



**University of Cape Town  
Faculty of Humanities  
South African College of Music  
July 2023**

## **The Influence of Jazz in 20<sup>th</sup>-Century Classical Clarinet Music**

A performance-based investigation of Copland's Clarinet Concerto and  
Bernstein's Clarinet Sonata.

A minor dissertation submitted in partial fulfilment of the requirements for the degree:

Master of Music in Clarinet Performance

by

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I declare that this work has not previously been submitted in whole or in part for the award of any degree; that it is my own work and that any contributions to and quotations in the dissertation have been cited and referenced.

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Supervisor: Theo Herbst

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## Abstract

Playing classical compositions containing stylistic elements of jazz can be a challenge for a classically trained clarinetist. This study explored how to play such compositions by investigating, learning, and performing *Concerto for Clarinet and String Orchestra (with Harp and Piano)* by Aaron Copland and *Sonata for Clarinet and Piano* by Leonard Bernstein. Considering the historical context and exploring the works practically, the stylistic influence of jazz was unpacked through practice-based research and performance practice. Upon analysis, it was found that both compositions incorporate jazz elements such as rhythm and timbre. Further, an influence of jazz in terms of context was discovered. Bernstein and Copland's other works and Benny Goodman's fame as "The King of Swing" somewhat affect the perception of jazz-influence. The original recordings of the two compositions revealed how both works were played in the classical idiom and with close attention to the markings in the sheet music. However, newer recordings of the two compositions incorporate stylistic elements of jazz that were not present in the original recordings.

## **Acknowledgements**

I want to express my sincere appreciation towards my supervisor, Theo Herbst, for his guidance, support, and patience during the course of writing this dissertation.

A big thank you to my clarinet teacher Annelize De Villiers for her invaluable assistance, help, and kindness throughout my postgraduate studies at UCT.

Many thanks to my friend Gabrielle Kahts for proofreading my dissertation.

Lastly, I would like to thank my parents and brothers for their unwavering encouragement, love, and support. Without it, I would have never started playing the clarinet.

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## Chapter 1: Introduction

The Western classical clarinet repertoire spans over approximately 300 years, and it is demanding for a performer to master the different style periods at an equally high level. Even though the standard repertoire mainly consists of music in the classical idiom, we find compositions from the 20<sup>th</sup>-century incorporating stylistic elements of jazz.

Due to this 'cross-over' influence between popular and classical music, and the development of jazz techniques in the 20<sup>th</sup>-century, clarinetists today "must possess a technical ability extending beyond the conventional in order to perform 'new music'".<sup>1</sup> Classical and jazz clarinet differ in several ways, for example, sound, timing, articulation, phrasing, tone colour, sense of rhythm and feel. Classical clarinetists today will, in all likelihood, be performing such compositions.

This research aims to identify and evaluate this cross-over influence by analysing and performing the two following compositions: *Concerto for Clarinet and String Orchestra* by Aaron Copland (1947-1949)<sup>2</sup> and *Sonata for Clarinet and Piano* by Leonard Bernstein (1941-1942)<sup>3</sup>. The two compositions will be referred to as Copland's *Clarinet Concerto* and Bernstein's *Clarinet Sonata* going forward. This study will examine the jazz influence in the two compositions and how they differ from the standard classical clarinet repertoire. Furthermore, it will also explore whether performers require new skills to play these two or similar works.

This chapter will introduce the study by presenting the motivation and background for the research followed by the research aim, objectives and question. Further, a review of the existing literature and a problem statement will be provided, and the significance and limitations of the study will be recognised. Finally, the research methodology and structural outline will be presented in order to provide a clear and concise framework for the investigation.

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<sup>1</sup> Eric Hoeprich, *The Clarinet* (New Haven Conn.; London: Yale University Press, 2008), 229.

<sup>2</sup> Aaron Copland, "Concerto for clarinet and string orchestra (with harp and piano)," (S.I: Boosey & Hawkes, 1950).

<sup>3</sup> Leonard Bernstein, "Sonata for Clarinet and Piano," (New York: Warner Bros. Publications, 1943).



## **Motivation**

The motivation for investigating this topic is based on prior studies and previous experiences as a performer and teacher. My undergraduate studies afforded me the time and resources to explore and, to some extent, master repertoire from the Classical, Romantic, and Impressionist periods at a high level. After having studied a few jazz-influenced pieces, such as the two compositions chosen for this study, I did not feel confident in my ability to master the music stylistically. I believe part of the issue was that I did not know what made these works jazz-influenced except being told by teachers and peers that they were and that they sounded "jazzy". I did not know how to find and incorporate these influences into my playing.

Furthermore, my work experiences as a performer and teacher sparked my interest in the topic. As a performer, playing in musicals, wind bands, theatre productions and big band projects required me to master a more rhythmical repertoire. As a teacher, I must be highly skilled and knowledgeable when presenting and teaching a jazz-influenced repertoire. Over the last couple of years, my motivation to delve deeper into this topic has only increased. This research will hopefully help me and others perform classical compositions influenced by jazz with greater understanding and insight.

## Background to the Study

Throughout music history, composers have borrowed qualities, material, sound, gestures, notes, scales, and other elements from earlier works in their compositions. Despite the growing importance of originality in art music in the 20<sup>th</sup>-century, composers still borrowed from other styles, with a new aspect of this period being the rise of folk and popular music or pre-modern art music.<sup>4</sup> Simon Desbruslais writes how it is hard to imagine a composition without a trace of external influence but solidly a product of self-expression. Composers will have had experiences with the music of others through recordings, live performances, and music they perform themselves.<sup>5</sup>

Composers are not isolated from external influences and are inevitably affected by them to some extent. The practice of borrowing and incorporating stylistic influences is an integral part of Western classical composition practice. However, it can be challenging to define jazz-influenced classical music due to the complexity of both styles and the difficulty quantifying such influence. Jazz and its development through the 20<sup>th</sup>-century will be explored to address this issue and understand the influence. Furthermore, two compositions have been chosen for this dissertation. The works have been selected for various reasons, primarily because they are well-known and frequently studied by classical clarinet players worldwide. The difficulty level of the *Clarinet Concerto* is slightly higher than the *Sonata for Clarinet*, and therefore the selection offers a variety of composition forms and levels. The similarities in the compositions invite the investigation to explore the notion of crossover influence.

### Performance Practice and Practice-Based Research

Performance practice, a field within musicology, refers to how music was performed when it was composed. An important objective within performance practice is determining how much freedom the composers envisioned for the performer when performing the work.<sup>6</sup> A significant advantage of composition from the 20<sup>th</sup>-century is that there is a good chance that early

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<sup>4</sup> Peter J Burkholder, "Borrowing," in *Grove Music Online* (Oxford Music Online, Accessed June 22, 2023). <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052918>.

<sup>5</sup> Simon Desbruslais, "Stylistic Borrowing and Pre-Unterweisung Music," (United Kingdom: Boydell & Brewer, 2018), 89.

<sup>6</sup> Mary Cyr, "Performance Practice in Western Art Music," in *Oxford Bibliographies Online* (Accessed May 24, 2023). <https://www.oxfordbibliographies.com/view/document/obo-9780199757824/obo-9780199757824-0189.xml>.

recordings of the work exist. In some cases, like Copland's *Clarinet Concerto* and Bernstein's *Clarinet Sonata*, we have access to recordings made by the composer and the performer the work was dedicated to. These recordings serve as valuable historical documents and provide first-hand information regarding how the composer intended the works to be performed. This study will therefore include an investigation of these original recordings.

Regarding performance practice, an important source is the CHARM project due to their work and research devoted to analysing and comparing recorded performance.<sup>7</sup> The project created a software program, Sonic Visualiser, that graphically analyses and compares recorded performances.<sup>8</sup> Using such a tool such is common in a study of this nature and could have reduced the subjective aspect of the analysis. However, this study is not of a length that allows such an exploration of performance practice; therefore, this tool was not included.

A highly essential part of this study is the practice-based research method. In this method, the complementary processes lead to original and new knowledge and the research and the practice are interdependent.<sup>9</sup> As an original investigation, practice-based research (PBR) can include various creative outcomes such as music and performances.<sup>10</sup> The practice-based approach will consist of studying and performing the two compositions. For this reason, personal preference did influence the selection. The repertoire needed to be suitable for Master's level recitals and compositions I was motivated and capable to undertake. A possible weakness of the selection is that both composers were born in America around the same time and could share similarities in compositional style and influence. In my opinion, the importance of the composers and compositions, combined with the essential part America played in the development of jazz in the 20<sup>th</sup>-century, justifies this selection.

The field of practice-based research, specifically related to classical music influenced by jazz, is somewhat undervalued and understudied. Defining the topic for this study is challenging, and the current state of research on the subject is limited. This tendency is reflected in the

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<sup>7</sup> "Centre for the History and Analysis of Recorded Music," accessed 17 October 2023, [http://www.charm.kcl.ac.uk/about/about\\_structure](http://www.charm.kcl.ac.uk/about/about_structure).

<sup>8</sup> "Sonic Visualiser," accessed 17 October 2023, [https://charm.rhul.ac.uk/analysing/p9\\_0\\_1.html](https://charm.rhul.ac.uk/analysing/p9_0_1.html).

<sup>9</sup> Craig Vear, *The Routledge International Handbook of Practice-Based Research*, ed. 1st Edition (London: Routledge, 2021), 2.

<sup>10</sup> Linda Candy, "Practice Based Research: A Guide," (2006): 1-4. <https://www.creativityandcognition.com/wp-content/uploads/2011/04/PBR-Guide-1.1-2006.pdf>.

upcoming literature review and was carefully considered when selecting the topic and methodology. Therefore, the literature review will inevitably be a little unfocused. As this is a 50% dissertation document at master's level, the scope of the document does not deal with the topic in greater depth.

## Research Aim, Objectives, and Question

### Aim

This study aims to identify and evaluate the challenges faced by a classically trained clarinetist when preparing and performing jazz-influenced works. It is essential to specify that the research does not aim for the classical performer to play jazz or step into the jazz idiom but to investigate what this influence entails.

*Aim:* investigate how to play classical compositions from the 20<sup>th</sup>-century that incorporate jazz-influence at a stylistically high level and give informed public performances of the two chosen compositions.

### Objectives

*Primary objective:* discover the influence of jazz in the two chosen compositions, determine the practical impact of these, and identify challenges and possible solutions through practice-based research.

*Secondary objective:* investigate the original recordings of the two compositions and evaluate their significance in terms of performance practice.

The aims and objectives will be achieved through the following:

Context: investigate how composers started composing jazz-influenced classical music by taking a closer look at 20th-century America, symphonic jazz, the third-stream movement and the musicians and composers playing an essential role in this development.

The two selected compositions: the biographical information about the composers and performers will be covered in order to understand their background, training and knowledge of different musical styles and expressions. Further, examining what makes the compositions jazz-influenced will be done by analysing the music and learning and performing the works at public recitals.

Original recordings: investigate what these can tell us about performance practice and if they reveal any information that might be lost in the sheet music. Newer recordings will be considered for comparison.

Hopefully, this research will be a performance and education tool with the potential to have an educational impact. Furthermore, it will serve as a source of information for other performers who intend to tackle Copland's *Clarinet Concerto*, Bernstein's *Clarinet Sonata* or other compositions that contain similar elements and interpretive challenges with technical accuracy and confidence.

### **Research Question**

Based on the motivation, background to the study and the aims and objectives, the research question for this study is as follows:

How are Copland's *Clarinet Concerto* and Bernstein's *Clarinet Sonata* both compositions influenced by jazz?

Sub-questions:

1. Where in the two compositions do we find stylistic elements of jazz?
2. How do we incorporate these stylistic elements?
3. What technical and performance-related challenges may we encounter, and what are possible solutions to these?
4. Can the original recordings help us answer how to play these compositions at a stylistically high level?

## Literature Review

This literature review will present and discuss studies, books and articles covering Copland, Bernstein, and the influence of jazz in classical music in 20<sup>th</sup>-century America. These will be thematically presented, and the potential gaps in the available literature will be identified.

This project is principally motivated by my personal quest for a clearer understanding of the research question and topic at hand. As a consequence, the literature has been shaped accordingly and is somewhat skewed.

Although a considerable amount of literature is available on Copland and Bernstein, there is comparatively less research on the two compositions in question and no studies that include both. For this reason, the literature will be structured as follows. Firstly, studies on jazz-influenced classical music in the 20<sup>th</sup>-century will be presented. Further, we will look at studies, books, and articles on Copland's *Clarinet Concerto* and, after that, studies and articles on Bernstein's *Clarinet Sonata*. Finally, a succinct summary of the review will be provided. The aim with such a structure is to provide a clear picture of the relevant academic research available on the topic.

### Jazz-Influenced Classical Music

Several studies look at the development of jazz and classical music and how 20<sup>th</sup>-century compositions connect to "third-stream", a term coined by Gunther Schuller in 1957 that applies to music combining elements of jazz and Western art music.<sup>11</sup> How the third-stream concept applies to classical compositions is the topic in studies by Heather Koren Pinson<sup>12</sup> and Matthew John Styles<sup>13</sup>. The influence of jazz on classical music and vice versa throughout the avant-garde movement, third-stream, and the symphonic jazz era is the topic in Liesa Karen Norman's D.M.A. study. Even though this study does not investigate Copland's *Clarinet Concerto*, it

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<sup>11</sup> Gunther Schuller and Tom Greenland, "Third Stream," in *Grove Music Online* (Oxford Music Online, Accessed May 16, 2023).  
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002252527>.

<sup>12</sup> Heather Koren Pinson, "Aspects of Jazz and Classical Music in David N. Baker's Ethnic Variations on a Theme of Paganini" (Master of Music, Louisiana State University and Agricultural & Mechanical College, 2002).

<sup>13</sup> Matthew John Styles, "An Evaluation of the Concept of Third Stream Music and its Applicability to Selected Works by Gunther Schuller and Mark-Anthony Turnage" (D.M.A., University of Western Australia, 2008).

provides an interesting analysis of the use of jazz in the *Piano Concerto* and music by Darius Milhaud, Gunther Schuller, and George Gershwin.<sup>14</sup>

The fusion of jazz and classical music is also referred to in the literature as "confluent music". In a study analysing musical compositions from 1950 to 1970 by Clarence Joseph Jr Stuessy, Bernstein's piece *Prelude, Fugue, and Riff* is classified as confluent music. The study reviewed numerous works and found that after 1950, confluent pieces no longer heavily utilised obvious jazz techniques such as glissandi and tremolos. However, rhythmic elements like syncopations and displaced accents remained prominent.<sup>15</sup>

In addition to rhythmic jazz elements, classical composers in the 20<sup>th</sup>-century were particularly attracted to jazz timbre, instrumental sounds and "blue notes". David Ross Baskerville's investigation of the influence of jazz in concert music by Igor Stravinsky and several American composers such as George Gershwin and Aaron Copland uncovered this. The composition by Copland analysed was the *Piano Concerto*. However, the study is still very much relevant hence the thorough investigation of the influence of jazz on art music by looking at the definition of jazz through rhythm, timbre, instrumentation, melody, texture and harmony. Baskerville also emphasizes the significance of identifying the type of jazz the composer was familiar with.<sup>16</sup>

The search for literature examining both compositions in question has been unsuccessful. However, a study that investigates both composers, when looking at the swing era clarinetists and how they contributed to the expansion of the clarinet repertoire in the 20<sup>th</sup>-century, is by Mary Margaret Smith. The study examines Copland's *Clarinet Concerto* and another piece by Bernstein – *Prelude, Fugue, and Riffs*. Smith states that when identify jazz-influence in art music, one must have a broader perspective on what jazz is and that performing jazz-influenced classical compositions necessitates an understanding and knowledge of jazz interpretation.<sup>17</sup>

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<sup>14</sup> Liesa Karen Norman, "The Respective Influence of Jazz and Classical Music on Each Other, the Evolution of Third Stream and Fusion and the Effects Thereof into the 21st Century" (D.M.A., The University of British Columbia, 2002).

<sup>15</sup> Clarence Joseph Jr Stuessy, "The Confluence of Jazz and Classical Music from 1950 to 1970" (PhD, University of Rochester, Eastman School of Music, 1978).

<sup>16</sup> David Ross Baskerville, "Jazz Influence on Art Music to Mid-Century" (PhD, University of California, Los Angeles, 1965).

<sup>17</sup> Mary Margaret Smith, "The Swing Era Clarinetists and Their Contributions to Twentieth-Century Clarinet Repertoire" (D.M.A., The Ohio State University, 2010).



The discovery of the need for a broader perspective on what jazz is, holds relevance and have bearing for the scope of this dissertation.

While exploring the clarinet's impact on music genres like klezmer, jazz, and classical in 20th-century America, Julie Ann VanGyzen highlights the fusion of jazz and classical elements found in the *Clarinet Concerto*. The study also notes how Copland effectively blended Benny Goodman's jazz and classical playing styles and how commissioned avant-garde works were not evident in jazz but were affected by the style and performers.<sup>18</sup>

### **Studies on Copland's Clarinet Concerto**

Research on Copland's *Clarinet Concerto* generally recognises the jazz-influence to varying degrees and with varying levels of detail. A comprehensive analysis of the *Clarinet Concerto* was conducted by Vance Jennings to assist teachers in teaching contemporary literature. The study carefully assesses various aspects such as tempo, articulation, dynamics/phrasing, fingering, rhythmic, and ensemble issues. Additionally, the study briefly acknowledges the jazz-influence in the work and advises that the cadenza should be played with a slightly altered rhythmic structure in the jazz style. The study further elaborates that the glissando at the end is a hallmark of the jazz idiom, and the music calls for knowledge and feeling for the jazz idiom.<sup>19</sup>

Numerous authors recognise specific rhythm devices as the primary influence of jazz in Copland's *Clarinet Concerto*. Three studies that, through in-depth analysis, agree on this are by Stanley V. Kleppinger<sup>20</sup>, Reed David<sup>21</sup> and Lisa Lorraine Gartrell Yeo<sup>22</sup>. In his article, Kleppinger states that many agree that there are jazz rhythms in the work of Copland. The author points out specific sections in the concerto that feature jazz rhythms or are reminiscent of jazz, this being syncopations created by accents and off-beat phrase endings.<sup>23</sup> According to David, the influence of jazz in the *Clarinet Concerto* is strictly in terms of rhythm and tone

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<sup>18</sup> Julie Ann VanGyzen, "The Chameleon Clarinet Cultural and Historical Perspectives in America Through the 20th Century" (Honors Projects, Rhode Island College, 2012), 49-53.

<sup>19</sup> Vance Jennings, "Selected Twentieth Century Clarinet Solo Literature" (Doctor of Music Education, The University of Oklahoma, 1972).

<sup>20</sup> Stanley V. Kleppinger, "On the Influence of Jazz Rhythm in the Music of Aaron Copland," *American music (Champaign, Ill.)* 21, no. 1 (2003).

<sup>21</sup> Reed David, "Jazz Influence in Two Concertos of Aaron Copland" (Master of Arts, University of Kentucky, 2004).

<sup>22</sup> Lisa Lorraine Gartrell Yeo, "Copland's Clarinet Concerto: A Performance Perspective" (D.M.A. , University of British Columbia, 1996).

<sup>23</sup> Kleppinger, "On the Influence of Jazz Rhythm in the Music of Aaron Copland."

colour. The study's suggestions for further research are noted as considering recordings, the influence of the soloist and conductors on the performances and teaching of the concerto.<sup>24</sup> The scope of this dissertation will include these gaps identified by David, and hopefully contribute to the scholarship.

Performance practice in the *Clarinet Concerto* was investigated in Yeo's D.M.A. study by studying recordings. The study further expands on how the concerto subtly influences jazz more than some of Copland's earlier compositions, with rhythm being the most prominent element. The influence of jazz is found in the cadenza with syncopated rhythms, accents and arpeggiated melodic material that later develops in the second movement.<sup>25</sup> The detailed and informative analyses conducted by Kleppinger, David, Yeo and Jennings will make the foundation for the sheet music analysis of the *Clarinet Concerto* in Chapter 3.

