

KEEN HOCK, RENA CATHERINE, D.M.A. The Pivotal Role of Messiaen's Quartet for the End of Time in the Establishment of the Clarinet-Piano Quartet Genre. (2012)
Directed by Dr. Kelly J. Burke. 109 pp.

Messiaen's *Quartet for the End of Time* played a pivotal role in the development of the clarinet-piano quartet genre. Messiaen's *Quartet for the End of Time* and the subsequent rise of the clarinet-piano quartet genre exemplify a modernist shift in genre identity in twentieth century chamber music. Contributing factors to this identity include the success of professional quartets in performing, promoting, and expanding the repertoire, the quality of work within the genre, and the ability of ensembles who promote this genre to sustain themselves in a changing socioeconomic environment.

In this study I examine the different factors of genre identity that relate to the clarinet-piano quartet. These factors include: the problem of genre identity in the twentieth century; a historical account of the development of the clarinet-piano quartet genre from the first performance of *Quartet for the End of Time* through the work of current professional ensembles; the quality of literature for this genre, represented by the analysis of Toru Takemitsu's *Quatrain* (1978) and Paul Moravec's *Tempest Fantasy* (2002); and how this new genre meets the social and economic demands of the current information age. The appendices provided with this study are reference tools designed to help musicians discover works within this genre, and to collect the available literature in one location. They include an annotated list of influential or most recently published quartets, a complete list of all clarinet-piano quartets arranged by composition date, and a list of commissioned quartets organized by their commissioning ensemble.

THE PIVOTAL ROLE OF MESSIAEN'S QUARTET FOR THE END OF TIME
IN THE ESTABLISHMENT OF THE CLARINET-PIANO
QUARTET GENRE

by

Rena Catherine Keen Hock

A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2012

Approved by

Committee Chair

© 2012 RENA CATHERINE KEEN HOCK

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of
The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____

Committee Members _____

Date of Acceptance by Committee

Date of Final Oral Examination

TABLE OF CONTENTS

	Page
LIST OF FIGURES	iv
CHAPTER	
I. INTRODUCTION	1
II. MODERN CHAMBER MUSIC AND THE PROBLEM OF GENRE IDENTITY	5
III. THE CLARINET-PIANO QUARTET GENRE	11
IV. ANALYSIS OF TWO SIGNIFICANT WORKS IN THE CLARINET-PIANO QUARTET GENRE	23
<i>Quatrain II</i> by Toru Takemitsu	24
<i>Tempest Fantasy</i> by Paul Moravec.....	28
Conclusions	32
V. THE CLARINET-PIANO QUARTET AND CONTEMPORARY TRENDS IN CHAMBER MUSIC.....	33
VI. CONCLUSIONS	40
REFERENCES	43
APPENDIX A. ANNOTATED BIBLIOGRAPHY OF SELECTED QUARTETS CURRENTLY IN PUBLICATION.....	46
APPENDIX B. CLARINET-PIANO QUARTETS ORGANIZED BY COMMISSIONING GROUPS	98
APPENDIX C. COMPLETE LIST OF WORKS	101

LIST OF FIGURES

	Page
Figure 1. The growth of clarinet-piano quartet repertoire	22
Figure 2. Bird motive from Messiaen's <i>Quartet for the End of Time</i>	26
Figure 3. Bird motive from Takemitsu's <i>Quatrain II</i>	27
Figure 4. Modified bird motive from Takemitsu's <i>Quatrain II</i>	28

CHAPTER I

INTRODUCTION

Quatuor pour la fin du temps (Quartet for the End of Time) holds an important position as one of the most significant works within Olivier Messiaen's oeuvre. While Messiaen was known for his contributions to organ literature and performance practice, large scale orchestral compositions, and dramatic operas, the *Quartet* stands out for both the dramatic circumstances of its creation and as a representation of Messiaen's style and innovations. The historical role of *Quartet for the End of Time* in Messiaen's compositional development and its acceptance as one of the most significant chamber works of the twentieth century is clear. However, the sustained impact this work has on chamber music adds a new perspective to its historical influence. Messiaen's *Quartet for the End of Time* and the subsequent rise of the clarinet-piano quartet genre exemplify a shift in genre identity in twentieth century chamber music. This genre identity is defined not only by the characteristics of form or instrumentation, but by the modernist agenda of using new materials and organizations of sound to create means of expression indicative of modern life, and is perpetuated by the creative efforts of the performers. Factors that contribute to this identity include the success of professional quartets in performing, promoting, and expanding the repertoire, the quality of work within the genre, and the

ability of ensembles who promote this genre to sustain themselves in an increasingly challenging socioeconomic environment.

The history of the *Quartet*'s creation has become one of musical legend, with the record finally set straight by the research of Rebecca Rischin, documented in her book *For the End of Time: The Story of the Messiaen Quartet*.¹ Given its nascent connections to the German prison camps of WWII and its manifestation of Messiaen's mystical connection between spirituality and music, the *Quartet* has also been viewed by historians as the symbol of musical transcendence during World War II, although other works were composed from within prison camps and the battlefields.² Furthermore, *Quartet for the End of Time* is an effective example of Messiaen's musical style and avant-garde techniques he frequently used. He quoted *Quartet* more than any of his other works in his treatise *Technique de mon langage musical*, detailing his innovative compositional style.³ His use of modes of limited transposition, nonretrogradable rhythms and rhythmic pedals, and his purposeful manipulations of the harmonic series in creating desired sound colors influenced many young composers during the mid-twentieth century, including two of his most innovative students, Pierre Boulez and Karlheinz Stockhausen. These techniques also carried personal and religious resonance with Messiaen, a feature that resonated with performers and audiences as well. The

¹ Rebecca Rischin, *For the End of Time: The Story of the Messiaen Quartet* (Ithaca, New York: Cornell University Press, 2003).

² Christopher Dingle, *The Life of Messiaen* (Cambridge: University Press, 2007), 71-74.

³ Olivier Messiaen, *Technique de mon langage musical* (Paris: Alphonse Leduc, 2001 (English version)).

spiritual foundation of the *Quartet* set it apart from many other compositions of the period, as it retained an emotional element that audiences could grasp onto during a period when most modern music became heavily serialized and academic.⁴ *Quartet for the End of Time* was not the first composition for clarinet, violin, violoncello, and piano — it was predated by two compositions: Walter Rabl's *Quartet, Op. 1* (1896) and Paul Hindemith's *Quartet* (1938) — but it was the first work to garner widespread attention.⁵

Identifying the clarinet-piano quartet as a genre — with the Messiaen *Quartet* as its cornerstone — recognizes the continued influence of this work on performers, composers, and audiences. A view of this expansive set of compositions and the ensembles that promoted them as a collective genre further underscores the continued influence of Messiaen's signature chamber work, is representative of musicians' responses to socioeconomic factors affecting the late twentieth and early twenty-first centuries, and exposes the necessity of increasing awareness of this music and its performance possibilities.

In each of the following chapters I examine the different factors of genre identity that relate to the clarinet-piano quartet. The first chapter will address the problem of genre identity in the twentieth century, specifically what the term “genre” means and how modernist genres are perceived.⁶ I consider the example of Schoenberg's *Pierrot lunaire*

⁴ Rischin, 6.

⁵ Ibid., 97.

⁶ Leo Treitler, *Music and the Historical Imagination*, (Cambridge, Massachusetts: Harvard University Press, 1989), 34-36.

and the development of the instrumental Pierrot ensemble as a model for twentieth century genres, comparable to the development of the clarinet-piano quartet, also referred to as the Messiaen ensemble. In the second chapter, I provide a historical account of the development of the clarinet-piano quartet through the early performances of *Quartet for the End of Time* and its connection with the histories of several professional ensembles: TASHI, Antares, Ensemble Nordlys, and the SOLI Chamber Ensemble. The third chapter will explore the quality of independent works within the clarinet-piano quartet genre and their varying relationships with Messiaen's Quartet, achieved through a brief analysis of two pivotal works: Toru Takemitsu's *Quatrain* (1978) and Paul Moravec's Pulitzer Prize winning composition *Tempest Fantasy* (2002). In the final chapter I reflect upon the ongoing challenges within contemporary chamber music performance, and how this new genre and the ensembles that aided in its establishment help this art form meet the social and economic demands of the current information age while continuing to pursue a modernist agenda. The appendices are reference tools designed to help musicians discover works within this genre, and to collect the available literature in one location. Appendix A is an annotated list of influential or most recently published quartets, listing publication information, basic equipment and technical requirements, length, and style of the work. Appendix B is a complete list of all clarinet-piano quartets arranged by composition date, and Appendix C is a list of commissioned quartets organized by their commissioning ensemble.

CHAPTER II

MODERN CHAMBER MUSIC AND THE PROBLEM OF GENRE IDENTITY

The development of the clarinet-piano quartet genre, starting with the *Quartet for the End of Time*, illustrates the change in genre identity that occurred during the twentieth-century. This genre consists of works for the instrumental combination of clarinet, violin, cello, and piano, an ensemble whose advantageous traits include the ability to create a variety of tone colors and effects, and attain an expressive reach that inspires both performers and audiences. Pre-twentieth century trademarks of form and function traditionally used in labeling genres could not aesthetically account for the modernist innovations of the twentieth century when defining the new genres created in the wake of these works. The problem of genre identity in the twentieth century became one of identifying genres by a combination of traits, both the traditional characteristics of instrumentation, form, and function along with modernist expression and the social relevance of the genre for musicians and audiences.

Carl Dahlhaus describes in his essay “New Music and the Problem of Genre” the historical progression of defining genres by saying, “prior to the seventeenth century function, text and texture are the primary factors that determine a genre, whereas later on [the seventeenth century until the twentieth century] these are scoring and form.”¹

¹ Carl Dahlhaus, *Schoenberg and the New Music*, trans. Derrick Puffett and Alfred Clayton (Cambridge: Cambridge University Press, 1987), 33.

Genres historically reflect the classifying traits of organization (a specific instrumentation or formal structure), compositional style, or social function (works intended for secular or religious use), and an expected quality of work. In the twentieth century, the necessity of these accepted classifications was amended with a modernist interpretation of genre that connects traditional characteristics of genre with the modern emphasis on expression within individual works. In his *Aesthetic Theory*, Theodor Adorno clarifies:

The universal aesthetic genre concepts, which ever and again established themselves as norms, were always marked by a didactic reflection that sought to dispose over the quality, which was mediated by particularization, by measuring them according to common characteristics even though these common characteristics were not necessarily what was essential to the works.²

With this modernist genre identity, those characteristics “essential” to the works (tone color and timbre being the most important) play an important role in defining new genres. Furthering this modernist viewpoint, a meaningful genre identity not only has “common characteristics,” that Adorno claims are inconsequential categorizations to the music itself, but it also engages with the society in which it exists. Dahlhaus states that modern genres should reflect, “the relevance of the category to both the composer and his contemporary listeners,”³ thus linking musical categorizations of genre to reception and social conditions. This “relevance” is measured in the genre’s ability to fulfill a creative

² Theodor Adorno, *Aesthetic Theory*, trans. and ed. Robert Hullot-Kentor (Minneapolis: University of Minnesota Press, 1997), 201.

³ Jeffrey Kallberg, “The Rhetoric of Genre: Chopin’s Nocturne in G Minor,” *19th-Century Music*, xi (1987-8), 239.

niche in terms of the quality of works, their reception, and the sustainment of ensembles performing and promoting the genre.

A well-known twentieth century modernist genre is the instrumental Pierrot ensemble, originated by Arnold Schoenberg with his melodrama *Pierrot lunaire* (1912), and expanding into an identifiable genre through the work of the Da Capo Chamber Players, Fires of London, the Pierrot Ensemble Wien, and Eighth Blackbird. This genre is defined by a number of characteristics: 1) its unique instrumentation, flute (piccolo), clarinet (bass clarinet), violin (viola), cello, and piano, with a vocalist/speaker (which has increasingly become optional or replaced with a percussionist in recent compositions); 2) the significant role performing ensembles played in the reception of the genre; and 3) its expansion from a single, cornerstone work into a large catalogue of compositions. From its inception, this ensemble, now commonly referred to as the “Pierrot ensemble” or “Pierrot quintet,”⁴ epitomized the modernist pull away from traditional forms and themes in search of a new means for expression.

Pierrot lunaire was created as a commission for Albertine Zehme, originating as a work for piano and vocalist before Schoenberg gradually added each instrument to the ensemble.⁵ Schoenberg scholar Jonathan Dunsby describes Schoenberg’s choice of this unusual group of instruments as a response to, “the challenge to make new sounds from traditional resources.”⁶ This challenge placed tone color at the center of this modern

⁴ James McCalla, *Twentieth-Century Chamber Music* (New York: Routledge, 2003), x.

⁵ Jonathan Dunsby, *Schoenberg: Pierrot lunaire* (Cambridge: University Press, 1992), 22.

⁶ *Ibid.*, 24.

ensemble, and Schoenberg effectively used a staggering variety of timbres through the different groupings of instruments in each of the twenty-one settings that comprise *Pierrot*. These new sounds were achieved by Schoenberg's, "capability of ... distilling the quintessence of the individual tone-colour of each instrument ... Schoenberg's palette of sound is based on the emphasizing of contrasts."⁷ Schoenberg founded a new instrumental ensemble, and with it created a new range of colors and textures that helped *Pierrot lunaire* become one of the most influential chamber works of the twentieth century.

The musicians of Schoenberg's ensemble for *Pierrot lunaire* were intrinsically linked to both the compositional and performance success of the work, enabling the later development of the Pierrot quintet genre. From its first performance on 16 October 1912, *Pierrot lunaire* was met with enthusiasm. Anton Webern described the premiere in a letter to Alban Berg, saying, "the reception of the recitations was enthusiastic ... at the end there was no trace of opposition."⁸ This original Pierrot Ensemble became well known from frequent touring performances throughout Europe, met equally with tremendous support and outspoken disdain from the large audiences they drew in attendance.⁹ With the start of the first World War in the summer of 1914, the ensemble ended its performances, but the magnitude of this work ensured its return to concert

⁷ H.H. Stuckenschmidt, *Schoenberg: His Life, World and Work*, trans. Humphrey Searle (New York: Schirmer Books, 1977), 200.

⁸ *Ibid.*, 204.

⁹ Dunsby, 22.

stages following the war. One of the most revered performances of *Pierrot* occurred on 5 January 1924 in Berlin, almost twelve years after its premiere.¹⁰ The continued production and enthusiastic reception of this work resulted from its compositional organization as an ensemble well-suited to the virtuosic demands of avant-garde music through the accentuation of timbre,¹¹ and as an aesthetic alternative to the excessively romanticized *La Belle Époque* traditions of the late nineteenth century concert hall.¹²

The instrumental Pierrot ensemble became a compositional model for new works, expanding into a recognized genre over the course of the twentieth century, defined by its range of tonal possibilities and the continuation of the modernist agenda by the musicians and composers who promote its ever expanding repertoire. The emphasis on timbre continues to be an important modernist feature of many compositions within the genre. A constant presence of professional Pierrot ensembles frequently perform these works, continuing to engage audiences and cultivate a following for this genre. Upon the centennial of *Pierrot lunaire*'s creation, composer and critic Kyle Gann devoted an entry in his Arts Journal blog "PostClassic" to the development of the Pierrot ensemble, declaring, "the flute/clarinet/violin/cello/piano combination took a few decades to take off, but it has conquered: we are awash in such ensembles, and no student achieves professional status until he or she has written his or her "Pierrot piece." It's the *lingua*

¹⁰ Stuckenschmidt, 217.

¹¹ Phyllis Bryn-Julson and Paul Mathews, *Inside Pierrot lunaire: Performing the Sprechstimme in Schoenberg's Masterpiece* (Plymouth, UK: Scarecrow Press, 2009), 89-90.

¹² Dunsby, 22.

franca of the (academic) new-music performance world.”¹³ The Pierrot ensemble serves as a model for genre identification of mixed ensembles in the twentieth century with its unique combination of instruments and influential use of their tone colors, the role of ensembles in promoting the genre, and the subsequent growth in compositional output for these ensembles.

Quartet for the End of Time and its “Messiaen ensemble” genre is identifiable similarly as the Pierrot ensemble, both categorically and in terms of reception and performance practice. In the following chapters I will illustrate how the clarinet-piano quartet genre demonstrates these factors of genre identity. Similar to Schoenberg’s inventiveness in *Pierrot lunaire*, Messiaen emphasized the timbres and extensive dynamic range capable of this ensemble in his *Quartet*, and early performances garnered widespread interest in these new sounds. Through the performances and commissioning work of professional clarinet-piano quartets, the literature for this ensemble continues to grow and reach audiences, defining the modernist identity of this chamber music genre.

¹³ Kyle Gann, “Pas mon ami Pierrot,” PostClassic: Kyle Gann on music after the fact, entry posted July 27, 2012, <http://www.artsjournal.com/postclassic/2012/07/pas-mon-ami-pierrot.html> (accessed September 27, 2012).

CHAPTER III

THE CLARINET-PIANO QUARTET GENRE

The clarinet-piano quartet genre began with the creation and early performances of its foundational composition, Messiaen's *Quartet for the End of Time*. As a vivid example of Messiaen's compositional style and a testament to his experience as a prisoner of war, *Quartet for the End of Time* became the musical symbol of transcendence over the horrors of WWII. The *Quartet* became one of Messiaen's most famous compositions, and as ensembles formed to perform it, they also commissioned new works to increase the repertoire for the clarinet-piano quartet. The genre identity of the clarinet-piano quartet developed through the expanding repertoire of quality works and the dedication of professional ensembles to performing both Messiaen's *Quartet* and these new works.

Quartet for the End of Time was not the first composition for clarinet, violin, violoncello, and piano — it was predated by two compositions: Walter Rabl's *Quartet, Op. 1* (1896) and Paul Hindemith's *Quartet* (1938) — but it was the first work to garner widespread attention.¹ Rabl's *Quartet* received first prize in the Wiener Tonkünstlerverein competition of 1896, and was praised by Brahms who recommended it to Simrock for publication. Despite this early recognition of his work, Rabl continued his

¹ Rischin, 97.

career as a prominent conductor, and his *Quartet* remains one of the earliest works from his brief five-year stint as a composer. Hindemith's *Quartet* is one of many chamber works not assigned an opus number within the composer's catalogue. This *Quartet* was created during a tumultuous period for Hindemith. In 1936 the Nazi government placed a ban on performances of his works, and he spent the next three years traveling back and forth to the United States before finally emigrating there. Hindemith's chamber works following his emigration are harmonically and structurally more complex than his previous works, and it is likely that the *Quartet* and other works from those years were ignored by the composer and unknown to performers.

Quartet for the End of Time, however, remains the singular most important chamber work in the oeuvre of a prolific and unique twentieth-century composer,² and its innovative means of expression and moving emotional connection to performers and audiences make it the foundation for the modern genre of the clarinet-piano quartet. In the *Quartet*, Messiaen composed for these four instruments in a variety of combinations, creating new textures and timbres through, "the conscious separation of pitch, rhythm, tempo and register," the employment of rhythmic and harmonic pedals, modes of limited transposition, nonretrogradable rhythms, and musical elements derived from nature.³ The compositional methods Messiaen employed in the *Quartet* became trademarks of his

² Anthony Pople, *Messiaen: Quatuor pour la fin du temps* (Cambridge: Cambridge University Press, 1998), 88.

