. To convey this, the most important thing the performer can do is create a consistent feeling that is never broken or interrupted.

5. Have you ever written a piece with this particular instrumentation? How does this piece fit into your body of compositional works?

I have never written a piece specifically for clarinet and electronics. However, I have extensive experience writing for clarinet and recently I completed a piece for solo piano and electronics entitled “when you sat on the porch and listened to monsoon rain”. The electronics in this piece heavily influenced *shimmer* and I use a similar tap delay module in the electronic patch, although the one used in *shimmer* is more involved and complicated. This piece fits very well in my catalogue along with my other compositions, especially for

clarinet, but also stands out as a unique work that is unlike anything in my repertoire entirely.

6. Do you customize your compositions to the specific performer for whom it's being written?

For the pieces that I have been asked to write for specific performers, I have mostly catered to a particular style that was preferred by the performer. For me at least, this has usually been a simple demand: either "I want a crazy avant-garde piece with lots of extended technique material" or "I don't want it too crazy."

7. Are there any stylistic concerns or considerations that you have for this piece? What performance suggestions can you offer the performer? What are the main technical concerns for the performer(s)?

shimmer is pretty straight forward. The most important thing to remember as a performer is to allow the various sections of the piece to blend into each other. This is the most technical aspect of the piece and it involves smooth transition with the electronics and key strokes to cue the events of the piece.

8. Have you ever studied clarinet? If so, in what capacity? What is your primary instrument, and do you still play?

I started studying clarinet in the fourth grade. I played throughout high school and participated in the marching band, solo and ensemble competitions,

and regional and all-state bands and orchestras. Since my freshman year in college, I have been studying clarinet more seriously and extensively, especially the last two years under the direction of Dr. Robert Spring and Dr. Joshua Gardner. In addition to clarinet, I also play the piano.

9. Do you prefer to write for any particular instrument or ensemble? Do you favor writing music of one style over another style (i.e. jazz over classical, etc.)?

Clarinet is my favorite instrument to write for by far. In addition to clarinet though, I also love small chamber ensembles, particularly the string quartet and saxophone quartet. I definitely favor writing more traditional classical music over something like jazz.

10. Do you enjoy writing music for clarinet? Do you find writing music for clarinet more or less challenging than other instruments, and why?

I am considerably biased because I play clarinet and have a high affinity for extended technique, but I also think that the construction of the clarinet and its natural properties lend itself to a variety of sounds and timbres that are simply unavailable on other instruments. The malleability of the clarinet's sound allows it to be a perfect solo instrument as well as a chamber and ensemble instrument. I do find writing for clarinet considerably easier than other instruments, mainly because I can imagine how a performer will play the piece. I can even test out the piece to hear what it will sound like.

11. Do you seek to bring out timbral differences between instruments in your compositions, or blend the timbres together? How did you approach the different instrumental timbres of this composition?

When writing for more than one instrument, I try to blend the timbres as best I can to create a single sound or feeling. I find that this is the easiest way to create a cohesive piece with an easy-to-understand message for the audience. In this composition, I used the echo effects to exploit the natural timbres of the clarinet. In addition to that, I used simple sine-wave generators in the electronic accompaniment because their simplicity in harmonic structure reflects the tone of the clarinet.

12. Is this your first composition written for clarinet and electronics? If not, how extensive is your background in writing for clarinet and electronics? Are there any specific pieces featuring electronics that inspired your use of electronics in this work?

This is my first composition for clarinet and electronics. My first inspiration for using electronics came from my previous piece, “when you sat on the porch and listened to monsoon rain”, which processed the acoustic sounds of the piano in a similar fashion. The inspiration for my use of electronics in this way was not actually from a traditional classical work that involved live processing. Most of what I was inspired by was highly produced pop rock music from artists such as Coldplay and Arcade Fire, who use manipulations of acoustic instruments as well as synthesized sounds to experiment with color and timbre.

13. Were there any problems you encountered, or any aspects you were unsure of when writing this piece with electronics? Do you enjoy writing music that incorporates the use of electronics?

