

379  
N81d  
NO. 49

AARON COPLAND'S CONCERTO FOR CLARINET: A LECTURE RECITAL,  
TOGETHER WITH THREE RECITALS OF MUSIC BY MOZART,  
ROSSINI, SCHUMANN, BRAHMS, AND CONTEMPORARY  
EUROPEAN AND NORTH AMERICAN COMPOSERS

Presented to the Graduate Council of the  
North Texas State University in Partial  
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Bruce Bullock, M. M.

Denton, Texas

August, 1971

**PLEASE NOTE:**

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Bullock, Bruce, Aaron Copland's Concerto for Clarinet: A Lecture Recital, Together with Three Recitals of Music by Mozart, Rossini, Schumann, Brahms, and Contemporary European and North American Composers. Doctor of Music Arts (Performance, Clarinet), August, 1971, 32 pp., 2 tables, bibliography, 12 titles.

The dissertation consists of four recitals: one chamber music recital, two solo recitals, and one lecture recital. The repertoire of these programs was chosen with the intention of demonstrating the capability of the performer to deal with problems arising in works of varying types and of different historical periods.

The lecture recital, Aaron Copland's Concerto for Clarinet, begins with biographical information, followed by a discussion of various other works of the composer and of important stylistic traits that are contained therein. After thus setting the Concerto in perspective to other major works, an investigation is made into various aspects of form and style which make the Concerto atypical in some respects to the composer's total body of works. Particular emphasis is given to rhythmic and melodic characteristics of the piece which are related to jazz and Latin-American popular music. The formal and stylistic analysis is followed by a discussion of problems involved in performing the Concerto with a piano reduction of the orchestral part, and the lecture concludes with a survey of interpretative problems posed by the work. At the conclusion of the lecture portion of the presentation, the Concerto was performed.

Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.

TABLE OF CONTENTS

	Page
INTRODUCTION . . . . .	v
PERFORMANCE PROGRAMS . . . . .	vi
LIST OF TABLES FOR LECTURE RECITAL . . . . .	x
LIST OF ILLUSTRATIONS FOR LECTURE RECITAL . . . . .	xi
LECTURE RECITAL: AARON COPLAND'S CONCERTO FOR CLARINET	
Biography of Aaron Copland . . . . .	1
Important Works of Copland and Their Stylistic Traits . . . . .	4
Concerto for Clarinet . . . . .	7
<u>Analysis</u>	
<u>Piano Reduction</u>	
<u>Interpretation</u>	
Bibliography . . . . .	31

## INTRODUCTION

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The lecture recital, Aaron Copland's Concerto for Clarinet, begins with biographical information, followed by a discussion of various other works of the composer and of important stylistic traits that are contained therein. After thus setting the Concerto in perspective to other major works, an investigation is made into various aspects of form and style which make the Concerto atypical in some respects to the composer's total body of works. Particular emphasis is given to rhythmic and melodic characteristics of the piece which are related to jazz and Latin-American popular music. The formal and stylistic analysis is followed by a discussion of problems involved in performing the Concerto with a piano reduction of the orchestral part, and the lecture concludes with a survey of interpretative problems posed by the work. At the conclusion of the lecture portion of the presentation, the Concerto was performed.

NORTH TEXAS STATE UNIVERSITY  
SCHOOL OF MUSIC

*presents*

*Bruce Bullock, Clarinetist*

*in a recital of*

*Chamber Music With Clarinet*

*assisted by*

CAROL FARRAR, flute  
CAROL LYNN MIZELL, oboe  
\*LUIS MOURA CASTRO, piano  
\*KENNETH SCHANEWERK, violin  
JERRY VOORHEES, bassoon

Monday, November 30, 1970

6:30 p.m.

Recital Hall

PROGRAM

Suite for Violin, Clarinet and Piano ..... Milhaud  
    Overture  
    Divertissement  
    Jeu  
    Introduction et Final  
Suite for Violin and Clarinet ..... William O. Smith  
    Overture  
    Song  
    Dance  
    Burlesque  
    Finale  
Sonatine for Flute and Clarinet ..... Jean Cartan  
    Pastorale  
    Berceuse  
    Rondeau

INTERMISSION

Quartet for Woodwinds ..... Arthur Berger  
    Allegro moderato  
    Andante  
    Allegro vivace e leggiermente  
Contrasts for Violin, Clarinet and Piano ..... Bartók  
    Verbunkos (Recruiting Dance)  
    Pihenő (Relaxation)  
    Sebes (Fast Dance)

*Presented in partial fulfillment of the requirements  
for the degree Doctor of Musical Arts*

\*faculty, Texas Christian University

NORTH TEXAS STATE UNIVERSITY  
SCHOOL OF MUSIC  
presents

# BRUCE BULLOCK

in a

## Graduate Clarinet Recital

assisted by

### Jean Mainous, Pianist

Tuesday, January 19, 1971

8:15 p.m.

Recital Hall

#### PROGRAM

Concerto, K.V. 622 ..... *Mozart*  
Allegro  
Adagio  
Rondo

#### INTERMISSION

Fantasy Pieces, Op. 73 ..... *Schumann*  
Zart und mit Ausdruck  
Lebhaft, leicht  
Rasch und mit feurer

Four Pieces for Clarinet and Piano ..... *Berg*  
Mässig  
Sehr langsam  
Sehr rasch  
Langsam

Première Rhapsodie ..... *Debussy*

*Presented in partial fulfillment of the requirements  
for the degree  
Doctor of Musical Arts*



NORTH TEXAS STATE UNIVERSITY  
SCHOOL OF MUSIC

presents

# BRUCE BULLOCK

in a

## GRADUATE CLARINET RECITAL

assisted by

**Jean Mainous, Pianist**

Monday, March 8, 1971

6:30 p.m.