³ *Ibid.*, 92.

style, and signaled a turning point in his works.⁴ This realization of Messiaen's style, the unification of nature, theology, and compositional methods, sparked great interest among reviewers of early performances of the work.

The first performance of *Quartet for the End of Time* occurred on January 15, 1941 in the theater barrack of Stalag VIII A, before a modest audience of a few hundred prisoners and German officers. The Paris premiere was given a few months later, June 24, 1941, with mixed reviews.⁵ Arthur Honegger reflected upon the spiritual "convictions" intertwined with Messiaen's technique⁶ while Marcel Delannoy's review conveyed his annoyance that Messiaen believed the quartet represented mystical qualities and found the clarinet problematic to the texture.⁷ During the final years of the war, concerts of music composed in captivity were organized in Paris, but often overlooked Messiaen's *Quartet* in favor of works that served as "testimonials to the war ... music to confront, not escape, the harrowing current events."⁸ After the war, *Quartet for the End of Time* was performed more frequently, often with Messiaen himself at the piano, and was eventually recorded in 1957 with two musicians from the premiere (Messiaen and Etienne Pasquier, cello) as part of the ensemble.⁹ As the *Quartet*'s recognition expanded

⁴ Ibid., 89.

⁵ Rischin, 80.

⁶ Arthur Honegger, "Olivier Messiaen," *Comoedia* (Paris) July 12, 1941.

⁷ Marel Delannoy, "Depuis le mysticisme jusqu'au sport," *Les Nouveaux Temps* (Paris) July 13, 1941.

⁸ Leslie Sprout, "Messiaen's Quatuor pou la fin du temps: Modernism, Representation, and a Soldier's Wartime Tale" (paper presented at the annual meeting of the American Musicological Society, Columbus, Ohio, November 3, 2002).

⁹ Rischin, 93.

into Messiaen's most famous and frequently performed chamber work, professional ensembles formed with this work as their foundation.

Created in the fall of 1972, the Tashi quartet (Richard Stoltzman, clarinet; Ida Kavafian, violin; Fred Sherry, cello; and Peter Serkin, piano) became the first prominent clarinet-piano quartet. Serkin organized the quartet specifically to learn Messiaen's *Quartet for the End of Time* without the intention of performing it. However, their first performances sparked an interest among audiences and inspired the musicians to explore the musical possibilities such an ensemble could provide.¹⁰ In a 2008 interview, Sherry recalled that in the beginning:

we had no plans to perform but eventually the idea of a concert came up and the four of us played the 'Quartet for the End of Time' at the New School in 1973. I felt there was some magic around our performance. What started as a modest idea took off. People wanted to hear us play this piece that nobody knew. Concert promoters resisted but audiences embraced the piece and us.¹¹

The experience of performing *Quartet for the End of Time* is musically and emotionally challenging for the performer, and Tashi was inspired to continue performing Messiaen's *Quartet* and realize the possibilities a larger repertoire could provide them. In fulfilling this need to expand their repertoire, Tashi began commissioning new quartets. Several of these compositions, including Takemitsu's *Quatrain* (1978), described in chapter 4, have

¹⁰ Elaine Strauss, "Quartet for the End of Time," interview with members of Tashi, *U.S. 1: Princeton's Business and Entertainment Newspaper*, April 16, 2008.

¹¹ Ibid.

direct musical connections to *Quartet for the End of Time*, and explore the vast range of tone colors provided by this instrumentation.¹²

Tashi worked closely with other composers besides Takemitsu, including Charles Wuorinen, Roger Reynolds, and Peter Lieberson. They performed and promoted these commissions until finally disbanding in 1979 to pursue solo careers. In 2008, Tashi reunited for a series of performances honoring the centennial of Messiaen's birth and the thirty-fifth anniversary of their first performances. Their unsung legacy is not only their ambassadorship for Messiaen's *Quartet* but also the exposure they gave to this instrumentation and its available literature. In 1973, when Tashi first formed, less than twenty compositions for the clarinet-piano quartet existed. In the decades since they first began performing, over two hundred compositions for this ensemble have been composed, with a promising future of new works on the horizon.

Following Tashi, several professional clarinet-piano quartets have created a successful niche in the chamber music community for this genre, including Antares, Ensemble Nordlys, and the SOLI Chamber Ensemble. Other ensembles not limited to the four instruments of the clarinet-piano quartet have also contributed new works to its repertoire. For example, the Aeolian Chamber Players, established in 1961 and serving as the resident ensemble for the Bowdoin International Music Festival in Brunswick, Maine since 1964, has commissioned new works for a range of chamber ensembles

¹² Aaron Tate, "Interview with clarinetist Richard Stoltzman, of the Tashi Quartet," Ithaca Times Arts Blog, <http://www.ithacatimesartsblog.com/an-interview-with-clarinetist-richard-stoltzman-of-the-tashi-quartet/> (accessed January 29, 2012).

involving strings, winds, and piano, including several important works for clarinet-piano quartet. Together these ensembles have commissioned an abundance of new works, some directly related to the Messiaen *Quartet*, like SOLI's newest commission *Prelude to the End* by Steven Mackey (2012), while other new works explore contemporary styles further removed from Messiaen's *Quartet*, like John Mackey's *Breakdown Tango* (2000) and Carter Pann's *Summer Songs* (2009). Fulfilling the mission first created by Tashi, recently founded ensembles have achieved widespread recognition, and their contributions to performing, promoting, and expanding the repertoire further define the clarinet-piano quartet's genre identity.

One of these ensembles, Antares, came together in the mid-1990s, established by clarinetist Garrick Zoeter, violinist Vesselin Gellev, cellist Rebecca Patterson, and pianist Eric Huebner. Like Tashi before them, this quartet initially formed around a shared desire to perform Messiaen's *Quartet for the End of Time*. Antares promoted the clarinet-piano quartet on a national level, earning top awards at the Fischhoff, Coleman, and Yellow Springs chamber music competitions in 1997, and continued their success in 2002 by earning first prize in the Concert Artists Guild International Competition.¹³ The positive reception of these performances increased awareness of the clarinet-piano quartet genre and resulted in several commissioning projects. Like other professional quartets, Antares continued the modernist agenda associated with the clarinet-piano quartet genre by exploring the variety within this genre and independently promoting these works.

¹³ Antares, "Artist Profile," Concert Artists Guild, June 2006. http://www.concertartists.org/antares_bio.html (accessed February 9, 2012).

Antares released two commercial albums, *Eclipse* (2005) and *Antares Plays Lieberson and Reynolds* (2010), and contributed to albums by works of contemporary composers Mason Bates and Fred Lerdahl. *Antares Plays Lieberson and Reynolds* is a recording of two works commissioned for Tashi but rarely performed by them. In his notes for the album, Huebner described their intentions in recording these quartets, saying, “it is our hope that this recording will shed light on the legacy of the piano-clarinet quartet while continuing to showcase its flexibility and variety.”¹⁴ Through their extensive performing career, Antares highlighted this “flexibility and variety” inherent to the clarinet-piano quartet genre by frequently performing Messiaen’s *Quartet* along with new works in the repertoire. Antares followed Tashi’s lead in another significant manner through the commissioning and promotion of compositions by a new generation of composers. Examples of these projects include Carter Pann’s *Antares*, Mason Bates’ *Red River*, and James Matheson’s *The Anatomy of Melancholy*.

The Danish quartet Ensemble Nordlys (The Northern Lights Ensemble) has also been promoting the clarinet-piano quartet genre since their debut in 1997. Ensemble Nordlys is a vivid example of the continuation of this genre’s modernist attributes, and their commissioning projects, engaging programs, and far-reaching performances exemplify many defining characteristics of the clarinet-piano quartet’s identity as a genre. This ensemble was founded by violinist Christine Pryn, clarinetist Viktor Wennesz, cellist Øystein Sonstad, and pianist Kristoffer Hyldig. In the last fifteen years they have toured

¹⁴ Eric Huebner, notes to *Antares Plays Lieberson and Reynolds*, Antares, (New Focus Recordings, FCR112, 2010).

in over twenty countries around the world, established an annual concert series in Copenhagen that is regularly broadcast on Danish national radio, and represented Denmark in the European Union's International Music Festival.¹⁵ As advocates for new music, Ensemble Nordlys has commissioned over 60 works and premiered 29 new clarinet-piano quartets. Many of these compositions were created by Danish composers, and ten of these works are featured on the 2006 CD recording "Recycled." Each composer participating in this project used a preexisting composition as inspiration for a new work set in the clarinet, violin, cello, and piano instrumentation. "Recycled" follows Ensemble Nordlys' self proclaimed mission of, "breaking the boundaries between music from different epochs," as do trends in their programming for live performances.¹⁶

In performance programming, Ensemble Nordlys frequently pairs works for subsets of the clarinet-piano quartet alongside complete quartets. These programs often include works composed before the growth in quartet literature in the last half of the twentieth century, providing the audiences new to this genre with a historical perspective for these quartets. One particularly vivid example of their programming style is in their program entitled "Baroque from all ages!" in which an arrangement for clarinet-piano quartet of a Bach prelude is paired against two keyboard works by Jean-Philippe Rameau, Johan Halvorsen's *Passacaglia* (based on a theme by Handel) for violin and cello, and Alfred Schnittke's *Suite In The Old Style* for violin and piano. In another concert

¹⁵ Ensemble Nordlys, "About the Ensemble," personal website, <http://musiccookbook.dk/nordlys/> (accessed April 26, 2012).

¹⁶ Ensemble Nordlys, "About."

program, they pair Messiaen's *Quartet for the End of Time* with unlikely partners Debussy's *Première Rhapsodie* and Ravel's violin sonata.¹⁷ By placing these two French impressionist works on the first half of the program, Messiaen's *Quartet* appears even more distinct and stylistically isolated than when performed alone, highlighting the musical and emotional capability of this ensemble. The repertoire for the clarinet-piano quartet genre has expanded with such variety that including works from other genres is not necessary to create an engaging performance program. With Ensemble Nordlys, however, it does help fulfill their modern theme of crossing musical boundaries as a new type of ensemble, and with clever pairings strengthens the impact they can have on audiences.

Currently, the SOLI Chamber Ensemble reigns as the preeminent American clarinet-piano quartet, giving frequent performances to rave reviews, continuing to progress their already extensive collection of commissioned works, and offering performances to diverse audiences in nontraditional venues. SOLI Chamber Ensemble was founded in 1994 by clarinetist Stephanie Key (who now serves as director for the ensemble), violinist Ertan Torgul, cellist David Mollenauer, and pianist Carolyn True. SOLI provides a mission statement in their group biography in stating that, "SOLI strives to break down the stereotypes linked with classical music. Devoted to high quality

¹⁷ Ensemble Nordlys, "Our repertoire."

performances, SOLI Chamber Ensemble works to bring classical contemporary music alive for listeners who may be unfamiliar with this music.”¹⁸

SOLI upholds these goals through their selection of unique performance venues, and recently through an extensive outreach program bringing live performances to hospitals, rehabilitation centers, and treatment facilities for wounded veterans of the Iraq and Afghanistan conflicts. In their effort to breakdown the “stereotypes” they see in music, SOLI is dedicated to the commissioning of new works. At this point, they have commissioned seventeen compositions, with new projects already in progress. SOLI Chamber Ensemble has premiered new compositions such as Ned Rorem’s *Nine Episodes for Four Players*, Robert Xavier Rodriguez’s *Música, por un tiempo*, and Alex Gardner’s *Crows*, among others. Their newest commission, a piece entitled *Prelude to the End* by Steven Mackey, was funded by donations through the website Kickstarter. This program enables organizations or individuals to promote their projects and receive donations online, and has become a valuable resource to artists from many disciplines.

Not only has SOLI successfully adapted to the use of online resources regarding fundraising, they also promote themselves through a combination of social networking websites, including Facebook, regularly updated blog posts, Twitter, YouTube, and the video managing site Vimeo. SOLI’s Vimeo pages exist as an ongoing documentary for the ensemble, with videos of live performances, excerpts from public discussions about

¹⁸ SOLI Chamber Ensemble, “About SOLI Chamber Ensemble,” personal website, 2009, <http://www.solichamberensemble.com/> (accessed April 26, 2012).

their performances, and interviews with composers about works they commissioned.¹⁹ This self-promotion of their performances, commissions, and the clarinet-piano quartet genre as a whole is a vital aspect of this ensembles continued success. SOLI Chamber Ensemble exemplifies the diversity present in contemporary chamber music through their performances, commission projects, and extensive use of modern technology, and engages the clarinet-piano quartet genre identity with twenty-first century cultural factors.

Resultant of the impact of popular ensembles like Tashi, the Aeolian Chamber Players, Antares, Ensemble Nordlys, and the SOLI Chamber Ensemble, the total quantity of music for the clarinet, violin, violoncello, and piano quartet has increased almost tenfold since Messiaen composed *Quartet for the End of Time*, (Figure 1). Messiaen's *Quartet* was created in 1941, more than seventy years ago, and despite its unique and individualistic style, no longer bears the moniker of "contemporary." However, the work remains as important now as it did in the years immediately following its Paris premiere because of the foundation it provided for the eventual expansion and development of a new genre of chamber music. With Messiaen's *Quartet* as the cornerstone composition for these contemporary ensembles, the clarinet-piano quartet has flourished in many directions, and continues to play an important role in classical chamber music.

¹⁹ "SOLI Chamber Ensemble," Vimeo, 2012. <http://vimeo.com/tag:solichamberensemble/> (accessed April 26, 2012).

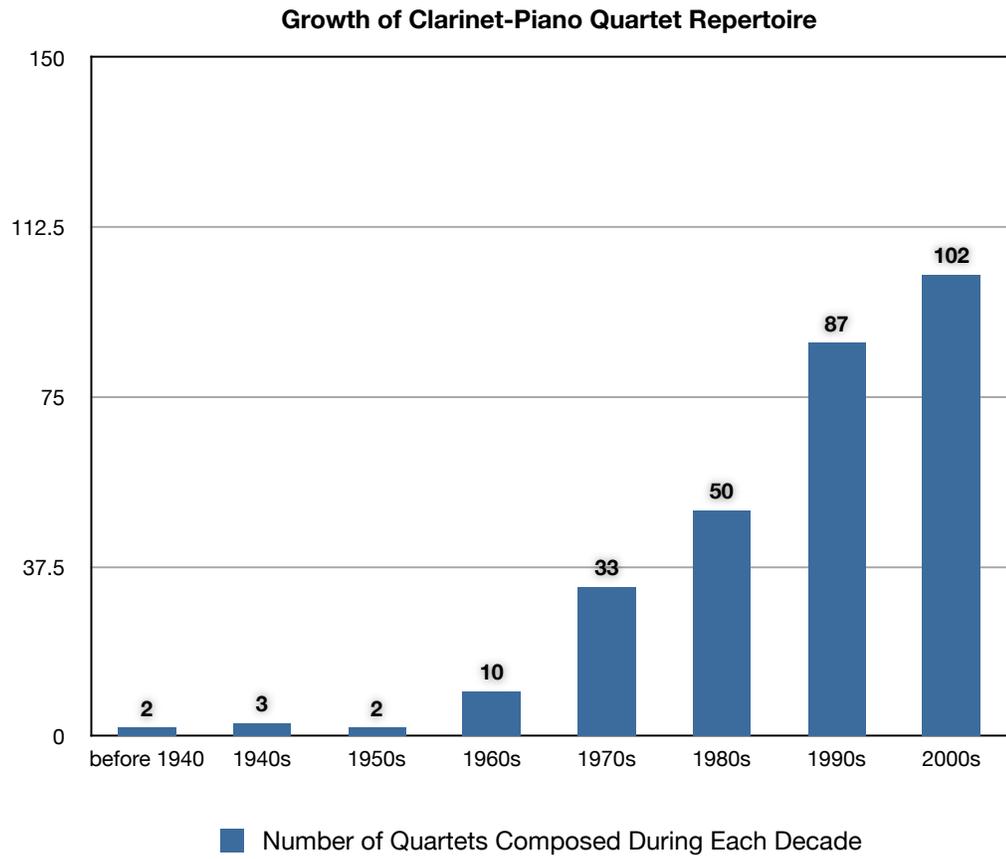


Figure 1. The growth of clarinet-piano quartet repertoire.

CHAPTER IV
ANALYSIS OF TWO SIGNIFICANT WORKS IN THE
CLARINET-PIANO QUARTET GENRE

Two seminal works in the development of the clarinet-piano quartet genre are Toru Takemitsu's *Quatrain II* and Paul Moravec's *Tempest Fantasy*. These exemplars demonstrate the quality of works within this genre, referring to their progenitor, *Quartet for the End of Time*, in different ways. These compositions go beyond simply using the same instrumental ensemble as the *Quartet*. Takemitsu's compositional style is distinctly reminiscent of the timbres and motivic ideas used by Messiaen, evident in Takemitsu's adaptation of Messiaen's *Quartet* bird motive, and his use of contrasting dynamic extremes and unison textures. In contrast with *Quatrain II*, Paul Moravec's *Tempest Fantasy*, bears a conceptual relationship with *Quartet for the End of Time* rather than a compositional one. Moravec used Shakespeare's play *The Tempest* as a creative impulse for *Tempest Fantasy*, similar to Messiaen's inspiration found in the *Book of Revelation*. These two quartets each have different connections with Messiaen's *Quartet*, representing both the variety of available repertoire and the pivotal role *Quartet for the End of Time* has had on the clarinet-piano quartet.

Quatrain II by Toru Takemitsu

By circumstance and good fortune, Tashi had the opportunity to rehearse *Quartet for the End of Time* with Messiaen in New York City in 1974. The story of this encounter has become an important thread in the history of Tashi and is recounted by its members with fondness, as in Richard Stoltzman's 2008 interview for the Ithaca Times. Stoltzman recalled the event, organized by Peter Serkin and Messiaen's wife, Yvonne Loriod, as follows:

In an apartment in New York, on a weekend afternoon, Messiaen sat in a big overstuffed chair in front of us as we played, with his wife translating beside him. Takemitsu sat very quietly in the furthest corner of the apartment, just trying to be almost invisible. It was a remarkable moment.¹

Both Stoltzman and Fred Sherry describe this rehearsal with Messiaen as a transformative experience for the group, and for observer Toru Takemitsu, who was inspired by this afternoon with Messiaen to compose several important works for Tashi. Most notable of these compositions is the concerto for quartet and orchestra, *Quatrain*, that Takemitsu later reworked into *Quatrain II* for the quartet alone. *Quatrain* was premiered in Tokyo, Japan on September 1, 1975 by Tashi and the New Japan Philharmonic Orchestra led by Seiji Ozawa. Almost two years later, this work received its American premiere on March 18, 1977 with Tashi and the Boston Symphony

¹ Aaron Tate, "Interview with clarinetist Richard Stoltzman, of the Tashi Quartet," Ithaca Times Arts Blog, <http://www.ithacatimesartsblog.com/an-interview-with-clarinetist-richard-stoltzman-of-the-tashi-quartet/> (accessed January 29, 2012).

Orchestra, again conducted by Seiji Ozawa.² Tashi recorded the reduced version, *Quatrain II*, in 1978 for RCA, along with two other compositions by Takemitsu, *Waterways* and *Waves*, written for slightly larger ensembles of eight and five players respectively.