### **Books and Articles on Copland's Clarinet Concerto**

With Copland also being a producer of the written word, several sources stem from the composer himself. There are three publications where Copland writes about the *Clarinet Concerto* in different ways. The book *The Selected Correspondence of Aaron Copland* is a collection of letters written to and from Copland edited by Elizabeth Bergman Crist and Wayne D. Shirley. The book contains correspondences between Copland and several influential people in the 20<sup>th</sup>-century American music scene, including Leonard Bernstein. In a couple of letters between the two composers, Copland writes about the *Clarinet Concerto* and the process from commission to when Goodman tried out the piece for the first time.<sup>26</sup> The other two publications are his autobiographies *Copland: 1900 through 1940*<sup>27</sup> and *Copland: Since 1943*.<sup>28</sup> A biography on Copland written by Howard Pollack gives the reader a detailed insight into the life of the composer and the man. Regarding the *Clarinet Concerto*, the book provides historical context and succinctly discusses the composition and its influence.<sup>29</sup>

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<sup>24</sup> David, "Jazz Influence in Two Concertos of Aaron Copland," 56-57.

<sup>25</sup> Yeo, "Copland's Clarinet Concerto: A Performance Perspective," 13-14.

<sup>26</sup> Aaron Copland, Elizabeth Bergman Crist, and Wayne D Shirley, *The Selected Correspondence of Aaron Copland* (Yale University Press, 2006).

<sup>27</sup> Aaron Copland and Vivian Perlis, *Copland: 1900 through 1942* (St. Martin's/Marek, 1984).

<sup>28</sup> Aaron Copland and Vivian Perlis, *Copland: Since 1943* (New York: St. Martin's Press, 1989).

<sup>29</sup> Howard Pollack, *Aaron Copland: the Life and Work of an Uncommon Man*, 1st ed. (New York: Henry Holt, 1999).

“The Clarinet”, a publication by the international Clarinet Association, is a magazine that covers research, recommendations, and articles by teachers and performers. An article from 1995 entitled “Too Difficult for Benny Goodman” by Robert Adelson is of interest to the research question of this dissertation due to how it examines the changes Copland made to the *Clarinet Concerto* to accommodate Goodman.<sup>30</sup> These changes will be examined in detail in Chapter 3.

### **Literature on Bernstein’s Clarinet Sonata**

The life and music of Leonard Bernstein have been written about in numerous books, articles, and studies. However, finding published research on the *Clarinet Sonata* specifically has proven challenging. The research on Bernstein is generally slim compared to Copland. Five authors who have analysed the *Clarinet Sonata* are Lars Erik Helgert<sup>31</sup>, Joseph B. Carlucci<sup>32</sup>, Terry L. McNatt<sup>33</sup>, E. Wards Guthrie<sup>34</sup>, and Diane Blischak Renshler<sup>35</sup>. Unfortunately, the latter two studies were inaccessible.

As part of an investigation of several clarinet sonatas by American composers, an analysis of the rhythm, harmony, metre, external influence, and technical and ensemble problems found in the *Clarinet Sonata* was conducted by Carlucci. The study further points out how it is a good piece for advanced students and can act as good preparation for other contemporary works, such as Copland’s *Clarinet Concerto*, and that the work is “radically separated from traditional practice and integrated with newer idioms”. These newer idioms are not elaborated on, and Carlucci does not refer to the piece as influenced by jazz.<sup>36</sup> Another study that does not refer

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<sup>30</sup> Robert Adelson, "Too Difficult for Benny Goodman: The Original Version of the Copland Clarinet Concerto," *The Clarinet*, 1995.

<sup>31</sup> Lars Erik Helgert, "Jazz Elements in Selected Concert Works of Leonard Bernstein: Sources, Reception, and Analysis" (PhD, The Catholic University of America, 2008).

<sup>32</sup> Joseph B. Carlucci, "An Analytical Study of Published Clarinet Sonatas by American Composers " (PhD, University of Rochester, 1958).

<sup>33</sup> Terry L. McNatt, "The significance of meter, tempo, and rhythm in defining form in the sonata for clarinet and piano, by Leonard Bernstein" (Master of Music, East Texas State University, 1976).

<sup>34</sup> E. Wards Guthrie, "Analysis" (M.M. thesis, Oberlin 1970).

<sup>35</sup> Diane Blischak Renshler, "Analysis of Tensional Factors Relating to the Performance of Leonard Bernstein’s Sonata for Clarinet and Piano" (M.M.Ed., Bowling Green University, 1982).

<sup>36</sup> Carlucci, "An Analytical Study of Published Clarinet Sonatas by American Composers " 253-54.

to the *Clarinet Sonata* as being influenced by jazz is a study by McNatt that considers the significance of metre, tempos, and rhythm in the compositions.<sup>37</sup>

Helgert's PhD dissertation thoroughly analyses the jazz elements in Bernstein's concert music, including the *Clarinet Sonata*. The study demonstrates how the influence of jazz is incorporated into the composition through a detailed analysis.<sup>38</sup> The studies by Helgert and Carlucci will make out the base for the analysis of the *Clarinet Sonata* in Chapter 4. However, none of these studies looks at the *Clarinet Sonata* from a performance perspective or considers the original recording of the composition.

Two articles from 2018, written by Gary Gray and Paula Corley, were published in the magazine "The Clarinet", discussing Bernstein's *Clarinet Sonata* from a performer's and a teacher's perspectives. Gray's article, written from a performer's point of view, discusses how the piece showcases the classical and jazz abilities of the clarinet and how the modalities used in the work mix various genres and include jazz scales. Additionally, Gray briefly shares his approach when performing the piece.<sup>39</sup> From a teaching perspective, Corley emphasises the intricate and challenging nature of the second movement due to the interplay between the clarinet and piano parts. To simplify the learning process, Corley has transcribed the second movement for two clarinets, creating a study guide.<sup>40</sup>

A revised edition of the *Clarinet Sonata*, published by Boosey & Hawkes, includes historical and performance notes by editor Richards Walters and recording artist Todd Levy. This new edition contains historical and performance notes, revealing interesting discoveries such as the presence of West Side Story elements in the second movement, the use of Cuban rhythms, and the incorporation of various odd metres. Although Walters and Levy do not classify the composition as jazz-influenced, their valuable insights and suggestions on playing the work and overcoming its challenges will greatly help potential performers.<sup>41</sup>

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<sup>37</sup> McNatt, "The significance of meter, tempo, and rhythm in defining form in the sonata for clarinet and piano, by Leonard Bernstein."

<sup>38</sup> Helgert, "Jazz Elements in Selected Concert Works of Leonard Bernstein: Sources, Reception, and Analysis."

<sup>39</sup> Gary Gray, "Master Class: Leonard Bernstein's Sonata for Clarinet and Piano," *The Clarinet*, 2018.

<sup>40</sup> Paula Corley, "Pedagogy Corner: Leonard Bernstein's Sonata. Movement II: A Practice Duet for Two Clarinets," *The Clarinet*, 2018.

<sup>41</sup> Leonard Bernstein, "Sonata for Clarinet and Piano," ed. Richard Walters and Todd Levy (Boosey & Hawkes, 2010).

A limitation and shortcoming of this study has been, despite numerous attempts, being unable to access a study by Benjamin D. Tevik from 2012 titled “The influence of jazz on the classical clarinet repertoire”. The abstract states that the study discusses how composers such as Copland and Bernstein drew inspiration from jazz when composing pieces that are now a part of the standard clarinet repertoire. Considering this, Tevik’s study could have been an excellent source. Unfortunately, the dissertation cannot be viewed or purchased at the degree-granting institution’s or the author’s request.<sup>42</sup> Considering how closely Tevik’s study sits to the topic of this dissertation, its existence needs to be mentioned.

### Summary

Limited studies have been published on the jazz-influenced part of the classical clarinet repertoire, especially from a performance perspective. Older studies seem not to use the term “jazz-influenced”, whereas more recent studies and literature refer to the two compositions as influenced by jazz.

Copland’s *Clarinet Concerto* is the most investigated composition of the two based on the studies and literature accessible. There appears to be a lack of research considering the practical challenges and execution issues found in these compositions. To the best of my knowledge, none of the literature accessible has approached the topic by performing the pieces themselves or looking at these two pieces together. Regarding performance practice, Yeo’s study is the only one that includes that.<sup>43</sup> While Jennings has analysed the *Clarinet Concerto* in detail from a teaching approach,<sup>44</sup> Carlucci theoretically addresses practical challenges in the *Clarinet Sonata*.<sup>45</sup> Helgert was the first of his kind to investigate the jazz-influence in Bernstein’s *Clarinet Sonata* but only from a theoretical viewpoint.<sup>46</sup>

In summary, the literature review has identified the following gaps. Firstly, there appears to be a dearth of research on interpretive and technical concerns, particularly from a performance standpoint and based on first-hand experiences. Secondly, studies have yet to explore a joint

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<sup>42</sup> Benjamin D. Tevik, "The influence of jazz on the classical clarinet repertoire" (M.M., California State University, Long Beach, 2012), <https://www.proquest.com/dissertations-theses/influence-jazz-on-classical-clarinet-repertoire/docview/1223500285/se-2?accountid=14500>.

<sup>43</sup> Yeo, "Copland’s Clarinet Concerto: A Performance Perspective."

<sup>44</sup> Jennings, "Selected Twentieth Century Clarinet Solo Literature."

<sup>45</sup> Carlucci, "An Analytical Study of Published Clarinet Sonatas by American Composers".

<sup>46</sup> Helgert, "Jazz Elements in Selected Concert Works of Leonard Bernstein: Sources, Reception, and Analysis."

analysis of the two compositions, and research is scarce on Bernstein's *Clarinet Sonata*. Lastly, there is a distinct lack of studies that employ a practice-based research approach to this topic. Therefore, this study's composition choice and practical methodology could serve as a valuable supplement to the existing literature. Literature related to practice-based research will be discussed in the methodology section later in this chapter.

## **Problem Statement**

It is well established in the literature that jazz has influenced 20th-century classical compositions for the clarinet. Furthermore, researchers agree that we can find this influence in compositions by Copland and Bernstein, specifically in the two chosen compositions for this study. Nonetheless, these studies have tended to focus on the compositions' historical and theoretical aspects. This body of research also provides detailed analyses of the sheet music, which is of great value. However, the existing research lacks a practical approach to the topic and a breakdown of the skills required to make use of the theoretical and historical information available. Another issue is the shortage of research that pinpoints where and what this influence entails and how to execute it practically. Many scholars refer to the music as influenced by jazz but do not elaborate on what that entails.

20<sup>th</sup>-century jazz-influenced compositions require a slightly different set of skills than the earlier part of the standard classical clarinet repertoire, and musicians today will have a significant advantage regardless of the instrument if they can master a broader aspect of musical styles. The jazz-influenced part of the traditional classical repertoire can allow the performer to expand their instrumental skills and better their understanding of style, timing, and timbre. Therefore, it is important to fill this gap in the literature.

## The Significance and Limitations of the Study

### Significance

Numerous scholars have explored classical compositions influenced by jazz. The unique importance of this study lies in its combination of theoretical and historical research with practical, first-hand experiences. The compositions in question have been performed, and the conclusion will partly be based on the process from rehearsing to performance.

This study aims to serve as a source for inquiring performers, where they can find the necessary context to understand the music and provide thoughts on learning and performing the works. The available literature on the topic and compositions are somewhat unavailable to this study's target audience for the following reasons: they have tended to be Doctorate dissertations/PhD theses and, therefore, extensive in terms of formalities, content, and length. They are mainly theoretically oriented in style, and some have been difficult to obtain. Therefore, the practical research approach for this study will feasibly be an accessible source of information for potential performers who desire more knowledge on the topic.

### Limitations

This study has some natural limitations. The scope has been constrained to two compositions. Ideally, the significance of the study could have been even greater if more compositions were investigated. However, the choice was made based on the length of this dissertation and the fact that the methodology is practice-based. Another limitation is that I will not perform a theoretical analysis of the compositions when researching the influence of jazz due to my lack of expertise in this area. However, existing analyses of the works in the literature will be scrutinised and discussed in Chapters 3 and 4.

An important part of this study is looking at performance practice by investigating the original recordings of the two compositions in question. Copland and Goodman made two original recordings of the *Clarinet Concerto* in 1950<sup>47</sup> and 1963<sup>48</sup>. A limitation in that regard has been

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<sup>47</sup> Benny Goodman and Aaron Copland, "Concerto for Clarinet and String Orchestra with Harp and Piano," in *Copland: Concerto for Clarinet and String Orchestra, Quartet for Piano and Strings* (1950).

<sup>48</sup> Benny Goodman and Aaron Copland, "Concerto for Clarinet and String Orchestra with Harp and Piano," in *The Copland Collection, Orchestral and Ballet Works 1936-1948* (1990).



that the recording from 1950 is not commercially available locally. However, the recording is currently available on Internet Archive.<sup>49</sup> It should be noted that there is a discrepancy with the track numbers on the website. Tracks 2 and 3 include the 1950 recording of the *Clarinet Concerto*.<sup>50</sup>

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<sup>49</sup> The Internet Archive, a 501(c)(3) non-profit, is building a digital library of Internet sites and other cultural artifacts in digital form.

<sup>50</sup> Benny Goodman and Aaron Copland, "Concerto For Clarinet And String Orchestra, Quartet for Piano And Strings," (Internet Archive, Accessed 09 June 2023.). [https://archive.org/details/lp\\_concerto-for-clarinet-and-string-orchestra\\_aaron-copland-benny-goodman-the-columbia-s/disc1/02.02.+Quartet+For+Piano+And+Strings%3A+Second+MOvement%3A+Allegro+serioso%3B+Third+Movement%3A+Non+Troppo+Lento.mp3](https://archive.org/details/lp_concerto-for-clarinet-and-string-orchestra_aaron-copland-benny-goodman-the-columbia-s/disc1/02.02.+Quartet+For+Piano+And+Strings%3A+Second+MOvement%3A+Allegro+serioso%3B+Third+Movement%3A+Non+Troppo+Lento.mp3).

## Methodology

The methodology utilised in this dissertation will be practice-based. Given the gaps in the field highlighted in the literature review, a practice-based investigation would be an appropriate research method when conducting this study.

### Practice-Based Research

“Artistic Research in music is concerned with what happens in real performances and musical creations, not just in the abstract meanings of musical texts and acts”.<sup>51</sup> Within the literature, artistic research has been referred to as “practice-based research”, “practice as research”, and “practice-led research”. According to Henk Borgdorff, “practice-based research” will cover any practice-oriented research in the arts.<sup>52</sup>

The Routledge International Handbook of Practice-Based Research defines practice-based research as “a principled approach to research by means of practice in which the research and the practice operate as interdependent and complementary processes leading to new and original forms of knowledge”.<sup>53</sup>

The definition is further presented to include the following four principles:

1. Practice and research are complementary but distinctive
2. The research is based within a world-of-concern defined by practice
3. The practitioner researcher is at the centre of the research
4. The research aim is to generate new knowledge

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Linda Candy describes practice-based research (PBR) in her guide as an original investigation that can include various creative outcomes, for example images, exhibitions, designs, digital media, music, and performances.<sup>55</sup> In the book *Artistic Research - Theories, Methods, Practices*, practice-based research is said to not be achievable through the “traditional” natural

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<sup>51</sup> Mine Dogantan-Dack, *Artistic Practice as Research in Music: Theory, Criticism, Practice*, 1 ed. (Routledge, 2016), 70-72.

<sup>52</sup> Henk Borgdorff, "The Debate on Research in the Arts," (Amsterdam University Press, 2013), 39.

<sup>53</sup> Vear, *The Routledge International Handbook of Practice-Based Research*, 2.

<sup>54</sup> Vear, *The Routledge International Handbook of Practice-Based Research*, 2.

<sup>55</sup> Candy, "Practice Based Research: A Guide," 1-4.

science methods. This is due to its ideal of criticality and openness.<sup>56</sup> Practice-based research also has the potential for a broader academic effect on future artistic experiences, collectively and individually.<sup>57</sup> “In practice-based research experience looks at experience and thereby produces new experience.”<sup>58</sup>

Michael A. R. Biggs points out three types of knowledge that are a part of practice-based research: ineffable, implicit, and tacit knowledge. For practice-based research to have an impact, the audience must perceive it as useful. The research must also generate a response in the form of ideas and actions.<sup>59</sup> In her study, Mareli Stolp makes an interesting point when highlighting how the musical artist and the researcher used to be two separate roles but, through practice-based research, are now merging within academia.<sup>60</sup> In her study, the term is used when describing research where practice is essential to the research process and the result.<sup>61</sup>

Similar to more traditional research, the transferability and possibility for the scholarship to be published are essential in practice-based research. In an article from 2006, Candy writes: “However, the outcomes of practice must be accompanied by documentation of the research process, as well as some form of textual analysis or explanation to support its position and to demonstrate critical reflection”.<sup>62</sup> The research in this study will include such a process, where learning and performing the works are documented, and the analysis of the text and performance practice supports the outcome of practice in order to reflect and gain new knowledge.

### **Model for Practice-Based Research**

Trajectories of research and practice within the arts were identified by Ernest Edmonds and Linda Candy in 2012 to be driven by different preferences and goals. However, this type of research does have some common elements. Based on these elements, Edmonds and Candy

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<sup>56</sup> M. Hannula et al., *Artistic Research: Theories, Methods and Practices* (Academy of Fine Arts, 2005).

<sup>57</sup> Hannula et al., *Artistic Research: Theories, Methods and Practices*, 42.

<sup>58</sup> Hannula et al., *Artistic Research: Theories, Methods and Practices*, 44.

<sup>59</sup> Michael A. R. Biggs, "Learning from Experience: Approaches to the Experiential Component of Practice-based Research," (2004): 7-9.

<sup>60</sup> Mareli Stolp, "Practice-Based Research in Music: International Perspectives, South African Challenges," 32 (2012): 8, Gale. <https://link-gale-com.ezproxy.uct.ac.za/apps/doc/A331348931/AONE?u=unict&sid=bookmark-AONE&xid=9249dce7>.

<sup>61</sup> Mareli Stolp, "Contemporary performance practice of art music in South Africa: A practice-based research enquiry" (PhD, Stellenbosch University, 2012), 52.

<sup>62</sup> Candy, "Practice Based Research: A Guide," 2.

created a model for practice-based research. The model shows the relationship between theory, practice, and evaluation.<sup>63</sup>

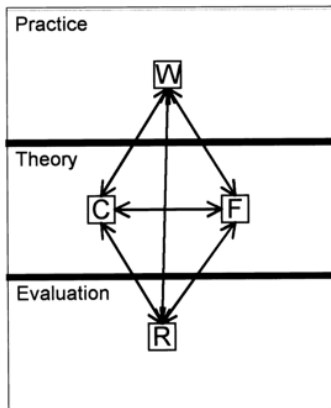


Figure 1. Trajectory Model of Practice and Research (Edmonds and Candy).

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Practice: W=Works (e.g., artefacts, exhibitions, and performances).

Theory: C=Criteria (design strategies) and F = Frameworks.

Evaluation: R=Results.<sup>65</sup>

Projects within the arts follow different trajectories depending on the project's conceptual framework. These could be a theory driven practice (where the theory for the most parts drive practice) or a practice driven theory (the main driver is the creative practice). In both trajectories, the process is not linear.<sup>66</sup>

In this study, the project aligns closely to practice driven trajectory. Learning and performing the two compositions (practice) is an essential part of the research process. It contributes significantly to whether the research will result in new knowledge. The theory emerges from practice, and the practical experience will postulate the theoretical claim about the influence found in the compositions in question.

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<sup>63</sup> Ernest Edmonds and Linda Candy, "Relating Theory, Practice and Evaluation in Practitioner Research," 43, no. 5 (2010): 470. <http://www.jstor.org/stable/40864233>.

<sup>64</sup> Edmonds and Candy, "Relating Theory, Practice and Evaluation in Practitioner Research," 470.

<sup>65</sup> Edmonds and Candy, "Relating Theory, Practice and Evaluation in Practitioner Research," 470.

<sup>66</sup> Edmonds and Candy, "Relating Theory, Practice and Evaluation in Practitioner Research," 471.