I enjoy utilizing electronics very much. That being said, it is always stressful using technology that involves sound and sound processing because there is high risk of failure if the people working with it are not necessarily tech-savvy. I put myself in that category of people, which adds to the stress of it. My goal with this piece was to make the electronics as user-friendly as possible and the patch easy-to-understand. I enjoy writing electronic music very much and I am very excited to see what the future holds for not only my own music but technology in general.

14. Are the electronics supposed to play an equal role to the clarinet, functioning as a second performing entity within the work, or are they meant to either enhance, or blend with the sound of the clarinet? What is the specific role or function of the clarinet and the electronics within the work?

For the most part the electronics are used to enhance and blend with the sound of the clarinet. The echoes are created with tap delay modules that process the acoustic information of the clarinet. The only aspect of the electronics that acts as a separate entity is the use of sine wave oscillators that act as an accompaniment.

15. Do you have any performance suggestions for the musician when preparing this piece with electronics? Are there any technological problems the performer might encounter during performance?

The main suggestion I would have for a performer is to not be stressed out or feel restricted by bar lines or directions. The performer may take as much time as desired to feel comfortable before proceeding through the dotted bar lines. Because the performer is responsible for both the clarinet and the laptop, rubato is completely necessary to make the piece feel relaxed and reflective. An eye should be kept on the levels of the microphone because the loops could cause unwanted feedback that could spike. But if the levels are set properly and a hall technician is operating a sound booth, this should all be controllable.

16. What, if anything, did you learn about writing for clarinet and electronics while working on this piece?

In this piece I learned how I could enhance the natural sound of the clarinet through the echo. This was always in my head but I never thought it would turn out as natural sounding and beautiful as it did.

17. Are you concerned with audience perception of your music? To what extent do you consider audience reception and has it ever limited or altered what you truly wanted to write? Are you concerned with audience perception of this particular piece?

The audience's perception of my music is of the utmost importance to me. I want my music to be both unique and original, and marketable. This is especially important to me with my solo clarinet music because I tend to use a lot of extended techniques. These extended techniques can often sound unusual or harsh to audiences that are not accustomed to them; even clarinetists may be put off by them if they are more traditionally rooted and have not been introduced to contemporary techniques. So because of this, I try to incorporate these extended techniques in practical ways for the performer, as well as the audience. I think the echoes and the consonant frequencies produced by the sine wave oscillators will be very pleasing to the ears of the audience and this will provide a good backdrop for them to experience the extended techniques used, such as overtones, undertones, and multiphonics.

18. Would you ever write for this particular instrumentation again?

I would absolutely write for this instrumentation again. This piece has proven to be one of my favorite pieces in my catalog.

APPENDIX D

COMPOSER THERESA MARTIN INTERVIEW

1. What first interested you in composition? Were you always drawn to the compositional side of music, or did you begin in a different area within music? If you began in a different area, how did your love of composition evolve and mature into what it is now? What do you feel is most unique about your music and helps set you apart from other composers?

I began in music as a pianist at age 5. Music came naturally to me, and I loved it. I remember giving piano lessons to stuffed animals as a child. I chose clarinet at age 9 because of its beautiful tone. My first “real” experience composing was a freshman theory assignment to write a melody; I enjoyed it, so I started composing after that. Looking back, I have always been creative and interested in the inner workings of music. Being a female composer in a predominantly male career was also an exciting challenge in my mind. I think what sets my music apart from other composers is the connection I feel with the performers and audience. As a performer, I understood some of the challenges of playing new music, and so I made it my goal to always write music that performers will enjoy playing. I also have attended numerous recitals and concerts that made me fall asleep, so I always wanted to write pieces that would keep audiences engrossed and captivated. I hope to grab the listener’s attention with my titles, connect with them through my program notes, and then take them on a journey of unexpected, yet inevitable, twists and turns of rhythmic drive, flowing melodies, and appealing textures.