Quatrain II is a representative quality work within the clarinet-piano quartet genre because it exemplifies Takemitsu's recognized compositional style of combining eastern and western influences, and it effectively captures the sonic potential of this ensemble through original and engaging methods. The compositional link between Takemitsu and Messiaen is also evident in *Quatrain II*. Stoltzman recalls the similarity between Takemitsu's compositions and Messiaen's *Quartet*:

Takemitsu's sensibilities were very much akin to Messiaen's. Both felt very close to the elements of nature, especially the calls of birds, and the sounds of wind and water. These elements pass through Takemitsu's music all of the time, and Messiaen was conscious of them too. The fact that they were both together when we coached the *Quartet for the End of Time* with Messiaen was a huge memory in my life, and I think that it is a beautiful, nostalgic part of all of the Tashi players' lives.³

The most distinctive "nature element" shared between *Quatrain II* and the Messiaen *Quartet* is the bird call motive. Takemitsu also uses dynamic contrasts and various

² James Siddons, *Toru Takemitsu: A Bio-Bibliography* (Westport, Connecticut: Greenwood Publishing Group, 2001), 77.

³ Tate interview.

combinations of the four instruments to produce timbral effects of the same quality as Messiaen.⁴

One of Messiaen's bird motives in *Quartet for the End of Time* appears in the clarinet part and is repeated with little or no variations in several movements throughout the work. The first complete statement of this bird motive appears at the beginning of the second movement as an independent nine note set which can be described (using Forte's system) in prime form as [0 2 5 7 T 6 E 9 4], (Figure 2).⁵



Figure 2. Bird motive from Messiaen's *Quartet for the End of Time*

Each modification of this motive maintains the same overall arch: the pitches ascend to the seventh note then descend to round off the melodic fragment. Takemitsu utilizes this motivic idea in creating a similar nine note bird motive that provides the connective tissue for *Quatrain II*. His interpretation of this bird motive begins with identical intervals as Messiaen's bird motive, but slightly diverges halfway through the figure, occurring in prime form as [0 2 5 7 1 6 4 9 3], (Figure 3).⁶

⁴ Toru Takemitsu, *Quatrain II*, Tashi, BMG Music 09026-62537-2 CD, 1994.

⁵ Olivier Messiaen, *Quatuor pour la fin du temps* (Paris: Durand, 1942).

⁶ Toru Takemitsu, *Quatrain II* (Paris: Editions Salabert, 1984), 4.

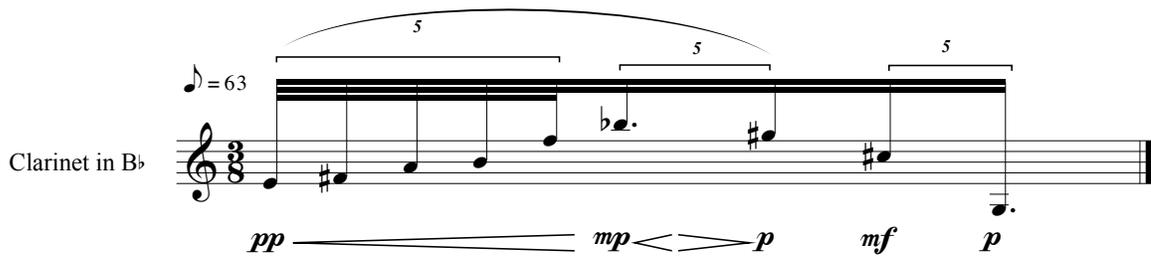


Figure 3. Bird motive from Takemitsu's *Quatrain II*

Takemitsu moves the peak of his bird motive up to the sixth note of the phrase, expanding the descent in number of pitches. While Takemitsu modeled his bird motive after Messiaen's, his manipulation of the original motive into a more balanced, arch-like form enhances the expansive, wavelike nature of this work.

Takemitsu's variations on the bird motive throughout *Quatrain II* sustain a sense of melodic continuity amidst the accompanying cluster chords and repeated patterns. Takemitsu has each instrument play the bird motive throughout the piece in both solo and tutti passages, highlighting different timbres through the various combinations of instruments. For example, leading into letter D, the piano states one version of the bird motive in parallel octaves at a *forte* dynamic level, achieving a strong, forward driving energy that leans into an abrupt color change and faster tempo at letter D.⁷ Takemitsu frequently places the bird motive at the end or the midway point of a phrase structure, returning the listener to a familiar sound before moving in a new sonic direction. The

⁷ Ibid.

final melodic statement of the piece is another variation on the bird motive by the clarinet (Figure 4)⁸ that precedes the final series of chords.



Figure 4. Modified bird motive from Takemitsu’s *Quatrain II*

The melodic continuity exhibited by the repetition of this bird motive at critical moments within the structure provides a complex of timbres and effects that create the wavelike repetition characteristic of Takemitsu’s style. This influence of the natural world on Takemitsu’s compositions is a hallmark of his style, providing unity and aesthetic fulfillment to his works. As an exemplar of these traits, *Quatrain II* is a major, quality work in the clarinet-piano quartet’s repertoire.

Tempest Fantasy by Paul Moravec

Paul Moravec’s *Tempest Fantasy*, composed in 2001 while at the MacDowell Colony, was the first clarinet-piano quartet to be awarded the Pulitzer Prize in 2004.

Written for Trio Solisti and clarinetist David Krakauer, *Tempest Fantasy* was inspired by Shakespeare’s play *The Tempest*. Moravec describes this inspiration as, “a musical

⁸ Ibid.

meditation on various characters, moods, situations, and lines of text” from the play; “rather than depicting these elements in literal, programmatic terms, the music uses them as points of departure for flights of purely musical fancy.”⁹ There are no quotations from Messiaen’s *Quartet in Tempest Fantasy*, nor any direct timbral or rhythmic references. Instead, Moravec used a literary source to create his own distinct colors and musical ideas, just as Messiaen was inspired by the biblical book of Revelation in creating *Quartet for the End of Time*.

Tempest Fantasy represents the quality of works within the clarinet-piano quartet genre through its distinctive representation of Moravec’s compositional style, capitalizing upon the unique characteristics of each instrument through a complex mixture of solo and ensemble passages. Moravec created *Tempest Fantasy* in five movements. The first three movements are inspired by the characters Ariel, Prospero, and Caliban, respectively. Moravec writes that these movements, “spring from the nature and selected speeches of the three eponymous characters.”¹⁰ In Shakespeare’s *The Tempest*, Ariel is an androgynous spirit who acts in servitude of Prospero until he is set free in the final scene of the play. Ariel is a prominent character in the play, invisible to everyone but Prospero, with the role of working his magic on each of the characters as the plot unfolds. Musically, Moravec characterizes the spritely, magical aspects of Ariel through the clarinet. There is a constantly driving nature to the accompaniment in the strings and

⁹ Paul Moravec, *Tempest Fantasy for Clarinet, Violin, Violoncello and Piano*, Verona, NJ: Subito Music Publishing, 2003.

¹⁰ Moravec, *Tempest Fantasy*.

piano, while the clarinet is exploited for its ability to produce playfully bouncing melodies high in its range.¹¹ In the second movement, Moravec represents a moody, sorrowful Prospero, emphasizing the strings within the texture of the quartet. The violin produces a hauntingly beautiful melody, later balanced with countermelodies in the cello and clarinet, while the piano maintains the harmonic foundation with a steady pulse of rich chords. Before the last section of this movement, a brief pause resets the energy, allowing the final, dark melody to sound on its own. The mood of this last moment almost recreates the feeling of Prospero's last lines in his final soliloquy ending *The Tempest*:

And my ending is despair,
Unless I be relieved by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.¹²

The third movement is the harshest of them all, depicting the monster Caliban whom Prospero also forced into servitude upon his arrival to the island. Caliban is described in the play as, "not honour'd with a human shape,"¹³ although Shakespeare never provides his exact appearance. Prospero treats this antagonist harshly, and Moravec reflects the roughness in Caliban's nature. He builds this movement on disjunct

¹¹ Paul Moravec, *Tempest Fantasy*, David Krakauer and Trio Solisti, Naxos International CD, 2007.

¹² Shakespeare, *The Tempest*, Epilogue.

¹³ *Ibid.*, Act 1, Scene 2.

melodic fragments, starting with heavy accents in the piano that are interrupted by the cello and bass clarinet. Moravec's switch from clarinet to bass clarinet calls for frequent low notes with a rumbling vibrato, adding extra grit to a movement already heavy with accents, percussive pizzicatos, and low in range for all the instruments. In the final two movements, Moravec draws upon even less specific inspirations from *The Tempest* than the three characters already considered. The fourth movement was created from two lines from Caliban's speech in the third act,

Be not afraid: the isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not.¹⁴

This is the most lyrical of all the movements, predominantly featuring the violin and piano. The piano establishes a delicate harmonic foundation for the ensemble throughout the movement, sometimes almost harp-like in its arpeggiations. The violin plays the main melodic line for the entire movement, while the cello and clarinet add in beautiful countermelodies during the central development section.¹⁵ Moravec utilizes harmonic suspensions between the melodic lines, and explores the wide range capable with these instruments. The fifth movement is where the "fantasy" element of the entire piece comes together through the juxtaposition of ideas from each of the previous movements. Moravec describes this movement as, "the most "fantastic" flight of all, elaborating on the various musical elements of the previous movements and drawing them together into

¹⁴ Ibid., Act 3, Scene 2.

¹⁵ Moravec, *Tempest Fantasy*, David Krakauer and Trio Solisti, CD.

a convivial finale.”¹⁶ As a whole, *Tempest Fantasy* captures the emotions and moods given in Shakespeare’s play without resulting in a purely programmatic work. The many different textures and timbres Moravec creates through his compositional style highlights the musical possibilities of the clarinet-piano quartet.

Conclusions

The interest of composers in writing for the clarinet-piano quartet has resulted in a repertoire of stylistically varying works. *Quatrain II* and *Tempest Fantasy* represent the quality of works within the repertoire, recognized as such for the virtuosic demands they place upon the performers, their ability to expand upon the timbral potential of this instrumentation, and as representations of each composer’s style. These two works have unique relationships with Messiaen’s *Quartet for the End of Time*, pointing to the Messiaen *Quartet* as the centerpiece of the modern clarinet-piano genre. They exemplify important aspects of this genre’s identity as high quality compositions that convey new expressive uses of the ensemble, and these works enabled the groups for whom they were written to further promote the clarinet-piano quartet.

¹⁶ Moravec, *Tempest Fantasy*, musical score.

CHAPTER V
THE CLARINET-PIANO QUARTET AND
CONTEMPORARY TRENDS IN CHAMBER MUSIC

The social and economic practices of twentieth century chamber music further inform the clarinet-piano quartet's genre identity, explaining the adaptations new ensembles have made from earlier chamber music practices in supporting this genre. These ensembles are not only continuing to expand the repertoire and discover new methods of expression within this music, they are also engaging the challenges of promoting chamber music and remaining a relevant cultural art form within contemporary society. The ensembles promoting the clarinet-piano quartet genre are engaging in entrepreneurial ventures organized and maintained by the performers, and sustainable by drawing revenues from a variety of sources and capitalizing on their personal desires to continue performing this music. In his account of twentieth century music, Glenn Watkins comments that, "in many instances music is the fleeting variable, the performer the constant member of the equation and today's music hero."¹ Watkins draws this conclusion based on the fact that since Schoenberg, the modernist trend of performers perpetuating contemporary music has led to an increase in ensembles dedicated to, "the live performance of contemporary music."² The clarinet-piano quartet

¹ Glenn Watkins, *Soundings: Music in the Twentieth Century* (New York: Schirmer Books, 1988), 687.

² *Ibid.*, 686.

genre has, like other twentieth century genres, continued to have performing ensembles play the critical role of maintaining this modern identity.

One reason clarinet-piano quartets continue to have a central influence on their genre is because of the economic advantages and artistic freedoms that smaller chamber ensembles have over large organizations. On a practical level, the production costs of a chamber music concert can be significantly less than a full-scale orchestra. The flexibility available to small ensembles in performance venues and programming styles allows them to reach a variety of audiences, and respond to the social interests of their communities. While these popular locations are indicative of contemporary society, they are not far removed from the salon traditions of the late nineteenth century. For centuries performers of chamber music relied on the patronage and support of salons, but through modern technology they are able to function economically as self-sustaining ensembles, minimizing the gap between audiences, performers, and composers. These socioeconomic factors illustrate the challenges faced by contemporary chamber ensembles, and in confronting these factors as independent ensembles, they are continuing the modernist agenda by keeping the clarinet-piano quartet genre relevant to society.

In the late twentieth century, several important factors contributed to an emphasis on new ensembles and styles of chamber music in the classical music culture. In her 2005 article in the New York Times, “Decline in Listeners Worries Orchestras,” Anne Midgette details the number one issue discussed in classical circles at the turn of the

twenty-first century: the waning popularity of orchestras and increasingly uncertain economic future for classical music.³ Midgette cites declines in ticket sales for summer festivals, such as the Chicago Symphony at Ravinia and the New York Philharmonic's Summertime Classics series as evidence of this decline, and attributes this situation largely to marketing problems and the exceedingly slow adaptation towards new strategies and audiences. Musicians are savvy to social changes affecting their craft, and while many orchestras are experiencing this "decline" in monetary support, other outlets for music consumption are undergoing a revival of interest. Just as the salons of nineteenth century Paris were the premiere location for new music of the period, the waning decades of the twentieth century saw the return of chamber music to more intimate and informal locations.

A renewed focus on chamber music by both musicians and composers is one popular response to this decline in support for large ensembles. As self-operating organizations, these ensembles have found new ways to meet their economic needs and connect with audiences. Chamber ensembles regularly perform in the standard concert halls, but are equally at home in smaller venues such as art galleries, city or town parks, university owned recital halls, restaurants, coffee houses, and bars. This flexibility in performance style enables chamber ensembles to continue finding new audiences, maintain ticket sales, and remain a current facet of society.

³ Anne Midgette, "Decline in Listeners Worries Orchestras," *The New York Times*, June 25, 2005.

In an article about musicians at the center of American chamber music, Midgette describes the effectiveness of these new trends.⁴ Greg Beaver, cellist with the Chiara String Quartet, recounted his experiences taking “traditional” programs from the concert hall into clubs around New York City by saying, “I was expecting a mixed response, [but] it’s been 100 percent positive. It’s really kind of shocking. I tend to be a purist in the way I think about performing. Many people told us their experience was more intense than in a concert hall.”⁵ The SOLI Chamber Ensemble has cultivated a similar approach to chamber music in and around San Antonio, Texas (their home base) in an effort to “break down the stereotypes linked with classical music.”⁶ Such an approach results in not only innovative sonic experiences, but “allows the audiences to get up close and creates a user-friendly approach to the music.”⁷

Performances in a concert hall procure greater expenses than these smaller venues, who instead of charging the ensemble for using their space will frequently invite ensembles to perform at no charge as a way of marketing their business to new customers. The benefits of utilizing these “nontraditional” performance locations go beyond the cost, although that is an important factor, and into the world of marketing and audience growth. Performances of all genres of music, including classical chamber music, in these locations reach audiences that may not seek out an expensive, ticketed

⁴ Anne Midgette, “Music That Thinks Outside the Chamber,” *The New York Times*, June 24, 2007.

⁵ Midgette, “Outside the Chamber.”

⁶ SOLI Chamber Ensemble, “About SOLI Chamber Ensemble,” personal website, 2009, <http://www.solichamberensemble.com/> (accessed April 26, 2012).

⁷ SOLI, “About.”

performance in a formal concert hall.⁸ The performers themselves benefit from a less formal environment in which they can play a variety of music styles on the same concert, and directly engage with their audience by vocally introducing their set list (rather than printing traditional programs), while providing entertaining anecdotes or background information on compositions new or unfamiliar to their audience.

From my personal experience, there is an undeniable energy in these performances which often blend serious staples of the classical repertoire with contemporary works. The energy within experimental programming creates an environment fitting for adventurous programming and provides composers with sought-after performance opportunities for new compositions. Musicians have always sought performance opportunities, both conventional and unconventional in nature, but Midgette claims the recent decline in the number of full-time orchestras and economic uncertainty of many others has resulted in musicians and composers exploring the landscape for chamber music in ever increasing numbers.⁹ The musician-driven nature of these influences, both practical and artistic, reflects the ongoing modernist trend of performers continuing to promote and expand modern genres such as the clarinet-piano quartet.

On an artistic level, such a break from tradition can be desirable, especially for an ensemble whose repertoire continues to expand and engage cutting-edge trends. On an economic level, ensembles earn revenue from a combination of both traditional and

⁸ Midgette, "Outside the Chamber."

⁹ Midgette, "Outside the Chamber."

nontraditional performances, donations, and grant funding that support their commissioning projects and future performances.¹⁰ The establishment of organizations devoted entirely to promoting and supporting chamber music, such as Chamber Music America (CMA) and endowed competitions like Fischhoff, Coleman, Yellow Springs, and others, have furthered the visibility of these ensembles and provided numerous grant awards and performance opportunities. Chamber Music America is an organization that “serves the national ensemble music community by providing access to an array of professional resources and benefits, professional development seminars, grants and awards.”¹¹ Since their founding in 1977, CMA has supported over six thousand ensembles and awarded numerous grants for new commissions and experimental performance projects.¹² These organizations play a major role in ensuring chamber ensembles are able to continue performing and finding new ways of promoting themselves and their genres.

These economic and cultural factors influence the social relevance of the clarinet-piano quartet genre through its promotion and expansion by the professional ensembles recognized in this study. The first of these ensembles, TASHI, almost happened upon their success by chance. Their strong connection with Messiaen’s *Quartet for the End of*

¹⁰ Bill Stensrud, “Classical Music After the CD,” *The Business of Classical Music*, entry posted December 9, 2008, <http://businessofclassicalmusic.blogspot.com/2008/12/classical-music-after-cd.html>, (accessed October 3, 2012).

¹¹ Chamber Music America, “About CMA,” personal website, <http://www.chamber-music.org/about> (accessed September 26, 2012).

¹² Chamber Music America, “History,” <http://www.chamber-music.org/about/history> (accessed September 26, 2012).

Time demonstrates this work as the foundation of this clarinet-piano quartet repertoire. The late twentieth century ensemble Antares helped propel the clarinet-piano quartet genre onto an acclaimed national scene by winning prominent competitions and promoting works by a generation of popular, young composers. Other ensembles, like the Aeolian Chamber Players, Ensemble Nordlys, and the SOLI Chamber Ensemble have commissioned and premiered a significant portion of new quartets, frequently presenting them to new audiences in nontraditional performance settings. The combined efforts of these ensembles solidifies the identity of the clarinet-piano quartet genre and ensures its continued growth and development in future years.

CHAPTER VI

CONCLUSIONS

Twentieth century modernism emphasized individuality and new means of expression, resulting in redefining musical styles and the historical identification of music genres. The development of the clarinet-piano quartet genre exemplifies this trend, beginning with the pivotal role of Messiaen's *Quartet for the End of Time* and continuing into the twenty-first century through the promotion and expansion of the genre by performing musicians. Elements of genre identity that inform the definition of this genre include the expressive use of this unlikely combination of instruments as initiated by Messiaen's Quartet, the quality of works within the repertoire, and the positive effect of performers in commissioning new works and performing these pieces for a variety of audiences representative of contemporary society.

The connection between composers and performers has also influenced the clarinet-piano quartet, and points toward possible new directions for mixed ensemble chamber music in the future. Messiaen performed in the ensemble for his *Quartet* in many of its first performances and recordings, and rehearsed other ensembles that performed this work during his lifetime. Tashi initiated many of their commissions for clarinet-piano quartet through close relationships with the composers, and other professional quartets have continued utilizing such connections in further expanding the

repertoire. Antares commissioned several works by classmates of different members of the ensemble, and Ensemble Nordlys focused on commissioning music by fellow Danish composers to internationally promote musicians from Denmark. These ensembles capitalize on these relationships for expanding their repertoires and promoting themselves and these new works.