In her Doctor of Music assignment from 2021 at the North-West University, Shannon L. Armer conducted a practice-based investigation when preparing performances of three South African compositions for French horn. Armer's study is inspiring due to the scarcity of PBR studies in the literature. When discussing the choice of research approach, Armer writes: "To conclude, if one becomes involved in the process of learning a piece for performance, knowledge beyond that which is possible from a score-based interrogation is produced".<sup>67</sup>

Armer's statement links closely to why the chosen research approach for this dissertation was practice-based. The practice-based research method will contribute to the research moving beyond a score-based analysis. The creative artefacts will be the two compositions in question. The practical component will be learning, rehearsing, and performing the two compositions publicly. The latter component is essential to the research and result and for answering the research question. The look at the scholarly literature, the historical context and the analysis of the music will be an important part of the process, but the practical component is significant. Furthermore, the research must have an impact on its audience, in this case, the audience being other players tackling these or similar compositions, for the research to be perceived as useful.

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<sup>67</sup> Shannon L Armer, "Preparing Performances of Three South African Compositions for French Horn: A Practice-Based Investigation" (Doctor of Music, North-West University, 2021), 21.

## Structural Outline

In the introductory chapter, the dissertation's topic was introduced, and the aims, objectives, and research question were identified. The current status of the topic has been highlighted through the literature review and research problem, and the significance and limitations of the study recognised. Finally, the methodology has been presented.

Chapter 2 will explore the context of this study, which includes 20<sup>th</sup>-century America, the definition of jazz, symphonic jazz, the role of the clarinet in 20th-century America, stylistic hybridity, musical borrowing and third-stream. Further, we will delve into how these factors influenced composers to compose jazz-influenced classical pieces for the clarinet. Following this historical background, the focus of the study will shift to the central part of the study - the two compositions.

Chapters 3 and 4 respectively cover Aaron Copland and the *Clarinet Concerto* and Leonard Bernstein and the *Clarinet Sonata*. Both chapters follow the same structure, presenting biographical information about the composers, clarinetists, and compositions and analysis of the works through relevant literature. Performance practice is also reviewed by examining original recordings of the works by the composers and musicians they were written for. The performance-based research will consider the experiences and findings from learning, rehearsing, and performing the two works at public master's recitals. The instrument-specific techniques these compositions require, possible solutions and advice based on the main challenges faced in the process will be identified and discussed.

Conclusion and suggestions for further research will round up this study in Chapter 5.

## Chapter 2: Context

The context must be investigated, and important terms and concepts unpacked to understand why composers began integrating jazz elements into classical music and what this influence entails. This chapter will first consider the history, focusing on 20<sup>th</sup>-century America, what jazz is and the clarinet in the 20<sup>th</sup>-century. Thereafter, important theoretical terms such as stylistic hybridity, musical borrowing, symphonic jazz and third-stream will be explored.

### 20<sup>th</sup>-Century America

As a diverse collection of hybrid, a multiple of stylistic influences are found in American music.<sup>68</sup> Due to its complex history, defining American Music is a challenging task which goes beyond the scope of this study. To provide context for the investigation, only a brief introduction will be provided.

After World War I, America experienced a growth in native composers who had received professional training in America or Europe. Inspired by European tradition, these composers extended their musical outlook and developed their technical skill set. This resulted in new American concert music.<sup>69</sup> Many of these, such as Aaron Copland, Roy Harris, and Virgil Thomson, studied under the French teacher Nadia Boulanger. Despite their work consisting of American elements, their music was heavily influenced by European composers of the time, such as Igor Stravinsky, Arnold Schoenberg and Béla Bartók, which resulted in a neo-classical stylistic focus.<sup>70</sup> A demand for composers employing jazz elements in classical music grew around the same time.<sup>71</sup> The market for music composed by American classical composers was thriving during World War II with national and international attention.<sup>72</sup>

As defined below, jazz was already well-established in America when Copland's *Clarinet Concerto* and Bernstein's *Clarinet Sonata* were composed. Furthermore, as jazz developed

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<sup>68</sup> Charles Hiroshi Garrett, *Struggling to Define a Nation: American Music and the Twentieth Century* (Berkeley: University of California Press, 2008), 5, 215.

<sup>69</sup> Robert P. Morgan, *Twentieth-Century Music: a History of Musical Style in Modern Europe and America*, 1st ed., Norton introduction to music history., (New York: Norton, 1991), 283.

<sup>70</sup> Morgan, *Twentieth-Century Music: a History of Musical Style in Modern Europe and America*, 283-84.

<sup>71</sup> Nicholas Tawa, *The Great American Symphony: Music, the Depression, and War*, 1 ed. (Bloomington: Indiana University Press, 2009), 74.

<sup>72</sup> Emily Abrams Ansari, *The Sound of a Superpower: Musical Americanism and the Cold War* (Oxford University Press, 2018), 25-28.

during the 20<sup>th</sup>-century in America, the clarinet experienced popularity because of jazz players such as Benny Goodman and Artie Shaw. All this considered, it is reasonable to assume that jazz influenced both composers somewhat.

“Much of the most characteristic concert music written in the United States during the “jazz age” of the 1920s echoes the idiom, inflections, and spirit of this still relatively recent form of music”.<sup>73</sup> To understand jazz’s idiom, inflections and spirit, a closer look will be taken at what jazz is and how new concepts and terms, such as symphonic jazz and third stream, came about.

### **Definition of Jazz**

There are numerous definitions of jazz, but many have two elements in common - improvisation and jazz swing feel.<sup>74</sup>

### **Three Definitions of Jazz**

In the *New Grove Dictionary of Jazz*, jazz is referred to as having the following three characteristics: the phenomenon of swing, “individual code” (factors that makes a performer recognisable) and ecstatic function (surroundings/venue and context).<sup>75</sup>

In the book *Early Jazz*, Gunther Schuller writes that jazz consists of rhythm, form, harmony, melody, timbre, and improvisation. According to Schuller, timbre is the least discussed of these six elements but might be the element through which the uninitiated identified jazz with the easiest.<sup>76</sup> In another book, Schuller states that rhythm is the easiest identifiable and distinguishing element of jazz. Schuller does not clarify if he is referring to the uninitiated listener or not.<sup>77</sup>

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<sup>73</sup> Morgan, *Twentieth-Century Music: a History of Musical Style in Modern Europe and America*, 285.

<sup>74</sup> Mark C. Gridley, *Jazz Styles: History and Analysis*, 11th ed. (Boston: Pearson, 2012), 7.

<sup>75</sup> Barry Dean Kernfeld, *The New Grove Dictionary of Jazz* (London: Macmillan Press, 1988), 580.

<sup>76</sup> Gunther Schuller, *Early Jazz: Its Roots and Musical Development* (New York: Oxford University Press, 1986), 3-63.

<sup>77</sup> Gunther Schuller, *Musings: The Musical Worlds of Gunther Schuller*, First Da Capo Press edition ed. (Oxford University Press, Inc., 1999), 4-5.



Mark Tucker and Travis A. Jackson stated the following explanation of jazz:

1. A musical tradition rooted in performing conventions that were introduced and developed early in the 20<sup>th</sup>-century by African Americans.
2. A set of attitudes and assumptions brought to music-making, chief among them the notion of performance as a fluid creative process involving (group) improvisation.
3. A style characterized by melodic, harmonic, and timbral practices derived from the blues and African American religious music, cyclical formal structures, and a supple approach to rhythm and phrasing known as swing.<sup>78</sup>

Further, Tucker and Jackson state how it is difficult to define jazz as a single musical idiom because it consists of an extended family of styles.<sup>79</sup> In addition to the definitions mentioned above, Copland and Bernstein's definitions of jazz are worth including in short. Both composers recognised rhythm, timbre, and improvisation as important elements.

In 1927, when answering what jazz is, Copland wrote: "One point has been generally made and agreed upon: that the essential character of jazz is its rhythm".<sup>80</sup> However, Copland adjusted his definition of jazz to include timbre in the 1930s and improvisation in the 1950s.<sup>81</sup>

Bernstein said the following about jazz in 1955:

"Jazz is a very big word; it covers a multitude sounds, all the way from the earliest Blues to Dixieland bands, Charleston bands, to Swing bands, to Boogie-Woogie, to crazy B to cool Bop, to Mambo-and much more. It is all jazz...it is original kind of emotional expression, in that it is never wholly sad or wholly happy....Rhythm is the first thing you associate with the word 'jazz.' ...But jazz could not be jazz without its special tonal colors, the actual sound values you hear... A popular song doesn't become jazz until it is improvised on, and there you have the real core of all jazz: improvisation."<sup>82</sup>

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<sup>78</sup> Mark Tucker and Travis A. Jackson, "Jazz," in *Grove Music Online* (Oxford Music Online, Accessed April 15 2023). <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045011>.

<sup>79</sup> Tucker and Jackson, "Jazz."

<sup>80</sup> Aaron Copland, Richard Kostelanetz, and Steven Silverstein, *Aaron Copland: a reader: selected writings, 1923-1972* (New York: Routledge, 2004), 83.

<sup>81</sup> Pollack, *Aaron Copland: the Life and Work of an Uncommon Man*, 117.

<sup>82</sup> Mark Gridley, Robert Maxham, and Robert Hoff, "Three Approaches to Defining Jazz," *The Musical Quarterly* 73, no. 4 (1989): 514-15, <http://www.jstor.org/stable/741817>.

With jazz coming about from numerous influences, one clear and concise definition is impossible. For this study, combining the two initial definitions could be a good guideline when investigating the influence of jazz in the two compositions in question with Bernstein's and Copland's views on jazz in mind. Therefore, this study bases its understanding of jazz on the three characteristics *New Grove Dictionary of Jazz* and six elements of jazz from Schuller. When mapping out the context in which these compositions came about, musical borrowing, symphonic jazz, and third-stream all played an important role in the development of classical music influenced by jazz.

### **The Clarinet in the 20<sup>th</sup>-Century**

The clarinet was a versatile instrument in the 20<sup>th</sup>-century, associated with genres such as classical, Klezmer and jazz styles like Blues, Dixieland, and Swing. Especially at the start of the 20<sup>th</sup>-century and the early ages of jazz, the clarinet was the jazz band's leader and significantly influenced the development of New Orleans jazz. In addition to Benny Goodman (1909-1986), two other highly influential jazz clarinetists of the time were Artie Shaw (1910-2004) and Woody Herman (1913-1987).<sup>83</sup> After the Swing Era, the connection between the clarinet and jazz weakened with the rise of the new style Bebop.<sup>84</sup>

With jazz and classical music influencing each other in the 20<sup>th</sup>-century, the premiere of George Gershwin's *Rhapsody in Blue* (1924) symbolises the new trend of jazz music's cross-over into art music.<sup>85</sup> The work was one of the first successful compositions that, in many ways, resisted classification as either jazz or modern music and is, to this day, a very popular American concert work.<sup>86</sup> The famous opening glissando was apparently a joke between Gershwin and clarinetist Ross Gorman.<sup>87</sup> This famous glissando has forced many clarinetists playing in an orchestra to learn how to execute this specific effect. New compositions, such as Gershwin's *Rhapsody in Blue*, required new techniques for the classical performer. Jazz techniques and sounds such as scoops, glissandos, and flutter-tongue were introduced into the standard clarinet repertoire because of these numerous commissions from American jazz clarinetists such as

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<sup>83</sup> Hoeprich, *The Clarinet*, 309-10.

<sup>84</sup> VanGyzen, "The Chameleon Clarinet Cultural and Historical Perspectives in America Through the 20th Century," 18-31.

<sup>85</sup> Hoeprich, *The Clarinet*, 226-27.

<sup>86</sup> David Schiff, *Gershwin: Rhapsody in Blue* (Cambridge: Cambridge University Press, 1997), 1-3.

<sup>87</sup> Hoeprich, *The Clarinet*, 226-27.

Goodman, Shaw, and Herman. These legends probably did not intend to do so, but classical clarinetists would be exposed to these techniques going forward.<sup>88</sup>

### Hybridity

As a term, hybrid has been used very broadly and noted for its diverse and flexible usage across various contexts in and out of music, representing a wide range of political strategies, cultural forms, discourses, and identity concepts.<sup>89</sup> Cultural hybridity is found across the world and in all cultures. It could be in terms of language, religion, food, literature, and music. Peter Burke points to “three kinds of hybridity” – hybrid artefacts, hybrid texts, and hybrid practices. The latter includes music, which Burke mentions to provide an especially good selection of hybridisation examples. Examples mentioned are how Asia inspired classical composers such as Debussy and how American popular music has drawn from jazz and countries in South America (Brazilian and Cuban music resulting in bossa nova and salsa).<sup>90</sup> Another breakdown of the term is “as a process of mixing between erstwhile distinct and bounded musical cultures”.<sup>91</sup>

Hybridity in music as a concept was not used by scholars and critics until the late 1980s. Once this concept was adopted, it was used to describe “musical mixtures that are explicitly enmeshed in identity politics, most often involving racial and ethnic identity and its effects on culture”. The term has been previously used to describe a combination of genre or form.<sup>92</sup> An example of such a combination is the one of classical and jazz music.

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<sup>88</sup> VanGyzen, "The Chameleon Clarinet Cultural and Historical Perspectives in America Through the 20th Century," 53.

<sup>89</sup> Timothy D. Taylor, Charles McGovern, and Ronald Radano, *Beyond Exoticism. Western Music and the World* (Duke University Press Books, 2007), 140.

<sup>90</sup> Peter Burke, *Cultural Hybridity* (Cambridge: Polity Press, 2009), 13-26.

<sup>91</sup> Georgina Born and David Hesmondhalgh, *Western music and its others: difference, representation, and appropriation in music* (University of California Press, 2000), 1-2.

<sup>92</sup> K. E. Goldschmitt, "Hybridity," in *Grove Music Online* (Oxford Music Online, Accessed June 23, 2023). <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002256796>.

## Musical Borrowing

Musical borrowing looks at how composers and musicians borrow elements from other works into their music or how such practices extend over periods, cultures and styles.<sup>93</sup> Musical compositions can include borrowed material, but how explicit this borrowing is and to what degree varies.<sup>94</sup> It is important to also look at what type of musical borrowing appears in the composition.<sup>95</sup> Composers in the 20<sup>th</sup>-century often incorporated existing music into their own compositions, despite the increased emphasis on originality in art music.<sup>96</sup>

Musical borrowing across genres was common practice among classical composers, and jazz was a popular source of inspiration. Composers frequently incorporated rhythmic elements such as syncopation, polyrhythms, and swung rhythms. The last is not exclusive to jazz but is a common rhythmical element in the style.<sup>97</sup> Syncopation and polyrhythm are two structural devices characterising jazz rhythm, which is less common in other styles.<sup>98</sup> Other stylistic elements classical composers borrowed from jazz were “blue notes”, which would affect both the harmony and the melody, and elements of texture and timbre. This could be an instrument or effect such as flutter tongue, mutes for brass instruments or “the sound of a solo clarinet in its upper register against an instrumental accompaniment was typical of several styles of jazz”.<sup>99</sup>

Norman writes in her study how jazz musicians often argue that they do not hear the influence in music referred to as jazz-influenced. The jazz elements have been so heavily "classicalised" in the process to the extent that it is no longer recognisable as jazz.<sup>100</sup> With no aim of proving or disproving this claim, classical composers did hear music and performers that inspired them during the 20<sup>th</sup>-century and incorporated "new" elements into their works. As a result of this development, two new tendencies came about – symphonic jazz and third stream.

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<sup>93</sup> David Joel Metzger, *Quotation and Cultural Meaning in Twentieth-Century Music* (Cambridge University Press, 2003), 3-4.

<sup>94</sup> Richard Beaudoin, "You're There and You're Not There: Musical Borrowing and Cavell's "Way", " *Journal of Music Theory* 54 (2010): 92, <http://www.jstor.org.ezproxy.uct.ac.za/stable/40984943>.

<sup>95</sup> Manuella Blackburn, "The Terminology of Borrowing," *Organised Sound* 24, no. 2 (2019): 143.

<sup>96</sup> Burkholder, "Borrowing."

<sup>97</sup> Stuessy, "The Confluence of Jazz and Classical Music from 1950 to 1970," 40-54.

<sup>98</sup> Winthrop Sargeant, *Jazz: Hot and Hybrid*, 3rd ed. (New York: Da Capo Press, 1946), 55.

<sup>99</sup> Stuessy, "The Confluence of Jazz and Classical Music from 1950 to 1970," 54-83.

<sup>100</sup> Norman, "The Respective Influence of Jazz and Classical Music on Each Other, the Evolution of Third Stream and Fusion and the Effects Thereof into the 21st Century," 18.

## Symphonic Jazz

Around World War I, several classical composers in Europe and America incorporated jazz timbre and rhythms in their compositions to “reconcile the seemingly opposed aesthetics of jazz and the classics”. This being both classical composers such as Darius Milhaud and George Gershwin and jazz composers like Charles Mingus and Duke Ellington.<sup>101</sup> This tendency to fuse jazz with classical forms was called symphonic jazz, and the term came about in the 1920s.<sup>102</sup> As a forerunner of the third-stream movement, the tendencies from symphonic jazz continued to endure until the late 1950s.<sup>103</sup>

## Third-Stream

The musical term third-stream was coined by Gunther Schuller (1925-2015), an American conductor, composer, writer, publisher, educator, and record producer. Schuller started his career as a successful classical horn player. In the period 1945-1959, his jazz interest grew, and Schuller can be heard on recordings by Miles Davis, Gil Evans and Lalo Schiffrin.<sup>104</sup>

In a lecture at Brandeis University in 1957, Schuller was the first to coin the term third-stream. The term came about due to the growing consolidation between classical and jazz. When the two genres merged, they created a third stream – “a creative fusion of classical and contemporary jazz techniques and practices”.<sup>105</sup> Schuller writes: “At the heart of this concept is the notion that any music stands to profit from a confrontation with another”.<sup>106</sup> The term was initially used when describing music containing basic elements of Western art music and jazz. Examples of this early fusion range from jazz-influenced interpretations of classical repertoire and the use of classical instrumentation and compositional techniques by jazz musicians to ragtime music, 1920s non-improvised symphonic jazz and 1940s cool jazz. What

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<sup>101</sup> Jae Ellis Bull, "Benny Goodman: From “King of Swing” to Third Stream" (M.A., Marshall University, 2006), 22.

<sup>102</sup> Max Harrison, "Symphonic Jazz," in *Grove Music Online* (Oxford Music Online, Accessed June 22, 2023). <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027249>.

<sup>103</sup> Kernfeld, *The New Grove Dictionary of Jazz*, 509.

<sup>104</sup> Norbert Carnovale and Richard Dyer, "Gunther Schuller," in *Grove Music Online* (Oxford Music Online, Accessed May 15, 2023), 2. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002258122>.

<sup>105</sup> Gunther Schuller, *Gunther Schuller: A Life in Pursuit of Music and Beauty* (Boydell & Brewer, 2011), 437.

<sup>106</sup> Schuller and Greenland, "Third Stream."

falls under this umbrella term expanded in the late 1950s to include European art music and African American improvised music.<sup>107</sup>

Intended as “a handy descriptive *adjective* for a music that already existed but which had no name”, the newly coined term quickly made headlines. It would be used as a catchword, slogan and name by the critics and the media. The critique came from the classical and jazz field who felt that the new term attacked their respective traditions. The debate generally consisted of the conflicting aesthetics and idioms of the two traditions, stylistic differences, and the opposition of compositional constraint to improvisational freedom.<sup>108</sup>

Schuller stated in 1989 that there is no such thing as “Third Stream Jazz” and presented a list of what third-stream is not:

- It is not jazz with strings.
- It is not jazz played on “classical” instruments.
- It is not classical music played by jazz players.
- It is not inserting a bit of Ravel or Schoenberg between be-bop changes—nor the reverse.
- It is not jazz in fugal form.
- It is not a fugue performed by jazz players.
- It is not designed to do away with jazz or classical music; it is just another option amongst many for today’s creative musicians.<sup>109</sup>

After decades of troubles, critique and controversy around the term, this list might have been Schuller’s attempt to calm the debate. Despite the challenges and controversy around third-stream, musicians deeply rooted in dual traditions have managed to create a cross-fertilisation, and the movement has remained relevant as both a theoretical approach and musical practice. However, jazz musicians continue to provide much of the driving force.<sup>110</sup>

### **Third-Stream Compositions and Musicians**

When looking at classical clarinet repertoire and third-stream, Norman mentions Copland’s *Clarinet Concerto* and Stravinsky’s *Ebony Concerto* as examples of third-stream works.<sup>111</sup> The study further refers to “crossover musicians” - jazz musicians trained in classical and classical

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<sup>107</sup> Schuller and Greenland, "Third Stream."