Recital Hall

### PROGRAM

Dance Preludes ..... Witold Lutoslawski

Allegro molto  
Andantino  
Allegro giocoso  
Andante  
Allegro molto

Sonata in Eb Major, op. 120, no. 2 ..... Brahms

Allegro amabile  
Allegro appassionato  
Andante con moto - Allegro

Five Pieces for Clarinet Alone ..... William O. Smith

Vigorous  
Flowing  
Rhythmic  
Singing  
Spirited

### INTERMISSION

Le Tombeau de Ravel ..... Arthur Benjamin

Valse - Caprices

Introduction, Theme and Variations ..... Rossini

*Presented in partial fulfillment of the requirements for the degree  
Doctor of Musical Arts*

NORTH TEXAS STATE UNIVERSITY  
SCHOOL OF MUSIC

*presents*

**BRUCE BULLOCK**

*in a*

**LECTURE RECITAL**

*assisted by*

**JEAN MAINOUS, Pianist**

Thursday, June 10, 1971

8:15 p.m.

MU 165

**AARON COPLAND'S CONCERTO  
FOR CLARINET**

*Presented in partial fulfillment of the requirements  
for the degree Doctor of Musical Arts*

LIST OF TABLES FOR LECTURE RECITAL

Table	Page
I. Overall Structure of Copland's Concerto for Clarinet . . . . .	10
II. Thematic Structure of Copland's Concerto for Clarinet . . . . .	11

LIST OF ILLUSTRATIONS FOR LECTURE RECITAL

Figure	Page
1. Copland, Concerto for Clarinet . . . . .	15
2. Copland, Theme One, First Movement, Measures 1 through 8 . . . . .	16
3. Theme Two, First Movement, Measures 25 through 29 . . . . .	17
4. Ostinato Figure, First Movement, Measures 1 and 2 . . . . .	17
5. Cadenza Motive . . . . .	18
6. Cadenza Motive . . . . .	18
7. Cadenza Motive . . . . .	19
8. Theme A, Second Movement, Measures 158 through 162 . . . . .	19
9. Theme B, Second Movement, Measures 179 through 183 . . . . .	20
10. Theme C, Second Movement, Measures 187 through 189 . . . . .	20
11. Motives, Second Movement, Measures 125 and 243 . . . . .	21
12. Theme D, Second Movement, Measures 269 through 273 . . . . .	21
13. Cluster Chord, Second Movement, Measure 295 . . . . .	22
14. Theme E, Second Movement, Measures 297 through 300 . . . . .	22
15. Theme E (Rhumba Motive), Second Movement, Measures 308 through 310 . . . . .	23
16. Charleston Ostinato, Second Movement, Measures 430 through 432 . . . . .	24
17. "Boogie-woogie" Ostinato, Second Movement, Measures 441 and 442 . . . . .	25
18. Charleston Rhythm, Second Movement, Measures 490 through 492 . . . . .	25

LIST OF ILLUSTRATIONS--Continued

Figure		Page
19.	Cluster Chords, Second Movement, Measure 501 . . . . .	26
20.	Glissando, Second Movement, Measures 506 and 507 . . . . .	26
21.	First Movement, Measures 59 and 95 . . . . .	27
22.	Second Movement, Measures 324 and 326 . . . . .	28
23.	Second Movement, Measures 379 and 380 . . . . .	29
24.	Second Movement, Measure 319 . . . . .	30

## AARON COPLAND'S CONCERTO FOR CLARINET

### Biography of Aaron Copland

Aaron Copland was born in Brooklyn, New York, on November 14, 1900. He began piano study at the age of fourteen, and at seventeen he began the study of harmony with Rubin Goldmark, nephew of the composer Carl Goldmark.

Describing these formative years in his book, Our New Music, Copland says:

Some instinct seemed to lead me logically from Chopin's waltzes to Haydn's sonatinas to Beethoven's sonatas to Wagner's operas. And from there it was but a step to Hugo Wolf's songs, to Debussy's preludes and to Scriabin's piano poems. In retrospect it all seems surprisingly orderly. As far as I can remember, no one ever told me about "modern music." I apparently happened on it in the natural course of my explorations. It was Goldmark, a convinced conservative in musical matters, who first actively discouraged this commerce with the "moderns." That was enough to whet any young man's appetite.<sup>1</sup>

In the summer of 1921 Copland went to Fontainebleau, France, where a music school for Americans was just being organized. From there he went on to Paris for three years of private lessons in composition and orchestration with Nadia Boulanger. Copland relates some of the influences of these years in France as follows:

Much of the music that had been written during the dark years of the war was now being heard for the first time. Schoenberg, Stravinsky, Bartók, de Falla were all new to me. And the younger generation was heard from also - Milhaud, Honegger, Auric, and the other noisy members of

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<sup>1</sup>Aaron Copland, Our New Music (New York, 1941), p. 215.

the Group of Six. Works by many composers outside France were performed too - Hindemith, Prokofieff, Szymanowsky, Malipiero, Kodaly. It was a rarely stimulating atmosphere in which to carry on one's studies.<sup>2</sup>

Before he returned to the United States in 1924, Copland was commissioned by Nadia Boulanger to write a piece for her forthcoming tour of the United States as organist. The result was the Symphony for Organ and Orchestra, which Boulanger premiered on January 11, 1925, with Walter Damrosch conducting the New York Symphony. One month later, the work was performed by the Boston Symphony under Serge Koussevitsky.