An emerging take on the composer-performer relationship, however, is that of composers utilizing relationships with contemporary ensembles to promote compositions not originally intended as chamber works. Alejandro Ruty, Associate Professor of composition at the University of North Carolina at Greensboro, has recently started arranging several of his orchestral works for a variety of chamber ensembles to reach new audiences and spark a desire among those listeners to seek performances of the original versions.¹ Ruty has chosen to rearrange his compositions for small chamber orchestra, string quartet, saxophone quartet, and a flexible “combo” ensemble including piano, bass, and one or two interchangeable melody instruments. This effort is a response to the difficulty many contemporary composers face in finding orchestras to perform their music with any regularity. Because chamber ensembles continue to make performing new music a priority, a composer today is likely to receive more performances of a chamber work than an orchestral work. Ruty is unaware of any other composers attempting this experiment, but the possibilities this concept presents could ensure the continued growth of chamber music within the classical music culture. The clarinet-

¹ Alejandro Ruty, interview by author, Greensboro, NC, October 24, 2012.

piano quartet, as an ensemble capable of creating a wide range of tone colors, would be an ideal ensemble for these types of arrangements, and could perpetuate the modernist agenda well into the twenty-first century.

REFERENCES

- Adorno, Theodor. *Aesthetic Theory*. Translated and Edited by Robert Hullot-Kentor. Minneapolis: University of Minnesota Press, 1997.
- Antares. "Artist Profile." Concert Artists Guild. http://www.concertartists.org/antares_bio.html (accessed February 9, 2012).
- Bryn-Julson, Phyllis and Paul Mathews. *Inside Pierrot lunaire: Performing the Sprechstimme in Schoenberg's Masterpiece*. Plymouth, UK: Scarecrow Press, 2009.
- Chamber Music America. "About CMA," Chamber Music America. <http://www.chamber-music.org/about> (accessed September 26, 2012).
- Dahlhaus, Carl. *Schoenberg and the New Music*. Translated by Derrick Puffett and Alfred Clayton. Cambridge: Cambridge University Press, 1987.
- Dingle, Christopher. *The Life of Messiaen*. Cambridge: University Press, 2007.
- Dunsby, Jonathan. *Schoenberg: Pierrot lunaire*. Cambridge: University Press, 1992.
- Ensemble Nordlys. "About the Ensemble." Ensemble Nordlys. <http://musiccookbook.dk/nordlys/> (accessed April 26, 2012).
- Huebner, Eric. Notes to *Antares Plays Lieberson and Reynolds*. Antares. New Focus Recordings FCR112. 2010.
- Kallberg, Jeffrey. "The Rhetoric of Genre: Chopin's Nocturne in G Minor." *19th-Century Music* xi (1987-8): 239.
- McCalla, James. *Twentieth-Century Chamber Music*. New York: Routledge, 2003.
- Messiaen, Olivier. *Quatuor pour la fin du temps*. Paris: Durand, 1942.
- Messiaen, Olivier. *Technique de mon langage musical*. Paris: Alphonse Leduc, 2001 (English version).

- Metzer, David. *Musical Modernism at the Turn of the Twenty-First Century*. Cambridge: Cambridge University Press, 2009.
- Midgette, Anne. "Decline in Listeners Worries Orchestras." *The New York Times*, June 25, 2005.
- Midgette, Anne. "Music That Thinks Outside the Chamber." *The New York Times*, June 24, 2007.
- Moravec, Paul. *Tempest Fantasy for Clarinet, Violin, Violoncello and Piano*. Verona, NJ: Subito Music Publishing, 2003.
- Moravec, Paul. *Tempest Fantasy*. David Krakauer and Trio Solisti. Naxos International CD. 2007.
- Pople, Anthony. *Messiaen: Quatuor pour la fin du temps*. Cambridge: Cambridge University Press, 1998.
- Rischin, Rebecca. *For the End of Time: The Story of the Messiaen Quartet*. Ithaca, New York: Cornell University Press, 2003.
- Siddons, James. *Toru Takemitsu: A Bio-Bibliography*. Westport, Connecticut: Greenwood Publishing Group, 2001.
- SOLI Chamber Ensemble. "About SOLI Chamber Ensemble." SOLI Chamber Ensemble <http://www.solichamberensemble.com/> (accessed April 26, 2012).
- SOLI Chamber Ensemble. "SOLI Chamber Ensemble." Vimeo. <http://vimeo.com/tag:solichamberensemble/> (accessed April 26, 2012).
- Sprout, Leslie. "Messiaen's Quatuor pou la fin du temps: Modernism, Representation, and a Soldier's Wartime Tale." Paper presented at the annual meeting of the American Musicological Society, Columbus, Ohio, November 3, 2002.
- Stuckenschmidt, H.H. *Schoenberg: His Life, World and Work*. Translated by Humphrey Searle. New York: Schirmer Books, 1977.
- Takemitsu, Toru. *Quatrain II*. Paris: Editions Salabert, 1984.
- Takemitsu, Toru. *Quatrain II*. Tashi BMG Music 09026-62537-2 CD. 1994.

Treitler, Leo. *Music and the Historical Imagination*. Cambridge, Massachusetts: Harvard University Press, 1989.

Treitler, Leo. *Reflections on Musical Meaning and Its Representations*. Bloomington: Indiana University Press, 2011.

Watkins, Glenn. *Soundings: Music in the Twentieth Century*. New York: Schirmer Books, 1988.

APPENDIX A
ANNOTATED BIBLIOGRAPHY OF SELECTED QUARTETS
CURRENTLY IN PUBLICATION

The works described in this chapter represent a portion of the repertoire for clarinet-piano quartet, of which a complete list is provided in Appendix A. These compositions were chosen because they are in print or are otherwise readily available for performance. Many of these works were commissioned or premiered by ensembles mentioned earlier in this study, and represent the diversification of the quartet literature in recent decades. Each entry provides bibliographic information, commissioning ensemble, date, and location of the premiere, performance length of the piece, professionally-released recordings currently available, and a brief biography of the composer and description of the work.

Several of these compositions are important to note for their connections with the Messiaen *Quartet*, some with direct quotations or adaptations of Messiaen's musical style and others created in homage to Messiaen. Compositions with overtly musical associations to Messiaen include Kraft's *Quartet for the Love of Time* and Takemitsu's *Quatrain II*. Two works with descriptions provided here were composed in 2008, the centennial of Messiaen's birth, dedicated to the legacy of Messiaen's *Quartet for the End of Time* but distinctly created in the style of each composer. These compositions are Hervé's *En Dehors* and Hosokawa's *Stunden-Blumen*.

Thomas Adès (b.1971)
Catch (1991)

Adès, Thomas. *Catch for clarinet, violin, cello and piano, Op. 4*. London: Faber Music, Ltd., 2002.

premiere: first performance by Lynsey Marsh (clarinet), Anthony Marwood (violin), Louise Hopkins (cello) and Thomas Adès (piano) at St. George's, Brandon Hill, Bristol, England on November 25, 1993

duration: 9 minutes

recordings: *Thomas Adès "Life Story."* Thomas Adès, Louise Hopkins, Lynsey Marsh, and Anthony Marwood. CD 5 69699 2. EMI Classics, 2002.

Pianist and composer Thomas Adès has achieved widespread acclaim around Great Britain and his works are becoming increasingly more visible in the United States and around the world. His second opera, *The Tempest*, was commissioned by the Royal Opera House in 2004 and will be performed at The Metropolitan Opera during the 2012 season. As a composer, Adès has composed in a variety of instrumental and choral genres, and has been a featured composer at many music festivals across Europe. In 2000 he was the youngest recipient of the Grawemeyer Award. Adès is also an accomplished pianist, performing at the BBC Proms in London, and recording works by the many significant composers of the twentieth century.

Catch is a fun and lively composition, depicting different musical games the instruments play together. Adès includes specific staging directions for the ensemble and instructs the clarinetist to enter from off-stage three different times during the piece, ideally re-entering from a different location each time. As the game plays out, there are

moments of distinct unison among the instruments interspersed by periods of dialogue between two or more of the players. Adès describes the concept of *Catch* as follows:

Catch structures itself around various combinations of the four instruments. There are several games going on: at the start, the clarinet is the outsider, the other three are the unit, then, after a decoy entry, the clarinet takes the initiative. All four then play jovial ‘pig-in-the-middle’ with each other. The clarinet is then phased out leaving a sullen piano and cello, with interjections based on the clarinet’s original tune. This slower passage gradually mutates back into fast music, and this time the game is in earnest: the piano is squeezed out, only to lure the clarinet finally into the snare of its own music.¹

Derek Bermel (b.1967)
Language Instruction (2003)

Bermel, Derek. *Language Instruction for Clarinet, Violin, Violoncello and Piano*. New York: Peer Music Classical/X Pyre Music, 2003.

commission: consortium organized by the Fromm Foundation including the Contrasts Quartet (New York), Present Music (Milwaukee), the Mallarmé Chamber Players (Charlotte), the SOLI Chamber Ensemble (San Antonio), and Auros (Boston)

duration: 15 minutes

recordings: none available.

Clarinetist Derek Bermel has contributed many compositions featuring the clarinet to contemporary chamber music. Bermel is the current composer in residence for the Los Angeles Chamber Orchestra, writing new works specifically for the members of this ensemble. His list of awards and grants is extensive, reflective of the different

¹ Thomas Adès, “*Catch* Program Note,” personal website, 2012, <http://www.thomasades.com/compositions/catch>

audiences he reaches through his unique compositions. As a virtuoso himself, Bermel's works effectively demonstrate the technical and expressive capabilities of the clarinet in his compositions, including his 2003 quartet *Language Instruction*.

This work vividly conveys the scene of an instructor teaching a foreign language to a group of students, both in its use of distinct musical motives and in calling upon the musicians to become actors as the piece develops. In the opening, the clarinet acts as the teacher, repeating a short musical phrase with glissandos until the string instruments begin to imitate. The lesson continues with the two string instruments partaking in a call and response with the clarinet until the piano interrupts the "lesson," unable to imitate the pitch bends of the other three instruments. Bermel describes this musical scene he is creating in his program notes:

It soon becomes clear that one student in the "class" poses a particular difficulty. The pianist cannot imitate the inflections correctly, being unable to gliss along a single note. This proves frustrating for the pianist, who is eager to participate in the lessons. After various tantrums, he/she discovers a solution - adapt the phrases to fit the instrument's particular limits (or "accent"). This moment proves to be a significant event in the drama, and the string players, intrigued, begin to switch allegiance to their new "teacher."²

The dramatization of this scene is clearly explained for the instrumentalists, as their parts all contain action directives such as "looks at piano, startled," and "eager, trying to learn" along with the musical directives of the notes and inflections. Once everyone begins speaking the same "language," the atmosphere of the piece shifts dramatically from the

² Derek Bermel, *Language Instruction* (New York: Peer Music Classical/X Pyre Music, 2003).

brief imitations of the beginning into longer, chromatic lines with distinctive dynamic contours specifically indicated by the composer. *Language Instruction* is an overtly programmatic piece in which the representatives of three disparate instrument families learn to speak one another's musical "language."

Gavin Bryars (b.1943)
Allegrasco (1983, arr. 2002)

Bryars, Gavin. *Allegrasco for Soprano Saxophone/Clarinet in B-flat, Violin, Cello and Piano*. Edition 12783. London: Schott Music, 2002.

premiere: first performance at Leicester University, December 7, 1983

duration: 20 minutes

recordings: *Gavin Bryars: Alaric I or II, Allegrasco, Three Elegies*. Latvian Philharmonic, Jean-Pierre Baraglioli. Daphénéo, 1998.

Harmonia Ensemble plays Gavin Bryars. Harmonia Ensemble. MASO CD 90108. Materiali Sonore, 1999.

British composer Gavin Bryars began his career as a jazz bassist before turning to composition as his main musical outlet. Since the late 1960s Bryars has collaborated with many artists, and created works in a wide variety of ensembles and genres. In particular, he frequently composes chamber music for members of the Gavin Bryars Ensemble, founded in 1981. *Allegrasco* belongs in this category of Bryars' oeuvre, as he originally composed it for two players from his ensemble, Roger Heaton (clarinet) and Alexander Balanescu (violin). In his notes to the score, Bryars describes the relationship between this piece and one of his previous compositions, "*Allegrasco*, which features the

solo clarinet with violin obbligato, is a companion arrangement to that of *The Old Tower of Löbenicht* where the roles are reversed and the bass clarinet is an obbligato instrument to the solo violin.”³

The work exists as one continuous movement, divided into three sections by a change from duple to triple meter during the middle of the piece. The vocal quality of the melodic line is a dominant feature throughout the work, establishing the clarinet as the main solo voice in the ensemble. As indicated by the title, the role of the clarinet may also be played by the soprano saxophone, and Bryars’ has further arranged *Allegrasco* into two additional versions: one for clarinet and piano, and the other an ensemble version for clarinet, piano, violin, electric guitar, bass, and two percussion (marimba, vibes, bells, bass drum, tam-tam).

Matilde Capuis (b.1913)
Breve Dialogo (1991)

Capuis, Matilde. *Breve Dialogo per clarinetto si-flat, violino, violoncello e pianoforte, Al quartetto O. Messiaen*. Furore Edition 191. Kassel, Germany: Furore Verlag, 1999.

duration: 10 minutes

recordings: none available.

There is little available information about Italian composer Matilde Capuis. Born in Naples, Italy, she studied violin, piano, and organ in Florence and Venice before

³ Gavin Bryars, *Allegrasco for Soprano Saxophone/Clarinet in B-flat, Violin, Cello and Piano* (London: Schott Music, 2002).

pursuing studies in composition at the Accademia Chigiana in Siena during the mid-1940s. Her compositions include works for orchestra and choir, and her chamber pieces predominantly feature strings and vocalists. Starting in 1969, Capuis spent fourteen years as professor of composition and music theory at the Verdi Conservatory in Turino following an extensive performance career as pianist for cellist Ugo Scabia.

Breve Dialogo accurately describes the nature of this composition: a brief dialogue between the four instruments of the quartet. The “discussion” begins with solo statements from each instrument, cello, piano, violin, and clarinet, respectively, before dissolving into the instruments all “talking at once.” The musical dialogue is maintained through brief moments of unison among the clarinet, violin, and cello that alternate with melodic lines in the piano part. Capuis connects her melodic ideas among all four instruments, even until the very end of the piece, where the dialogue slowly dissolves into a softly fading G minor chord.

Javier Costa Ciscar
La soledad sonora (2002)

Ciscar, Javier Costa. *La soledad sonora: Cuarteto para Violín, Clarinete, Violoncello y Piano*. Valencia, Spain: PILES, Editorial de Música, S.A., 2005.

duration: 5 minutes

recordings: none available.

Javier Costa Ciscar was born in Paiporta, Valencia, Spain and studied at the Conservatory of Music in Valencia. His compositions include choral works and chamber

music for various instrumental ensembles. Currently he teaches music education and courses on twentieth century composers at the Conservatorio Profesional Maestro Vert de Carcaixent, and is a visiting professor of music theory at the Conservatorio Superior of the Balearic Islands.⁴

La soledad sonora translates as “The lonely sound,” an emotion that Ciscar invokes within the music through the persistent use of minor harmonies. The piece begins with a solo cello who is joined by the violin, echoing the initial sorrowful thematic material. Passages of unison rhythmic and melodic material are interrupted throughout the work by solo cadenzas, first in the clarinet, then the violin, and finally the cello, giving each instrument (except the piano) a moment to revel in their “lovely sounds.”

Carson Cooman (b.1982)
Forgotten Runes, Op.99 (1999)

Cooman, Carson. *Forgotten Runes for clarinet, violin, cello and piano*. Saint Louis, MO: MMB Music, Inc., 1999.

commission: commissioned by Ensemble Decadanse for their Millennium Celebration Concert in Paris, France

duration: 2 minutes 30 seconds

recordings: none available

Carson Cooman is an American composer and organist whose work is mainly focused on performing, commissioning, and composing new music for the organ. His

⁴ Javier Costa Ciscar, “Biography,” personal website, updated 2011, <http://www.javiercostaciscar.com/BIOGRAFIA/Biografia.html>

extensive catalogue of compositions also include a variety of works for chamber ensembles, soloists, choir, and orchestra, and range from sacred hymn tunes to secular concert music. Cooman has received commissions and awards from a wide range of ensembles and organizations, and has served as editor for organ publications by Boosey & Hawkes, Oxford University Press, and Zimbel Press.⁵

Forgotten Runes is a compilation of musical miniatures exploring the basic characteristics of different musical forms. There are thirteen movements within this 2.5 minute work, and they are titled (in order of appearance): Fanfare, Waltz, Courante, Recitative, Hoedown, Minuet, Elegy, Tarantella, Nocturne, Hymn, Prelude, March, and Toccata. Cooman explains in his program notes that “because of their extremely brief nature, each movement explores some of the most basic elements that we, as listeners, associate with these particular forms.”⁶ These “basic elements” explored in each movement include meter, harmony, and stylistic elements that have become engrained in western classical music, such as the “Hoedown” movement ending with the same repeated eighth note accents that end Aaron Copland’s famous “Hoe-Down” from his ballet *Rodeo*.

⁵ Carson Cooman, “Biography,” personal website, 2012, <http://www.carsoncooman.com/biography.html>

⁶ Carson Cooman, *Forgotten Runes* (Saint Louis, MO: MMB Music, Inc., 1999).

Lairs of Flavor, Op.243 (2001)

Cooman, Carson. *Lairs of Flavor for Clarinet, Violin, Cello and Piano*. Saint Louis, MO: MMB Music, Inc., 2001.

commission: commissioned by WHRB Radio of Cambridge in dedication to the memory of Robert Paul Block

duration: 6 minutes

recordings: none available

Lairs of Flavor, like *Forgotten Runes*, is a composition built upon brief musical explorations of the essence of different items, and in this case these items are fruits.

Cooman describes each movement as follows:

The opening movement, Peach, is slow and spare — chordal textures alternate with rhapsodic figurations. The second movement, Watermelon, contains transformations of chordal figurations over an ostinato in the piano. The final movement, Lemon, is joyous and light-hearted — full of excitement and zest.⁷

This composition humorously describes through music the common taste experience of each of these fruits, ranging from sweet peaches and watermelons full of seeds, to the crisp and tangy flavor of the lemon.

⁷ Carson Cooman, *Lairs of Flavor* (Saint Louis, MO: MMB Music, Inc., 2001).

Peter Maxwell Davies
Economies of Scale (2002)

Davies, Peter Maxwell. *Economies of Scale for clarinet in A, violin, cello and piano*. London: Chester Music, 2003.

commission: commissioned by Patricia Mirrlees for Sir James Mirrlees, Scottish Economist and Nobel Laureate, in the centenary year of the Nobel Prizes, premiered by Katherine Spencer, clarinet, Alexandra Wood, violin, Zoë Martlew, cello, and Huw Watkins, piano, at the Fitzwilliam Museum, Cambridge, May 25, 2002

duration: 8 minutes

recordings: *Ave Maris Stella: Chamber Music by Sir Peter Maxwell Davies*. Gemini, directed by Ian Mitchell. MSV28503, Metier, 2008.