<sup>108</sup> Schuller, *Musings: The Musical Worlds of Gunther Schuller*, 115-19.

<sup>109</sup> Schuller, *Musings: The Musical Worlds of Gunther Schuller*, 120.

<sup>110</sup> Schuller and Greenland, "Third Stream."

<sup>111</sup> Norman, "The Respective Influence of Jazz and Classical Music on Each Other, the Evolution of Third Stream and Fusion and the Effects Thereof into the 21st Century," 39.

musicians trained in jazz. The rise of musicians equally capable of playing both genres and moving between them is claimed to have contributed to Schuller coining the term third-stream.<sup>112</sup> According to Bull, who bases his statement on Schuller, Benny Goodman can be said to be a third-stream musician because of his skill level in playing jazz and classical and his ability to be “stylistically flexible”.<sup>113</sup>

Symphonic jazz and third-stream could both be said to be a musical hybridisation of jazz and classical music. It reflects the cultural diversity in America at the time, and American classical composers in the 20<sup>th</sup>-century would invariably draw inspiration from their surroundings and interactions with other cultures, genres, and performers. It can be assumed that when jazz and classical musicians experiment with each other’s genres, the two styles may mix and combine over time. However, this was not the case, and Copland wrote in 1958 about jazz and classical that, "The two fields will continue to borrow and perhaps eventually will overlap, but I don’t feel that there will ever be one form".<sup>114</sup>

Although the two genres remain separate to this day, there is much to be learned from one another. Schuller made a great point in that regard in the previously mentioned book *Musings*: “There is no question in my mind that the classical world can learn much about timing, rhythmic accuracy, and subtlety from jazz musicians, as jazz musicians can in dynamics, structure, and contrast from the classical musicians”.<sup>115</sup>

Considering this last statement from Schuller, and what has been discussed in this chapter regarding musical hybridity and musical borrowing, a practice-based research method might be able to detect such components in a better way with combining an analytical approach with working on the music in practice.

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<sup>112</sup> Norman, "The Respective Influence of Jazz and Classical Music on Each Other, the Evolution of Third Stream and Fusion and the Effects Thereof into the 21st Century," 57.

<sup>113</sup> Bull, "Benny Goodman: From “King of Swing” to Third Stream," 27.

<sup>114</sup> Pollack, *Aaron Copland: the Life and Work of an Uncommon Man*, 117.

<sup>115</sup> Schuller, *Musings: The Musical Worlds of Gunther Schuller*, 117.

## Chapter 3: Aaron Copland – The Clarinet Concerto

In this chapter, Copland's *Clarinet Concerto* will be explored. Before delving into the details of the composition and how it differs from traditional classical concertos, a brief biography of Copland and Goodman will be presented. Thereafter, the chapter will thoroughly examine the compositions based on the research discussed in the literature review. Two recordings of the composition by Copland and Goodman from 1950 and 1963 will be analysed, as well as newer recordings by today's leading clarinetists when looking at performance practice. Lastly, the practice-based research will in detail explore the process of learning, rehearsing, and performing the composition at a public recital in September 2022.

### Biography

#### Aaron Copland

Aaron Copland (1900-1990) was born in Brooklyn, New York, to parents who were Jewish immigrants from Russia. During his career, Copland was an accomplished lecturer, conductor, critic, and writer.<sup>116</sup> As a leading composer of his generation, he composed music for film, the stage, and concert halls and was.<sup>117</sup>

#### Benny Goodman

Benny Goodman (1909-1986), commonly referred to as "The King of Swing", was born in Chicago and started playing the clarinet at ten years old. Goodman's interest in classical music started relatively late. His first encounter with playing classical music was in 1935 when he was asked to play the Mozart Clarinet Quintet with a string quartet.<sup>118</sup> After that, Goodman started playing a more classical repertoire and regularly performed standard works by Mozart, Brahms, Weber, and Stravinsky. While becoming more familiar with classical music, Goodman realised that he had to learn how to play classical clarinet. Therefore, Goodman

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<sup>116</sup> Howard Pollack, "Copland, Aaron," in *Grove Music Online* (Oxford Music Online, Accessed July 3, 2023). <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002249091>.

<sup>117</sup> Neil Lerner, "Copland, Aaron," in *Grove Music Online* (Oxford Music Online, Accessed June 22, 2023). <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-3000000119>.

<sup>118</sup> James Lincoln Collier, *Benny Goodman and the Swing Era* (New York: Oxford University Press, 1989), 5, 8, 14, 339.



started taking lessons with the clarinet soloist from the New York Philharmonic Simeon Bellison and later with Reginal Kell.<sup>119</sup>

Like many of his fellow jazz band colleagues in the 1940s, Benny Goodman commissioned concertos and chamber music from composers outside the jazz band environment for personal use. In addition to the *Clarinet Concerto*, Goodman commissioned works from Malcolm Arnold, Francis Poulenc, Béla Bartók, Darius Milhaud and Paul Hindemith. Morton Gould, a close friend, composed two pieces for Goodman - *Benny's Gig* and *Derivations*. Both pieces have an evident jazz-influence.<sup>120</sup>

### **The Clarinet Concerto**

Goodman contacted Copland in 1947 regarding the *Clarinet Concerto*. Coincidentally, Woody Herman (another great jazz clarinet player and band leader) had done the same just a few months earlier. Copland could unfortunately not accept both commissions and chose to accept the one from Goodman. Copland later explained that he thought composing for Goodman would give him a fresh point of view.<sup>121</sup> If it had not been for Goodman reaching out, Copland would not have considered writing a concerto for the instrument and said about the clarinet: "I can't play a single note on the instrument!"<sup>122</sup>

Copland was on a four-month long tour to various countries in South America at the behest of the State Department when composing the *Clarinet Concerto*. In correspondence with his close friend Leonard Bernstein on 24 September 1947, Copland wrote that he was just about to start working on the *Clarinet Concerto*. At the time, Copland was in Rio de Janeiro. In a letter dated 18 October 1948, Copland wrote that he had finished the commission and that Goodman had tried out the piece. David O, whom Copland refers to in the quote below, is David Oppenheim – the clarinetist Bernstein dedicated his *Clarinet Sonata* to a few years earlier.<sup>123</sup>

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<sup>119</sup> Collier, *Benny Goodman and the Swing Era*, 339-40.

<sup>120</sup> Megan A. Wright, "The Influence of Jazz Clarinet in the Development of American Art Music" (Master of Music, California State University, Long Beach, 2014), 102.

<sup>121</sup> Pollack, *Aaron Copland: the Life and Work of an Uncommon Man*, 424.

<sup>122</sup> Copland and Perlis, *Copland: Since 1943*, 93.

<sup>123</sup> Copland, Crist, and Shirley, *The Selected Correspondence of Aaron Copland*, 184-90.

“Tried it over for Benny (Goodman) the other day. He had David O around for moral support. (O what an angelicums that O is!) Seems I wrote the last page too high 'for all normal purposes'. So it'll have to come down a step.”<sup>124</sup>

Goodman had a two-year exclusivity period on playing the work, and there was some back and forth regarding when and where the premiere would take place.<sup>125</sup> The concerto finally premiered in New York on 6 November 1950 with Benny Goodman and the N.B.C. Symphony Orchestra conducted by Fritz Reiner.<sup>126</sup> The premiere did not end the collaboration between Copland and Goodman. They made two recordings of the piece, in 1950 and 1963, and performed the concerto together several times in the years following the premiere.<sup>127</sup> Goodman said in an interview: “I always felt good about that commission and about playing the Concerto with Aaron conducting”.<sup>128</sup>

### **Changes Made to the Clarinet Concerto**

After playing the work, Goodman did have some concerns regarding range, endurance, and technical difficulties, and Copland made the necessary changes to accommodate these concerns. “Too Difficult for Benny Goodman”, an article by Robert Adelson, investigates these changes based on original sketches and drafts of the composition found in the Library of Congress. These are the four changes that were made:

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<sup>124</sup> Copland, Crist, and Shirley, *The Selected Correspondence of Aaron Copland*, 189.

<sup>125</sup> Pollack, *Aaron Copland: the Life and Work of an Uncommon Man*, 424.

<sup>126</sup> "Clarinet Concerto," accessed 02 May 2023, <https://www.aaroncopland.com/works/clarinet-concerto/>.

<sup>127</sup> Pollack, *Aaron Copland: the Life and Work of an Uncommon Man*, 424.

<sup>128</sup> "Clarinet Concerto."

1. The phrase in bars 114 – 114A and 114B in the harp part was originally in the clarinet part (see example 1). This change gave the soloist a short break before the cadenza.

The image shows a musical score for Example 1, spanning measures 114 to 115. The score includes parts for Solo Clarinet (Cl.), Harp (marked 'Harp (assid)'), Violin I (VI. I.), Violin II (VI. II.), Viola (Vie.), Violoncello (Vc.), and Contrabass (Cb.).

- Measure 114:** The Solo Clarinet part begins with a phrase marked *rit.* and *pp*. The Harp part also begins with a phrase marked *pp*. The string parts (VI. I., VI. II., Vc., Cb.) are marked *pp*. The Viola part has a *div.* marking and a *arco* marking.
- Measure 114A:** The Solo Clarinet part continues with a phrase marked *pp*. The Harp part continues with a phrase marked *p*. The string parts continue with *pp* markings.
- Measure 114B:** The Solo Clarinet part continues with a phrase marked *pp*. The Harp part continues with a phrase marked *p*. The string parts continue with *pp* markings.
- Measure 115:** The Solo Clarinet part ends with a phrase marked *pp*. The Harp part ends with a phrase marked *p*. The string parts end with *pp* markings.

Example 1. Aaron Copland, Concerto for Clarinet and String Orchestra, with Harp and Piano, mm.112 -115.<sup>129</sup>

2. The last eighth note in bar 116 and the quarter note in bar 117 were originally written to continue going scale-wise upwards to  $b^3$  and  $c\#^3$  (notated for B $\flat$ -clarinet). Copland altered it down to  $a^3$  and  $a^3$ .
3. The most significant change to the score is found in bar numbers 441-474 (the coda), where the clarinet part in the original score was written too high. In the revised version of the score, the clarinet rests for two and a half bars (bars 441-442) before entering and is written in a lower register.
4. The two long notes in bars 503 and 504 were altered down from  $a\#^3$  and  $c\#^3$  to  $f\#^3$  and  $a\#^3$ .<sup>130</sup>

Even though these changes are minor and will not affect my interpretation of the work, it serves as an interesting source of information regarding how the music came about and about Goodman as a classical player. Change number 3 is especially noteworthy, hence how that section of the work would have been significantly more challenging to execute if Goodman had not requested the changed.

<sup>129</sup> Aaron Copland, "Concerto for clarinet and string orchestra, with harp and piano," Hawkes pocket scores (London: Boosey & Hawkes, 1952).

<sup>130</sup> Adelson, "Too Difficult for Benny Goodman: The Original Version of the Copland Clarinet Concerto."

## Concerto

The classical concerto form has changed, adapted, and developed throughout the epochs of music history.<sup>131</sup> Historically, it was an “instrumental work that maintains contrast between an orchestral ensemble and a smaller group or a solo instrument”. The concerto form varied until the early 18<sup>th</sup>-century when the fast-slow-fast three movements got more established. In the 19<sup>th</sup>-century, concertos commonly featured a cadenza placed at the close of the first movement, in the third or the final movement. The composers also started to write out the cadenza because of the varying skill level of the performers to improvise. In the 20<sup>th</sup>-century, many concertos were commissioned or written for extraordinary performers, resulting in outstanding compositions for difficulty and bravura.<sup>132</sup> The *Clarinet Concerto* does differ from the traditional concerto in many ways. However, it has a few of the conventional trademarks mentioned above. The piece showcases the soloist’s virtuosity in a significant way, it is technically challenging for the performer, and the cadenza follows the first movement.

When looking for differences, the scoring and form of the composition are especially interesting. The work is composed for solo clarinet, string orchestra, harp, and piano – a small chamber ensemble. The choice of not using a full orchestra but rather a smaller ensemble gives the concerto a neoclassical texture.<sup>133</sup> Copland later arranged the piano reduction. During his career, Copland composed two concertos - for piano and clarinet. Both concertos are a slow-fast two-movement pieces with a connecting cadenza and the movements are played back-to-back without a break. Contrary to more traditional cadenzas, this cadenza introduces material to come in the second movement rather than what has been. This was Copland’s idea of “standing tradition on its head”.<sup>134</sup> The cadenza can therefore be viewed as a part of the first movement or as a bridge that connects the two movements.

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<sup>131</sup> Alison Latham, *The Oxford Companion to Music* (Oxford University Press, 2002).

<sup>132</sup> Arthur Hutchings et al., "Concerto," in *Grove Music Online* (Oxford Music Online, Accessed June 22, 2023.). <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040737>.

<sup>133</sup> Yeo, "Copland’s Clarinet Concerto: A Performance Perspective," 10.

<sup>134</sup> Pollack, *Aaron Copland: the Life and Work of an Uncommon Man*, 425.

## Analysis

In this analysis, relevant studies presented earlier in the literature review and the book *Copland: Since 1943* will be referred to.<sup>135</sup> This book is a significant source as Copland himself co-wrote it. The goal is to gain general insight into the work and unpack what makes the music influenced by jazz. The score referred to and the sheet music examples are from the original orchestral score except for example 8 (under the practice-based research section), which is from the piano reduction. As an introduction, a short section about what has been written about the jazz-influence in the work will be explored before delving into a comprehensive analysis of each movement and the cadenza. More attention will be devoted to the cadenza and second movement than to the first movement.

Copland wrote in his autobiography that the cadenza and second movement are written in the jazz idiom.<sup>136</sup> According to Smith, the cadenza is written to resemble an improvised jazz solo, and the improvised character is achieved by incorporating repeated syncopated rhythmic accents and the use of the clarinet's higher range.<sup>137</sup> Berger notes how the *Clarinet Concerto* "exploits the "hot" jazz improvisation for which the clarinetist is noted" and that the elements of jazz enter the piece through the cadenza and continue to dominate throughout the second movement.<sup>138</sup> On a similar note, Jennings asserts how the performer would need to know of and have a feel for the jazz idiom to perform the work.<sup>139</sup> David, on the other hand, argues that Copland's compositions and writing between the *Piano Concerto* (1926) and the *Clarinet Concerto* show us that the jazz-influence was not particularly strong. The study highlights that based on Copland's writings, the composer knew what was happening in the jazz world, but it was not reflected in his compositions.<sup>140</sup> Jazz rhythms are a noticeable element in the *Clarinet Concerto* as in several of Copland's compositions, according to Yeo. This is accomplished in two ways – in the accompanying ostinatos that form the rhythmic base of the compositions and in the melodic material.<sup>141</sup> The use of jazz rhythms will be explored in greater detail later in the analysis.

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<sup>135</sup> Copland and Perlis, *Copland: Since 1943*.

<sup>136</sup> Copland and Perlis, *Copland: Since 1943*, 93.

<sup>137</sup> Smith, "The Swing Era Clarinetists and Their Contributions to Twentieth-Century Clarinet Repertoire," 47.

<sup>138</sup> Arthur Berger, *Aaron Copland* (New York: Oxford University Press, 1953), 81.

<sup>139</sup> Jennings, "Selected Twentieth Century Clarinet Solo Literature," 14,47.

<sup>140</sup> David, "Jazz Influence in Two Concertos of Aaron Copland," 1.

<sup>141</sup> Yeo, "Copland's Clarinet Concerto: A Performance Perspective," 49-50.

Regarding performance practice, Yeo writes how the performer will need to consider whether to highlight the jazz-influence or embrace the neoclassical aesthetics.<sup>142</sup> The neoclassical influence in the concerto is said to be the following: the older version of a rondo found in the second movement, manifesting as Copland's teacher Nadia Boulanger and the transparent textures, sectional structure, melodic outline, and incisive rhythms.<sup>143</sup> With the instrumentation of the concerto being clarinet with strings, harp and piano, Copland has said that with the lack of percussive instruments, he achieved the jazzy effect through the use of whacking harp and slapping bass.<sup>144</sup>

### **First Movement – Slowly and Expressively**

The form of the first movement is A – B – A, and the overall atmosphere is lyrical and expressive.<sup>145</sup>

**A:** bars 1-51. It opens incredibly soft in C major and C/Bb. The soloist enters seamlessly in the upbeat to bar 5.

**B:** bars 51-76. The clarinet melody goes to Eb in section B in bar number 51 with a change in tempo.

**A:** bars 77-115. The tonality shifts from C to Eb and then Db before returning back to C in bar 105.<sup>146</sup>

The movement is in a slow tempo, and the metronome markings remain consistent - section A ( $\text{♩} = 69$ ) and section B ( $\text{♩} = 76$ ). The heavy first beat in the 3/4 time signature recall a slow waltz. The melodic qualities of the movement provide us with a lyrical, emotional, and vulnerable atmosphere. The big interval leaps in the lower dynamics, and long lines are demanding for the soloist. Other general challenges are breath control, intonation, and how to phrase/create lines in the music because of the slow tempo, register and exposed instrumentation.

Yeo writes that the ostinato in section A creates “a “jazzy” rhythmic feel”, accomplished by accentuating the second beat in each bar, resulting in unusual syncopation.<sup>147</sup> David disagrees and concludes that Yeo's suggestion of jazz in the first movement is exaggerating it. However,

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<sup>142</sup> Yeo, "Copland's Clarinet Concerto: A Performance Perspective," 76.

<sup>143</sup> Yeo, "Copland's Clarinet Concerto: A Performance Perspective," 13.

<sup>144</sup> Copland and Perlis, *Copland: Since 1943*, 93.

<sup>145</sup> Copland, Kostelanetz, and Silverstein, *Aaron Copland: a reader: selected writings, 1923-1972*, 262.

<sup>146</sup> Yeo, "Copland's Clarinet Concerto: A Performance Perspective," 25.

<sup>147</sup> Yeo, "Copland's Clarinet Concerto: A Performance Perspective," 50.

David further writes that the emphasising of the second beat in section B has some “very weak rhythmic suggestions of jazz”.<sup>148</sup>

### **The Cadenza – Freely**

It is widely agreed upon in the literature that the cadenza is jazz-influenced, and David writes that it is reminiscent of the style of a Benny Goodman jazz solo.<sup>149</sup> The cadenza is written out, and Copland has not indicated the option of improvising it. Further, Copland noted regarding the cadenza:

“The cadenza is written close to the way I wanted it, but it is free within reason—after all, it and the movement that follows it are in the jazz idiom. It is not ad lib as in cadenzas of many traditional concertos; I always felt there was enough room for interpretation even when everything is written out.”<sup>150</sup>

Jennings describes the tenuto markings in bar 9 as “non-staccato” and that they are closely connected to how many jazz players articulate. Similar articulations are also needed in the second movement.<sup>151</sup> Other jazz elements found in the cadenza include the altissimo register and short articulation.<sup>152</sup> Copland also uses the full range of the instrument and elements, such as arpeggios and different time signatures. From bar number 40, we find an eighth note pattern that starts with the fifth and last eighth note accented (see example 2). From bar 43, it changes to only the last eighth note accented until marked *incisive*. In a classical context, the placement of the accents is unusual hence it is not the most obvious beat being accented.



Example 2. Aaron Copland, Concerto for Clarinet and String Orchestra, with Harp and Piano, mm. 40-44.<sup>153</sup>

The cadenza includes a fusion of influence from North and South America. Copland drew inspiration from a popular Brazilian melody he heard in Rio while composing the concerto.<sup>154</sup>

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<sup>148</sup> David, "Jazz Influence in Two Concertos of Aaron Copland," 41.