Koussevitsky's interest in Copland's career began at this time, and Moses Smith, in his book, Koussevitsky, says of this relationship:

Although it is dangerous to ascribe a composer's successful development to a single set of external circumstances, it is safe to say that no influence was more responsible for Copland's present position in America than Koussevitsky's championship.<sup>3</sup>

After opening a teaching studio in Manhattan in 1924 and failing to attract a single pupil, Copland was sustained for the year by a generous patroness who had been found through the good offices of a mutual friend, the music-critic John Rosenfeld.<sup>4</sup>

Copland was awarded a Guggenheim Fellowship in 1925 and 1926, and in 1929 he won a prize of \$5,000 for his Dance Symphony in a contest sponsored by RCA Victor. Subsequently he won a Pulitzer Prize, awards from the New York Music Critics Circle, and an Academy Award for film

<sup>2</sup>Ibid., pp. 219-220.

<sup>3</sup>Moses Smith, Koussevitsky (New York, 1947), p. 187.

<sup>4</sup>Copland, op. cit., p. 225.

music in The Heiress. Other honors include election as a member to the American Academy of Arts and Letters (1954), an honorary doctorate from Princeton University (1956), and the Presidential Medal of Honor from President Johnson (1964). In observance of his seventieth birthday in November of 1970, he was honored by a televised New York Philharmonic Young People's Concert devoted to his music. One of the pieces performed was the Concerto for Clarinet, with Stanley Drucker as soloist.

Copland has performed extensively as pianist and conductor. A tour took him to the Soviet Union in 1960, where he conducted many of his own works. From 1940 to 1965, he was head of the composition department at the Berkshire Music Center at Tanglewood, and during the summer of 1967 he was composer-in-residence at Dartmouth College's Congregation of the Arts at Hopkins Center.

Copland has been instrumental in promoting the work of new American composers through the organization of the Copland-Sessions Concerts in New York, the American Festival of Contemporary Music at Saratoga Springs, New York, and the American Composers Alliance. He has been Chairman of the executive board of the League of Composers, and he has been affiliated with the Koussevitsky Music Foundation and the United States section of the International Society for Contemporary Music. His many books, magazine articles, and lectures have been most helpful to the cause of American music.



### Important Works of Copland and Their Stylistic Traits

The first of Copland's works to attract wide-spread attention was his Music for the Theatre, written in 1925 for a League of Composers concert directed by Koussevitsky. In his book, Our New Music, the composer describes the work as a symphonic treatment of the jazz idiom, with the intent of producing a work which would "immediately be recognized as American in character."<sup>5</sup>

Copland goes on to say:

The jazz element in Music for the Theatre further developed in my next work, a Concerto for piano and orchestra, which I played as soloist with the Boston Symphony in Boston and New York. This proved to be the last of my "experiments" with symphonic jazz. With the Concerto I felt I had done all I could with the idiom, considering its limited emotional scope. True, it was an easy way to be American in musical terms, but all American music could not possibly be confined to two dominant jazz moods: the "blues" and the snappy number. The characteristic rhythmic element of jazz (or swing, to give it its new name), being independent of mood, yet purely indigenous, will undoubtedly continue to be used in serious native music.<sup>6</sup>

In the music that came immediately after the Piano Concerto:

Dance Symphony (1929), Piano Variations (1930), Short Symphony (1933), and Statements (1935), Copland skillfully employed advanced techniques of harmony, counterpoint, and rhythm which were admired by the initiated few who were advocates of modern music. But the general public did not respond to his music. Copland says of the period:

<sup>5</sup>Ibid., pp. 223-224.

<sup>6</sup>Ibid., p. 227. The above statement was made in 1941, seven years before the completion of the Concerto for Clarinet, another jazz-influenced work.

During these years I began to feel an increasing dissatisfaction with the relations of the music-loving public and the living composer. The old "special" public of the modern music concerts had fallen away, and the conventional concert public continued apathetic or indifferent to anything but the established classics. It seemed to me that we composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and phonograph. It made no sense to ignore them and to continue writing as if they did not exist. I felt that it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms.<sup>7</sup>

Copland now wrote functional music: music to be performed by school children (the opera, The Second Hurricane and Outdoor Overture, for orchestra); music for the movies (Of Mice and Men, Our Town, The City, North Star, The Heiress, The Red Pony); music intended for the theatre (Quiet City); and music for radio performance (Music for Radio). Mexican popular tunes were adopted in El Salón México, and folk melodies of Cuba were employed in Danzón Cubano. American folk music was utilized in the ballets Rodeo, Billy the Kid, and Appalachian Spring.<sup>8</sup>

David Ewen, in his book, The World of Twentieth Century Music, says:

Even in works like the Third Symphony and the opera, The Tender Land, which made little or no attempt to absorb materials from outside sources, the tendency towards simplification is still present, and the influence of American folk music is continually suggested in subtle overtones of expression.<sup>9</sup>

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<sup>7</sup>Ibid., pp. 228-229.

<sup>8</sup>David Ewen, The World of Twentieth Century Music (Englewood Cliffs, 1968), p. 161.

<sup>9</sup>Ibid., p. 161.

According to one of his biographers, Arthur Berger, Copland sought in the years following the Third Symphony to consolidate his most important achievements:

Even so unpretentious a work as the Clarinet Concerto of 1948 is deceptive in its simplicity. Written for Benny Goodman, it invariably exploits the "hot" jazz improvisation for which that clarinetist is noted. But the very episodes that evoke the sharp-edged, controlled, motoric style of Goodman's brilliant old sextet are often the ones recalling most strongly the stark, dissonant devices that gave Copland the reputation for being an esoteric in the early thirties.<sup>10</sup>

The song cycle, Twelve Poems of Emily Dickinson (1950), is another effort to revive elements of the more "abstract" style of the late 1920's and early 30's. Julia Smith says that the songs are "almost completely homophonic in texture," and "The piano accompaniments are exceedingly expressive, having captured the mood and introspective quality of the poems."<sup>11</sup> Arthur Berger says of the cycle:

Copland's purest melodic contours . . . are brought into association with the vocal procedures that have become pretty much the property of the advanced chromatic schools in existence since Schönberg came on the scene.<sup>12</sup>

The next important work, Quartet for Piano and Strings (1950), is also indebted to the twelve-tone techniques associated with Schönberg and the Second Viennese School. The Emily Dickinson songs and the Quartet were not Copland's first efforts with twelve-tone techniques, however. He had experimented earlier with serial composition in his Song for soprano and piano (1927) and Piano Variations (1930).<sup>13</sup> Later

<sup>10</sup>Arthur Berger, Aaron Copland (New York, 1953), p. 81.

