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AN ANALYSIS OF JOHN CORIGLIANO'S
CONCERTO FOR CLARINET AND ORCHESTRA

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AN ANALYSIS OF JOHN CORIGLIANO'S CONCERTO FOR CLARINET AND ORCHESTRA

By

Jo Ann Marie Polley

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ABSTRACT

AN ANALYSIS OF JOHN CORIGLIANO'S
CONCERTO FOR CLARINET AND ORCHESTRA

By

Jo Ann Marie Polley

This dissertation provides an analysis of John Corigliano's Concerto for Clarinet and Orchestra, discusses the performance problems, suggests possible solutions to the technical difficulties encountered by the soloist, and gives information about the composer's background and his other works.

Comments about the Clarinet Concerto from performers, music critics, composers, and Corigliano himself appear in the text. This paper discusses the musical elements of melody, harmony, rhythm, form, orchestration, and counterpoint in the Concerto, and it covers the topics of fingering, articulation, special effects, dynamics, range, intonation, breathing, and tempo in the solo clarinet part.

The appendices include fingering charts, a list of the composer's completed works, a discography, and material used for the analysis. A musical score is not included with the text.

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The author wishes to express appreciation to Professors Dale Bonge, Frank Ell, Theodore Johnson, Edgar Kirk, and Rosalie Schellhous at Michigan State University for their assistance, and to publisher G. Schirmer for allowing me to use portions of the Corigliano Concerto for Clarinet and Orchestra score within this dissertation.

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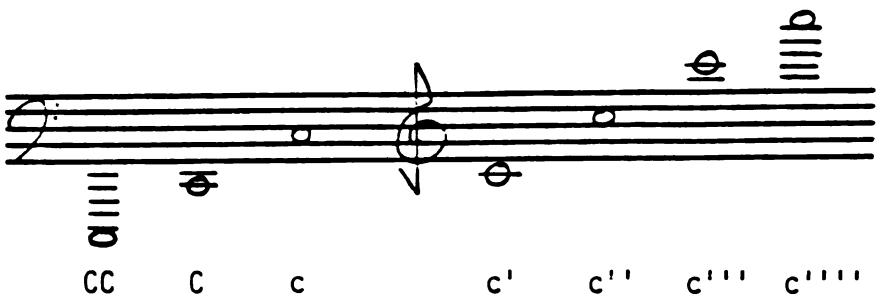
KEY TO SYMBOLS

The following letter system is used in this dissertation to indicate pitch placement on the grand staff.



In Chapters IV-VI all musical examples and references to specific instrumental parts are given in concert pitch as they appear in the full score. In Chapter VII all references to the solo clarinet are given in B^{b} transposition as they appear in the solo clarinet part. Chapter VII is intended to assist the clarinetist as he or she practices.

EXPLANATION OF TERMS

Altissimo: the highest, or extreme register of the clarinet. This register encompasses c#''' to c''''.

Chalumeau: the lowest register of the clarinet. Its boundaries are e and b^{b}'.

Chromatic fingerings: fingerings used only in chromatic passages.

Clarion: the clarinet's middle register. This register includes notes from b' up to c'''.

Forked fingerings: as used in this text, fingerings that use only one finger of each hand.

INTRODUCTION

The works of John Corigliano have become increasingly popular, and his Concerto for Clarinet and Orchestra has taken an important place in the repertory for the instrument. Corigliano is a comparatively prolific composer, having written over ten major symphonic works and many chamber works. An inquiry into the composer's background and his compositional output may prove useful to clarinetists interested in the Concerto.

The main content of this dissertation includes analysis of the Clarinet Concerto, a discussion of the performance problems, and possible solutions for these problems. The Concerto is eclectic, tapping the influences of other composers on Corigliano and providing a timely challenge for research. Although some descriptive information concerning the premiere performance of the Concerto is available, no examination of its performance problems nor analysis has been done.

This dissertation is divided into seven chapters. The first two explore the composer's background and survey his works. The third chapter covers the history of the Clarinet Concerto. Chapters four through six analyze Corigliano's use of melody, harmony, rhythm, form, orchestration, and counterpoint in each of the three movements of the work. The final chapter deals with performance problems for the soloist, addressing the issues of fingering, articulation, special effects, dynamics, range, and tempo.

The reader must obtain both the full score and the solo clarinet part to the Clarinet Concerto in order to fully comprehend Chapters IV-VII.