<sup>149</sup> David, "Jazz Influence in Two Concertos of Aaron Copland," 44.

<sup>150</sup> Copland and Perlis, *Copland: Since 1943*, 93.

<sup>151</sup> Jennings, "Selected Twentieth Century Clarinet Solo Literature," 22-23.

<sup>152</sup> Smith, "The Swing Era Clarinetists and Their Contributions to Twentieth-Century Clarinet Repertoire," 48.

<sup>153</sup> Copland, "Concerto for clarinet and string orchestra, with harp and piano."

<sup>154</sup> Copland, Crist, and Shirley, *The Selected Correspondence of Aaron Copland*, 262.

This theme is introduced in the cadenza and later used in the second movement (theme B). It appears for the first time in the upbeat to bar 27 in the cadenza (see example 3).<sup>155</sup> In Alliprandini study, which specifically looks at the Brazilian influence in the *Clarinet Concerto*, elements from other styles from Brazil are found in the second movement and are identified as the styles choro, frevo and samba.<sup>156</sup> The concerto exemplifies cultural hybridity and musical borrowing by incorporating the Brazilian melody and these styles.



Example 3. Aaron Copland, Concerto for Clarinet and String Orchestra, with Harp and Piano, mm. 26-29.<sup>157</sup>

## The Second Movement – Rather Fast

### Outline

The second movement comprises numerous sections, styles, and characters. To better analyse and learn the movement, it may be useful to understand its structure. Three ways to outline the second movement, each slightly different, will now be presented.

Pollack has outlined the second movement as ABACDBDCA/B with the following bar number breakdown: A (120-175), B (176-222), A (223-268), C (269-296), D (297-322), B (323-349), D (350-390), C (391-440), A/B (441-507).

**A:** jazzy vamp in the lower strings.

**B:** a syncopated chromatic lick and a singable folklike fragment.

**C:** frenetic syncopations.

**D:** *with humour, relaxed.*<sup>158</sup>

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<sup>155</sup> Charles Francis Del Rosso, "A Study of Selected Solo Clarinet Literature of Four American Composers as a Basis for Performance and Teaching" (Doctor of Education Columbia University, 1969), 30, quoted in Yeo, "Copland's Clarinet Concerto: A Performance Perspective," 27.

<sup>156</sup> Pedro Henrique Alliprandini, "The Brazilian influences in copland's clarinet concerto" (University of Georgia, 2018), 26.

<sup>157</sup> Copland, "Concerto for clarinet and string orchestra, with harp and piano."

<sup>158</sup> Pollack, *Aaron Copland: the Life and Work of an Uncommon Man*, 425.



David has based his outline on Pollack's. The two have charted the second movement roughly the same way, but the detail provided in David's outline adds to Pollack's relatively spare analysis. The jazz elements found in the different sections are described as follows:

**A:** The way the motives travel between the instruments in bars 135-140 creates a call-and-response effect which is, according to Schuller, a texture found in jazz.<sup>159</sup>

**B:** Another example of call-and-response can be found in bar numbers 206-211 (see example 4), fox-trot rhythms and a strong backbeat (see example 5).

**C:** The changing metres and strong implications of 3+2+3 give the jazz-influence in this section, with the 3+5 giving a Charleston feel.

**D:** Influence of jazz found in the "slap bass style" (see example 6), call-and-response, fox-trot rhythms and dotted eighth-sixteenth syncopations (see example 7).

**A+B:** A mix of earlier established elements and new ones. A walking-bass pattern, the fox-trot rhythms from theme B and a resemblance from boogie-woogie (a blues style popular in 1920-40) are found.<sup>160</sup>

Example 4. Aaron Copland, Concerto for Clarinet and String Orchestra, with Harp and Piano, mm. 206 -211.<sup>161</sup>

The use of accents to emphasise the rhythmic groupings and the use of fox-trot rhythms in this movement was described by Copland, in the essay *Jazz Structure and Influence*: "Modern jazz began with the fox trot. For this new dance the four-quarter bass was used as in ragtime but at a considerably slower pace and miraculously improved by accenting the least obvious beats,

<sup>159</sup> Schuller, *Early Jazz: Its Roots and Musical Development*, 27-28.

<sup>160</sup> David, "Jazz Influence in Two Concertos of Aaron Copland," 47-49.

<sup>161</sup> Copland, "Concerto for clarinet and string orchestra, with harp and piano."

the second and fourth – 1-2-3-4”.<sup>162</sup> Example of fox-trot rhythms in the concerto can be seen in example 5.

The image displays two systems of a musical score for Example 5. The first system, labeled with a boxed '212', covers measures 212 through 219. It includes staves for Solo Clarinet (Bb), Harp, Piano, and strings (Violins I and II, Viola, Violoncello, and Contrabass). The second system, labeled with a boxed '220', covers measures 220 through 223. It includes staves for Solo Clarinet (Bb), Harp, Piano, and strings (Violins I and II, Viola, Violoncello, and Contrabass). The score contains various musical notations such as dynamics (p, pp, stacc., col legno, sub f. marc.), articulation (stacc., col legno), and performance instructions (cruda). The publisher's code 'B & H 17942' is visible between the two systems.

Example 5. Aaron Copland, Concerto for Clarinet and String Orchestra, with Harp and Piano, mm. 212 -223.<sup>163</sup>

<sup>162</sup> Copland, Kostelanetz, and Silverstein, *Aaron Copland: a reader: selected writings, 1923-1972*, 84.

<sup>163</sup> Copland, "Concerto for clarinet and string orchestra, with harp and piano."

Yeo has outlined the second movement as AABCCAC X DEBBEDE XY ACB with the following bar numbers breakdown: A (121-146), A (146-176), B (176-187), C (187-213), A (223-251), C (251-268), X (269-296), D and E (296-322), B (323-335), B and E (335-349), D and E (349-378), X and Y (379-440), A and C (441-481), B (481-507).

Section 1: A, A, B, C, C, A, C

Transition: X

Section 2: D and E, B, B and E, D and E

Transition: X and Y

Coda: A, C, B <sup>164</sup>

Yeo's outline provides a more comprehensive and detailed analysis than Pollack and David's approaches. The choice of which approach to use depends on individual needs. It is advisable to read Yeo's study thoroughly as it offers a more detailed breakdown of the concerto than this study allows.

Copland described the second movement as a free rondo<sup>165</sup>, and Yeo elaborates on this stating that the neoclassical characteristic of the piece is that Copland used an older model of making the second movement a rondo.<sup>166</sup> A similar ostinato pattern from the first movement can also be found in the second movement, but then with two chords per bar (e.g., bar numbers 146–151). Later in the coda, a “boogie-woogie” version of the ostinato appears where the quarter-note pulse provides a jazz drive.<sup>167</sup> As in the cadenza, the use of accents and staccatos creates rhythmic groupings and syncopated patterns.<sup>168</sup> Musical elements borrowed from North and South American popular music include boogie-woogie, Charleston rhythms and Brazilian folk tunes.<sup>169</sup>

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<sup>164</sup> Yeo, "Copland's Clarinet Concerto: A Performance Perspective," 48.

<sup>165</sup> Copland, Crist, and Shirley, *The Selected Correspondence of Aaron Copland*, 262.

<sup>166</sup> Yeo, "Copland's Clarinet Concerto: A Performance Perspective," 13.

<sup>167</sup> Yeo, "Copland's Clarinet Concerto: A Performance Perspective," 50.

<sup>168</sup> Yeo, "Copland's Clarinet Concerto: A Performance Perspective," 70.

<sup>169</sup> Copland and Perlis, *Copland: Since 1943*, 93.

### “With humor, relaxed”

Bars 297–332, marked “*With humor, relaxed*”, have some clear references to jazz. Pollack and David refer to this part as section D, and Yeo to it as D and E. The tempo in section D ( $\text{♩} = 132$ ) is called “medium swing”, and when the tempo increases in bar 309, the new tempo would in jazz be referred to as “up-tempo”.<sup>170</sup> We find a significant change in style and character, with a slap bass accompaniment in the orchestra instrumentation of the piece (see example 6).<sup>171</sup> The jazz reference is still present in the piano reduction but not as apparent. The theme starts on the beat but then changes to a syncopated rhythmic pattern, which is a common jazz device.

The image shows a musical score for Example 6, consisting of three systems of staves. The first system includes Solo Clarinet (Bb), Violin (Vc.), and Cello (Cb.) parts. The Solo Clarinet part is marked with a dynamic of *f* and the instruction "with humor, relaxed". The Violin and Cello parts are marked with *f secco* and *mp*. The second system continues the Solo Clarinet, Violin, and Cello parts. The third system shows the Solo Clarinet, Violin, and Cello parts. The score is marked "Same tempo (♩ = 132)" and includes a box containing the number "300".

Example 6. Aaron Copland, Concerto for Clarinet and String Orchestra, with Harp and Piano, mm. 296-304.<sup>172</sup>

In bars 319-322, the eighth notes are dotted for the first time in the piece in the solo part, and we get the “swing feel”, but only for four bars (see example 7). The only other spot in the concerto where Copland writes dotted eighth notes in the solo part is in bars 375-378.

The image shows a musical score for Example 7, consisting of a single system of staves. The Solo Clarinet (Bb) part is marked with a tempo of "Tempo (♩ = 182)". The score includes a box containing the number "320".

Example 7. Aaron Copland, Concerto for Clarinet and String Orchestra, with Harp and Piano, mm. 317-322.<sup>173</sup>

<sup>170</sup> Jennings, "Selected Twentieth Century Clarinet Solo Literature," 21.

<sup>171</sup> Yeo, "Copland's Clarinet Concerto: A Performance Perspective," 38.

<sup>172</sup> Copland, "Concerto for clarinet and string orchestra, with harp and piano."

<sup>173</sup> Copland, "Concerto for clarinet and string orchestra, with harp and piano."

The ending of the concerto is a coda in C major,<sup>174</sup> and it is widely agreed upon that the long glissando at the end of the piece is an apparent jazz reference to the opening of Gershwin's *Rhapsody in Blue* from 1924 (see example 8).<sup>175</sup> David states that the end of the concerto does not have a rhythmical influence of jazz but agrees that the glissando/"smear" in the solo part leading up to the work's last note gives a proper nod to jazz.

The image shows a page of a musical score for Aaron Copland's Concerto for Clarinet and String Orchestra. The score is for measures 504-507. The instruments listed are Solo Clarinet (Bb), Piano, Harp, Violins I and II, Violas, Violas, Cellos, and Double Basses. The Solo Clarinet part features a long glissando leading to a final note. The string orchestra provides a rhythmic accompaniment. The harp and piano parts are also visible. The score includes markings for 'Rit.' (Ritardando) and 'ff' (fortissimo). The publisher's information 'B & H 17942' is at the bottom.

Example 8. Aaron Copland, Concerto for Clarinet and String Orchestra, with Harp and Piano, mm. 504-507.<sup>176</sup>

### Summary of the Analysis

David's study concludes that "the Clarinet Concerto's jazz-influence is strictly in terms of rhythm and tone colour".<sup>177</sup> As Pollack writes in the book *Aaron Copland, The Life and Work of an Uncommon Man*, the *Clarinet Concerto* raises the question of how much the performer can "jazz up" the piece. Copland suggested it would be good for the performer to have "some

<sup>174</sup> Copland, Kostelanetz, and Silverstein, *Aaron Copland: a reader: selected writings, 1923-1972*, 262.

<sup>175</sup> Pollack, *Aaron Copland: the Life and Work of an Uncommon Man*, 425.

<sup>176</sup> Copland, "Concerto for clarinet and string orchestra, with harp and piano."

<sup>177</sup> David, "Jazz Influence in Two Concertos of Aaron Copland," 54.

feeling and knowledge of jazz".<sup>178</sup> When considering Copland's view of what jazz highlighted in Chapter 2 (rhythm, timbre, and improvisation), two out of three elements are found in the *Clarinet Concerto*. However, it could be argued that the cadenza and how it is reminiscent of a jazz solo, to some degree, tap into the element of improvisation. Furthermore, this analysis shows that the music has influences from jazz based on Copland's definition.

Several scholars argue that the first movement has close to no jazz-influence. In the cadenza and second movement, the main influences of jazz are rhythm, tone colour and timbre. The cadenza has been considered by many to reminisce a written-out jazz solo with jazz elements such as the accented eighth note pattern, use of the altissimo register, short articulations and syncopation. In the second movement, a nod to slap-bass, swing style, call-and-response, fox-trot rhythms, syncopations and boogie-woogie are found with a Gershwin-inspired glissando to end the piece. All examples of musical borrowing. These findings demonstrate Burk's third kind of hybridity, hybrid practices, due to how Copland has drawn inspiration from jazz and Brazil.<sup>179</sup> The way he combines genres and forms also points towards hybridity.<sup>180</sup>

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<sup>178</sup> Pollack, *Aaron Copland: the Life and Work of an Uncommon Man*, 427.

<sup>179</sup> Burke, *Cultural Hybridity*, 13-26.

<sup>180</sup> Goldschmitt, "Hybridity."

## Performance Practice

When investigating the jazz-influence in the *Clarinet Concerto*, the original recordings are a great information source. Goodman and Copland made two recordings of the *Clarinet Concerto* together - in 1950<sup>181</sup> and 1963.<sup>182</sup> With 13 years separating the two recordings, both have expressed a preference for the 1963 recording.<sup>183</sup> The recordings will be investigated and compared. However, considering how both Copland and Goodman have stated that they prefer the latter recording, the findings from the 1950 recording will only be briefly discussed before delving into a more detailed examination of the one from 1963. Finally, newer recordings of the concerto, by three renowned classical clarinetists of international acclaim, will be considered.

### 1950 Recording

Goodman's sound is the most significant difference from the 1950 to the 1963 recording. In the late 40s and 50s, Goodman started taking lessons with Reginald Kell, one of the few classical clarinetists at the time that used vibrato and a double lip embouchure. While taking lessons with Kell, Goodman changed to a double lip embouchure, and his sound became less full.<sup>184</sup> Taking this information into account, the 1950 recording might have been made in the early stages of Goodman changing his embouchure. The sound is narrow, sharp, and bright, and the embouchure change could be why.

The tempo in the first movement is noticeably slower than indicated in the score (around  $\text{♩} = 55$ ). Goodman's sound does not carry the long phrases very well and struggles to blend well with the rest of the ensemble. Contrary to the first movement, the second movement starts at a faster tempo than marked (around  $\text{♩} = 130$ ). Goodman does not play the written glissando up to the last note but plays scale-wise/chromatic upwards. The jazz-influence in the composition does not come across as nicely as it has the potential to in this recording. In my opinion, this recording falls between two stools - Goodman's abilities as a classical player were not strong

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<sup>181</sup> Goodman and Copland, "Concerto For Clarinet And String Orchestra, Quartet for Piano And Strings."

<sup>182</sup> Goodman and Copland, "Concerto for Clarinet and String Orchestra with Harp and Piano."

<sup>183</sup> Copland and Perlis, *Copland: Since 1943*, 94-96.

<sup>184</sup> Collier, *Benny Goodman and the Swing Era*, 340-41.

enough at that point to carry the work; therefore, his jazz abilities did not come across as well as they could have.

Furthermore, I am not well versed regarding the quality of the recording technology and equipment used in 1950 vs 1963 and how that may have impacted the overall sound quality. Regardless, Goodman's sound, classical technique, and articulation developed majorly between the two recordings.

### **1963 Recording**

The most apparent influence of jazz that Goodman brings to this recording is in terms of sound, articulation, and tempo/feel. These and other interesting findings from the recording will now be highlighted.

#### *Sound*

As mentioned earlier in this chapter, the first movement is very much in the classical idiom. However, Goodman's sound is not as full as the classical idiom prefers. His sound still lacks that full, dark, and warm quality the classical player strives for. His sound is better suited for the cadenza and the second movement. There is no apparent use of vibrato in his sound, just a subtle hint here and there. The composition contains significant variations in dynamics, but this performance sometimes lacks dynamic contrast (especially when marked *p/pp* and *f/ff*). Goodman's ability to play in the altissimo register and keep in tune is good.

#### *Articulation*

As uncovered in the analysis, rhythms are one of the main influences of jazz in this work. Goodman's way of playing in this recording reinforces that conclusion. The articulation is good and clear, and he pays close attention to markings in most places. Especially at the start of the second movement, marked "Perky", the articulation is clear and strong. However, he does add slurs where not noted in both the cadenza and second movement. Examples of this can be found in bars 215, 250 and 445-462. The question arises as to why Goodman adds these slurs. Was it to make the phrases easier to play, was it an intentional choice and a jazz reference, or was it Goodman unconsciously incorporating his way of articulating in the jazz style?

The articulation comes across as somewhat laid back in certain sections. An example is the eighth note pattern of the cadenza that is played in a more tenuto character. Furthermore, how



Goodman plays the accents differently from how a classical player would. The accents sound like they are not executed with the tongue, which might be why they do not stand out as much.

Theme D (bar numbers 297-322) in the second movement was uncovered in the analysis to have an evident jazz-influence. Interestingly, Goodman does not emphasise this influence but plays this section candidly. The grace notes in bars 310 and 314 are hardly given any attention, and in bars 319-322, where the eighth notes are dotted, Goodman plays with no extra thought or jazz attribute. If I did not know of his abilities as a jazz musician, I would not be able to guess based on this section of the work. One jazz aspect of the composition that Goodman executes with great success, in this recording, is the glissando at the end of the work.

### *Tempo*

The tempos chosen in the recording from 1963 are in line with the sheet music. Considering the recording is one that both Goodman and Copland preferred, the tempos should be safe to adapt. The way Goodman plays the quick parts and the technically challenging sections with calmness might be due to his background in jazz. In the cadenza, he takes time and stops for a slight second in several places. Goodman's interpretation gives us the assurance that we can approach this demanding cadenza with more ease and personality and take time where needed rather than getting lost in all the notes.

### **Newer Recordings of The Clarinet Concerto**

Several of the greatest clarinetists today have recorded the *Clarinet Concerto*. It is interesting how they all interpret the concerto in slightly different ways and add elements of jazz to their performance.

With a discography of over 80 releases, Richard Stoltzman (1942-) is one of today's most sought-after classical clarinet players. Stoltzman also plays jazz and has performed with musicians like Keith Jarrett and Chick Corea.<sup>185</sup> Stoltzman's interpretation of the *Clarinet Concerto* from 1988 with the London Symphony Orchestra has an obvious jazz approach. In the first movement, Stoltzman plays with a vibrato-rich tone, which returns many times in the cadenza and second movement. In the cadenza, Stoltzman swings the eighth notes and adds a

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<sup>185</sup> "Bio," accessed 04 July 2023, <http://www.richardstoltzman.com/bio>.

smear going into bar 120. In the second movement, the upbeat to bars 206, 222 and 239 – 269 are played with swing and a heavy vibrato sound. The “*With humor, relaxed*” section (theme D) is properly jazzed up.<sup>186</sup>

The Swedish clarinet player Martin Fröst (1970-) is known for pushing musical boundaries and challenging classical music with a repertoire that includes mainstream works and contemporary compositions.<sup>187</sup> In his interpretation of the concerto from 2011 with the Australia Chamber Orchestra, Fröst stays true to the original notation. The first movement and the cadenza are played as written. However, we hear Fröst’s well-known playful, free, and virtuosic playing style in the cadenza. The only two adjustments made to the work are found in the second movement in two similar spots where swing is added - upbeat to 305 and the following two bars and upbeat to 373 and the following two bars.<sup>188</sup>

Sabine Meyer (1959-) is a world-renowned German clarinet player who started her career as a solo clarinetist at the Berlin Symphony Orchestra. Meyer later left her position to pursue a soloist career and has performed as a soloist with over 300 orchestras internationally.<sup>189</sup> The recording of the *Clarinet Concerto* was made in 1998 with Bamberger Symphoniker. The first movement is played very much in the classical idiom. In the cadenza, Meyer swings the eight notes in bars 44-47 where not marked and does the same thing in the second movement in the “*With humor, relaxed*” section (theme D), where she swings the melody from the start, plays even eighths from upbeat to bars 309-316 and then back to swing.<sup>190</sup>

## Summary

Goodman’s dedication to the classical idiom and his improvement as a classical player shows that he was committed to his journey as a classical clarinetist. He wanted to play the *Clarinet Concerto* within the classical idiom. In the 1963 recording, both the sound and articulation had developed more in the direction of classical clarinet playing, and he paid close attention to Copland’s meticulous markings in the sheet music in most places. One minor adjustment to the

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<sup>186</sup> Richard Stoltzman, London Symphony Orchestra, and Lawrence Leighton Smith, "Concerto For Clarinet And Orchestra," in *Stoltzman Plays Corigliano, Copland & Bernstein* (1988).