- 2. Are there any particular composers or other musical influences that have inspired your compositional style/approach? When beginning a new piece, from where do you draw inspiration? What was your source of inspiration for this piece?**

Many contemporary composers who I studied with or met during my studies had some influence on me. Whether I admired or disliked their music, it told me something about the direction of my own writing. My teachers at University of Michigan, Michael Daugherty, and Evan Chambers, and William Bolcom, were especially influential, as well as Michael Colgrass and David Lang, who had residencies there for a semester. Bach, Beethoven, Brahms, Stravinsky, Poulenc, Debussy, Hindemith, Messiaen, Milhaud, Libby Larsen, and Colin McPhee are some of my favorite composers to listen to and to play. I tend to borrow techniques from different styles that I love, such as jazz or minimalism, as it suits the character of the piece.

Often when beginning a new piece, I start with an interesting concept, or even a title, to fuel my inspiration for the piece. My inspiration comes from many areas, especially words, photographs, art, nature, and personal experiences.

The source of the inspiration for this piece initially was the title.

- 3. What musical element(s) serve as the foundation within your compositions? When beginning a new composition, do you first decide upon that particular musical element/idea and then build the music around it, or do the composition and the musical element/idea just evolve as a whole? What**

musical elements or ideas, either motivic or thematic, are present in this piece?

A piece begins with a concept and usually a title, so that I can more easily sketch motives with a direction and a purpose. After freely sketching musical ideas, I decide which sketches I will use that most closely suit the piece and concept I am trying to achieve. The sketches are then organized and the form begins to take shape.

This piece begins very calmly, with a simple motive in the piano using the whole tone scale to create an open sound. The clarinet begins with a slow, rising melodic gesture. The texture of the tremolos paired with the clarinet runs, are meant to evoke excitement and wonder. Later in the piece this motive appears in anticipation of the jazz section, and given its placement in the piece and dynamic level, it takes on a slightly new character.

The next section is characterized by motives of steadily rolling, bell-like piano textures paired with long melodic lines in the clarinet. In the first motive, the clarinet line stretches high and low in long intervals. The second motive contains repetitive gestures in both clarinet and piano, creating a more energetic texture. In the third, the minimalism and bell-like passages in the piano are paired with melodic gestures in the clarinet that are reminiscent of the opening melodic line. The fourth motive cleanses the palette with its use of pentatonic scale, but stays relevant with the flowing, bell-like theme in piano and long lines in clarinet.

The section that follows makes a nod in the direction of jazz and signifies amusement and not taking oneself too seriously. Performers can execute the runs with glissandos if desired to liven up the performance and have fun.

The rhythmic section that follows evokes excitement and adventure. The motives in 8/8 time organize the eighth notes easily into a 3+2+3 grouping, which drives the rhythm forward. The piano motive played in octaves in the lower register creates a feeling of agitation or unrest. The exhilaration continues as the clarinet motives speed up into sixteenth note runs. This section arrives on a long note which transitions into the bell-like motives from earlier in the piece.

That same motive from the beginning is used in the end, although changed to a sort of D minor area. (The key is less important than the counterpoint here.) The clarinet uses open, rising intervals in the end, as opposed to the more step-wise motion in the beginning. Although the motives are similar, the differences are representative of the concepts of birth and death, and the love which is present at these two life events.

- 4. Where do you look for ideas for the titles of your pieces? Are the titles of your compositions inspired by the completed work, or do you first decide upon the title of a piece and then use that title to inspire the composition? What inspired the title of this piece and does it have any special meaning within the musical composition? If so, is this special meaning something that should be apparent in the performance, and how would you like the performer to make that connection for the audience?**

Books that I am currently reading, concepts in art or science, and current events in my life or in the world are some of the places I look for inspiration and titles. I usually decide on a title first to inspire the composition. If I can't quite decide on one, I at least have a concept before writing the piece. Then the title usually emerges as I'm writing or when it's finished.