<sup>11</sup>Julia Smith, Aaron Copland (New York, 1955), p. 254.

<sup>12</sup>Berger, op. cit., p. 83.

<sup>13</sup>Ibid., p. 88.

works employing serial techniques are: Piano Fantasy (1957), Connotations, for orchestra (1962), and Inscape, for orchestra (1967).<sup>14</sup>

Other major works include the rather "abstract" Piano Sonata (1941) and Sonata for Violin and Piano (1947). The latter work employs melodic and rhythmic elements of folk song, although there are no literal quotations from that idiom.<sup>15</sup>

A group of works which belong to the later period of "consolidation" are described by Julia Smith as "patriotic works." They include: Lincoln Portrait (1942), Fanfare for the Common Man (1942), and Preamble for a Solemn Occasion (1949).<sup>16</sup>

Arthur Berger, summarizing Copland's achievement, writes:

Whatever Copland has done has the recognizable virtues of a genuinely creative artist. With the same limitations peculiar to many composers of our time, he can accomplish much more than most of the others. He is at last an American that we may place unapologetically beside the recognized creative figures of any other country. Viewed with respect to the most representative, and perhaps the most successful work of each period of his career, his contribution is its own justification. . . . We are not obliged, therefore, to credit Copland merely with what he has done to establish an indigenous style, for his achievements go deeper.<sup>17</sup>

#### Concerto for Clarinet

The Concerto for Clarinet was commissioned by Benny Goodman in 1947. Copland finished the first movement of the work in Rio de Janeiro

<sup>14</sup>Ewen, op. cit., pp. 171-175.

<sup>15</sup>Julia Smith, op. cit., pp. 230-235.

<sup>16</sup>Ibid., p. 224.

<sup>17</sup>Arthur Berger, quoted in Ewen, op. cit., pp. 161-162.

during that year, while on a South American tour sponsored by the United States State Department. The work was completed at his home at Sneden's Landing, Palisades, New York, in October of 1948. It is scored for solo clarinet in B flat and string orchestra with harp and piano.

### Analysis

Copland is quoted in the program notes of the Cincinnati Symphony as follows:

The Concerto is cast in a two-movement form, played without pause, and connected by a cadenza for the solo instrument. The first movement is simple in structure, based on the usual ABA song form. The general character of this movement is lyric and expressive. The cadenza that follows provides the soloist with a considerable opportunity to demonstrate his prowess, at the same time introducing fragments of the melodic material to be heard in the second movement.

Some of this material represents an unconscious fusion of elements obviously related to North and South American popular music. (For example, a phrase from a currently popular Brazilian tune, heard by the composer in Rio, became embedded in the secondary material in F major.)

The overall form of the final movement is that of a free rondo, with several side issues developed at some length. It ends with a fairly elaborate coda in C major.<sup>18</sup>

A question may come to mind after reading the above statement. Why are there only two movements? This formal scheme is certainly unusual for a concerto. In a search for predecessors of this two-movement work, Julia Smith relates it to the Sacred and Profane Dances of Debussy.<sup>19</sup>

Since the Concerto is obviously dance oriented, perhaps a connection (a tenuous one) may be made with the paired dances of the Renaissance

<sup>18</sup>Joseph Sagmaster; Program Notes, Cincinnati Symphony, 1963-64 season, concert for December 6 and 7, 257.

<sup>19</sup>Julia Smith; op. cit., p. 251.

such as the pavane and galliard or the passamezzo and saltarello.

However, the Concerto pairs a slow dance in triple time (a slow waltz?) with a fast, scherzo-like dance, basically in duple time. This is the opposite arrangement from the paired dances of the Renaissance, where a slow duple dance was followed by a faster dance in triple meter. Also, the Renaissance dances were often thematically related, which is not the case with the Concerto, and no formal or stylistic traits were found within the movements of the Concerto that call to mind characteristics of the paired dances. Despite the numerous qualifications that must attend any connection between the two, both the Concerto and the paired Renaissance dances represent an attempt to construct a two-movement form with dance characteristics, where variety is achieved through contrasting meter and tempo.

A more valid approach to the question of form seems to lie in a previously-cited quote from Copland regarding his resolve to turn away from the jazz idiom after his early jazz compositions, Music for the Theatre and Concerto for Piano: ". . . all American music could not possibly be confined to two dominant jazz moods: the 'blues' and the snappy number." (see p. 4.)

The two movements of the Concerto seem to be aptly described as a "blues" (without "blue notes" such as flatted thirds and sixths used melodically) followed by a "snappy number." The question then arises as to why Copland returned to the jazz idiom when writing the Concerto for Clarinet in 1948, seven years after making the above statement. One likelihood is that in writing a composition for the "King of Swing,"

a distinctly American phenomenon, he decided to return to a form and an "American" style which was well-suited to Benny Goodman's best-known style of playing, and with which Copland had successfully experimented in the past.

He had written the jazz-oriented Concerto for Piano in 1926, and, like the Concerto for Clarinet, it is cast in a two-movement form, Slow-Fast, played without pause. Unlike the Concerto for Clarinet, the movements are not connected by a cadenza (it appears instead near the end of the second movement.) The orchestra called for in the Concerto for Piano is very large: triple winds, a large group of percussion instruments, and strings. By comparison, the chamber orchestra called for in the Concerto for Clarinet (strings, harp and piano) is far simpler (and indicative of the previously-noted trend toward simplification in Copland's works since the early 1930's).