An extensive biography of Sir Peter Maxwell Davies and his development as a composer by Roderic Dunnett is available on the composer's website, www.maxopus.com. The influence of the avant-garde in his compositions began in his early studies and remained a major factor in his personal style. He has been an active composer for sixty years, and remains a central figure in British contemporary music, and in 2004 was named Master of the Queen's Music.

Economies of Scale, a brief composition compared to many in this genre, exists as one continuous work that, according to critic Dominy Clements, creates, "a short story which you immediately want to read again."⁸ Davies frequently intertwines the melodic line between the clarinet and violin parts, often writing them in the same register throughout the piece. Initially the interplay between these voices and the cello and piano

⁸ Dominy Clements, "Review of Peter Maxwell Davies," for *MusicWeb*, <http://www.divine-art.com/CD/rev28503.htm>

is disjointed, reminiscent of Schoenberg, and of Davies' earlier compositions for the Pierrot Ensemble. By the final moments of this journey, however, a slower tempo and soft dynamics allow a melodic calmness to gradually bring the music to its end.

Ross Lee Finney (1906–1997)
Divertissement (1964)

Finney, Ross Lee. *Divertissement for Piano, Clarinet, Violin and Cello*. Facsimile of manuscript. Brunswick, Maine: Bowdoin College Music Press, 1965.

commission: written for Bowdoin College for the dedication of the Senior Center, William B. Whiteside, director, premiered by William Doppmann, piano, Ling Tung, violin, Richard Waller, clarinet, and Camilla Doppmann, cello, October 18, 1964

duration: 25 minutes

recordings: none available.

American composer Ross Lee Finney explored several different compositional techniques throughout his lifetime. His compositions during the war years (early 1940s) display a distinctly American style with the incorporation of folk songs into traditional classical idioms. By the 1950s, Finney began focusing on chamber music, concerning himself with establishing structure among opposing forces. During this period he also composed works utilizing various serial techniques. While composing within the parameters of serialism, Finney began exploring the concept of memory in music,

describing memory as a process, “a flowing of complete and incomplete elements, of unexpected lucidity and frustrating indefiniton, a process related to variation.”⁹

Divertissement falls into Finney’s compositional period in which rhythm is emphasized as a major structural component. The work is divided into five movements. The first movement leads *attacca* into the next, and the third and fourth movements are divided by loosely notated cadenzas for all four players. The movements are marked as *Allegro energico*, *Adagio misterioso*, *Allegro gioioso*, *Cadenzes*, *Adagio misterioso*, and *Allegro energico*. At the cadenza break, Finney instructs, “each instrument improvises freely following durations and contours suggested. The object is to acheive [sic] a virtuosity and rhythm which notation might inhibit [sic], and to have fun.”¹⁰ The score contains many instructions to the players, especially the piano, describing the composer’s intended execution of various techniques. These instructions include descriptions such as, “scrape wire of string with hard metal object,” “hit string with flat of hand,” and “rasp along string wiring with plectrum.” The clarinet and string players are also specifically directed in the production of various extended techniques, such as upward and downward approached glissandos, notated tremolos, and in the strings specifically, various pizzicatos and harmonics.

⁹ Edith Borroff, “Ross Lee Finney,” Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09683>

¹⁰ Ross Lee Finney, *Divertissement for Piano, Clarinet, Violin and Cello*, Facsimile of manuscript (Brunswick, Maine: Bowdoin College Music Press, 1965).

Jean-Luc Hervé (b.1960)
En Dehors (2008)

Hervé, Jean-Luc. *En Dehors per clarinetto, violino, violoncello e pianoforte*. Milan, Italy: Edizioni Suvini Zerboni, 2008.

recordings: none available.

French composer Jean-Luc Hervé received the Premier Prix in composition from the Paris Conservatoire where he studied with Gérard Grisey. His works have been performed by orchestras in France, Germany, and Italy, and he is currently a composition professor at the Conservatoire de Boulogne-Billancourt. Hervé was a “composer-in-research” at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), exploring aesthetics and the structuring of musical time.¹¹

Hervé includes the inscription “hommage à Messiaen” on the title page of the score to his quartet *En Dehors*, as it was written for the centennial of Messiaen’s birth. However, from a casual glance at the score, no direct musical references to Messiaen’s *Quartet* are evident. *En Dehors* is a single-movement composition, and it employs extended techniques throughout the majority of the work, including eleven different specified multiphonics and a wide range of microtonal glissandi in the clarinet, détaché glissandi in the strings, and in the piano, chord clusters and harmonics. Hervé is not writing in *hommage* to Messiaen’s compositional language, but an “outwardly” directed tribute to his ability to manipulate sounds in creating an entirely new space and absence of perceivable time. In a performance note for this work, Hervé muses, “I have been

¹¹ Hervé, Jean-Luc, “Bio,” personal website, <http://www.jeanlucherve.com/jeanlucherve/bio.html>

interested in the idea of taking the musical message out of the setting for the piece for several years now... In the first part, the music comes alive inside a given structure; in the second, it evolves outside that structure.”¹² In this vein, *En Dehors* takes the same instrumentation as Messiaen’s *Quartet*, and creates a similar aesthetic from a sound setting distinctly different from the original.

Toshio Hosokawa (b.1955)
Stunden-Blumen (2008)

Hosokawa, Toshio. *Stunden-Blumen: hommage à Olivier Messiaen for clarinet, violin, violoncello and piano*. Tokyo, Japan: Schott Music Co., Ltd., 2008.

recordings: none available

Toshio Hosokawa is an acclaimed Japanese composer, born in Hiroshima, currently living in Nagano and teaching at the Tokyo College of Music since 2004. His compositions range from traditionally Western styles of orchestral works, solo concertos, chamber music and film scores to traditional Japanese works. Several of his large scale compositions combine his homeland traditions with Western influences, such as his oratorio *Voiceless voice in Hiroshima* and his opera *Vision of Lear*. The influence of Zen Buddhism on Hosokawa’s experiences writing music lies in his relationship between the creative process and Buddhism’s “symbolic interpretation of nature.”¹³

¹² Ensemble Court-Circuit, “Spectral music and beyond,” organization website, 2010, http://www.court-circuit.fr/saisons/2010_11/03_10_en.html

¹³ Toshio Hosokawa, “Profile,” Schott Music Online Composers and Authors, 2012, <http://www.schott-music.com/shop/persons/featured/toshio-hosokawa/>

With this self-professed spiritual connection to nature and music, Hosokawa's tribute to Messiaen draws important parallels to Messiaen's own understanding of music. The title itself, *Stunden-Blumen* (literally translated, Hours-Flowers), immediately couples with Messiaen's manipulation of time and his references to nature, although frequently in the use of birdcalls rather than flowers. In an interview with Jacky Vonderscher, Hosokawa describes his ideas of nature:

As humans, we are ourselves a part of nature. So when I say nature, by that I mean not only external phenomena like waves, wind, and the sea but also inner nature. The Japanese word for nature ("shizen") actually means a "source," "to be according to one's own nature." To live in nature means to be spontaneous, to become what one is, to be and become nature oneself. There is no external nature that we must grasp.¹⁴

Stunden-Blumen expresses these ideas through a combination of extended techniques, perpetually shifting dynamic levels, and sudden changes in texture. One of the more unique techniques requested of the clarinet and both string instruments is creating an intentionally breathy sound. Hosokawa even distinguishes between producing "breathy, but with clearly defined pitch" and "breath only, very little defined pitch" in the clarinet line, and two different types of toneless playing for the strings, either "toneless bowing, on the bridge, muted strings with left hand, like breath," or "toneless bowing, on the side (right) of the bridge, produce sound like breath."¹⁵ The tempo of this work remains

¹⁴ Toshio Hosokawa and Jacky Vonderscher, transcribed by Patrick Müller, "Our Audience Consists of All People," Roche Commissions, 2010, 39.

¹⁵ Toshio Hosokawa, *Stunden-Blumen* (Tokyo, Japan: Schott Music Co., Ltd., 2008), 2.

extremely slow throughout, at a marking of eighth note equals thirty-six in three-eight time, and reaches a marking of eighth note equals fifty-six at its fastest moment. While this tempo indication is similar to Messiaen's markings for the clarinet in "Abyss of the Birds," Hosokawa uses this extremely slow tempo as an opportunity to explore dense microtonal and multiphonic shifts over expansive piano chords. While technically this is a different approach than the eerily dark stillness created by Messiaen, it functions similarly in dissolving the listener's awareness of passing time. Similar to the first movement of Messiaen's *Quartet*, the four instruments lines function independently, yet require precise attention to detail to fit together and create the desired collective sonic atmosphere. Like other composers who composed tributes to Messiaen during the centennial year of his birth, Hosokawa reminds us of *Quartet for the End of Time's* ability to distort our sense of time and of the spiritual connection between nature and music, but does so using a nuanced contemporary sonic language.

Stephen Jaffe
Ballade (Quartet from *Arch*) (1986)

Jaffe, Stephen. *Ballade (Quartet from Arch) for B-flat Clarinet, Violin, Cello, and Piano*. King of Prussia, PA: Theodore Presser Company, 1986, renewed 2010.

commission: for the Diachronos Ensemble

duration: 12 minutes

recordings: none available.

Stephen Jaffe has been a composition professor at Duke University since 1981. He has composed works for a variety of ensembles, with recent premieres including his cello concerto (premiered by the National Symphony Orchestra), his second string quartet, and two new works commissioned by the North Carolina Symphony (*Poetry of the Piedmont* and *Cithara mea (Evocations): Spanish Music Notebook for Orchestra*). Jaffe has received a Guggenheim Fellowship, funding from Tanglewood and the National Endowment of the Arts, and awards for his compositions that include the Rome Prize, among others. Three volumes of recordings containing Jaffe's compositions are issued by Bridge Records.¹⁶

Ballade is subtitled "Quartet from *Arch*" because it contains a portion of the same material from the 1981 work *Arch*, composed for octet. Jaffe describes the relationship between these two pieces in his program notes provided in the score:

The second part of *Arch* is a large, narrative movement with piano solo, and it is from this movement that the present quartet is drawn. The poetic title BALLADE was chosen here because of the wistful, reflective, and turbulent qualities of the music, but also because of the virtuosic nature of the piano's part, with which the violin, clarinet, and cello interact.¹⁷

The main idea of *Ballade* is introduced by the solo piano, and gradually expanded upon by the other instruments in the ensemble, constantly increasing in rhythmic complexity

¹⁶ Stephen Jaffe, "Stephen Jaffe, Composer," personal website, <http://www.duke.edu/~sjaffe/>

¹⁷ Stephen Jaffe, *Ballade (Quartet from Arch)* (King of Prussia, PA: Theodore Presser Company, 1986, renewed 2010).

and dynamic contrasts. The music reaches its height during a dramatic and virtuosic piano cadenza before slowing into a quiet dissipation at the end of the work.

William Kraft (b. 1923)
Quartet for the Love of Time (1987)

Kraft, William. *Quartet for the Love of Time for Clarinet, Violin, Violoncello, and Piano*. Van Nuys, CA: New Music West, 1987.

commission: for the consortium of Chamber Music Northwest, Music Festival of Florida, and the Toledo Symphony Chamber Music series, supported by a grant from the National Endowment of the Arts; premiered by Chamber Music Northwest, Portland, Oregon, July 6, 1987

duration: 10 minutes 20 seconds

recordings: none available.

American composer William Kraft has had a long and prosperous career as a percussionist, composer, conductor, and teacher. Kraft spent many years working around the Los Angeles area, as a percussionist/conductor/educator with the Los Angeles Philharmonic, as professor and chair of the composition department at UC Santa Barbara, and director of the Los Angeles Percussion Ensemble (who played a significant role in performing and premiering the works of influential composers like Stravinsky, Varèse, and Ginastera, among many others). He has received commissions from orchestras around the world, including the United States, Europe, Japan, China, and Korea, along with receiving numerous awards and grants for his work. Kraft has an extensive

catalogue of compositions, consisting primarily of works for various chamber ensembles, percussion, and full orchestra.¹⁸

Quartet for the Love of Time has several direct connections with Messiaen's *Quatuor pour la fin du temps*, the most overt of which is the title. In his program notes, Kraft states that his work was intended to be performed in conjunction with Messiaen's *Quatuor*. He further describes the connections between their names, stating that:

the title was at first whimsical, but it proved to be rather appropriate – because I have long been involved with the use of various time relationships and the use of pulse as part of my overall interest in looking more closely at my essential musical personality, which reflects my long-lasting love affair with jazz and impressionism.¹⁹

This composition consists of two movements, a slow movement containing a brief scherzando interruption and a second movement that is lively and playful in both tempo and feel. Kraft opens the second movement with an extensive cadenza for violin and cello, alternating melodic fragments from throughout the composition with these two instruments. In structural terms of harmony and rhythm, Kraft's composition bears little resemblance to the Messiaen, but the use of the instruments (sustained chord clusters underneath moving lines, and flourishes in the clarinet) demonstrates a noticeable influence from the *Quatuor*. Unlike Messiaen, Kraft does not obscure the feeling of pulse, emphasizing hemiola figures and jazz-influenced rhythms. Kraft composed a work

¹⁸ William Kraft, "William Kraft" biography on personal website, 2008, <http://www.billkraft.com/>

¹⁹ William Kraft, *Quartet for the Love of Time* (Van Nuys, CA: New Music West, 1987).

that does not try to mimic or surpass this masterwork of Messiaen's, but rather stays true to his own personal style and passions.

Libby Larsen (b.1950)
Rodeo Reina de Cielo (2010)
(The Rodeo Queen of Heaven)

Larsen, Libby. *Rodeo Reina de Cielo (The Rodeo Queen of Heaven)*. Minneapolis, MN: Libby Larsen Publishing, 2010.

commission: by Enhake Quartet (Wonkak Kim, clarinet, Brent Williams, violin, Jayoung Kim, cello, and Eun-Hee Park, piano) for their Carnegie Hall debut, premiered May 3, 2010 at Carnegie Hall, New York

duration: 10 minutes

recordings: Enhake. *Legacy: Quartets for clarinet, violin, cello & piano*. B003JOOTWO. Emeritus Records, 2010.

Born in Wilmington, Delaware, Libby Larsen maintains an active career as a prominent composer and proponent of American music. Larsen has composed major works for orchestra, fourteen operas, and a range of chamber music compositions for both traditional and contemporary ensembles. Larsen has written a significant number of pieces for solo clarinet and various mixed ensembles including clarinet that have become regularly performed works in the contemporary catalogue. The most recent of these compositions include *Bee Navigation* for solo clarinet and *Yellow Jersey* for clarinet duet from 2004, *Downwind of Roses in Name* for flute, clarinet, and mallet percussion from 2009, and her 2010 composition *Rodeo Queen of Heaven*, for clarinet-piano quartet.

Larsen's works for clarinet are notable for their technical demands on the performer and her unique style of combining jazz-inspired rhythmic patterns, inflections, and harmonies within traditionally classical melodic lines and forms.²⁰

Commissioned by the quartet Enhake, formed at Florida State University in 2007, *The Rodeo Queen of Heaven* was inspired by a chance encounter with a unique sculpture Larsen experienced in 2009. This artwork was a small wooden Santo depicting the Madonna and Child, unusually dressed in rodeo clothing. In her program notes for the piece Larsen describes this startling image,

the Madonna, serene in her appearance, held the Child, also serene and worldly. Clearly the artist [Arthur Lopez] knew his subject. I thought that Lopez' audacity of dressing the subject in Rodeo regalia and surrounding their heads with halos made of lariats had caught my eye - and it had - but what really speaks to me about this work that Lopez interprets Southwestern American culture through a Mexican Christian religious icon and comes up with an object (the Santo) which speaks volumes about who we are and what we are becoming.²¹

In this single movement quartet Larsen combines her penchant for jazz-influenced rhythms and harmonies with a Gregorian mass (*In Festis B. Mariae Virginis*) that she recalled singing in the Catholic church during her childhood. She carefully instructs the musicians throughout the piece, giving specific directions when to play with vibrato or without and outlining specific sections derived from the mass. In one of the calmer

²⁰ "Libby Larsen" personal website, 2012, <http://libbylarsen.com/>

²¹ Libby Larsen, *Rodeo Reina de Cielo (The Rodeo Queen of Heaven)* (Minneapolis, MN: Libby Larsen Publishing, 2010).

moments in the work, Larsen clearly states part of the chant in the clarinet line, later juxtaposing the chant with a syncopated rhythmic figure during the *Agnus Dei*. The *Kyrie* segment clearly demonstrates Larsen's jazz leanings as she first states the chant melody in its original form and follows it with a "blues" version of the same melody, flattening the third and fifth notes of the harmony. This work is filled with energy and a continuous drive towards its "raucous" end.

James Matheson (b.1970)
The Anatomy of Melancholy (2008)

Matheson, James. *The Anatomy of Melancholy for B-flat Clarinet, Violin, Violoncello, and Piano*. King of Prussia, PA: Theodore Presser Company, 2010.

commission: written for Antares, premiered by Antares at the Ravinia Festival on February 8, 2008

duration: 16 minutes

recordings: none available

James Matheson is among the newest generation of American classical composers. Recently he has received major commissions from the New York Philharmonic, Los Angeles Philharmonic, and the Chicago Symphony Orchestra, and since 2009 has directed the Los Angeles Philharmonic's Composer Fellowship Program. His list of recent works includes a significant number of chamber pieces commissioned by ensembles and music festivals from around the United States. Matheson has received

a Guggenheim fellowship, along with other fellowships and awards for his work.²² A 2003 review of Matheson's music from the San Diego Reader describes his style by stating that, "for Matheson, tonality is always a possibility, but it is a matter of feeling, and it can be used or not used, depending on the momentary expressive needs of the music."²³

Matheson's title, *The Anatomy of Melancholy*, borrows from Robert Burton's treatise on psychology from 1621. Quoting Burton, Matheson states, "I wrote of melancholy, by being busy to avoid melancholy."²⁴ Starting with a delicately sparse and expressive introduction, Matheson musically carries us through his different interpretations of melancholy. Matheson writes the following about this structure and development of *The Anatomy of Melancholy*:

The principal musical idea of the work is a simple, spare descending scale, heard at the outset in the piano. Contrasting ideas – brighter and more energetic – begin to intrude and, eventually, to dominate. Formally, the work proceeds as a loosely structured set of variations. The opening, spare and ambiguous, sets the stage for an emotional trajectory of regeneration and growth and features each of the quartet's members in soloistic episodes along the way.²⁵

²² James Matheson, "Biography," personal website, updated November 2011, <http://jamesmatheson.com/biography.html>

²³ Matthew, "Press," <http://jamesmatheson.com/press.html>

²⁴ James Matheson, notes for *The Anatomy of Melancholy* (King of Prussia, PA: Theodore Presser Company, 2010).

²⁵ Ibid.

Buzz (2001)

Matheson, James. *Buzz for Clarinet, Violin, Violoncello, and Piano*. King of Prussia, PA: Theodore Presser Company, 2010.

commission: for Ensemble X (Ellen Jewitt, Elizabeth Simkin, Rick Faria and Xak Bjerken), premiered by Ensemble X at Merkin Concert Hall, New York on September 22, 2001

duration: 7 minutes

recordings: *Eclipse*. Antares. Innova 618. Innova Recordings, 2004.