<sup>187</sup> "About Fröst," accessed 03 July 2023, <https://www.martinfrost.se/#ID-about>.

<sup>188</sup> Martin Fröst and Australian Chamber Orchestra, "Clarinet Concerto," in *Dance To a Black Pipe* (2011).

<sup>189</sup> "Sabine Meyer," accessed 04 July 2023, <https://www.sabine-meyer.com/home-2.html>.

<sup>190</sup> Sabine Meyer and Bamberger Symphoniker, "Concerto for Clarinet and String Orchestra with Harp and Piano," in *Homage To Benny Goodman* (1998).

score in this recording is found in bars 371-372 where three notes (gb3, gb2 and fb2) are played an octave lower than written.

To sum up, the jazz-influence in Goodman's playing is found in his slurring notes that are not marked to be, the way he holds back the tempo and the occasional hint of vibrato in the sound. Except for that, the performance is in the classical idiom. The influence of jazz is still in the music, but Goodman does not emphasise these influences any more than a classical clarinettist would do. The influence of jazz in the *Clarinet Concerto* may have more to do with Aaron Copland rather than Benny Goodman.

Upon listening to more recent recordings by Stoltzman, Fröst, and Meyer, it became clear that they had incorporated elements of jazz that were not marked in the sheet music or present in the original recordings. These elements included adding swing, grace notes and vibrato. These recordings might be contributing to the perception that this work is influenced by jazz.

## Practice-Based Research

With the analysis of the text and recordings, and findings on performance practice in mind, these findings will now be looked at in the context of practice-based research. As mentioned in Chapter 1, the practice (the creative outcomes) in PBR is essential for the research process and result.<sup>191</sup> Experiences and takeaways from practically learning, rehearsing, and performing the *Clarinet Concerto*, as well as challenges faced, and possible solutions will now be presented. These include those linked to the jazz-influence in the work and other instrument-specific challenges. The process of preparing the work alongside my collaborative pianist will also be presented.

In 2015, while studying at the Norwegian Academy of Music in Oslo, I worked on the *Clarinet Concerto*. I recall feeling somewhat intimidated after attempting to play the piece with my accompanist for the first time. The stamina required to play the work and the necessary control of timing and entrances did surprise me. Although it remains one of my favourite works for the clarinet, I did not play it again for several years. Revisiting it as a part of this dissertation has given me a new outlook and approach. The historical context and analysis of the music and recordings provided me with helpful information and insight needed for a conscious and confident interpretation.

The work contains two general challenges – stamina/endurance and concentration. As highlighted in this study, the work is shorter than other concertos for the clarinet. That does not mean the endurance and stamina needed are any less. The work runs without any stops and the styles of the two movements and cadenza are very different. The large amount of differing thematic material is also challenging.

### The First Movement

For a classically trained performer, the style of the first movement is familiar. The tempo marking creates a calm and lyrical, yet exposed atmosphere. The phrases are especially demanding due to their length. To execute them, the player's embouchure must be strong and stable, and the abdominal muscles consistently engaged to provide support for the airflow. Further, mastering the big leaps is one of the bigger challenges in this movement. These jumps

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<sup>191</sup> Stolp, "Practice-Based Research in Music: International Perspectives, South African Challenges," 32.

can be difficult to execute smoothly, particularly when playing in lower dynamics or the altissimo range. It is important to focus on proper breath control, maintaining a strong and stable embouchure, and providing adequate abdominal support to achieve this. This will also help with producing a good and full sound, connecting the notes smoothly to create seamless slurs, and conveying the long lines in an effortless and singing manner.

The tempo and intonation are elements worth paying extra attention to because of the slow tempo and range, the tuning can in some sections be demanding. It is therefore important to be aware of this throughout the process of learning the piece, whether practising solo or with piano accompaniment. When the player gets fatigued, it is easy to start rushing the tempo and thus lose support. Another noteworthy challenge is the high range and the potential problem of the notes splitting into even higher overtones. This is especially challenging when high notes are sustained (e.g., bars 19-21). In such instances, alternate fingerings are required.<sup>192</sup>

Based on Gunther Schuller's and Copland's definition of which elements jazz consists of as discussed in Chapter 2, it could be argued that timbre represents an element of jazz in this movement. Based on the closer examination of performance practices earlier in this chapter, a timbre in the classical idiom and one leaning more into the jazz idiom could be suitable. From a classically-trained performer's point of view, the first movement does not give any feeling of being influenced by jazz. The harmonies and rhythmical elements are familiar, and no improvisation or swing elements are apparent.

### **The Cadenza**

The first movement transitions directly into the cadenza, leaving the soloist only a moment to prepare for the complex and technically demanding cadenza. This transition is physically and mentally demanding for the soloist. Notably, this short break was only added based on feedback from Goodman after trying out the work the first time. From a performer's perspective, this short break is of great value and was a considerate change (see example 1). As Adelson writes: "Goodman was reacting to a very real concern of clarinetists who perform this work: endurance".<sup>193</sup>

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<sup>192</sup> Jennings, "Selected Twentieth Century Clarinet Solo Literature," 38.

<sup>193</sup> Adelson, "Too Difficult for Benny Goodman: The Original Version of the Copland Clarinet Concerto," 43.

Copland has been thorough and specific with his interpretive markings in the score. The frequent markings at the beginning of the cadenza were especially helpful when understanding the build-up and how to shape the cadenza musically. The technical skill level needed is high, and the whole range of the instrument is being utilised.

The tempo is supposed to increase gradually, so holding back the tempo in certain spots is essential for this to be feasible. For example, when noted *hold back*, *slower*, and *somewhat slower* in the first part of the cadenza, it makes a significant difference if the performer gets that across. If consistent with the tempo guidelines in the first part of the cadenza, the eighth note pattern starting in bar 30 will be more manageable. It was crucial for me to start this section at a slow enough tempo and to plan specific places in the music where it made musical sense to take some extra time, phrase off a section, or take down the intensity of the music only to build up again. Two good places for this are in bar 46/47 and later, where written *incisive*.

It is easy to fall for the temptation to increase the tempo too quickly when learning the cadenza, but in my experience, it is important to go about it slowly and increase the tempo bit by bit. Some technical patterns do not lie as naturally under the fingers or in the ear, so accuracy at the early stages of the process is important. Achieving the laid-back jazz feel in the high tempo is challenging but highly effective if accomplished. Benny Goodman's recording of the piece was a great source and inspiration when working on this. The timing and feel Goodman brings when playing the cadenza is something that performers who are primarily classically trained could be said to be lacking. Being slightly "behind" on the tempo but still on the beat helps create that jazz feel. Regarding articulation, the accented fifth and eighth notes in the eighth note pattern are essential for getting across the rhythmic jazz-influence uncovered in the analysis. Continuous articulation requires consistent tonguing and good breath control. I found as a classically trained performer, it is not the most common or expected notes that are accented (accents fall on metrically weak beats). Therefore, extra attention and focus on this when learning the composition was necessary.

The cadenza is titled *freely*. Embracing that throughout will help implement the jazz feel and successfully convey the cadenza's impression of reminiscence an improvised jazz solo. The cadenza allows the performer to dive into that space with Copland's markings as a safe guideline. On the other hand, since the cadenza is completely written out and does not give the performer much freedom it can also be a challenge. The consistent flow of notes and absence

of written rests does not provide any time to reset, and the concentration needed to not stumble over notes and articulate clearly throughout is demanding. This might not have been as problematic if the possibility of improvisation existed and shorter breaks if needed could be added. To clarify, improvising a cadenza requires an entirely different skill set from the clarinetist and would not be realistic to execute for the average classical performer today.

### **The Second Movement**

The second movement includes several difficulties, such as the need for alternative fingerings, timing, time signature and key changes, the altissimo register, rapid style changes, technical runs, and advanced technique in several keys (including G-flat major and E major). The form of the second movement is also a challenge. The analysis of the *Clarinet Concerto* presented three different ways of outlining the second movement. The outline presented by Pollack<sup>194</sup> and David<sup>195</sup> was the most useful when learning the movement. Yeo's outline was interesting when primarily looking at the movement from an analytical and theoretical standpoint but too detailed when practically working on the composition.<sup>196</sup>

As discussed in the analysis, the section marked "*With humor, relaxed*" from the upbeat to bar 297 is more obviously influenced by jazz. The challenge here is not to overdo it when emphasising the jazz elements but instead, aim for a more subtle incorporation. To aspire towards a laid-back jazz feel and not fall for the temptation to swing the eighth notes where not marked are, in my opinion, two essential aspects to be mindful of. In this same section, we also find a small effect that hints towards jazz. In bars 310 and 314, it is printed in the clarinet part to add a grace note up to the first note of the bar. Another short, but obvious jazz reference in this movement is the ending. The sheet music says *gliss* from the note a1 up to d3. A feasible way to execute this, is to start the glissando from b1 and smoothly slide the fingers off the tone holes of the instrument until one reaches the top note while at the same time adjusting the embouchure. Adjusting the tongue's position by dropping it and lifting it back up again can also help. As classically trained clarinetists, we work hard to optimise the sound by having an extremely stable embouchure that is set and not particularly flexible. Therefore, the flexibility

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<sup>194</sup> Pollack, *Aaron Copland: the Life and Work of an Uncommon Man*, 425.

<sup>195</sup> David, "Jazz Influence in Two Concertos of Aaron Copland," 44-54.

<sup>196</sup> Yeo, "Copland's Clarinet Concerto: A Performance Perspective," 48.

required to execute a glissando can be a real challenge and an unfamiliar technique that will take time to master.

A question to be asked in this work is whether to add vibrato or not. And if yes, when to add it and when not to. It is easy to assume that adding vibrato will make the music sound “jazzier” and a quick way to accomplish the style. A good guideline would be that the composer does not propose adding vibrato in the score, and Goodman’s well-known jazz sound was not apparent in the recording of the *Clarinet Concerto*. Vibrato could suit the piece, but one should be mindful and conscious of the use of it.

In the early stages of learning a new piece, obtaining an overview of the sheet music can be challenging. Breaking down the music into shorter sections could be helpful. Especially when practising, shorter sections compared to a whole movement can make the process feel more feasible. The first movement and cadenza are somewhat straightforward to get an overview of. Conversely, the second movement can feel slightly unclear in the early stages of the learning process. In my case, this was due to the following two reasons. Firstly, it contains rapid changes in material, keys, tempo, and time signatures. Secondly, it spreads over eight pages, making it more challenging to get a visual overview and remember how the sections relate.

### **Ensemble Playing and Performance**

While working with my collaborative pianist, we agreed to focus on interpretive decisions, difficult transitions, and technical challenges. Fortunately, we encountered no specific ensemble-related issues in the first movement. Our primary goal was to agree on how to shape the music, including where to push the tempo and where to take extra time, phrasing, and musical build-up. The second movement contain several ensemble-related challenges, many related to the rapid changes in time signature and tempo. Knowing the piano part by heart and what to listen for during the rests made each entry more manageable and seamless. It also helped immensely with the flow of the movement, considering the quick changes in mood and material. When rehearsing, specific rhythms and rhythmical combinations required special attention and time, such as bars 187-195 and 412-430.



### Bar numbers 187-195

Because of the tempo change, the way the clarinet and the piano part interact and the 3/4 bar in bar 194 made this section challenging. Mapping out what is happening in the piano part and how it relates to the solo part helped me immensely when practising this section.

The image shows a musical score for Example 9, Aaron Copland's Concerto for Clarinet and String Orchestra. It consists of two systems of music. The first system shows bars 187-195. The tempo is marked as quarter note = 120. The key signature is two sharps (F# and C#). The time signature is 3/4. The piano part has dynamics markings of p (piano) and f stacc. (forceful). The clarinet part has a dynamic marking of p. The score is divided into two systems, with bar numbers 190 and 195 indicated.

Example 9. Aaron Copland, Concerto for Clarinet and String Orchestra, with Harp and Piano, Reduction for Clarinet and Piano mm. 87-95.<sup>197</sup>

### Bar numbers 412-430

The high tempo, rapid changes in time signature, altissimo register, key changes and the difficult technical run found in bars 426-427 made this section a real challenge. Practising it in a proper slow tempo together and then increasing gradually was an approach that worked well for us.

### The ending

The ad lib run with the glissando up to the last note of the work is challenging in two ways. Firstly, executing this on the instrument with the run not being a chromatic scale and the glissando from a1 – d3 is demanding. The timing of getting the last note together with the piano depends on having control over the glissando and, at the same time, showing the pianist when to play the last note. The pianist can listen for the interval between a1 and d3. For the soloist, some possible approaches are:

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<sup>197</sup> Aaron Copland, "Concerto for Clarinet and String Orchestra (with Harp and Piano). Reduction for Clarinet and Piano," (Boosey & Hawkes, Inc., Sole Licensee, 1997).

1. Aim to play the glissando in approximately the same way every time in rehearsal with your pianist.
2. Imitate a 3/4 bar with your body/instrument to indicate when to land on the top note.
3. Show the pulse/beat with your body.

Interestingly, Copland briefly wrote about how challenging the timing of the glissando is in the piano reduction of the composition: “I am told that the clarinet glissando at the end is much more difficult without the orchestra to back up the soloist”.<sup>198</sup>

### **Performance**

We performed the composition at my concerto recital on 7 September 2022 at The South African College of Music. Some minor mistakes and technical slips occurred throughout, but the only major problem was the ensemble not being entirely synchronised at the end of the piece. We did not spend enough time rehearsing this together due to time allocated for the pianist for rehearsals.

The dynamic contrasts, tempo changes, characters and colours were well-executed, and the overall performance was successful. After the performance, I have even more awe and respect for this composition. Technical misses and unforeseen issues are bound to occur in performances, especially if the music performed is demanding and complex. However, shaking it off and continuing is key, particularly in pieces like this where there are no breaks to reset. The audience will most likely not know the music nearly as well as you do as the performer; therefore, such mistakes will go unnoticed. The piano reduction, by Copland, is demanding even for the well-trained accompanist. The rapid changes in tempo and time signatures in the second movement discussed earlier are particularly challenging and require great concentration from both players throughout the performance.

The historical context sketched in Chapter 2 contributed to a better comprehension of the music, and the insight gained from the textual analysis resulted in a greater understanding and a more conscious interpretation of the work. The process of identifying traces of musical borrowing and hybridity significantly contributed to my ability to incorporate them into the

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<sup>198</sup> Copland and Perlis, *Copland: Since 1943*, 97.

process of learning and performing the work. This approach has allowed me to achieve a greater level of depth and complexity, and it has facilitated my growth as a musician.

In hindsight, I could have been even bolder when giving my own interpretation of the composition. I think there is room for that while still honouring Copland's markings. As a classical player today, the master tradition is still strong, which can result in similar interpretations. Challenging these conventions will take time, and it is something that this study has inspired me to keep working on.

## Chapter 4: Leonard Bernstein – The Clarinet Sonata

This chapter is devoted to the *Sonata for Clarinet and Piano* by Leonard Bernstein. A short biography of Leonard Bernstein and David Oppenheim (to whom the work was dedicated) will be explored before taking a closer look at how the work came about and how it differs from more traditional classical sonatas. Further, a detailed composition analysis will be presented, grounded on the research highlighted in the literature review. The composition recording by Bernstein and Oppenheim from 1943 will be examined when considering performance practice, in addition to two newer recordings. Lastly, the practice-based research section of the chapter will be based on the process of learning and performing the composition at a public recital in October 2022

### Biography

#### Leonard Bernstein

Leonard Bernstein (1918-1990) was an American composer, pianist, teacher, and conductor. Bernstein made significant contributions to the world of music through his compositions, which included symphonies, operas, chamber, instrumental and vocal music. He also composed music for films, dance, and Broadway. Alongside his success as a composer and conductor, Bernstein authored books, appeared on television, lectured at universities and was a prominent musician and well-known figure in the American music scene.<sup>199</sup>

Being a capable jazz pianist, Bernstein grew up with the style from a young age. This first-hand experience sets him apart from other composers such as Milhaud, Stravinsky and Copland, who did not have the same knowledge or skill set playing jazz, but did compose music influenced by the style.<sup>200</sup> Bernstein was a huge admirer of Copland's work and was greatly

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<sup>199</sup> H. Wiley Hitchcock and Stanley Sadie, *The New Grove Dictionary of American music* (London: Macmillan, 1986), 195-99.

<sup>200</sup> Helgert, "Jazz Elements in Selected Concert Works of Leonard Bernstein: Sources, Reception, and Analysis," 329-30.

influenced musically by the older composer. The two met for the first time in 1937 and developed a close friendship.<sup>201</sup>

### **David Oppenheim**

David Oppenheim (1922-2007) was a good friend of Bernstein. He studied at Eastman and Juilliard and later worked as a music label director, television producer, writer, and director. In his later years, Oppenheim held the position of Dean of the Tisch School of the Arts at New York University.<sup>202</sup>

### **Sonata for Clarinet and Piano**

The work was composed between 1941 and 1942 and was dedicated to David Oppenheim. Bernstein started working on the sonata in 1941 while at Tanglewood, the summer home of the Boston Symphony Orchestra. The Berkshire Music Center announced the establishment of a music school at Tanglewood. They included a conducting course taught by Serge Koussevitzky as part of their course offerings. Bernstein applied for the course and was accepted.<sup>203</sup> Bernstein finished the *Clarinet Sonata* in the spring of 1942 but first met David Oppenheim at Tanglewood the following summer. Oppenheim and Bernstein quickly became close friends, and Bernstein decided to dedicate the work to his new friend. The piece was published that fall when Bernstein relocated from Boston to New York.<sup>204</sup> The *Clarinet Sonata* is Bernstein's first published composition, and he premiered the work with clarinetist David Glazer in April 1942 at the Institute of Modern Art in Boston.<sup>205</sup> The New York premiere happened a year later, then with Bernstein on piano and Oppenheim on clarinet. The two also made the first recording of the work.<sup>206</sup>

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<sup>201</sup> Peter Gradenwitz, *Leonard Bernstein: the infinite variety of a musician* (New York: Leamington Spa, Warwickshire, 1987), 27.

<sup>202</sup> Leonard Bernstein, "Sonata for Clarinet and Piano", (Boosey & Hawkes, 2010).

<sup>203</sup> Joan Peyser, *Bernstein: a biography: revised & updated* (New York: Billboard Books, 1998), 76.

<sup>204</sup> Peyser, *Bernstein: a biography: revised & updated*, 97-100.

<sup>205</sup> Gradenwitz, *Leonard Bernstein: the infinite variety of a musician*, 137.

<sup>206</sup> Gray, "Master Class: Leonard Bernstein's Sonata for Clarinet and Piano," 27.

The composition has been popular for decades.<sup>207</sup> Carlucci writes about how the *Clarinet Sonata* is considered a student piece.<sup>208</sup> The work is today considered a standard work for the clarinet and is also a part of the syllabus for the practical exam grade 8 for the clarinet by The Associated Board of the Royal Schools of Music (ABRSM).<sup>209</sup> ABRSM is one of the leading providers of music exams worldwide.<sup>210</sup>

## **Sonata**

Usually referring to an instrumental composition consisting of several movements performed by a small ensemble or a soloist, the term sonata evolved as a form for over five centuries. In the Classical period, the sonata had three movements, and in some cases four, though that was less common. It was only at the end of the 18<sup>th</sup>-century and early 19<sup>th</sup>-century that the solo sonata became a concert piece. During the 20<sup>th</sup>-century, the distinctiveness of the sonata as a genre faded, and many composers stepped away from the earlier standards of sonata writing.<sup>211</sup> Bernstein's *Clarinet Sonata* does differ from the earlier standards with the work consisting of only two movements and the performance time is approximately 10 min.