The following table provides a view of the Concerto for Clarinet in regard to the largest dimensions of the work.

TABLE I  
OVERALL STRUCTURE OF COPLAND'S CONCERTO FOR CLARINET

Movement	Tempo and Meter	Form	Tonality
I (mm. 1-115)	Slowly and Expressively $\frac{3}{4}$ ( $\text{♩} = \text{ca. } 69$ )	A B A'	C
Cadenza			
II (mm. 118-507)	Rather fast $\frac{2}{4}$ ( $\text{♩} = 120-126$ )	Free Rondo	D <sup>b</sup> - C

Table II provides a more detailed view of the sectional divisions within the two movements of the Concerto.

TABLE II

THEMATIC STRUCTURE OF COPLAND'S CONCERTO FOR CLARINET

Movement One

Theme	Measure	Key	Tempo and Meter
A	a (Theme 1)	C	Slowly and expressively (♩ = 69) 3/4
	b (Theme 2)	B <sup>b</sup> -C	3/4
	a'	C	3/4
B	b	E <sup>b</sup>	Somewhat faster 3/4 4/4
	c (new material)	d-F-D	4/5 4/4
	b'	G	Broader 4/5 4/4
(transition)			
A'	a	C	Tempo 1 <sup>o</sup> (♩ = 69) 3/4
	b	E <sup>b</sup>	3/4
	a	C	3/4



TABLE II--Continued

## Movement Two

Theme	Measure	Key	Tempo and Meter
Introduction	120-145	D <sup>b</sup>	Rather fast 2 (♩ = 120-126) 4
A	146-175	D <sup>b</sup>	2 (←♩ = ♩→) 4
B (transition)	176-186	E	♩ (←♩ = ♩→) 3 4
C	187-222	D-d-C	3 (←♩ = ♩→) ♩ 4
A	223-243	A-G <sup>b</sup> -D <sup>b</sup>	♩
A'	244-251	D <sup>b</sup>	♩
C	251-269	D <sup>b</sup>	♩
D	269-296	D <sup>b</sup>	Trifle faster (←♩ = ♩→) 3 (♩ = 132) 4
E	297-322	F	Same Tempo 4 (♩ = 132) 4
B	323-334	D <sup>b</sup> -C <sup>b</sup>	(♩ = 132) 4 4
B' (transition)	335-349	D <sup>b</sup>	(poco accel) 4 (♩ = 144) 4
E	350-378	E <sup>b</sup> -B <sup>b</sup> -A	(♩ = 144) 4 4
D	379-429	A	Ritmico 32 vigoroso 44 (♩ = ♩)
transition	430-440	D <sup>b</sup>	(♩ = ♩) 4 4
Coda	441-450	C	Same Tempo (←♩ = ♩→)

The rather bewildering complexity of the second movement as analyzed in TABLE II is confirmed in part by a quote from Vincent Persichetti, writing in Musical Quarterly:

. . . alternating tunes are employed in an effort to interest the work in a rondo. However, the form goes no further than that of a newsreel, misspliced with retakes. . . . One wonders what has happened to the composer's ingenious ideas of form as found in a work like the Sextet for Clarinet, Piano and Strings. . . . Many listeners feel his music deeply and deserve a full account of the subject matter by way of development, so that in larger works there can be real formal growth.<sup>20</sup>

Tutti-solo distribution.—Much of the time when soloist and orchestra are playing simultaneously, neither can be said to have a subordinate role. Instead, both parts either exchange motivic material through sequential treatment, or they engage in a contrapuntal opposition of ideas, often incorporating ostinatos in the orchestra. These traits, along with the thin texture of the chamber orchestra and a general linear concept as opposed to lengthy sections of alternating tutti and solo and massive orchestral effects, evoke the Baroque concerto grosso rather than the solo concerto of the eighteenth and nineteenth centuries.

Melodic and rhythmic characteristics.—One of the salient features of Copland's melodic writing is the use of small formal elements which are constantly reiterated and developed through shifting metrical

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<sup>20</sup>Vincent Persichetti, "Copland Clarinet Concerto," Musical Quarterly, XXXVII, No. 2 (April, 1951), p. 262.

accents, register changes, and the addition of new tones to the motives which may gradually imply more complex harmonies as the melody progresses. Ascending fourths and fifths, oftentimes expanded to elevenths and twelfths, and descending thirds (or tenths) are hallmarks of Copland's melodic style.

Partly due to their motivic structure, Copland's melodies sometimes seem excessively fragmentary. He often emphasizes the choppy melodic structure by lengthening note values at the end of the motive, with resulting patterns such as (short, short, short, long; short, short, short, long).

Harmonic characteristics.--Harmony in the Concerto for Clarinet always has a definite tonal center, but it is basically non-functional. The "coloristic" use of dissonance and fondness for ostinatos, coupled with a repetitive melodic line and slow harmonic rhythm, make Copland's indebtedness to French Impressionism very obvious. His penchant for deleting "essential" chord tones (such as the third of a triad, so that open fifths result), his use of sevenths, ninths, and elevenths as non-harmonic tones as well as chord tones, the basically diatonic chord structure with free borrowing from other modes, and open position of the chord structure are all characteristic traits of Impressionism (and incidentally, of much of the music of later composers such as Milhaud and Stravinsky). Most of these stylistic characteristics can be found in the first nineteen measures of the piece which appear as Figure 1 on the following two pages.