In the score to *Buzz*, James Matheson writes, “‘Buzz,’ ‘cause it does.”²⁶ This relatively short composition indeed “buzzes” with energy for its entire duration, creating an interesting juxtaposition between the almost continuous fast chromatic passages and a more somber theme initially stated by the cello and piano. In his program notes to *Buzz*, Matheson summarizes both the stylistic qualities of this work and his compositional intent by stating:

to my mind and ear there is the subtle (or maybe it’s not so subtle...) underlying suggestion of an updated, “crunchier,” more muscular and acerbic *Flight of the Bumblebee*, and like that classic encore, *Buzz* is often light on the wing and virtuosic. There is also, however, a hint of something both darker and weightier, particularly in the slower passages but also in some of the denser areas of the fast ones. Such plays of contrast – fastness and slowness, lightness and gravity, virtuosity and expressiveness – impel the work, generating both its substances and impetus.²⁷

²⁶ James Matheson, *Buzz* (King of Prussia, PA: Theodore Presser Company, 2010).

²⁷ James Matheson, “Buzz Program Note,” personal website, <http://jamesmatheson.com/buzz.html>

Deirdre McKay (b.1972)
Umber Sepia (2005)

McKay, Deirdre. *Umber Sepia for chamber ensemble*. Dublin, Ireland: Contemporary Music Centre, 2006.

commission: premiered by Ixion for the Sligo New Music Festival, Model Arts and Niland Gallery, Sligo, April 2, 2005

duration: 7 minutes

recordings: none available.

Deirdre McKay is a contemporary Irish composer, and most of her works are pieces for instrumental chamber ensemble. McKay studied composition at the University of Manchester and Queen's University, Belfast, and her works are frequently performed around Ireland and the UK. Recently she has received several commissions for contemporary music festivals, including the Sligo New Music Festival for which *Umber Sepia* was composed. In 2006 her composition for bass clarinet and cello was performed in a Carnegie Hall concert titled "New Music, New Ireland."²⁸

Umber Sepia is one of few clarinet-piano quartets that is composed for bass clarinet, violin, cello, and piano. The premise of the work is to create a wash of color, as suggested by the title, with McKay directed the performers in her notes for the score to "play as though timeless, unrestrained, in clouds of soft, gentle tones."²⁹ Jean Duncan's

²⁸ "Deirdre McKay: Biography," The Contemporary Music Centre of Ireland, 2011, <http://www.cmc.ie/composers/composer.cfm?composerID=120>

²⁹ Deirdre McKay, *Umber Sepia for chamber ensemble* (Dublin, Ireland: Contemporary Music Centre, 2006).

ethereal painting “Late Autumn - Waiting,” serves as the inspiration for this composition along with McKay’s solo harp composition *a pale yellow sky*, written just before *Umber Sepia*. In capturing the essence of this painting, this single movement composition maintains an extremely slow tempo (perhaps coincidentally, the same tempo marking given to the opening and closing portions of Messiaen’s *Abyss of the Birds* movement). McKay fills these large spans of time with sustained chords, dynamically fading along specified contours and gradually increasing in direction into triplet-figure rhythmic patterns, alternated among the four instruments. The bass clarinet is asked to produce multiphonics, but is not provided with specific fingerings and is given the freedom to find a sound that is deemed “beautiful” and in proximity to the written ranges. The bass clarinet is also directed at the beginning and end of the work to play with a “breath tone,” conveying the sense of transparency and moodiness inherent to both the composition and its visual inspiration.

Paul Moravec (b.1957)
Tempest Fantasy (2002)

Moravec, Paul. *Tempest Fantasy for Clarinet, Violin, Violoncello and Piano*. Verona, NJ: Subito Music Publishing, 2003.

dedication: to David Krakauer and Trio Solisti (Maria Bachmann, Alexis Pia Gerlach, and Jon Klibonoff), premiered by David Krakauer and Trio Solisti at The Morgan Library, New York City, May 2, 2003

duration: 30 minutes

recordings: *Paul Moravec: Tempest Fantasy*. David Krakauer and Trio Solisti. Naxos American, 2007.

Paul Moravec's compositions include works for a variety of genres, but his works for solo and small ensemble comprise the bulk of his catalog. He has received commissions by several prominent chamber ensemble organizations, such as the Orpheus Chamber Orchestra and eighth blackbird, and was awarded the 2004 Pulitzer Prize for his composition *Tempest Fantasy*, written for Trio Solisti and David Krakauer. In addition to this prestigious award, Moravec has also received a Rome Prize Fellowship and a fellowship in music composition from the National Endowment for the Arts. Critics have described Moravec as a "new tonalist," maintaining traditional structures and formal organization with a modern originality.³⁰

Moravec began composing *Tempest Fantasy* while at the MacDowell Colony, an artist community in New Hampshire, during the summer of 2001. The piece is inspired by Shakespeare's play *The Tempest*, described by Moravec as, "a musical meditation on various characters, moods, situations, and lines of text" from the play; "rather than depicting these elements in literal, programmatic terms, the music uses them as points of departure for flights of purely musical fancy."³¹ *Tempest Fantasy* contains five movements titled Ariel, Prospero, Caliban, Sweet Airs, and Fantasia, respectively. In his

³⁰ Tim Page, "Paul Moravec," *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42622>

³¹ Paul Moravec, *Tempest Fantasy for Clarinet, Violin, Violoncello and Piano* (Verona, NJ: Subito Music Publishing, 2003).

program notes listed in the score, Moravec describes his inspiration behind each of these movements:

The first three movements spring from the nature and selected speeches of the three eponymous characters. The fourth movement arises out of Caliban's uncharacteristically elegant speech from Act II, scene 2:

*Be not afraid: the isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not.*

The fifth movement is the most "fantastic" flight of all, elaborating on the various musical elements of the previous movements and drawing them together into a convivial finale.³²

Knut Müller (b.1963)
Nyx (2001-2)

Müller, Knut. *Nyx für Klarinette in B, Violine, Violoncello und Klavier*. Tre Media Edition 567, Karlsruhe, Germany: Tre Media Musikverlage, 2002.

commission: for the Talea Ensemble

duration: 12 minutes

recordings: none available.

Knut Müller is an artist for whom composition is but one of several arts that he claims as his profession. Throughout the 1980s and early 90s, Müller studied painting, graphic design, and music, and spent three years studying electronic music at Dresden University. As a visual artist, he has shown collections in prominent galleries in Leipzig and Vienna along with private collections. His music focuses predominantly on chamber

³² Ibid.

music compositions, and has been performed by ensembles focusing on contemporary and avant-garde literature throughout Europe. He currently lives in Leipzig, Germany and works as a freelance artist in multiple media.³³

Müller's *Nyx* is named after the Greek goddess of the night, a mythological figure who, residing in the shadows, is seldom seen but was present at the beginning of creation. With this quartet, Müller does not project a specific narrative involving the goddess Nyx, but instead invokes the atmosphere of the nebulous supernatural world in which she lives. He calls upon the frequently used string technique of moving from a normal playing position towards the bridge, which creates a spooky, ethereal sound. As the work evolves, he specifically delineates when the players should use vibrato and when they should not, quarter-tone pitch adjustments are frequently used in the clarinet and strings underneath dissonant chords at the top of the piano range. Müller does not create a distinct melody, but instead uses these unusual sound combinations to create a shadow of the goddess Nyx, just as she appears in mythology.

Florentine Mulsant (b.1962)
Quartet, Op. 22, "In Jubilo" (1999, rev. 2002)

Mulsant, Florentine. *Quartet, Op. 22, "In Jubilo" for B-flat Clarinet, Violin, Violoncello and Piano*. Furore Edition 445, Kassel, Germany: Furore Verlag, 2005.

dedication: to Stéphanie Carne

duration: 18 minutes

³³ Knut Müller, "Knut: Vita, Exhibitions, Performances," personal website, <http://www.mueller-knut.de/>

recordings: *Musique Française au Féminin*, Ensemble Latitudes, Disques Triton TRI331136, 2005. <http://www.disque-triton.com>

French composer Florentine Mulsant has composed many works for solo and small chamber ensembles, and in recent years has expanded her catalogue to include large scale orchestral works.³⁴ She has served as professor of composition at the University of Paris IV - Sorbonne and the Conservatory of Suresnes, and in 2011 she was awarded the Nadia and Lili Boulanger Prize from the Academie des Beaux-Arts.

Mulsant's *Quartet, Op. 22, "In Jubilo"* was originally composed during the months of September and October, 1999, and was initially published after revisions made by the composer during 2002. The work is dedicated to Stéphanie Carne, clarinetist with Ensemble Latitudes, the first chamber ensemble to professionally record this quartet. In her biography, Mulsant describes her compositional style as one strongly influenced by the "revival of musical expressionism," and this work aptly demonstrates this trend.³⁵ Mulsant includes a Preface to this edition in which she explains the construction of each of the three movements that comprise the *Quartet, Op. 22*:

The 1st movement is built around the resonance of the piano. It is made of seven variations which follow each other, and express growing dynamic. The 2nd movement, cheerful and lively, proposes different rhythmic entries, based on various instrumental techniques. The 3rd movement,

³⁴ Florentine Mulsant, *Florentine Mulsant: Composer*, 2003, <http://www.florentinemulsant.com/en/catalogue.php3>

³⁵ Florentine Mulsant, *Quartet, Op. 22, "In Jubilo" for B-flat Clarinet, Violin, Violoncello and Piano*, Furore Edition 445 (Kassel, Germany: Furore Verlag, 2005).

more intimate, concludes the Quartet in a soft and meditative atmosphere, offering to the musicians a new opportunity of musical dialogues.³⁶

The “various instrumental techniques,” that Mulsant mentions regarding the second movement include quick shifts in terraced dynamics for all four instruments, and rapid alternations between arco, pizzicato, and pizzicato near the ponticello for the violin and cello, all while the tempo increases from a marking of quarter note equals 126 to that of quarter note equals 144 near the end of the movement.

Matty Niël (1918–1989)
Quatuor (1960)

Niël, Matty. *Quatuor for clarinet, violin, violoncello and piano*. Amsterdam, Netherlands: Donemus/MuziekGroep Nederland, 2001.

duration: 24 minutes

recordings: none available.

Dutch composer Matty Niël began his musical studies as a pianist before moving to Vienna in 1941 to study composition with Anton Webern. In 1944, Niël spent several months in Paris studying with Messiaen and Daniel-Lesur. His style follows the ideas of Webern more closely than the postwar trends of his contemporary colleagues. Niël believed music should derive its inspiration from the combination of musical forms with the composer’s personal ideas, memories, or spiritual leadings: a belief reminiscent of

³⁶ Mulsant, Preface.

Messiaen's personal spiritual connection with his compositions. He composed over 130 works, and his work was supported by grants from the Dutch government and the Cultural Prize of Limburg.³⁷

Quatuor consists of two movements, *Vif et nerveaux* and *Adagio - Vif et léger (giocoso)*. The first movement, set in 9/8 time signature with a tempo marking of eighth note equals 240, sounds nervous as various rhythmic ostinato patterns shift from individual instruments, into groups of instruments. The clarinet and violin frequently carrying the melodic material in both movements, except for the return to "Vif" at the end of the second movement, where the piano independently reestablishes the emphasis on rhythmic structures from the first movement.³⁸

Per Nørgård
Out of the Cradle Endlessly Rocking (2007–08)

Nørgård, Per. *Out of the Cradle Endlessly Rocking: Three Movements for Clarinet (doubling Bass Clarinet), Violin, Violoncello and Piano*. WH 30883. Copenhagen: Edition Wilhelm Hansen, 2008.

commission: written for the Ebb and Flow Ensemble, premiered at the Maui Arts and Cultural Center, Kahului, Hawaii, November 23, 2008

duration: 15 minutes

recordings: *Per Nørgård: Lygtemænd I Byen/Out of the Cradle Endlessly Rocking*. Athelas Sinfonietta. Glad Records, 2010.

³⁷ Peter Soeters, Foundation Matty Niël: Overview, 2000, <http://www.matty-niel.nl/>

³⁸ Matty Niël, *Quatuor for clarinet, violin, violoncello and piano* (Amsterdam, Netherlands: Donemus/MuziekGroep Nederland, 2001).

Nørgård titled this piece using the first line of Walt Whitman's poem "Seadrift" from *Leaves of Grass*. The work is inspired the relationship between an island and the ocean's waves. In his notes, Nørgård says that he had:

an intention of making the piece a sort of outstretched hand from one small country with a multitude of islands and – necessarily – a lot of water around it (I am referring, of course, to my native Denmark) to another country with many islands: Hawaii, with its far-away exotic appeal (at least for a Scandinavian), and its remoteness, thousands and thousands of nautical miles away.³⁹

The melodic material is inspired by Hawaiian chants, and layer of different rhythmic patterns and melodies represents the push and pull of the waves. Nørgård includes notes to the performers detailing the contemporary techniques he utilizes in *Out of the Cradle Endlessly Rocking*, including asking the clarinetist and pianist to whistle at the end of the piece, purposefully alternating between whistling in unison and slightly out of tune thus creating an "endlessly rocking" wave.

Carter Pann
Summer Songs (2009)

Pann, Carter. *Summer Songs*. King of Prussia, PA: Theodore Presser Company, 2010.

commission: written for the Skaneateles Music Festival, premiered August 30, 2009 by festival players Jose Franch-Ballester (clarinet), Nelson Lee (violin), David Ying (cello), Elinor Freer (piano), and narrator Thom Filicia

³⁹ Per Nørgård, *Out of the Cradle Endlessly Rocking*, WH 30883 (Copenhagen: Edition Wilhelm Hansen, 2008).

duration: 18 minutes

recording: none available.

Summer Songs is the second composition of Carter Pann's for this quartet configuration, and its inspiration is drawn from a distinctively different concept than the earlier work, *Antares*, premiered in 2004. Commissioned by the Skaneateles Music Festival to honor their 30th anniversary season, *Summer Songs* contains five movements, each of which was conceived as a musical interpretation of five different poems by writers local to the region of this festival. In his notes for the work, Pann describes:

The piece began as a set of songs using the poetry of several writers... to be accompanied by a small chamber group of instruments. Eventually the work was transformed into something more intriguing to me: a suite of instrumental movements that "comment" on the individual poems which are first narrated, *not* sung. I had yet to write a work like this and *Summer Songs* became a chance to explore such a stylized artistic freedom for the first time.⁴⁰

Upon review of the premiere performance, music critic David Abrams described this piece as a "well crafted work that weaves in and out of several stylistic temperaments while maintaining a fresh, inventive (and original) harmonic language that defies the listener's ability to predict what's coming next."⁴¹ The five poems at the heart of *Summer Songs* are, in order of the movements they accompany, "First Swim" by David Forest

⁴⁰ Carter Pann, *Summer Songs* (King of Prussia, PA: Theodore Presser Company, 2010).

⁴¹ David Abrams, Skaneateles Festival: Carter Pann's Summer Songs, Musical Criticism.com, 2009, <http://www.musicalcriticism.com/concerts/skaneateles-0809.shtml>

Hitchcock, “Showing at the State Fair” by Mary Gardner, “I Know This Is My Place” by David C. Manfredi, “When the Midnight Musicians Play” by Rose Keady (age 8), and “Dragonflies” by Jeffrey Powell, Jr. An interesting comparison to Messiaen’s *Quartet* lies in the role of written text in inspiring each movement. While Messiaen draws upon specific passages from the book of Revelation to create music that represents the events described by the prophets, Pann utilizes the inspiration from different poems as a somewhat indirect source material.

Roger Reynolds (1934)
Shadowed Narrative (1977–82)

Reynolds, Roger. *Shadowed Narrative*. Edition Peters 66899. New York, NY: C.F. Peters Corp., 1982.

premiere: by the Da Capo Chamber Players at Carnegie Recital Hall, New York City, March 29, 1982

duration: 23 minutes

recordings: Antares. *Antares Plays Lieberson & Reynolds*, New Focus Recordings, 2010.

Roger Reynolds’ dedication to the creation and promotion of innovative, modern musical works is evidenced by his long, successful career. He established a new music ensemble, the ONCE Group, while a student at the University of Michigan, and in 1971, while a professor at the University of California at San Diego, he founded the Center for Music Experiment, establishing a professional outlet for the study and performance of experimental music. Reynolds has received many awards, collaborated with artists from

many different genres, and was awarded the 1989 Pulitzer Prize for his composition for string orchestra, *Whispers Out of Time*, inspired by a poem written by John Ashbery.⁴²

Shadowed Narrative, composed over a period of several years and winner of a National Endowment for the Arts award, was inspired by the “vitality of the narrative line” in novels by author Gabriel Garcia-Marquez. This composition is in four movements, with a final movement of longer duration than the first three movements combined. Each movement features one instrument as the soloist, or narrator, and the other three instruments function as the shadows. The first movement focuses on the violin, the second on the clarinet, the third on the cello, and the fourth on the piano, with glimpses from each of the previous movement interwoven within the dominant line until all four instruments are of equal importance at the end of the piece. Technically, this work relies heavily on extended techniques and rhythmic fluidity between the players. Regarding the compositional process of writing *Shadowed Narrative*, Reynolds writes:

the temporal proportioning of *Shadowed Narrative* was derived from recordings of my own readings of four successively longer sentences from *The Autumn of the Patriarch* by Garcia-Marquez. Though in no sense intended to illustrate the novel’s content, this composition does reflect my understanding of its pacing. Four pitch rows of varying length were used and they were derived so as to suit the character and duration of the solos they underlie. My guiding image through the four years during which I worked at this compositions remained that of an engagingly unpredictable, sometimes forgetful, teller of tales.⁴³

⁴² Roger Reynolds, History, personal website, last updated 8 August 2010, <http://www.rogerreynolds.com/history-e.html>

⁴³ Roger Reynolds, *Shadowed Narrative* (New York, NY: C.F. Peters Corp., 1982).

Robert Xavier Rodríguez (b.1946)
Les Niais Amoureux (Innocents in Love) (1989)

Rodríguez, Robert Xavier. *Les Niais Amoureux (Innocents in Love) for Clarinet in A, Violin, Violoncello and Piano*. New York, NY: G. Schirmer, Inc., 2004.

commission: written for the Aeolian Chamber Players, premiered by the Aeolian Chamber Players, Merkin Hall, New York, May, 1989

duration: 15 minutes

recordings: *Voces Americanas*, Voices of Change (Emmanuel Borok, Violin, Ross Powell, Clarinet, Christopher Adkins, Cello, and Jo Boatright, Piano), CRI 824, 1999. (Grammy Nominated).

Robert Xavier Rodríguez is a prolific contemporary American composer, whose orchestral works have been performed by major orchestras throughout the United States and whose compositions for various chamber ensembles have been performed to great acclaim around the globe. Rodríguez has received numerous awards and grants, including the Prix Lili Boulanger, Guggenheim Fellowship, and numerous grants from the National Endowment for the Arts, among others. He currently holds an endowed chair as Professor of Music at the University of Texas at Dallas.⁴⁴

Les Niais Amoureux was crafted by combining two disparate musical ideas, the first from Jean-Phillipe Rameau's keyboard variations *Les Niais de Sologne* and the second from Rodríguez's first opera *Le Diable Amoureux* (1979). The combination of these ideas, initially reflected in the work's title, develops through a series of variations

⁴⁴ Robert Xavier Rodríguez, *Bio*, personal website, <http://www.robertxavierrodriguez.com/bio.html>

until each theme has adopted qualities of the other. Rodríguez's notes in the score describes his compositional process in developing these themes:

These two melodies collide at first, but their styles gradually merge into a synthesis as the colorful music of the Devil's spell serves to initiate (or "deniaiser") the Rameau into a richer, chromatic vocabulary. The spell music is likewise transformed in the process, becoming more "innocent" through a quasi-tonal musical language in which vertical sonorities built in sixths and thirds resolve to simple triads.⁴⁵

Reviewer Joseph Stevenson, writing for All Music Guide, eloquently describes this melding of musical ideas, "as though they are falling in love."⁴⁶

Peter Schickele
Quartet for Clarinet (in A), Violin, Violoncello, and Piano (1982)

Schickele, Peter. *Quartet for Clarinet (in A), Violin, Violoncello, and Piano*. Bryn Mawr, PA: Elkan-Vogel, Inc./Theodore Presser Co., 1984.

dedication: for Rainer Schickele, composed for Chamber Music Northwest (Portland, Oregon) and premiered by David Shifrin, clarinet, Eriko Sato, violin, Fred Sherry, cello, and David Oei, piano, July 17, 1982

duration: 20 minutes

recordings: *The American Chamber Ensemble Plays Peter Schickele*. The American Chamber Ensemble. Elysium Recordings, GRK 725, 2004.