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<sup>207</sup> Paul R. Laird and David Schiff, "Bernstein, Leonard," in *Grove Music Online* (Oxford Music Online, Accessed May 12, 2023).

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002223796>.

<sup>208</sup> Carlucci, "An Analytical Study of Published Clarinet Sonatas by American Composers " 237-39.

<sup>209</sup> "Practical Clarinet Grade 8," The Associated Board of the Royal Schools of Music (ABRSM), 2019, accessed 27 April 2023, <https://gb.abrsm.org/en/our-exams/woodwind-exams/clarinet-exams/clarinet-grade-8/>.

<sup>210</sup> "About us," The Associated Board of the Royal Schools of Music (ABRSM), 2019, accessed 27 April 2023, <https://gb.abrsm.org/en/about-us/>.

<sup>211</sup> Sandra Mangsen et al., "Sonata," in *Grove Music Online* (Oxford Music Online, Accessed May 25, 2023). <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026191>.

## Analysis

The textual analysis will be based on studies by Helgert and Carlucci, and the goal of the analysis is, as with Copland's *Clarinet Concerto*, to gain general insight into the work and unpack what makes the music influenced by jazz. The score referred to in this analysis is a Boosey & Hawkes edition of the work, published in 2010. The score is a revised edition based on Bernstein's pencil manuscript of the score and the clarinet part.<sup>212</sup> Not only was the *Clarinet Sonata* Bernstein's first published work, but it was also the only sonata he composed for a wind instrument. The music foreshadows some ideas of Bernstein's later works. An example is elements from *West Side Story* in the second movement.<sup>213</sup>

Helgert points out that the influence of jazz in this composition is not apparent or easily noticeable. It is more subtle, mainly found in thematic material and rhythm.<sup>214</sup> As mentioned earlier, Bernstein started working on the piece when he attended a conducting course at Tanglewood in the summer of 1941, and Paul Hindemith happened to be one of the teachers. Peyser writes how we can find echoes of Paul Hindemith's treatment of jazz in the *Clarinet Sonata*.<sup>215</sup> Carlucci also mentions that Bernstein shows us the influence of other contemporary composers in his work. In the first movement, we can find the influence of Paul Hindemith in the melodic patterns. In the second movement, the influence of Aaron Copland is found in the melodic writing and Igor Stravinsky in the vigorous rhythms and rapid changes of time signatures in the Rondo.<sup>216</sup> The influence of these composers are examples of musical borrowing in this composition. Another interesting influence found in the second movement is Cuban rhythms. Bernstein heard these on Radio Havana in 1941 while in Key West, Florida.<sup>217</sup> The Cuban influence would be a form of hybridity.

In an article for the magazine "The Clarinet", Gray writes that the *Clarinet Sonata* is an important work for the clarinet because it portrays both the classical and jazz qualities of the instrument. The piece mixes classical and jazz by not obeying classical modalities but rather

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<sup>212</sup> Leonard Bernstein, "Sonata for Clarinet and Piano", (Boosey & Hawkes, 2010).

<sup>213</sup> Bernstein, "Sonata for Clarinet and Piano," 3-6.

<sup>214</sup> Helgert, "Jazz Elements in Selected Concert Works of Leonard Bernstein: Sources, Reception, and Analysis," 224.

<sup>215</sup> Peyser, *Bernstein: a biography: revised & updated*, 97.

<sup>216</sup> Carlucci, "An Analytical Study of Published Clarinet Sonatas by American Composers " 237-39.

<sup>217</sup> Bernstein, "Sonata for Clarinet and Piano," 3-6.

uses pentatonic, blues and octatonic scales.<sup>218</sup> Even if the use of such modes are not exclusive to jazz, it is a noteworthy observation. In the same issue of the magazine, Corley focuses on the second movement and the challenges it brings in terms of ensemble playing. Corley mentions how the movement demonstrates Bernstein's eclectic style with its "ongoing syncopation, rhythmic energy and instrumental interplay reflect the Latin American and jazz influence".<sup>219</sup> What exactly that jazz-influence entails is not elaborate on by Corley.

When the composition was first published, a critic described it as having "interesting rhythmic patterns and designs" and pointed out that the second movement would require a "feel" from the ensemble. The same review also mentioned how the work, and especially the second movement, is challenging even for professionals.<sup>220</sup> Jazz musicians often speak of getting the right feel, so that might have been what this critic was referring to. A newer review of the *Clarinet Sonata* from 1998 described it as being one of the first pieces for the instrument combining jazz and Latin music with the "legit" clarinet idiom.<sup>221</sup>

In the introduction to the sheet music, Todd Levy highlights how the clarinet was not yet well formed as a solo instrument in 1941 and that in the original recording, Oppenheim plays with a vibrato-heavy sound more associated with jazz than classical at the time.<sup>222</sup> The instrumentation of the *Clarinet Sonata* is pointed out by Helgert as being a subtle influence of jazz because of how the public associated the instrument with jazz at the time and the timbre of the instrument being an identifiable musical element in jazz. It is further clarified that this alone is not enough to describe a piece as having an influence of jazz.<sup>223</sup> However, this association could fit with the last characteristics of jazz - ecstatic function (surroundings/venue and context), mentioned in the *New Grove Dictionary of Jazz*.<sup>224</sup> Based on the literature, the findings of jazz-influence to look for in the upcoming analysis is in terms of rhythm, timbre, musical borrowing and hybridity.

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<sup>218</sup> Gray, "Master Class: Leonard Bernstein's Sonata for Clarinet and Piano," 26-29.

<sup>219</sup> Corley, "Pedagogy Corner: Leonard Bernstein's Sonata. Movement II: A Practice Duet for Two Clarinets," 30.

<sup>220</sup> George Waln, "Sonata for Clarinet and Piano," 30, no. 4 (1944), <https://doi.org/https://doi.org/10.2307/3386292>.

<sup>221</sup> Kevin L Cox, *American Music* 16, no. 3 (1998).

<sup>222</sup> Bernstein, "Sonata for Clarinet and Piano," 5.

<sup>223</sup> Helgert, "Jazz Elements in Selected Concert Works of Leonard Bernstein: Sources, Reception, and Analysis," 208.

<sup>224</sup> Kernfeld, *The New Grove Dictionary of Jazz*.



## First Movement – Grazioso

This movement is in a sonata form with an exposition – development – recapitulation – coda. The tonal centre of the movement is A, and the metre is 2/2 throughout the movement except for three occasions where we find a 3/2 bar. Two main themes can be found in this movement: theme A (upbeat to bar 1) and theme B (bar 32).<sup>225</sup>

There is little apparent influence of jazz in the first movement, but the percussiveness of the boogie-woogie piano is found from letter C. This percussive effect is created by the eighth notes shifting between the hands – the left hand on beats 1 and 3 and the right hand on beats 2 and 4 (see example 10).<sup>226</sup>

The image shows a musical score for Example 10, Leonard Bernstein's Sonata for Clarinet and Piano, 1st movement, measures 31-38. The score is in 2/2 time and features a boogie-woogie piano texture. The top system (measures 30-34) shows the clarinet part with a circled 'C' above measure 32, indicating the start of the boogie-woogie section. The piano part has a steady eighth-note accompaniment. The bottom system (measures 35-38) continues the piano accompaniment. Dynamics include 'fmp dolce' and 'fp leggiero'.

Example 10. Leonard Bernstein, Sonata for Clarinet and Piano, 1st movement, mm. 31-38.<sup>227</sup>

Carlucci writes that according to Bernstein himself, the first movement was influenced by Paul Hindemith in the use of melodic patterns, where “important tones are preceded by a half step from above”. An example of such a melodic figure is in Theme A – both at the beginning and

<sup>225</sup> Carlucci, "An Analytical Study of Published Clarinet Sonatas by American Composers " 221-23.

<sup>226</sup> Helgert, "Jazz Elements in Selected Concert Works of Leonard Bernstein: Sources, Reception, and Analysis," 209-10.

<sup>227</sup> Leonard Bernstein, "Sonata for Clarinet and Piano", (Boosey & Hawkes, 2010).

later in the movement (e.g., in bar 86). Another trace of Hindemith is the insistence of specific melodic figures (upbeat to bar 24).<sup>228</sup>

A simplified version of Carlucci’s outline of the first movement.<sup>229</sup>

Exposition	Development	Recapitulation	Coda
Theme A: 1-32	Theme A and B: 77-85	Theme A: 107-128	Theme A:
Theme B: 32-53	Theme A: 86-107	Bridge: 128-133	155-159
Theme A: 53-60		Theme B: 134-154	
Theme B modified: 61-67			
Transition B and A: 67-76			

### Second Movement – Andantino, Vivace e Leggiero

The movement starts with a slow and lyrical introduction before transitioning to what Carlucci classifies as a rondo at bar 27. Contrary to the first movement, which is generally metrical, the second movement is more complex and contains unusual rhythmic devices and the use of metres such as 3/8, 4/8, 6/8, 7/8, 8/8, 9/8, 2/4, 3/4, 4/4 and 5/4. The movement is rhythmically complex, and we find shifted accents.<sup>230</sup> In bars 27-34, a repeated material in the piano part reminisces a jazz vamp (see example 11). The grouping here is 2+3 in the 5/8 in both parts, which creates a syncopated rhythmic effect even though the rhythm is metrical.<sup>231</sup>

The image shows a musical score for measures 27-32 of the second movement of Leonard Bernstein's Sonata for Clarinet and Piano. The tempo is marked 'Vivace e leggiero'. The score is in 5/8 time. The clarinet part (top staff) begins with a circled 'A' and a tempo marking '(♩ = ♩. = 69)'. The piano part (bottom two staves) features a repeating rhythmic pattern in the right hand and a similar pattern in the left hand. Dynamics include *sfz*, *p*, and *pp*.

Example 11. Leonard Bernstein, Sonata for Clarinet and Piano, 2nd movement, mm. 27–32.<sup>232</sup>

<sup>228</sup> Carlucci, "An Analytical Study of Published Clarinet Sonatas by American Composers " 238.

<sup>229</sup> Carlucci, "An Analytical Study of Published Clarinet Sonatas by American Composers " 223.

<sup>230</sup> Carlucci, "An Analytical Study of Published Clarinet Sonatas by American Composers " 234-36.

<sup>231</sup> Helgert, "Jazz Elements in Selected Concert Works of Leonard Bernstein: Sources, Reception, and Analysis," 214.

<sup>232</sup> Leonard Bernstein, "Sonata for Clarinet and Piano", (Boosey & Hawkes, 2010).

We find irregular groupings in regular metres in the movement, and that is an important aspect of Bernstein's conception of jazz. An example of shifted accents and irregular grouping created by the high notes in the piano is found in bar numbers 186-191 (see example 16).<sup>233</sup>

A simplified version of Carlucci's outline of the second movement.<sup>234</sup>

	<b>Rondo</b>	<b>Interlude</b>	<b>Rondo</b>	<b>Coda</b>
1-26 <b>(Intro)</b>	Theme A: 27-59 Episode I: 59-75 Theme A: 76-89 Episode II: 90-115 Theme B: 116-151	Intro return: 151-156 Theme C: 157-173 Intro: 174-179 Theme C and intro: 180-191	Episode I: 192-208 Theme A: 209-222 Theme B: 223-244 Episode II: 244-254	Episode II: 254-273

### Summary of the Analysis

Helgert points out in his study that "*Sonata for Clarinet and Piano* is a piece in which jazz influence is subtle and not easily heard".<sup>235</sup> This statement has been proven to some extent through the analysis, wherein influence of jazz was discovered, although subtle.

Oppenheim plays with a vibrato-heavy sound which was more associated with jazz than classical at the time. This adds to the impression of the music being in the jazz idiom. This will be further scrutinised in the upcoming look at performance practice. The two movements differ in character and expression. The first movement is more restrained but contrasts nicely with its singing melodies and rhythmically driven sections. As revealed in the analysis, there is no apparent influence of jazz in this movement except for the percussiveness of boogie-woogie piano from letter C.

In the second movement, the influence of jazz is easier to pinpoint. Is it mainly in terms of thematic material and rhythm. The movement is rhythmically complex, consisting of ongoing musical borrowing from jazz such as syncopations, shifted accents and irregular groupings. Considering Bernstein's definitions of jazz mentioned in Chapter 2, we can find jazz rhythms

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<sup>233</sup> Helgert, "Jazz Elements in Selected Concert Works of Leonard Bernstein: Sources, Reception, and Analysis," 221-23.

<sup>234</sup> Carlucci, "An Analytical Study of Published Clarinet Sonatas by American Composers " 226.

<sup>235</sup> Helgert, "Jazz Elements in Selected Concert Works of Leonard Bernstein: Sources, Reception, and Analysis," 224.

and tone colours in the *Clarinet Sonata*, but not improvisation.<sup>236</sup> However, two out of three elements would be sufficient to state that the music is somewhat influenced by jazz. With complex rhythms come challenges regarding ensemble playing. The practice-based research section will discuss these challenges and possible solutions later in this chapter.

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<sup>236</sup> Gridley, Maxham, and Hoff, "Three Approaches to Defining Jazz," 514-15.

## Performance Practice

When investigating the *Clarinet Sonata* and performance practice, the original recording as well as two newer recordings of the sonata by renowned classical clarinetists of international acclaim will be considered.

The first recording of the piece was released in 1943 with David Oppenheim on clarinet and Leonard Bernstein on piano.<sup>237</sup> As previously mentioned, Bernstein was a capable jazz pianist. Bernstein did not dedicate or record the *Clarinet Sonata* with David Glazer, the clarinetist that gave the first performance together with Bernstein. The literature accessible does not elaborate on why Bernstein made this choice other than that Bernstein and Oppenheim became good friends after meeting at Tanglewood. Upon listening to David Glazer's recordings of other works<sup>238</sup> (he did not record the *Clarinet Sonata*), Glazer's sound is distinguishably different from Oppenheim's in the recording of the *Clarinet Sonata*. Glazer plays with a sound well placed within that classical tradition, while Oppenheim plays with a more vibrato-heavy tone that is more towards the jazz idiom. Taking into account that they are not performing the same work, a direct comparison of sound cannot be made. However, it serves as an interesting observation in the context of looking at performance practice.

As with the 1950 recording of Copland's *Clarinet Concerto* mentioned in Chapter 3, discussing the quality of the recording equipment available at the time and how much that might have affected the sound is beyond the scope of this dissertation. Bernstein's piano playing flows nicely. It is noticeable how well he knows the music, which does not come as a surprise. The tempos chosen are also in line with the markings in the score, and the different characters are exceptionally portrayed. Bernstein's *Clarinet Sonata* has not been recorded as frequently as Copland's *Clarinet Concerto* and few of our time's most renowned clarinet players have recorded the work. As a result, finding sources of inspiration and guidance on how to interpret the music can be challenging.

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<sup>237</sup> David Oppenheim and Leonard Bernstein, "Clarinet Sonata," in *Aaron Copland and Leonard Bernstein Play Their Works* (2013).

<sup>238</sup> David Glazer, Innsbruck Symphony Orchestra, and Robert Wagner, in *The Virtuoso Clarinet* (1965).

The sheet music used for this study is a revised edition of the score based on Bernstein's pencil manuscripts<sup>239</sup>. However, we do not know if this edition is comparable to the version Oppenheimer and Bernstein played from in the recording. The articulation markings in the clarinet part and the recording do not always align. It is therefore uncertain whether Oppenheim's modifications to certain parts of the work were deliberate or accidental, or if a different score was used. These particular modifications are interesting regardless and will be highlighted in their respective movements.

### **The First Movement**

As discussed in the analysis, there is little apparent influence of jazz in the first movement. Nonetheless, Oppenheim's sound does add to the overall impression of the music being somewhat jazzy. Oppenheim takes some liberties and does not always stick to written articulation. He mixes up staccato and slurs in bars 78, 82 and 91, and the triplets between bars 125 and 136 are not all played with the written articulation. Though these are minor details, they do give us an indication that Bernstein accepted some modifications.

The ensemble does not make use of the whole dynamic range marked but stays in the *mp/mf* range. The tempo is stable except for bars 72-74. Oppenheim rushes the tempo, but Bernstein holds the ensemble back in a great way. Oppenheim's sound is more fragile and unstable, almost shaky at times, in this movement compared to the second movement. On a technical note, the first movement is easier than the second movement. It is therefore somewhat surprising that the second movement comes across as a more successful and convincing performance.

### **The Second Movement**

The ensemble is well in tune with a good drive, clear direction, and phrasing. The different tempos are stable, and the changes come across seamlessly. The repeated theme at letters G and R could have been played more *cantabile* (as marked) and with longer lines. It comes across as light and "jumpy". The tempo is also slightly slower than I am used to. The ensemble noticeably slows down the tempo where marked *Sostenuto assai* (bar 174). This is not marked,

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<sup>239</sup> Leonard Bernstein, "Sonata for Clarinet and Piano", (Boosey & Hawkes, 2010).

but it gives the section some nice variations and could serve as inspiration for ones own interpretation.

The transition from letter O to P is nicely executed, and Bernstein's playing in this section almost gives the music a feeling of having a driving beat. Letter P is immediately in the correct character and style. The two glissandos highlighted earlier in the chapter as one of the clearer nods to jazz in the composition, Oppenheim plays through with no emphasis or extra attention. Could it be that Bernstein instructed him to do so, or did Oppenheim struggle to execute them?

### **Newer Recordings of The Clarinet Sonata**

Contrary to his interpretation of Copland's *Clarinet Concerto* mentioned in Chapter 3, the recording of the *Clarinet Sonata* is played closely as written with few alterations. The first movement is played with no obvious jazz approach. In the second movement, Stoltzman's interpretation is freer at letters A and P with subtle hints of vibrato. He also plays around with the tempo and articulation in the same two sections.<sup>240</sup>

Austrian-born Andreas Ottensamer (1989-) has held the position of principal clarinetist with the Berlin Philharmonic Orchestra since 2011.<sup>241</sup> Ottensamer performed the *Clarinet Sonata* in 2018 in the National Concert Hall in Taipei, Taiwan. Many liberties were taken in this interpretation. The tempos in the first movement are pushed and pulled throughout the movement. A small trill is added right before letter D and an extra note in the very last phrase of the movement. In the second movement, the tempos are played around with, and effects such as smears, glissandos, and trills are added. Ottensamer's interpretation incorporates more stylistic jazz elements than the original recording and Stoltzman's version.<sup>242</sup>

### **Summary**

The original recording by Bernstein and Oppenheim is a valuable source when playing and teaching the work. As the recording aligns well with how the music is commonly interpreted today, we can confidently continue knowing the music is performed as Bernstein intended. The

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<sup>240</sup> Richard Stoltzman and Irma Vallecillo, "Sonata For Clarinet and Piano," in *Amber Waces: American Clarinet* (1996).

<sup>241</sup> "About," accessed 11 July 2023, <https://www.andreasottensamer.com/about>.

<sup>242</sup> "Andreas Ottensamer plays Bernstein Sonata for Clarinet and Piano," (06 July 2018). <https://www.youtube.com/watch?v=kmLAGJOiEH0>.

newer recording by Ottensamer represents a more jazzed-up approach to the works and differs from Stoltzman's version and the original recording. However, the music lends itself to such personal interpretation as the one of Ottensamer's. In such an instance, it would come down to personal preference.

Typically, when evaluating a clarinet player's performance, a classical musician would first and foremost listen to a player's sound. However, this may not be the most suitable or appropriate method in this case. What the classical sound idiom was at the time of the recording and how much freedom was accepted would be an interesting topic for another study. Oppenheim's sound in the recording could indicate Bernstein's perspective on the sonata's style and expression. The fact that he chose a player with a sound in the jazz idiom to dedicate and to do the recording with speaks volumes about what he envisions for the composition. The rhythmical drive, the seamless changes between time signatures and the flowing execution of the complex rhythm interaction between the two parts are also valuable indications of how Bernstein envisioned this composition.



## Practice-Based Research

The process of learning, rehearsing, and performing Bernstein's *Clarinet Sonata* will now be presented. Interpretive and technical challenges faced and resolution will be identified, and findings regarding its jazz-influence will be emphasised.