The image shows a handwritten musical score for Copland's Concerto for Clarinet, First Movement, measures 1 through 19. The score is written on three staves. The top staff is for the clarinet (in C), the middle staff is for the piano, and the bottom staff is for a lower instrument, possibly a bassoon or another woodwind. The clarinet part features a melodic line with notes circled and labeled with letters c, d, e, and f. The piano part includes dynamics such as *pp* and *p*. The lower part has notes circled and labeled with letters a, g-1, h-2, h-3, and h-4. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Fig. 1--Copland, Concerto for Clarinet, First Movement, measures one through nineteen (continued on next page).

- a. Ostinato bass
- b. Motivic melody
- c. Non-harmonic ninth appoggiatura (measure four)
- d. Non-harmonic ninth upper neighboring tone (measure six)
- e. Non-harmonic ninth and seventh in changing-tone figure (measure seven)
- f. Harmonic ninth (measure eight)
- g. "Open fifth" sonorities: 1-- G (B) D F (measure ten);  
2-- D (F) A flat C flat (measure twelve)
- h. "Borrowed" sonorities from other modes: 1-- sonority built on flatted third scale step (measure eleven);  
2-- on flatted sixth (measure twelve); 3-- on flatted seventh (measure fifteen); 4-- on flatted fifth (measure sixteen)

Fig. 1--Continued, List of characteristics found on preceding page.

Movement One.--There are two themes in the first movement, and they appear below as Figures 2 and 3.



Fig. 2--Theme One, first movement, measures one through eight

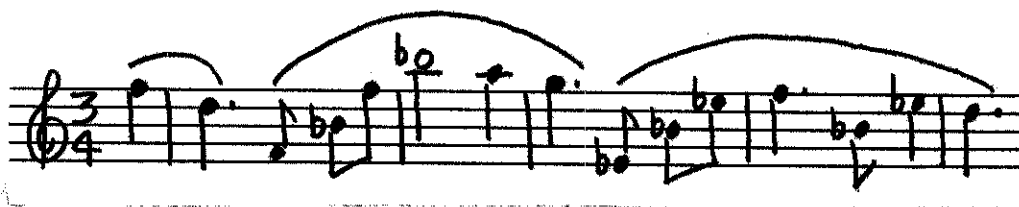


Fig. 3--Theme Two, first movement, measures twenty-five through twenty-nine.

After the clarinet's statement of Theme One over an ostinato accompaniment in C major, Theme Two enters at measure twenty-five. There is a polytonal feeling between B flat major and C major at this point, but the ostinato accompaniment figure maintains the primacy of C major.



Fig. 4--Ostinato figure, first movement, measures one and two

Theme One returns at measure thirty-five. Then a slightly faster section in E flat major follows at measure fifty-one, going quickly through D minor, F major, D major, G minor, and finally leading back to the original tempo, "Slowly and expressively," at measure seventy-six. This section, like the beginning, is in C major, but it is somewhat shorter than the initial statement, and there is no literal repetition





Fig. 7--Cadenza motive (Compare to Theme E in the second movement.)

Movement Two.--After a twenty-nine measure tutti that begins the movement, the clarinet enters with Theme A in the typical motivic and cumulative style of development which was described earlier. D flat major is the principal key of the section.

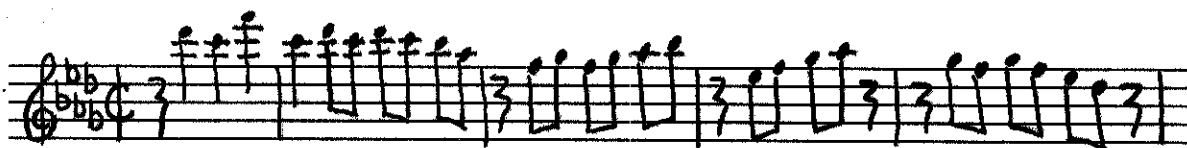


Fig. 8--Theme A, second movement, measures 158 through 162

Theme B is derived from a motive found in the cadenza. It appears briefly in a transitional section characterized by a change of meter (alla breve to  $\frac{3}{4}$ ) and a polyrhythm (two beats against three). The key is E major.





Fig. 9--Theme B, second movement, measures 179 through 183

Theme C appears at measure 187, with a return to alla breve meter and a key change to D major. The material of Theme C is derived from the cadenza, and the syncopated motive is developed in the familiar cumulative style. The keys of D minor and C major are passed through as the section progresses.



Fig. 10--Theme C, second movement, measures 187 through 189

Theme A returns at measure 223, this time in A major. A modulation to G flat major occurs at measure 228; and when the clarinet enters eleven bars later, the key is the same as the initial entrance of Theme A (D flat major). A transitional section begins at measure 243. It is developed from a secondary motive in the orchestral tutti at the beginning of the movement.

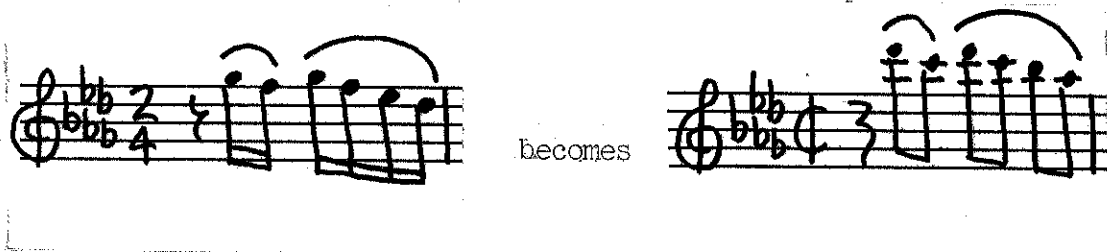


Fig. 11--Motives, second movement, measures 125 and 243. The material is also reminiscent of Theme B (Fig. 9).

Theme D appears at measure 269 in a faster section, where the quarter note of the previous *alla breve* tempo equals the eighth note in the faster tempo.