I first discovered the term *paragone* while reading a book about the science of competitiveness. In the Italian Renaissance, *paragone* was the idea of competition between creative artists: painters, musicians, and sculptors. They believed that only through *paragone* could you see the real significance of a work. Artists trained side-by-side in direct competition and often debated over which of the creative endeavors was the most worthy.

In modern times, the English term *paragon*, has come to mean a model or pattern of excellence, an ideal or standard. This is where my inspiration was fully ignited. I wanted to write a piece that, in my mind, outlined the perfect life. It would begin with birth and a soul being surrounded by love, move through phases of learning, joy, amusement, and adventure, and would come back full circle to all-encompassing love into a peaceful departure from this world.

The meaning of the title can often be imparted to the audience through program notes. I feel that audiences knowing what the piece is about helps them make a connection with the piece. On the flip side, it is interesting to hear a piece without knowing anything about it and make up your own story about it. So, I feel the answer is to have the program notes available to the audience, and they can choose to, or not to, read them.

5. Have you ever written a piece with this particular instrumentation? How does this piece fit into your body of compositional works?

Yes. *Character Sketches* (2003), *Sonata* (2005), *Growth Spurt* (2007), *Peaches at Midnight* (2010, originally for oboe and piano), *Solstice* (2013, for Bass Clarinet or Clarinet in A and piano). It has been one of the most popularly commissioned combinations. Piece written before *Paragon: Double Take* (2014) for Two Clarinets and Wind Ensemble (also have a reduction for piano); *Oasis* (2014), for two clarinets; *Sweet Feet* (2014) for Solo Clarinet. Interesting fact: *Paragon* is the only piece I wrote in 2015. Immediately following *Paragon*, I wrote *Destiny* (2016), which is a trio for Eb, Bb, and Bass Clarinets.

6. Do you customize your compositions to the specific performer for whom it's being written?

Yes. I ask for recordings of them playing, ask for their likes and/or dislikes, any special requests. I take into consideration their performance capabilities, and have been blessed with many very talented commissioners.

7. Are there any stylistic concerns or considerations that you have for this piece? What performance suggestions can you offer the performer? What are the main technical concerns for the performer(s)?

No major concerns. If the performers understand the meaning behind the piece through my program notes, they might better convey the subtleties in the textures. The high G in mm. 77-78 should be played delicately, which is not easy,

but can be achieved through careful practice. Be careful counting in mm. 39-49 as well as 128-139. The rhythms between the clarinet and piano are very intricate here.

8. Have you ever studied clarinet? If so, in what capacity? What is your primary instrument, and do you still play?

Yes. Received masters in Clarinet Performance at ASU with Dr. Robert Spring. I studied with Deb Chodacki at the University of Michigan: clarinet was my cognate for my DMA in Composition. Clarinet is my primary instrument, and piano secondary.

9. Do you prefer to write for any particular instrument or ensemble? Do you favor writing music of one style over another style (i.e. jazz over classical, etc.)?

I am frequently asked to write for clarinet, which I don't mind because I love it and I also play it. I enjoy including strings and percussion in my chamber music. I have been writing pieces for concert band lately and have enjoyed that tremendously.

10. Do you enjoy writing music for clarinet? Do you find writing music for clarinet more or less challenging than other instruments, and why?

Yes, of course. I find it less challenging because I already understand the technical problems and difficulties with the instrument.

11. Do you seek to bring out timbral differences between instruments in your compositions, or blend the timbres together? How did you approach the different instrumental timbres of this composition?

I like to treat each instrument as an equal collaborator in my compositions. Each instrument takes turns being in the spotlight, and sometimes they sing/blend together and create beautiful textures. I try to vary my approach in each piece. In this composition, they each get a chance to stand out as well as blend together.

12. Are you concerned with audience perception of your music? To what extent do you consider audience reception and has it ever limited or altered what you truly wanted to write? Are you concerned with audience perception of this particular piece?

See Question 1.

I don't feel limited by audience reception. If anything, I feel driven by it and invigorated by it. Maybe I would feel differently if I received negative reception, but so far that hasn't happened.