The *Clarinet Sonata*'s rhythmic vibrancy and smooth singing lines make it enjoyable to play and listen to. No major technical instrument-specific challenges are found, and the work is overall idiomatically written for the instrument, in my opinion. One example of this is found in the second movement, bars 57 and 191 (see examples 12 and 13). The leap between d#1 and a#2 is manageable to execute because the two notes are played using the same fingering on the instrument, just with or without the register key. Based on these observations, Bernstein must have had a good knowledge of the clarinet and its mechanisms or received help from someone who did.



Example 12. Leonard Bernstein, *Sonata for Clarinet and Piano*, 2nd movement, mm. 52 – 59.<sup>243</sup>



Example 13. Leonard Bernstein, *Sonata for Clarinet and Piano*, 2nd movement, mm. 191–192.<sup>244</sup>

The two movements of the sonata are different in character. The first movement is more reserved and traditional in its expression, while the second movement has more contrasts in style, character, and tempo. It also has a more apparent influence of other idioms and musical references with its slower lyrical parts that offer more freedom and faster beat-based sections with complex rhythms, though with melodic lines.

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<sup>243</sup> Leonard Bernstein, "Sonata for Clarinet and Piano", (Boosey & Hawkes, 2010).

<sup>244</sup> Leonard Bernstein, "Sonata for Clarinet and Piano", (Boosey & Hawkes, 2010).

Overall, Bernstein is specific in his markings throughout the work, especially in his use of dynamics and articulation. If the dynamic markings are not considered, the work tends to come across as loud throughout. I found that when learning the work, extra time and attention to markings was worthwhile due to their importance for accomplishing the intended characters found throughout. The sheet music offers much information, which took some time to incorporate.

From a teacher's perspective, this sonata is well suited for a young student already playing at a high level and an older advanced player. The work is especially suitable when introducing a more rhythmically complex repertoire. The sonata offers a wide range of dynamics, drastic shifts in tempos, great rhythmic challenges, and rapid changes of odd metres. The latter is fascinating because of how natural these odd metres come across.

I previously studied and performed the *Clarinet Sonata* with piano for my final undergraduate recital in 2016. The biggest challenge was the ensemble playing in the second movement, specifically dealing with the rapid changes in metre. Prior to the first rehearsal, I had listened extensively to the music as preparation and thought I had a good enough overview of the music. However, this turned out to be far from sufficient and major work needed to be done from my side for the ensemble playing to be successful. This caught me by surprise. When working on this composition, I wrote in cues and rhythms from the piano part in the sheet music to orient myself and to ensure I knew what to listen for during the rests. This was extremely helpful and highly necessary for the ensemble playing to work.

It is important to get familiar with the accompanying part for any work for soloist and piano. However, based on my experience, I found that that to be especially important when learning *Clarinet Sonata*. Considering how the music is well suited for a younger student, the *Clarinet Sonata* could therefore be a good work for learning how to study a piano part and mapping out how it relates to the solo part.

The challenges can be summarised as follows:

1. Reading rhythms in various odd metres and rapid changes of these.
2. Contrasting rhythms related to ensemble playing.
3. Incorporation of markings related to articulation and dynamics.
4. Achieving the right feel and flow in the different characters and styles.

5. A direct, sustained, and full sound in the work's different sections, ranges, and characters. Where these challenges appear, and possible solutions to these will now be looked at.

### **The First Movement**

As discovered through the analysis, there are only subtle hints of jazz influence in the clarinet part of the first movement. Therefore, general instrument-specific challenges will be highlighted here.

The opening figure could be slightly tricky to play smoothly. One way to make this sequence easier is to play the first note (f#1) with alternative fingering: f1 with the two lower side keys on your right hand pushed down (the chromatic fingering for f#1). The opening of the movement and letter B is different in character. Letter B is grander in its expression, the tempo increases slightly, and a larger range of dynamics is utilised. Letter G to K is the section that provides the biggest technical challenge in this movement. The combination of low dynamic and a mix of staccato and legato within the rhythmic figures is technically challenging and easy to rush. When practising, I found it helpful to play this section slowly but with as clear articulation as you would in the printed tempo. The stamina, support, and airflow I needed to play this in a slower tempo transferred nicely to the written tempo. The last figure before letter K can be somewhat difficult with the leap f2-d3. A strong embouchure, consistent airflow, abdominal support, and sliding off the fingers could make this leap easier. The clarinet and piano change roles at letter N, and the melody is now in the piano part. Since the accompanying clarinet part sustains a long note (except for a triplet), it is important to know when the piano enters. The low f can be slightly sharp on the instrument, which is something to take note of.

### **The Second Movement**

The opening section of this movement (the introduction) is extremely fragile and exposed, with the first three notes written completely solo. Therefore, the soloist must have a clear idea of the tempo when opening the movement (see example 14).



Example 14. Leonard Bernstein, Sonata for Clarinet and Piano, 2nd movement, mm 1-5.<sup>245</sup>

The introduction requires the player to smoothly connect the notes in a slow very tempo with a good and full sound and seamless changes between the registers. To achieve this, the focus must be on good breath control and abdominal support while maintaining a strong and stable embouchure. Further, connecting one note to the next with well-coordinated fingers is important. The four opening bars are also in a register that is not the most forgiving on the instrument in terms of sound and intonation. These throat notes usually need a little extra help; therefore, experimenting with different combinations of fingerings can make a big difference in intonation and sound quality. The same applies to a comparable section located at letter J later in the movement.

From letter A, the character changes completely. The time signature is 5/8, and because of the high tempo, it is advisable to count in 1. This will help with the flow, phrasing and ensemble playing. However, slowing down the tempo and counting in eighth notes could be helpful when learning the music. One can set the desired tempo in eight notes on the metronome, and the time signature change will not affect the counting. From there, one can gradually increase the tempo until it makes sense to count in 1. Hopefully, that will make it easier to get a feel for the different time signatures and their changes and be able to subdivide them internally. As a continuation of this, it can also help with understanding how the piano part relates to the clarinet part.

Glissandos are one of the more direct influences of jazz in this composition. The same glissando (noted *poco gliss.*) is written twice in the second movement, first in the upbeat to 6 bars before

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<sup>245</sup> Leonard Bernstein, "Sonata for Clarinet and Piano", (Boosey & Hawkes, 2010).

letter D and again in the upbeat to 6 bars before letter Q (see example 15). The glissando is between the notes d2-a2. Executing this glissando is manageable because it does not involve a register change or either little finger. The clarion register is forgiving to achieve such an effect compared to the chalumeau and throat register. A combination of adjusting the embouchure and the opening in one's mouth cavity while sliding the fingers off the tone holes will help accomplish this effect.



Example 15. Leonard Bernstein, Sonata for Clarinet and Piano, 2nd movement, mm. 202-209.<sup>246</sup>

Another drastic change in character occurs at letter J. Similar challenges as in the introduction of the movements are found in this section, specifically from letter K to O. The combination of a slow tempo, the high register, and the lines consisting of big leaps (and potentially a soloist that is getting a bit tired as we are near the end of the work), make this section of the composition especially demanding. The last three bars of the movements are challenging because of the *sfz* and subito *p* effect executed on an *f#3* and the crescendo up to *ff* to end the work. Even though it is challenging, it is important to adhere to the text. It is there for a reason and should not be ignored even though it is difficult.

### Ensemble Playing and Performance

Having prior experience with playing the work with piano proved to be a significant advantage. As with the *Clarinet Concerto*, the interactions between the two parts are challenging. The composition is more akin to a duo rather than a solo piece and therefore requires both performers to have a good understanding of the interplay between the parts for a successful performance. With the findings on performance practice in mind, we had an extra focus on the rhythmical drive, changes between time signatures and the flowing execution of the complex rhythm interaction between the two parts when rehearsing.

<sup>246</sup> Leonard Bernstein, "Sonata for Clarinet and Piano", (Boosey & Hawkes, 2010).

Generally, the tempo changes in both movements needed extra attention for the ensemble playing to be accurate and for both players to be comfortable. The tempo changes are sudden, and several occur while both parts play. Therefore, the ensemble must have the same feel and idea of the different sections and their tempos. One way to work on this is by spending time playing together and through clear communication.

In the transition into letter O and the bar before letter P of the second movement, we had problems with the ensemble playing. The tempo changes from *Poco più lento* ( $\text{♩} = 69$ ) to *Più mosso* ( $\text{♩} = 84$ ). Our problem was mainly the first bar of letter O and the bar before letter P. At O, the difficulty was the pianist getting the new tempo I indicated with my first two notes and us continuing in the same tempo. The issue in the bar before letter P was the two contrasting rhythms and reaching the first beat of letter P together (see example 16). Our solution was to practise it together at a proper slow tempo, and both players needed a good idea of what was happening in the other part. Such a section highlights the importance of a collaborative relationship between the accompanist and soloist where there is a shared responsibility for the move into a new tempo.

186 **O** Più mosso (♩ = 84)

*ppp quasi echotone*  
8va

*ppp*  
senza pedale

Sost. Ped. \_\_\_\_\_ al \*

188

*ppp sempre*

(8va)

190

(8va)

*loco*

[Sost. Ped.] \_\_\_\_\_ \*

192 **P** Tempo I (♩. = 69 ♩ = ♩ preceding)

*pp staccato*

*cresc. poco a poco*

Example 16. Leonard Bernstein, Sonata for Clarinet and Piano, 2nd movement, mm. 186-196.<sup>247</sup>

<sup>247</sup> Leonard Bernstein, "Sonata for Clarinet and Piano", (Boosey & Hawkes, 2010).

## **Performance**

We performed the *Clarinet Sonata* at my Recital on 26 October 2022 at The South African College of Music. The reflexive rehearsals and analytical foundation gained through the process of this research study manifested in a more conscious and deliberate interpretation than when I performed the work in 2016. The jazz influence came through hence me having a bolder approach to the second movement, with more confidence in my interpretive choices. I chose to play without vibrato, but rather play around with colour within the sound.

I knew the piano part well going into the rehearsals, while my accompanying pianist had never played the work before. This was a challenge due to the short amount of rehearsal time allocated from the college, and something that the performance, to some degree, suffered from. We almost lost each other at a few spots, but my familiarity with the piano part helped me reorientate and adjust.

Regarding endurance, the piece is not too demanding and can be nicely included in a concert programme that comprises lengthier pieces. The work is of a good length and entertaining for the audience to listen to. In the context of traditional classical works, the *Clarinet Sonata* can bring variety in style to a concert programme. Playing music with slightly different expressions and influence is enjoyable for the performer and the audience.

The second chapter of this study, together with the analysis of the text, provided me with the framework to understand the music on a deeper level and resulted in a more cognizant interpretation of the work. The process of identifying musical borrowing and hybridity was instrumental in integrating them into the learning and performance of the work.



## **Chapter 5: Conclusion**

This chapter will summarise the key findings and how they relate to the research question and aim. Additionally, recommendations for further research will be suggested.

### **Summary and Reflection on the Research**

The research process consisted of collecting pertinent information about the historical context, assembling literature on the two compositions, and examining recordings. These findings were assimilated into the process of learning and performing the works.

#### *Practice-Based Research*

To gain a greater understanding of the influence of jazz, it was necessary for me to experience how these manifested in the compositions practically. As a result, I was able to make well-informed decisions regarding interpretation, and the process from theory to practice has been valuable in my academic pursuits and professional growth. The original recordings have served as a source of inspiration and helped me to develop a deeper understanding of the subject matter. However, even with a solid understanding of the music and its context, the instrument-specific and technical challenges remain profound.

#### **The Influence of Jazz**

Identifying the jazz-influence in the two compositions has been challenging due to its subtle nature. The term "influenced" accurately describes the impact of jazz in these works. In other words, the analyses revealed that both compositions belong in the classical idiom and demand a highly skilled classical performer for a successful performance due to the technical demands of the music.

The concept of hybridity and musical borrowing turned out to be prominent in the compositions through the incorporation of elements from diverse origins, specifically those from jazz and South America. Both compositions in question could fit under the third-stream umbrella due to the elements of jazz found in the music. However, considering the fact that Schuller did not

intend to coin a new term but rather a descriptive adjective, categorising the two compositions seems less relevant.

The notion of jazz-influence could be argued to have been over-elaborated in the accessible literature. While this viewpoint may be subject to differing opinions, it is my candid assessment based on the available evidence and my own practice-based research. However, although the jazz-influence in the compositions and original recordings scrutinised turned out to be less than expected, the works lend themselves to a broader aspect of idioms and can suit a personal interpretation. The newer recordings by today's world-class clarinetists investigated in this study revealed that they all take liberties towards "jazzing up" the compositions. I think it is reasonable to conclude that these newer recordings contribute to why these two compositions are perceived as being jazz-influenced.

#### *Theory and Context*

An expected finding was that the two compositions are influenced by jazz in terms of theory. Both compositions share similarities, particularly in the use of jazz rhythm - syncopation, irregular rhythms, shifting accents, and various time signatures. Furthermore, both compositions integrate effects such as grace notes and glissandos.

Conversely, the extent to which the compositions were influenced by jazz in terms of context was an unexpected finding, and I would argue that the context somewhat influences how we view, think and approach these compositions. Copland was surrounded by jazz and had implemented elements of the style in earlier compositions, and Bernstein was a capable jazz player. Considering this and what was happening in the music scene in America at the time, it is reasonable to assume that the two composers and their compositions would have been influenced by jazz – consciously or unconsciously. Furthermore, the fact that Goodman commissioned the *Clarinet Concerto*, one might expect the music to be influenced by jazz due to his fame as “The King of Swing”. However, the analysis of performance practice showed how Goodman dedicated time and effort to meeting the technical and musical demands of playing classical music. The two recordings of the *Clarinet Sonata* illustrate Goodman's considerable progress as a classical player during the intervening years and provide substantial evidence that the music was intended to be played within the classical idiom.

In summary, the analysis of the text combined with the practice-based research has shown that the classical performer can confidently approach these compositions from a classical standpoint, knowing that to play them at a high level, one's classical skill set must be advanced. The investigation of the original recordings has revealed that if the player follows the marking in the sheet music, the composers' visions for the music will be honoured. However, the practice-based research approach has also shown that it will be beneficial to become acquainted with the influences of jazz found in the music. The music invites the performer to add jazz elements to their performance, and the newer recordings by world-leading clarinetists show us how both compositions can suit an interpretation more towards the jazz idiom. In my opinion, the study did achieve the stated aim and objectives. However, it is hard to predict to which extent the findings can be applied to other jazz-influenced 20<sup>th</sup>-century classical clarinet compositions. Nevertheless, the research was of great value to me and hopefully has the potential to be so for other clarinetists interested in the topic.

### **Suggestion for Further Research**

While some progress has been made, this study only focused on two composers and their compositions in depth. Further research could explore a wider range of compositions from different countries and composers throughout the century to enhance the field. As practice-based research becomes more established within the arts, the literature would benefit from more scholars performing the composition(s) they study. Research of this nature would be of great value for an inquiring performer, and it is hoped that such research will be conducted more frequently in the future.

A surprising finding not directly related to my research aim or research question was how Goodman developed as a classical player between the 1950 and 1963 recordings of the *Clarinet Concerto*. It would have been interesting to delve deeper into Goodman's performances of his other classical commissions and his journey towards improving his classical abilities. Another finding that piqued my interest was how some of the newer recordings of Copland's *Clarinet Concerto* and Bernstein's *Clarinet Sonata* add jazz elements to the work that are not marked in the sheet music or heard in the original recordings. Unfortunately, this study is not lengthy enough for me to delve further into that finding. However, it would be an interesting direction for future researchers to explore.

## **Closing Summary**

The extent of this study is limited, and questions will remain unanswered. However, the findings from this research will hopefully be helpful for inquiring students, teachers, and musicians.

As a classically trained clarinetist, playing music with the influence of jazz can quickly feel intimidating. Nonetheless, these jazz-influenced compositions are free of what I believe “frightens” classical players the most regarding jazz – improvisation. Therefore, these works are an excellent way for classically trained clarinetists to expand their instrument and style interpretation skillsets. Taking on the challenge, these compositions will only help the performer improve and become a more versatile and well-rounded musician.

## Appendices

### Appendix A - Sheet Music

Copland, Aaron "Concerto for Clarinet and String Orchestra, with Harp and Piano." Hawkes pocket scores. London: Boosey & Hawkes, 1952.

Copland, Aaron "Concerto for Clarinet and String Orchestra (with Harp and Piano). Reduction for Clarinet and Piano." Boosey & Hawkes, Inc., Sole Licensee, 1997.

Bernstein, Leonard "Sonata for Clarinet and Piano." edited by Richard Walters and Todd Levy, Boosey & Hawkes, 2010.

## Appendix B - Discography/Recordings

### Aaron Copland – Concerto for Clarinet and String Orchestra (with harp and Piano)

Fröst, Martin, and Australian Chamber Orchestra. "Clarinet Concerto." In *Dance To a Black Pipe*, 2011.

Goodman, Benny. Aaron Copland. "Concerto for Clarinet and String Orchestra with Harp and Piano." In *Concerto for Clarinet and String Orchestra, Quartet for Piano and Strings*. Columbia String Orchestra. The New York Quartet. Cond. Aaron Copland. Columbia, n.d., 1950. [https://archive.org/details/lp\\_concerto-for-clarinet-and-string-orchestra\\_aaron-copland-benny-goodman-the-columbia-s/disc1/02.02.+Quartet+For+Piano+And+Strings%3A+Second+MOvement%3A+Allegro+serioso%3B+Third+Movement%3A+Non+Troppo+Lento.mp3](https://archive.org/details/lp_concerto-for-clarinet-and-string-orchestra_aaron-copland-benny-goodman-the-columbia-s/disc1/02.02.+Quartet+For+Piano+And+Strings%3A+Second+MOvement%3A+Allegro+serioso%3B+Third+Movement%3A+Non+Troppo+Lento.mp3).

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### Leonard Bernstein – Sonata for Clarinet and Piano

"Andreas Ottensamer Plays Bernstein Sonata for Clarinet and Piano." 12:05, 06 July 2018. <https://www.youtube.com/watch?v=kmLAGJOiEH0>.

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## Appendix C – Recital Programs

 SA COLLEGE OF MUSIC: UNIVERSITY OF CAPE TOWN 



**MASTERS MINOR RECITAL 1: CONCERTO**  
**MASTERS INTERIM RECITAL – PART 1**

**MARIE ROTEVATN**  
**CLARINET**

**WEDNESDAY 7 SEPTEMBER, 2022**  
**CHISHOLM RECITAL ROOM – 14H00**

**PROGRAMME**

Clarinet Concerto (1948)	Aaron Copland
Slowly and expressively - Cadenza	(1900 – 1990)
Rather fast	
<b>with David Lubbe – Piano</b>	
Clarinet Sonata in E-flat Major, Op 167 (1921)	Camille Saint-Saëns
Allegretto	(1835-1921)
Allegro animato	
Lento	
Molto Allegro	
<b>with Leah Williams - Piano</b>	

 SA COLLEGE OF MUSIC: UNIVERSITY OF CAPE TOWN 

**MASTERS MINOR RECITAL 1: CONCERTO**  
**MASTERS INTERIM RECITAL – PART 2**

**MARIE ROTEVATN**  
**CLARINET**  
*with*  
**David Lubbe – Piano**  
**Leah Williams - Piano**

**WEDNESDAY 26 OCTOBER, 2022**  
**CHISHOLM RECITAL ROOM – 16H00**

**PROGRAMME**

Sonatina for Clarinet and Piano (1956)	Bohuslav Martinů
Moderato	(1847 – 1902)
Andante	
Poco allegro	
<b>Leah Williams - Piano</b>	
Quatuor pour la fin temps (1941)	Olivier Messiaen
III. Abîme des oiseaux	(1908 – 1992)
Clarinet Sonata, FP 184 (1962)	Francis Poulenc
Allegro Tristamente	(1899 – 1963)
Romanza	
Allegro con fuoco	
<b>David Lubbe – Piano</b>	
Sonata for Clarinet and Piano (1941)	Leonard Bernstein
I. Grazioso	(1918 – 1990)
II. Andantino – Vivace e Leggiero	
<b>David Lubbe – Piano</b>	



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