Fig. 12--Theme D, second movement, measures 269 through 273

This material features biting dissonances and syncopations reinforced with sforzandi. It concludes with the reiterated cluster chord cited below.

Fig. 13—Cluster chord, second movement, measure 295

The mood changes abruptly at this point, with a modulation to F major and the entrance of Theme E, the Brazilian popular tune which was mentioned earlier.

Fig. 14—Theme E, second movement, measures 297 through 300

Note the eighth-note division of the  $\frac{4}{4}$  bar into 3 plus 5 at measure 300. One of Copland's favorite devices, it is a typical jazz

rhythm. Later, this theme takes on a characteristic Rhumba rhythm.<sup>21</sup>

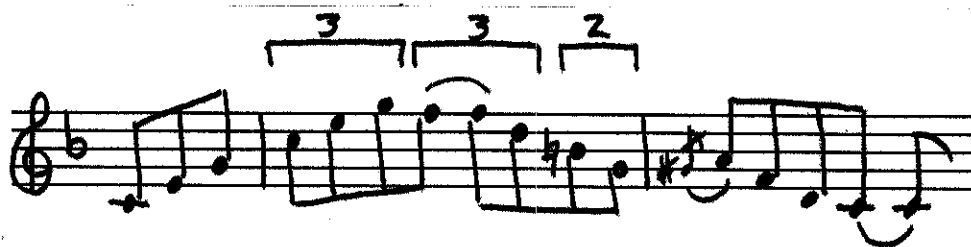


Fig. 15—Theme E (Rhumba motive), second movement, measures 308 through 310.

Theme B returns at measure 324, followed by a transitional section based on the Rhumba motive from Theme E. The key is D flat major and later (measure 335) C flat major.

There is a return to Theme E in E flat major, then in B flat major. Finally, both sections of Theme E alternate in the key of A major.

Rhythmic material from Theme D appears at measure 379, with the clarinet remaining silent for 33 measures. Syncopation, sforzandi, and dissonant harmonies continue until measure 430, where an ostinato figure with a typical Charleston rhythm is set

<sup>21</sup>Mátyás Seiber describes the basic Rhumba rhythm as a division of eight eighth-notes into a three-plus-three-plus-two pattern. The meter is usually  $\frac{4}{4}$ , with an eight-bar phrase or two phrases of four bars, the second being a variation of the first. Mátyás Seiber, "Rhythmic Freedom in Jazz?," Music Review, VII, No. 2 (May, 1945), p. 94.

This particular phrase is eight bars in length, with a four-plus-four motivic division which sub-divides into a two-plus-two-plus-two-plus-two pattern. An upbeat consisting of three eighth-notes is also typical of the Rhumba.

up in the orchestra.<sup>22</sup> Meanwhile, the clarinet counters with a syncopated line of its own, embroidered with rapidly-articulated repeated notes.

Fig. 16—Charleston ostinato, second movement, measures 430 through 432.

A C major stretto (or coda) section occurs at measure 441, where a quarter note in the  $\frac{4}{4}$  meter of the previous section becomes equal to the half note in alla breve meter. A "boogie-woogie"

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<sup>22</sup>Seiber cites the following rhythm as typical of the Charleston: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩. Seiber, "Rhythmic Freedom in Jazz?," Music Review, VII, No. 1 (February, 1945), p. 39.

ostinato is found in the orchestral bass as various thematic fragments are interwoven above.<sup>23</sup>

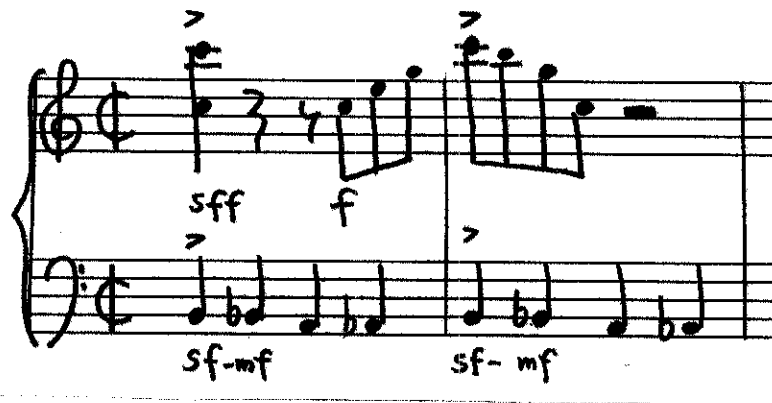


Fig. 17--"Boogie-woogie" ostinato, second movement, measures 441 and 442.

The tempo broadens at measure 481, and 10 bars later the Charleston rhythm reappears.



Fig. 18--Charleston rhythm, second movement, measures 490 through 492.

<sup>23</sup>Although the typical "boogie-woogie" ostinato consists of eight eighth notes to the bar and is a diatonic "walking-bass" figure, the rather wide separation between the upper and lower parts, the eighth-note division of the upper line, and the strong rhythmic drive of the bass are all characteristic of the "boogie-woogie" style.

Beginning at measure 501, there are 7 statements of a cluster chord built on C.



Fig. 19—Cluster chord, second movement, measure 501

A further broadening of the tempo follows, and the clarinet ends the Concerto with a glissando covering two octaves and a major sixth.