Bestiary and Quartet. Calliope Renaissance Ensemble and Chamber Music Northwest. Vanguard Records, VSD 71278, 1984.

⁴⁵ Robert Xavier Rodríguez, *Les Niais Amoureux (Innocents in Love)* (New York, NY: G. Schirmer, Inc., 2004).

⁴⁶ Joseph Stevenson, All Music Guide, quoted by Robert Xavier Rodríguez, http://www.robertxavierrodriguez.com/infosheets/niais_amoureux.html

Enhake. *Legacy: Quartets for clarinet, violin, cello & piano*. B003JOOTWO. Emeritus Records, 2010.

Composer and satirist Peter Schickele remains one of the most well-known classical composers of the twentieth and twenty-first centuries, both for his “serious” works and his “comical” creations under the guise of his alternate personality, P.D.Q. Bach. He has received numerous commissions, received premieres of his compositions by leading orchestras and chamber ensembles around the United States, and continues to produce new works for various media, including film scores and his own radio show distributed by Public Radio International.⁴⁷

Schickele’s *Quartet*, premiered in 1982, took several years to compose. According to Schickele, the suggestion by a friend to compose a work for this “clarinet and piano trio” ensemble lead to several years of creating sketches before developing the completed work. The dedication of this piece is to Schickele’s father, about whom Schickele writes, “his passionate love of serious music had a greater, and better, influence on me than I suspected.”⁴⁸ *Quartet* is organized into four movements: I - Moderate, flowing, II - Fast, driving, III - Slow, elegiac, and IV - Quite fast, dancing. In all four movements Schickele combines different instruments of the ensemble in rhythmic or melodic unisons to clearly delineate the melodic material from the accompaniment. However, he reserves total unison statements among all four instruments for the most

⁴⁷ Peter Schickele. Theodore Presser Company Online, updated November 2011, <http://www.presser.com/Composers/info.cfm?Name=PETERSCHICKELE>

⁴⁸ Peter Schickele, *Quartet for Clarinet (in A), Violin, Violoncello, and Piano* (Bryn Mawr, PA: Elkan-Vogel, Inc./Theodore Presser Co., 1984).

dramatic moments, like the end of the last movement. In the last movement, cast in a lively, dance-like mood, Schickele indicates a section of “pirate music,” asking the players to “get your back into it” as the rhythm shifts into a quick lilt and the unison melody between the clarinet, violin, and cello depict a journey over the high seas.

Albert Schnelzer (b.1972)
Raindance (2001)

Schnelzer, Ralph. *Raindance for violin, clarinet in B-flat, cello and piano*. Stockholm, Sweden: Edition Suecia, 2003.

commission: written for Ensemble Nordlys, for their concert tour of Denmark and Sweden; premiered at the Nutida Musikdagar, Malmö, October 26, 2001

duration: 17 minutes

recordings: none available.

Born in Värmland, Sweden, Albert Schnelzer is one of the prominent Scandinavian voices in contemporary classical music. Schnelzer studied composition at the Malmö Academy of Music in Sweden and at the Royal College of Music in London. He gained national recognition in 2001 with an invitation into the Society of Swedish Composers, and internationally in 2004 with the Paris premiere of his composition *Predatory Dances*, commissioned by Radio France.⁴⁹ Since then, Schnelzer’s works have been frequently performed around Europe, Australia, and the United States, and the 2010 BBC PROMS performance of his *A Freak in Burbank* received widespread positive

⁴⁹ “Albert Schnelzer: Biography,” personal website, Double Flat Productions, 2005, <http://albertschnelzer.se/bio.html>

reviews. His compositional style is described as “restlessly busy, witty,” “brightly coloured,” and that, “it combines ear-friendliness with the adrenaline-busting energy of a fairground ride.”⁵⁰

Raindance is a programmatic composition depicting, as suggested by the title, the energy changes of a passing rainstorm. The piece opens with the piano playing a short dynamically fading motive, repeated in different rhythmic permutations, representing those initial random and separated drops of rain. The clarinet, violin, and cello provide the images of the clouds and winds blowing in as they individually enter with a series of sustained scalar lines. This introduction continuously picks up pace, leading into the main section of the work with rapid scalar passages and the now steadily rhythmic pulse of the falling raindrops. The heart of this rainstorm is a lively seven-eight metered section where a heavily accented rhythmic ostinato is alternated with sustained swells. The pianist continues its role of representing the rainfall, now as the constant force behind the ostinato patterns, as the other three voices weave in and out of the pattern. As the storm reaches its peak, each instrument adds a different ostinato pattern onto the preexisting patterns, all at *forte* dynamic levels. The energy subsides as each of these patterns is rhythmically elongated and the clarinet, violin, and cello begin exiting and re-entering the texture with longer rests in between. The recapitulation brings us back to the opening material, now written thematically in reverse, as this rainstorm pulls away. The

⁵⁰ “Albert Schnelzer: Reviews,” <http://albertschnelzer.se/reviews.html>

raindrops transgress from their steady, rhythmic patter into those last scattered moments before the stillness returns.

Gunther Schuller
Sonata Serenata (1978)

Schuller, Gunther. *Sonata Serenata*. New York, NY: G. Schirmer, Inc., 1985.

commission: for the Aeolian Chamber Players, premiered by the Aeolian Chamber Players, Carnegie Hall, New York, September 28, 1978

duration: unknown

recordings: none available

Schuller's four movement composition *Sonata Serenata* is fundamentally a neoclassical work. However, Schuller explicitly addresses this notion in his preface to the work, stating his design and structural intentions are, "more subtle than that."⁵¹ The title implies neoclassicism, and it is structured as a traditional four movement sonata form. The first movement, *Impromptu*, bears the stylistic indication *scherzando e grazioso*, with pointillistic writing in a scherzo style. With the second movement, *Elegia (In Memoriam Joe Venuti)*, Schuller pays homage to jazz violinist Joe Venuti through the employment of melodies and fast licks based on various jazz scales in the clarinet and violin lines. The cellist creates the unique sound of playing all four strings simultaneously by setting up a second instrument with the strings of the cello strung

⁵¹ Gunther Schuller, *Sonata Serenata* (New York, NY: G. Schirmer, Inc., 1985), ii.

between the hair and wood of the bow. Schuller's directions for the cellist are meticulously described in the score, including how the cellist should flatten the curve in the bridge on his instrument to enable the strings to lay parallel, thus sounding with equal weight when played together.

The third movement, *Romanza (Menuetto)* structurally follows the form of a traditional minuet and trio, but bears the nontraditional feature of assigning differing metric pulses to different instrument groups. The clarinet is written in 9/8 meter, the violin and cello in 3/4, and the piano in 15/16, all with instructions to maintain the metric implications of their individual lines at all times (implying that simultaneously the clarinet plays in a triple feel, the strings in duple, and the piano in quintuplets). As expected, the final movement (*Rondo Giojoso*) is a fast, lively rondo form whose cut-time meter and *molto vivace* tempo make it the shortest of the four movements. *Sonata Serenata* requires great technical facility of all four performers and an even greater attention to detail and style as a unified ensemble. To facilitate these efforts, and subsequently ease the burden of strenuous rehearsals, Schuller includes in this publication a detailed list of rehearsal notes for each movement based on his experiences working with the Aeolian Chamber Players and other professional ensembles preparing this work for performance.

Ben Weber (1916-1979)
Variations, Op. 11a (1941)

Weber, Ben. *Variations, Op. 11a*, New York, New York: American Composers Alliance, Composers Facsimile Edition, 1952.

dedication: to George Perle

duration: 6 minutes

recordings: none available

William Jennings Bryan “Ben” Weber was a self-taught American composer whose work as a copyist for Virgil Thomson enabled him to associate with and compose music for many prominent figures in the mid-century New York scene. The majority of his music was composed for various chamber ensemble configurations or orchestra through twelve-tone compositional methods.⁵² His most prominent work is his *Piano Concerto* of 1961, commissioned by the Ford Foundation and premiered by the New York Philharmonic under the baton of Leonard Bernstein. During the final decades of his life, Weber was granted two Guggenheim fellowships, awards from the Fromm Foundation and National Institute of Arts and Letters, and served as president of the American Composers Alliance.⁵³

Variations, Op. 11a is dedicated to George Perle, an early promoter and performer of Weber’s compositions during his years in Chicago. *Op. 11a* is comprised of a seven-

⁵² “Ben Weber,” American Composers Alliance website, 2011, <http://composers.com/ben-weber>

⁵³ Matthew Paris, “Ben Weber,” Oxford Music Online, 2012, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29977>

measure theme followed by seven similarly brief variations constructed from the primary tone row 0, 9, 8, 6, 5, 10, 7, 3, 11, 1, 2, 4. It is written as one continuous work without breaks between variations, except for a directed “pause” before the final variation. The theme immediately states the initial tone row (at a fifth transposition of the primary form) using a combination of all four voices, setting the material from which each variation is derived. The first variation is delineated from the theme only by a breath mark in the score, while the second variation, marked *piu animato*, gives each voice a sense of independence from the ensemble as each instrument independently states the tone row in entirety. In the third variation, Weber creates a *misterioso* atmosphere by using a sparseness in instrumentation not heard in the other variations, with all four instruments playing together in only one measure. The fourth, fifth, and sixth variations are marked as *allegro*, *lento*, and *molto allegro*, respectively, and metrically stray further from the initial 3/4 theme by moving from a 2/4 meter into 6/8 and finally 3/8. The seventh and final variation, *non tanto allegro*, drops to a soft dynamic across the ensemble before slowly increasing to the final *fortissimo* statement of the initial tone row. *Variations, Op. 11a* is an example of standard twelve-tone writing from the 1940s, and despite its brevity and complex ensemble writing demonstrates a rather melodic approach to this method of composition.

Chou Wen-chung (b.1923)
Windswept Peaks (1990)

Wen-chung, Chou. *Windswept Peaks: Clarinet, Violin, Violoncello and Piano*. Edition Peters 67359. New York, NY: C.F. Peters Corp., 1995.

commission: written for the Aeolian Chamber Players, premiered at the Bowdoin Music Festival, Brunswick, Maine, July 1990

duration: 18 minutes

recordings: *Echoes From the Gorge: Music by Chou Wen-chung*. "Windswept Peaks," Boston Musica Viva. Albany Records, 1995.

Chinese composer Chou Wen-chung came to the United States in 1946 at the age of 23 and has been an important part of the contemporary music scene since his arrival, establishing a distinct connection between the artists concepts of the East and West during a time when few others were capable of doing so. In his early career, Chou was an assistant for Edgard Varèse as he composed his last major works, taught composition at Columbia University from 1964 to 1991, and influenced generations of young composers with his distinctly Eastern approach to Western music styles. In keeping with his connections to Asia, Chou established the Center for United States-China Arts Exchange in 1978 and continues maintaining a strong connection between ethnomusicology efforts and composition. He has written a diverse range of works from full scale orchestra to, most recently, a pair of string quartets, and a variety of works for mixed ensembles.⁵⁴

⁵⁴ "Chou Wen-Chung," personal website, 2010, <http://www.chouwenchung.org/>

Commissioned by the Aeolian Chamber Players, *Windswept Peaks* is unique in conception from other clarinet-piano quartets in that it was created as a “double duo” pairing the two string instruments, violin and cello, against the clarinet and piano. Chou uses the relationship between these four voices to create an ethereal sound palette from waves of sound, often passing from one instrument seamlessly into the next. In his program notes for this work, Chou describes the Chinese translation of *Windswept Peaks*, *Shan Tao*, as equivalent to the calligraphers brush strokes, “as in calligraphy, the goal is to internalize momentous events and emotions into a distilled artistic expression through coordinated flow of the four parts.”⁵⁵ The sparseness of texture throughout this work exudes the feeling created by waves of sound washing over jagged, mountainous peaks. Not until the end of the composition do all four instruments play simultaneously, and even then they play in counterpoint to one another rather than in rhythmic or melodic unisons. Chou frequently alternates sections of the piece labeled as “expansive” with sections directed “sighing,” “with abandon,” or “nostalgically,” aesthetically contributing to the sweeping back and forth nature of this composition.⁵⁶ It is not inconsequential that while composing *Windswept Peaks* during the summer of 1989, the tragic events at Tiananmen Square were unfolding, leaving an indelible impression on the composer’s mind along with the world at large.

⁵⁵ Chou Wen-chung, *Windswept Peaks* (New York, NY: C.F. Peters Corp., 1995).

⁵⁶ *Ibid.*

John Woolrich (b.1954)
A Presence of Departed Acts (2002)

Woolrich, John. *A Presence of Departed Acts*. London: Faber Music Ltd., 2003.

commission: commissioned by Patricia Mirrlees for Sir James Mirrlees, Scottish Economist and Nobel Laureate, in the centenary year of the Nobel Prizes; premiered by Katherine Spencer (clarinet), Alexandra Wood (violin), Zöe Martlew (cello), and Huw Watkins (piano) at the Fitzwilliam Museum, Cambridge, May 25, 2002

duration: 10 minutes

recordings: *John Woolrich: Toward the Black Sky*. The Schubert Ensemble. Black Box, 2004.

John Woolrich is a British composer, Professor of Music at Brunel University and Artistic Director of the Dartington International Summer School. His self-proclaimed “post-modernist” composition style appears in his most well known works (*Ulysses Awakes*, and his *Viola Concerto*). Most recently, Woolrich has organized concert programs for the London Sinfonietta, frequently placing his own compositions alongside works by other contemporary British composers.⁵⁷

A Presence of Departed Acts is a brief, single movement work for clarinet, violin, cello, and piano. In this work, Woolrich favors the piano, opening with a chorale-like piano solo before the other instruments enter. Through the duration of the work, the piano provides the main rhythmic pulse, interrupted occasionally by segments from the opening chorale. The music ends with a return to the initial chorale, with all four

⁵⁷ Woolrich, John. “Biography,” personal website, 2003, <http://www.johnwoolrich.com/biography>

instruments participating at a softer dynamic, finishing with an extended fade into silence.

Charles Wuorinen (b.1938)
TASHI (1975)

Wuorinen, Charles. *TASHI Chamber Version for 4 Instruments*. Edition Peters 66665. New York, NY: C.F. Peters Corporation, 1976.

dedication: to TASHI, Ida Kavafian, Peter Serkin, Fred Sherry, and Richard Stoltzman

duration: 30 minutes 20 seconds

recordings: *Charles Wuorinen: Tashi*. The Group for Contemporary Music. Naxos American, 2007.

Charles Wuorinen: Fortune. The Group for Contemporary Music. Koch International Classics, 1993.

The New York Times described Charles Wuorinen as, “a leading light of American contemporary music,”⁵⁸ an appropriate statement regarding this major figure in American music for the last forty years. Wuorinen has received many distinguished awards, including a MacArthur Fellowship and in 1970, the Pulitzer Prize for Music for his electronic composition *Time’s Encomium*. He has taught at many of the nation’s foremost universities, and has been a leader in promoting new music, especially chamber music, through the Group for Contemporary Music which he co-founded in 1962.

TASHI was composed in 1975 for the clarinet-piano quartet of the same name, and is the first of several works Wuorinen would compose for this ensemble. The work

⁵⁸ Charles Wuorinen, “Biography,” personal website designed by Richard Sutor, Howard Stokar Management, 2009, <http://www.charleswuorinen.com/>

originated as a concerto for clarinet, violin, violoncello, and piano with orchestra and was premiered by Tashi with the Cleveland Orchestra in 1976. However, the version heard in the recordings listed above and most familiar to audiences of this music is the one created for this quartet of instruments alone. TASHI is divided in five sections: three main movements that are each separated by shorter interludes. Structurally, Wuorinen constructed a type of palindrome by making the first and third movements equal in length, the two interludes also equal in length to one another (and significantly shorter than the three main movements), and the second movement (the centerpiece) the longest of all the movements. This symmetry may be carried one step further; the first and third movements are both extremely energetic and complex, the two interludes both briefly contemplate the melodic material of their preceding movements, and the middle movement contrasts the others as the soft, lyrical movement. Wuorinen blends the four voices in a manner that exquisitely demonstrates the unique tonal palette possible with this instrumental combination. The virtuosity required to perform this piece is evident from the outset of the work, especially in the writing for the piano.

Ave Maria... Virgo Serena (2007)

Wuorinen, Charles. *Ave Maria... Virgo Serena for Four Instruments (B-flat Clarinet, Violin, Violoncello, and Piano)*. Edition Peters 68192. New York, NY: C.F. Peters Corporation, 2007.

dedication: to Peter Serkin, for Tashi

duration: 4 minutes 30 seconds

recordings: none available.

Christes Crosse (after Thomas Morley) (2007)

Wuorinen, Charles. *Christes Crosse (after Thomas Morley) for Four Instruments (B-flat Clarinet, Violin, Violoncello, and Piano)*. Edition Peters 67599. New York, NY: C.F. Peters Corporation, 2007.

dedication: for Tashi

duration: 4 minutes

recordings: none available.

Wuorinen arranged these two works for the four instruments of the clarinet-piano quartet in 2007 for Tashi's reunion tour of 2008. With both *Ave Maria... Virgo Serena* by Josequin des Prez and *Christes Crosse* by Thomas Morley, Wuorinen creates unaltered arrangements of the original scores for clarinet, violin, cello, and piano, highlighting the timbral ability of this instrumental combination to convey the sounds of fifteenth and sixteenth century music alongside that of the twenty-first century.