13. Would you ever write for this particular instrumentation again?

Yes, I would definitely come back to it. I would most likely want to after writing some different pieces, so I could have a fresh perspective on it again.

APPENDIX E

COMPOSER KURT MEHLENBACHER INTERVIEW

1. What first interested you in composition? Were you always drawn to the compositional side of music, or did you begin in a different area within music? If you began in a different area, how did your love of composition evolve and mature into what it is now? What do you feel is most unique about your music and helps set you apart from other composers?

Composition came quite late to me, as did participation in music in general. I was not one of those kids that wanted to (or was even forced to) take piano lessons, and I did not sing in a choir in any capacity aside from my elementary school program. I started on clarinet in 6th grade because I was in love with the clarinet solo in the 3rd movement of Tchaikovsky 6, and switched to bassoon sophomore year of high school while keeping with the clarinet for the athletic bands because I could stand how terrible the high register of the clarinet sounded (not to the fault of the instrument, I was just bad at it!). That was my instrument combination through undergrad, though I took up a lot more contrabassoon then since it was just such a cool instrument.

If you ask my mother, my first composition was an improvised “folksong” that I sang when my family took a trip to Hawaii as part of a business trip for my father. It had something about “knowing what’s under the palm tree” and “the volcano erupted.” My interest in writing did not really come out until the end of high school when I wrote a piece for my high school band director for his retirement (my high school wind ensemble rehearsed it in secret and performed it at the end of our last concert my senior year). Stupidly enough, I wrote two other wind ensemble pieces before I actually had any clue what I was doing. My love of

writing really didn't solidify until my sophomore year of undergrad (yeah, I know) while studying music at the University of Oregon, and it was actually aided most heavily by Robert Ponto and Steve Vacchi, the Director of Bands and Professor of Bassoon, respectively. Through working with them on performance, conducting, and just general music concepts at large, I began to develop a deep love for the creation of music, though I still never had a desire to really perform it.

I'm not certain that my composition voice has every actually settled down. Yes, there are certain aspects of music that I'm drawn to and like to incorporate in my own, but the most unique characteristic I think I have is that I try not to be afraid of what it is that I write. It doesn't matter that I be "new" or "different" just so long as the approach in writing is honest and true to my own expectations.

2. Are there any particular composers or other musical influences that have inspired your compositional style/approach? When beginning a new piece, from where do you draw inspiration? What was your source of inspiration for this piece?

My largest influences are Tchaikovsky and Vaughan Williams. More recently, I came to grips with the fact that I was raised heavily on musical soundtracks, with Andrew Lloyd Webber being a near-daily occurrence. Additionally, since I am male born in the mid-80s, I have been significantly influenced by video game music, especially the music of Koji Kondo and Nobuo Uematsu. Essentially, what I've learned from these composers—great story tellers

through their music—is that music will be successful if it is true to its intention, thus my goal is always to find the intention of the music and adequately portray it.

Drawing inspiration is always a weird thing for me, but my goal is, again, to find the intention. Am I telling a story? Am I portraying an image? Is it supposed to fill some sort of purpose on a concert, such as a show piece? Is it for someone? All of these work together in guidance and that is ultimately where I draw my inspiration.

For this work, the inspiration was clearly about the relationship you and Stefanie have. The goal was to portray those four characteristics you share (or do not, in the case of the first movement).

3. What musical element(s) serve as the foundation within your compositions? When beginning a new composition, do you first decide upon that particular musical element/idea and then build the music around it, or do the composition and the musical element/idea just evolve as a whole? What musical elements or ideas, either motivic or thematic, are present in this piece?

The musical elements in this piece are very much about the instrumentation. I have been very into Debussy recently, and admire especially his Sonata for Flute, Viola, and Harp, which serves as a fascinating exercise in orchestration in which Debussy works to make the three instruments identical while simultaneously making them as individual as possible. With the narrative of this piece in mind, I attempted to make the clarinet and bass clarinet be similar

where appropriate, yet still show that they are individual players. (How's that for a non-answer?)