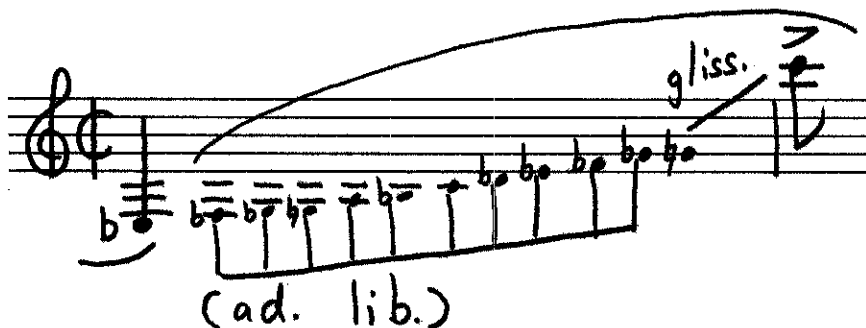


Fig. 20—Glissando, second movement, measures 506 and 507

#### Piano Reduction

The piano reduction of the orchestral part which will be used for this performance was arranged by the composer and is published by

Boosey and Hawkes. It is perhaps inevitable that a piano reduction is an adequate compromise at best. Arthur Berger, describing one of the problems of this particular reduction, says:

. . . with all its readily assimilable exterior and the unproblematic dance content . . . , the slow section, like the jazzy part, has its subtleties too. These are contained largely in the instrumentation which is confined to strings, harp and piano. From a piano reduction of this score one would never suspect the luminosity that is imparted to the string sonority by the delicate edging of figures in the harp.<sup>24</sup>

In addition to the loss of tone color that is inherent in any piano reduction, this reduction contains many chord structures that require the pianist to arpeggiate chord tones which ideally should be struck together.

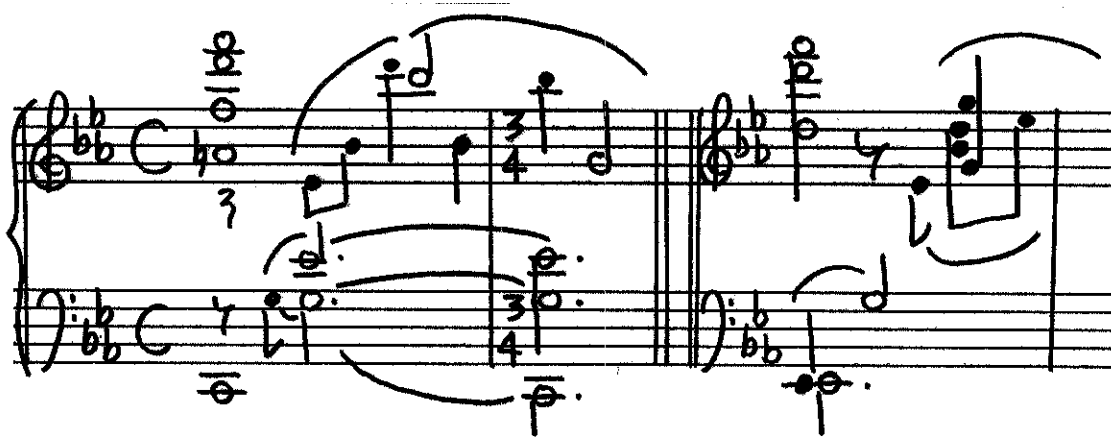


Fig. 21--First movement, measures 59 and 95

<sup>24</sup>Berger, op. cit., p. 82.



There is often a problem in conveying adequately the various ideas in a contrapuntal texture. An example of the problem occurs at measures 324 through 330, where the piano cannot cover the important line that occupies the top staff.

Fig. 22--Second movement, measures 324 through 326

In this performance, the top staff will be played by the clarinet until the solo entrance with the same material at measure 331. There are several other instances where material of this kind must be deleted. One example appears below.

Handwritten musical score for the second movement, measures 379 and 380. The score is written on three staves: 1st Violin (top), Piano (middle), and Bass (bottom). The key signature is D major (two sharps) and the time signature is 3/4. The 1st Violin part features a melodic line with accents (>) and a fermata. The Piano part features a rhythmic accompaniment with accents (>) and a fermata. The Bass part features a rhythmic accompaniment with accents (>) and a fermata.

Fig. 23—Second movement, measures 379 and 380

Perhaps it is just as well, since the rapid repeated-notes of this line are much more idiomatic for the violin than the piano. The present example emphasizes another compromise that is often necessary: the arranger must either delete or alter original material when he adapts a composition from one medium to another.

#### Interpretation

In performing a composition such as the Concerto for Clarinet, one must decide just how far to go in the direction of jazz interpretation. It is important in this regard to remember that there are also Latin-American idioms present here, as well as the stylistic traits which are part of virtually all of Copland's music. Jazz idioms have been borrowed and incorporated into a much more complex and sophisticated musical structure. It would be as inappropriate to "swing" this piece

from beginning to end as it would be to perform Stravinsky's L'Histoire du Soldat in true rag-time style or to play Ravel's Tzigane in the authentic manner of a Gypsy violinist.

The only stylistic adjustments that will be attempted in this evening's clarinet performance are (1) a more blatant use of vibrato than usual, and (2) a "jazz" interpretation of certain dotted-eighth and sixteenth rhythms so that they sound as triplet eighths.



becomes

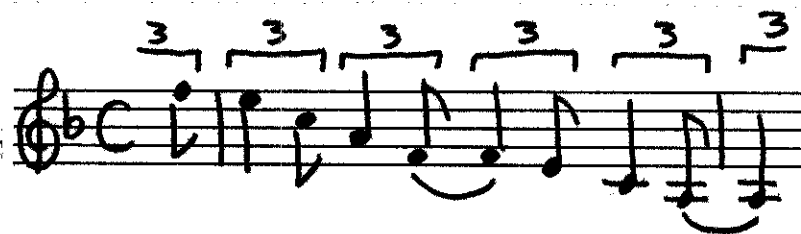


Fig. 24—Second Movement, measure 319

In addition, these dotted rhythms will be given a breath articulation instead of the more "legitimate" and incisive articulation with the tongue. Dotted rhythms in the piano reduction will be similarly performed.

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