APPENDIX B

CLARINET-PIANO QUARTETS ORGANIZED BY COMMISSIONING GROUPS

Aeolian Chamber Players

MacCombie, Bruce - Elegy (1993)
Rodríguez, Robert Xavier - Les Niais Amoureux (1989)
Schuller, Gunther - Sonata Serenata (1978)
Shapey, Ralph - Discourse Encore (1996)
Wen-chung, Chou - Windswept Peaks (1990)
Wyner, Yehudi - Tanz and Máissele (1981)

Antares

Matheson, James - The Anatomy of Melancholy (2008)
Pann, Carter - Antares (2003-4)

Chamber Music Northwest

Kraft, William - Quartet for the Love of Time (1987)
Schickele, Peter - Quartet for Clarinet, Violin, Violoncello, and Piano (1982)

Enhake Quartet

Larsen, Libby - The Rodeo Queen of Heaven (2010)

Ensemble Nordlys (The Northern Lights Ensemble)

Augustyn, Rafal - Shadow, Inc. A parable for four players after H.C. Andersen
Buck, Ole - Flight of the Bumble-Bee (after Nikolai Rimsky-Korsakov) (2006)
Deane, Raymond - Ice Flowers (2004)
Hegaard, Lars - Ambient Voices (1998)
 - Scarlatti in the Mist (after Domenico Scarlatti) (2006)
Hodkinson, Juliana - Befall (after Chopin) (2006)
Holmen, Jexper - Diamonds Dissolved (1997)
Iolini, Robert - Okinawa (2000)
Kanding, Ejnar - ratio 3:5 (with electronics) (2007)
Lorentzen, Bent - Czardas (after Vittorio Monti) (2006)
Messerschmidt, Jørgen - Erosioner (1997)
 - Etchings (2000-1)
 - Siciliano (after J.S. Bach) (2006)
 - 5 Tangos (2004)
McLachlan, John - The Metal Pig (2004)
Nørgård, Per - Out of the Cradle Endlessly Rocking (2007-8)

- Nacht und Träume (after Schubert) (2006)
Nørholm, Ib - I drømmenes tid III
Ourkouzounov, Atanas - Mimetis (1998)
Pape, Andy - The Tortoise And The Hare
Podgórska, Ewa - In an Undertone
Pulkkis, Uljas Voitto - Arie
Rasmussen, Sunleif - Partita (2012)
Schnelzer, Albert - Raindance (2001)
- Lamento - for the naughty children under the second umbrella (2004)
Starrett, Scott - The Ugly Duckling
Szwed, Katarzyna - On(e) Two (2006)
Vainio, Jan Mikael - The Comert (2004)
Virtaperko, Olli - Crystal (2007)
Waggoner, Andrew - One Kindness (2008)
Werner, Sven Erik - Vilja-Parafrase (after Franz Lehár) (2006)

Ensemble X

Matheson, James - Buzz (2001)
Rogers, John Fitz - Memoria Domi (2004)

Sir James Mirrlees and Patricia

Davies, Peter Maxwell - Economies of Scale (2002)
Woolrich, John - A Presence of Departed Acts (2002)

SOLI Chamber Ensemble

Ballett, Doug - Groove Parade (2011)
Bermel, Derek - Language Instruction (2003)
Gardner, Alexandra - Crows (1998)
Kramer, Timothy - Cycles and Myths (1996)
Lieuwen, Peter - Overland Dream (2011)
Mackey, Steven - Prelude to the End (2011-12)
McKinley, Elliott Miles - A Symphony for Four Players, Op.21 (1996)
Moravec, Paul - Grosse Fugue Fantasy (2011)
Rodriguez, Robert Xavier - Música, por un tiempo (2008)
Wang, Xi - Encounter Beethoven's Grosse Fuge (2011)
Welcher, Dan - Romanza (Duetтино) (2011)

Talea Ensemble

Müller, Knut - Nyx (2002)

TASHI

Wuorinen, Charles - TASHI (1975)

- Fortune (1979)

- Ave Maria... Virgo Serena (2007)

APPENDIX C

COMPLETE LIST OF WORKS

Composer	Title	Date
Walter Rabl	Quartet, Op. 1	1896
Paul Müller-Zürich	Piano Quartet in C Minor, Op. 26	1937, rev. 1971
Paul Hindemith	Quartet	1938
Olivier Messiaen	Quatuor Pour la Fin du Temps	1941
Ben Weber	Variations, Op. 11a	1941
Arthur Frackenpohl	Incidental Music from “Many Moons”	1949
Mihail Gnesin	Malen’kie p’esy	1953
William O. Smith	Quartet	1958
Matty Niël	Quatuor	1960
Ralph Shapey	Discourse for Four Instruments	1961
Ross Lee Finney	Divertissement	1964
Haruna Miyake	Quartet	1965
Jacqueline Fontyn	Musica a Quattro	1966
Akio Shiraishi	Anagram	1966
Anatoli Samonov	Grecheskaia Rapsodiia	1967
Ulf Grahn	Music for Four	1968
Martin Dalby	Commedia	1969
Jan Kapr	Testimonianze	1969, pub. 1972
Charles Boone	Quartet	1970
Aylton Escobar	Movimentos	1970
William Sydeman	Quartet	1971
Milton Barnes	Three-Sided Room	1972
Pavol Simai	10/8	1972
Diderik Wagenaar	Canapé	1972-80
Robert Hall Lewis	Combinazioni I	1973
Stephen Oliver	Ricercare I	1973
Thomas Wilson	Complementi	1973
Harald Genzmer	Quartett	1974
Bernard Rands	Scherzi	1974
Kim Williams	Portrait	1975
Charles Wuorinen	TASHI	1975
David Bedford	Circe Variations	1976
Peter Golub	Song	1976
Erik Lindgren	Quartet	1976
Yuji Takahasi	For You I Sing This Song	1976, rev. 2002

Composer	Title	Date
Chris Yavelow	Phi-lings	1976
David B. Goodman	Quartet	1977
William Thomas McKinley	Quartet No. 1, Op. 99	1977
Roger Reynolds	Shadowed Narrative	1977-82
John Marlow Rhys	Takt	1977, rev.1997
József Soproni	Musica Da Camera No. 2	1977
Samuel Adler	Aeolus, God of the Wind	1978
Cesar Bresgen	Klarinettenquartett: "Umrem, umrem"	1978
Gunther Schuller	Sonata Serenata	1978, pub. 1985
Allen Shawn	Cabaret Music	1978
Gary Smart	Kit Bag Dances	1978
Toru Takemitsu	Quatrain II	1978
Peter Lieberon	TASHI Quartet	1978-79
Janice Misurell-Mitchell	Vanishing Points/Quantum Leaps	1979
Walter Winslow	Unified Field	1979
Charles Wuorinen	Fortune	1979
Allen Anderson	Skies, the Quake	1980
Rolf Gehlhaar	Fluid	1980
Ann Silsbee	Quartet	1980
Kathleen St. John	Highnoon at Peace Rock	1980
Kathleen St. John	Meditation, Hymne, and Dance of Repose	1980
Donald Sur	A Neo-Platonic Epistrophe While Crossing Times Square	1980
Ernst Helmuth Flammer	Ex-tem-sec-pus-tio: 24 Pieces for Clarinet, Violin, Cello and Piano	1981
Steve Roens	Quartet	1981
Yehudi Wyner	Tanz and Máissele	1981
John Beall	On Chestnut Ridge	1982
Peter Schickele	Quartet	1982
David Schiff	Divertimento from Gimpel the Fool	1982
Peter Pindar Stearns	Quartet for the Annunciation	1982
Gavin Bryars	Allegrasco	1983, arr.2002
David Mark Gottlieb	Quartet	1983
David Kowalski	Clarinet Quartet	1983
William Thomas McKinley	August Symphony	1983
Ralph Shapey	Discourse No. 2	1983

Composer	Title	Date
Haukur Tómasson	Quartet	1983
Christian Wolff	Eisler Ensemble Pieces 1 & 2	1983
Milton Babbitt	Four Play	1984
Elizabeth Bell	Perne in a Gyre	1984
Tamar Diesendruck	Quartet	1984
John Elmsly	Passacaglia	1984
Andrew Schultz	L'Oiseau fantastique	1984
<i>quartet with optional chamber organ</i>		
Stanislaw Skrowaczewski	Fantasia per Quattro	1984
Bruce Adolph	Dream Dance	1985
Robert Basart	Kansas City Dump (with tape)	1985
Steven L. Scher	And then sum	1985, pub.1988
David Schiff	Divertimento from Gimpel the Fool	1985
Benjamin Thorn	Visioni di Cavoli	1985
Kathryn Alexander	The Azure That Is Darkness	1986
Stephen Jaffe	Ballade: Quartet from ARCH	1986
Aaron Jay Kernis	Invisible Mosaic I	1986
Alex Manassen	Air/facilmente	1986
Thomas Lawrence McKinley	Quartet	1986
Nicholas C.K. Thorne	Summer's Saraband, Op. 2A	1986
Adrian David Anderson	Quartet: Katsimbaline	1987
Joaquín Gutiérrez Heras	Trópicos	1987
William Kraft	Quartet for the Love of Time	1987
Norio Nakagawa	Miwayama	1987
Gérard Pesson	Nocturnes en quatuor	1987
Martin Akerwall	King of George Island	1988
Stephen Gibson	The Beggars' Serenade	1988
Philippe Hersant	Nachtgesang	1988
Elias Gistelinck	Eleutheria, Op. 44	1989
Detlev Glanert	Yakub iki - Time of Waiting, Op. 18	1989
Becky Llewellyn	Berceuse	1989
Robert Xavier Rodríguez	Les Niais Amoureux (Innocents in Love)	1989
Haukur Tómasson	Quartet II	1989
Claude Baker	Divertissement	1990
Anthony Cornicello	Arcanum	1990
Isabel Mundry	D'où venons nous - Que sommes nous - Où allons nous	1990
Thomas L. Read	Light After Light	1990

Composer	Title	Date
Jim Theobald	Homage/Insult to Mozart	1990
Boris Tishchenko	Concerto for Clarinet and Piano Trio, Op. 109	1990
Chou Wen-chung	Windswept Peaks	1990 pub. 1995
Niels Rosing-Schow	Voix Interieurex	1990-92
Thomas Adès	Catch, Op. 4	1991
Erik Bergman	Mana, Op.117	1991
John Bostock	Quartet	1991
Matilde Capuis	Breve Dialogo	1991
James Chaudoir	Quartet	1991
Klaus Kuiper	Encore	1991
Michael Mauldin	Three Kokopelli Power-Songs	1991
Paul Moravec	Circular Dreams	1991
Karolina Eiriksdottir	Renku	1992
Elisenda Fábregas	La noche, el arroyo y el pastor	1992
Edward Jurkowski	Passages of Time	1992
Fred Lerdahl	Marches	1992
Theo Loevendie	Cycles	1992
Michael Twomey	As Cassandra Laughed	1992
Chinary Ung	Spiral VI	1992
Ian Wilson	Timelessly this	1992
Dennis Báthory-Kitsz	Emerald Canticles, Below	1993
Benet Casablancas	Introducción, Cadenza y Aria	1993
David Fuqua	Rose, Lily, Spring: After Machaut	1993, rev.1995
Walter Hekster	Nara	1993
John Hilliard	Quartet	1993
Robert Iolini	Zimbabwe	1993
Robert Iolini	Congo	1993
Aaron Jay Kernis	Still Movement with Hymn	1993
Bruce MacCombie	Elegy	1993
Joseph Pehrson	Lustspiel	1993
Mateo Soto	Suite Pauperrima: Cinco Piezas Para Cuarteto	1993
Antón García Abril	Cuarteto de Agrippa	1994
Dennis Báthory-Kitsz	A Time Machine: "Descent of the Particles," from Part I	1994
Jonathan Dawe	Empirical Rule	1994
Volker David Kirchner	Exil	1994
Maria Newman	Terpsichorie, Dance Variations	1994

Composer	Title	Date
David Stock	Sonidos de la Noche	1994
Thomas Blomenkamp	Hepta	1995
William Bolcom	Second Piano Quartet	1995
James Crowley	The Knotted Chord's Untying	1995
Karsten Fundal	Traces	1995
Oliver Knussen	...upon one note: Fantasia after Purcell	1995
Ana Sokolovic	Secret de polichinelle	1995
George Tsontakis	Eclipse	1995
Christopher Wicks	Quartet	1995
Timothy Kramer	Cycles and Myths	1996
Elliott Miles McKinley	A Symphony for Four Players, Op. 21	1996
Kevin Puts	SIMAKU	1996
Ralph Shapey	Discourse Encore	1996
Johan Tallgren	Quatuor à Royaumont	1996-99rev.
2002		
Steven Burke	Spring Fever	1997
Stefan Freund	Dodecaphunphrolic	1997
Jesper Holmen	Diamonds Dissolved	1997
Sukhi Kang	Legend	1997
Jørgen Messerschmidt	Erosioner	1997
Julie Yount Morgan	Night Owl	1997
Jocelyn Morlock	Bird in the Tangled Sky	1997
Davide Zannoni	Nottinsonni	1997
Allison Cameron	Retablo	1998
David Drexler	Devil's Lake	1998
Karsten Fundal	Traces	1998
Alexandra Gardner	Crows	1998
Lars Hegaard	Ambient Voices	1998
Ezra Laderman	Scenes From an Imagined Life	1998
Liviu Marinescu	Sequences III	1998
Deirdre McKay	Through Still Pollen	1998
Atanas Ourkouzounov	Mimetis	1998
Marc Sabat	Three Fleshy Loves	1998
Christopher Wicks	Three Pieces Inspired by Poems of Emily Dickinson	1998
Chris Arrell	Phrase	1999
Ka Nin Chan	Our Finest Hour	1999
Carson Cooman	Forgotten Runes	1999

Composer	Title	Date
David Drexler	Y2K Bugs	1999
Elisenda Fábregas	Portraits II	1999
Martha Callison Horst	Chiaroscuro	1999
Florentine Mulsant	Quartet “In Jubilo”, Op. 22	1999, rev.2002
Paul Osterfield	Temporal Disturbances	1999
Robin de Raaff	Un visage d’emprunt	1999, rev.2002
Jennifer Shaffer	Prague Piano Quartet	1999
Christoph Staude	Per speculum in aenigmate	1999
Yong-won Sung	View Stücke, für vier Instrumente	1999
Simon Wade	Light Reflection/Lyric Impression	1999
Simon Wade	Quartet	1999
Christopher Dylan Bailey	Timelash	2000
Edwin Dugger	On Spring’s Eve	2000
Stacy Garrop	Little Bits	2000
Ed Hughes	Quartet	2000
Robert Iolini	Okinawa	2000
Jeeyoung Kim	Nol-ja!	2000
John Mackey	Breakdown Tango	2000
Jørgen Messerschmidt	Etchings	2000-1
Tokuhide Niimi	Lux Origins	2000
Stephen Yates	Final	2000
Dennis Báthory-Kitsz	Fulginous Quadrant	2001
Paolo Boggio	Germogli di Vetro 4	2001
Carson Cooman	Lairs of Flavor	2001
Ada Lai	Drinking alone in moonlight and shadow	2001
Ada Lai	Red cliffs reminiscence	2001
James Matheson	Buzz	2001
Knut Müller	Nyx	2001-02
Albert Schnelzer	Raindance	2001
Dimitri Terzakis	Seelenbilder	2001
Dennis Báthory-Kitsz	VoxN	2002
Joshua Chan	Images of Mulan: Ballet in One Act	2002
Javier Costa Ciscar	La Soledad Sonora	2002, pub.2005
Peter Maxwell Davies	Economies of Scale	2002
Jean-Michel Ferran	Sept visions de l’apocalypse	2002
Aaron Jay Kernis	Fanfare Con Fuoco	2002
Justin Merritt	The Day Florestan Murdered Magister Raro	2002

Composer	Title	Date
Paul Moravec	Tempest Fantasy	2002
Franco Parac	Quartet	2002
Ned Rorem	Nine Episodes for Four Players	2002
Timothy Salter	Rippled Surface (after M.C. Escher)	2002
Jeremy Spindler	Kammermusik II	2002
John Woolrich	A Presence of Departed Acts	2002
Derek Bermel	Language Instruction	2003
Pamela Madsen	Rope	2003
Carter Pann	Antares	2003-04
Yann Robin	Styx	2003
Ingrid Arauco	Fantasy-Quartet	2004
Carol Barnett	Among Friends	2004
Raymond Deane	Ice Flowers	2004
Stephen Goss	The Garden of Cosmic Speculation	2004-05
Tatjana Komarova	Calendar Sheets	2004
John McLachlan	The Metal Pig	2004
Jørgen Messerschmidt	5 Tangos	2004
Yann Robin	Phigures	2004
John Fitz Rogers	Memoria Domi	2004
Albert Schnelzer	Lamento - For the Naughty Children	2004
	Under the Second Umbrella	
Jan Mikael Vainio	The Comet	2004
Graham Waterhouse	Tango Toulouse	2004
Orianna Webb	The Time Being	2004
Thomas Adès	Court Studies from "The Tempest"	2005
Gyula Csapó	Tundragobelin	2005
Ivan Elezovic	Green	2005
Samir Odeh-Tamimi	Shattíla	2005
Deirdre McKay	Umber Sepia	2005
Morris Rosenzweig	Past Light	2005
Sydney Vale	Quartet for the Beginning of Time	2005
Dan Visconti	Psychedelic Rainbow Blues	2005
Ole Buck	Flight of the Bumble-Bee	2006
Lars Hegaard	Scarlatti in the Mist	2006
Juliana Hodkinson	Befall	2006
Bent Lorentzen	Czardas	2006
Tigran Mansurian	Agnus Dei	2006
Jørgen Messerschmidt	Siciliano	2006
Per Nørgård	Nacht und Träume	2006

Composer	Title	Date
Katarzyna Szwed	On(e) Two	2006
Nicolas Tzortzis	Amenable	2006
Sven Erik Werner	Vilja-Parafrese	2006
Mason Bates	Red River <i>with electronics</i>	2007
Edith Canat de Chizy	Burning	2007
Ejnar Kanding	Ratio 3:5	2007
Kristopher Maloy	Quartet in Four Actions	2007
Per Nørgård	Out of the Cradle Endlessly Rocking	2007-08
Ingrid Stölzel	Loveliness Extreme	2007
Olli Virtaperko	Crystal	2007
Charles Wuorinen	Ave Maria... Virgo Serena (Josquin)	2007
Charles Wuorinen	Christes Crosse (after Thomas Morley)	2007
Jean-Luc Hervé	En Dehors	2008
Toshio Hosokawa	Stunden-Blumen	2008
James Matheson	The Anatomy of Melancholy	2008
Brice Pauset	Theorie der Tränen: Schlamm	2008
Joel Puckett	Colloquial Stanzas	2008
Bernard Rands	Scherzi No. 2	2008
Robert Xavier Rodriguez	Música, por un tiempo	2008
Lachlan Skipworth	CloseUp	2008
Johannes Maria Staud	Lagrein	2008
Matthew Tommasini	Dreams of Orpheus	2008
Mark-Anthony Turnage	Five Processionals	2008
Andrew Waggoner	One Kindness	2008
Michael Baumgartl	Conversation: for a still life by Lars Lehmann	2009
Eugen Bica	Quartet No. 2	pub.2009
Carter Pann	Summer Songs	2009
John Williams	Air and Simple Gifts	2009
Annie Hsieh	Quartet: Towards the Beginning	2010
Libby Larsen	Rodeo Queen of Heaven	2010
Matteo Segafreddo	Enjoyment	2010
Doug Ballett	Groove Parade	2011
Peter Lieuwen	Overland Dream	2011
Paul Moravec	Grosse Fugue Fantasy	2011
Xi Wang	Encounter Beethoven's Grosse Fuge	2011
Dan Welcher	Romanza (Duetтино)	2011

Composer	Title	Date
Steven Mackey	Prelude to the End	2011-12
Sunleif Rasmussen	Partita	2012
Nicolay Apollyon	Quartet	unknown
Charles Hoag	The Mannheim Rocket Project and Fireworks Display	unknown
Ib Nørholm	I drømmenes tid III	unknown
Andy Pape	The Tortoise And The Hare	unknown
Ewa Podgórska	In an Undertone	unknown
Uljas Voitto Pulkkis	Arie	unknown
Jim Theobald	Newtonian Cosmology Cakewalk	unknown
Scott Starrett	The Ugly Duckling	unknown