Typically, the elements of the piece evolve as the piece is being written, not before. Basically, I need to figure out what the piece is before I can clearly identify the elements, which usually results in the vast majority of the piece getting written. Then it is simply going back and adjusting as needed.

For this piece in particular, a motive or theme never really appeared. I think this can be attributed to the fact that each movement is its own character, which is mostly stand-alone. Not sure if that is a correct approach, but it seems to be what happened.

- 4. Where do you look for ideas for the titles of your pieces? Are the titles of your compositions inspired by the completed work, or do you first decide upon the title of a piece and then use that title to inspire the composition? What inspired the title of this piece and does it have any special meaning within the musical composition? If so, is this special meaning something that should be apparent in the performance, and how would you like the performer to make that connection for the audience?**

Clearly, I am not good at this since this piece does not really have a title. Again, it's usually about telling a story or finding intent, so my titles tend to reflect what I hope the listener or performer will take from the piece.

Rarely do I have a title prior to writing the piece, and often times it is a real struggle figuring out what to call my piece (*Flying Crooked*, this piece, any of

my string quartets). Other times, it is weirdly easy (*Journey on a Comet's Tail, I ran out of black paint and sunshine*). I still have not figured this part out, but if you have, please let me know!

5. Have you ever written a piece with this particular instrumentation? How does this piece fit into your body of compositional works?

I have never written for this trio, but it is a very intriguing instrumentation! Since most of my catalogue is for winds, and most of those pieces are character pieces, this piece is really right at home with most of what I have done.

6. Do you customize your compositions to the specific performer for whom it's being written?

ALWAYS write with a performer in mind. This is why I adore writing for the Paradise Winds, since I have become incredibly familiar with their virtuosity and enthusiasm, ultimately making it REALLY easy to write for them. I find that I enjoy taking advantage of what players are really good at, and pushing the performer to go beyond their comfort zone. You can circular breath? Can you do it for four pages of music? You have stellar technique? Can that be used to create multiple lines of cohesive counterpoint? It makes some people grumpy, but the ones that eat it up are the ones that I have built lasting relationships with, both as friends and as musicians.

- 7. Are there any stylistic concerns or considerations that you have for this piece? What performance suggestions can you offer the performer? What are the main technical concerns for the performer(s)?**

The piece is goofy. Often times, players will take things far too seriously, but the important thing is that the gesture is of primary concern and the precision of executing what is written is squarely secondary. So, my stylistic concern is that you simply take risks and push the gestures as far to the extreme as possible, remembering that if you thought you were being convincing, you need to quadruple it to convince someone else.

- 8. Have you ever studied clarinet? If so, in what capacity? What is your primary instrument, and do you still play?**

I cannot actually say I ever “studied” clarinet. I played it consistently for 11 years, though 6 of those were almost exclusively for athletic bands. My primary instrument was bassoon, with a VERY heavy emphasis on contrabassoon, but a hand injury late in undergrad took me out of that game in any serious capacity.

- 9. Do you prefer to write for any particular instrument or ensemble? Do you favor writing music of one style over another style (i.e. jazz over classical, etc.)?**

Winds are where I feel the most comfortable, and typically will jump at the chance to write for an ensemble of woodwinds in particular. I am horribly

uncomfortable writing for piano, and I am not sure why or if I will ever get over it.

Style is always a weird thing. I guess I ultimately enjoy writing in a folk style, but it is all blurred together at this point since my influences are all over the place. What I can say is that I would not know how to write jazz, since that is a different world of which I am not a part.

10. Do you enjoy writing music for clarinet? Do you find writing music for clarinet more or less challenging than other instruments, and why?

Clarinet is great for which to write! It is pretty much the only instrument I can honestly say is capable of playing anything on the page, so it is kind of a cheating instrument. Yes, it has a place where it sounds best, but if a composer is in a jam, the clarinet will get you out of it!

11. Do you seek to bring out timbral differences between instruments in your compositions, or blend the timbres together? How did you approach the different instrumental timbres of this composition?

Going back to Debussy, my hope and goal in this piece was to make the instruments sound exactly the same while still retaining their individuality. Clearly, the clarinet and bass clarinet are very good at sounding the same, and can become individual by exploring their registers and vastly different characteristics attributed to their articulations. For this piece, the challenge was weaving the piano into all of that, since it is the third wheel on the date as it were. My

approach was then to explore the differences of the clarinets and link the difference with the piano to make them similar, if that makes any sense....

12. Are you concerned with audience perception of your music? To what extent do you consider audience reception and has it ever limited or altered what you truly wanted to write? Are you concerned with audience perception of this particular piece?

Audience perception is so far off my radar when writing that it literally never gets a thought from me. Basically, I write what I would want to listen to, and I work with the performers to make it something that they would want to play (and hopefully multiple times). If those two things are accomplished, we will have a convincing piece that will appeal to any perceptive audience member :-)

13. Would you ever write for this particular instrumentation again?

Absolutely! It is a pretty neat ensemble, and I would like to explore it further when I have much more time to devote to it.

APPENDIX F

PERFORMER (BASS CLARINET) STEFANIE GARDNER INTERVIEW

1. What musical advice or suggestions would you give a performer before they begin learning this part? During preparation of this part?

A low C Bass Clarinet is required. The 4th movement is the most challenging technical movement for the bass clarinet, so I would advise learning it first.

2. Are there any stylistic or technical difficulties a performer should take into consideration when working on this piece? Does this part require the use of any extended/contemporary techniques (i.e. circular breathing, slap tonguing, etc.)? If so, what suggestions would you offer the musician in executing those techniques successfully?

- a. The 2nd movement contains leaps greater than two octaves in the bass clarinet part, so I would practice voicing exercises separately as a warm up before practicing the piece.
- b. This piece requires slap tonguing in the first movement of the bass clarinet part. When the slap tongue eighths are isolated (m. 17 and m. 21), the performer has time to prepare the middle of the tongue to create suction on the reed. However, when slap tongue is required immediately after a molto vibrato pitch (m. 2 and m. 5) I suggest preparing the middle of the tongue during the vibrato to minimize the break between notes.
- c. For phrasing reasons, I circular breathe the first two lines of the 2nd mvt, the longer phrases of the 3rd mvt, and through mm. 50-56 of the 4th mvt of

the bass clarinet part. Try to take circular breaths in places where the piano and the soprano clarinet are active.

3. Are there any specific fingerings that are needed to perform challenging passages with more ease?

In the 4th movement, mm. 46-52, I use the right hand pinky D fingering. This fingering provides the fastest leverage for me for this passage. In the same movement, m. 59 and m. 61, I use the left hand pinky low G-sharp key.

APPENDIX G

PERFORMER (PIANO) GAIL NOVAK INTERVIEW

Paragon

- 1. What musical advice or suggestions would you give a performer before they begin learning this part? During preparation of this part?**

Double check tempos. They are all very distinct.

- 2. Are there any stylistic or technical difficulties a performer should take into consideration when working on this piece? Does this part require the use of any extended/contemporary techniques (i.e. circular breathing, slap tonguing, etc.)? If so, what suggestions would you offer the musician in executing those techniques successfully?**

N/A

- 3. Are there any specific fingerings that are needed to perform challenging passages with more ease?**

N/A

Duality in the Eye of a Bovine

- 1. What musical advice or suggestions would you give a performer before they begin learning this part? During preparation of this part?**

Will need a grand piano to practice/rehearse muting.

- 2. Are there any stylistic or technical difficulties a performer should take into consideration when working on this piece? Does this part require the use of any extended/contemporary techniques (i.e. circular breathing, slap tonguing, etc.)? If so, what suggestions would you offer the musician in executing those techniques successfully?**

N/A

- 3. Are there any specific fingerings that are needed to perform challenging passages with more ease?**

The running 16ths in the 4th movement are easier when split between the hands. The top notes that run over the 16ths do not have to be held full value. Must match 16ths with clarinet.