CHAPTER I

THE COMPOSER

John, son of John and Rose (Buzen) Corigliano, was born February 16, 1938 in New York City. He is a composer, teacher, and pianist. His father served as concertmaster of the New York Philharmonic Orchestra for twenty-three years (1945-68) under conductors Rodzinski, Walter, Mitropoulos, and Bernstein. He died in 1975. His mother, an accomplished pianist, is living.

John, Jr., as a child, attended numerous rehearsals and concerts. Because of his father's position, he met and dined with great musicians, and he established a rapport with many, including Toscanini. He began the study of piano with his mother, but quit after one session. His mother taught lessons in one room of their home while an assistant taught in another. Corigliano refers to this duality of sound as an "Ivesian experience."[1] He learned much of the piano repertory by ear. His mother claims that he learned to improvise in the styles of Bach and Beethoven. John Corigliano, Sr. felt that John resented his frequent absence, and in an attempt to make up for the time spent away from the child, he did not force his son to practice a musical instrument. Consequently, the composer had no real interest in classical music before the age of fifteen. It was then his mother gave him

[1]Bernard Holland, "Highbrow Music to Hum," New York Times Magazine, 31 January 1982, p. 56.

the choice of receiving a high-fidelity set or a lounge chair for his birthday, and he chose the set. After listening to a demonstration disc, which highlighted the gun battle from Copland's Overture to Billy the Kid, Corigliano began purchasing records and scores. Among the first purchases was the Mussorgsky Pictures from an Exhibition. He credits his instrumental expertise to this early practice of score study.[2]

During his high school years, he attended a large public school called Midwood in New York City, and it was here a woman named Bella Tillis stimulated his interest in music. Under her supervision he wrote the school's Alma Mater and some simple pieces. It was for this teacher that he later composed the choral piece Fern Hill. Ms. Tillis wrote about Corigliano: "He was a wonderful student, but he came to school every morning geared for disaster, thinking he'd flunk everything."[3] It was also during high school that Corigliano took two clarinet lessons from Stanley Drucker, principal clarinetist of the New York Philharmonic Orchestra. Corigliano later dedicated his Concerto for Clarinet and Orchestra to Drucker and Leonard Bernstein. Like the piano instruction, his clarinet training was short-lived—the instrument was stolen from his locker and never replaced.

The composer attended Columbia University in New York during 1955-59, where he majored in piano and studied composition with Otto Luening. (Corigliano has never become a proficient pianist, nor has he been interested in performing.) It was also during these years

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[2]Ibid.

[3]Ibid.

that William Hoffman, the writer and librettist for Corigliano's opera in progress, based on Beaumarchais' La Mére Coupable, met the composer. He speaks of Corigliano's room on 104th Street: "John had a chair, a bed, and a Wurlitzer piano with earphones. No matter what hour you came to see him, he was there working with those earphones on."[4] Corigliano graduated cum laude from Columbia, and began studying composition privately with Paul Creston. During 1962-63, he attended the Manhattan School of Music, where he studied composition with Vittorio Giannini.

Corigliano recognizes that he possesses weak spots in his education, but he feels he has benefited by his vast and varied job experience. Many of his non-composing hours have been devoted to the broadcasting field. From 1959 to 1961 he worked in New York at Radio Station WQXR as programmer and writer, and for WBAI-FM as music director from 1962 to 1964. He was also music director for the Morris Theater in New Jersey from 1962 to 1964, and composed incidental music for productions there in 1964 and 1965. He is president of his own organization, Music for the Theatre, founded in 1966, which consists of a rental library of incidental music, tapes, and scores. From 1960-1972 he was assistant director of CBS Television's New York Philharmonic Young People's Concerts.

During 1968-69 he taught orchestration and composition at the National Cathedral College of Church Musicians in Washington. He has arranged rock music for Kama Sutra and Mercury Records, and he has used the Moog Synthesizer for commercials for Centaur Productions since 1969. On the advice of Richard Wuorinen, he began submitting

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[4]Ibid.

scores to contests, and in 1964 his Violin Sonata received first prize at the Spoleto Competition. This, essentially, marked the start of his composing career, although he had been writing orchestral pieces, works for chorus and orchestra, chamber music, and songs since 1958.

John Corigliano shares a large West Side apartment in New York with pianist John Atkins. Corigliano's friends often speak of his sensitivity to noise in the apartment, as well as the frenzy and excitability which runs through his whole life. Bernard Holland of the New York Times Magazine describes Corigliano as being forty-three, but looking younger, and being "almost spastic in his intensity."[5] To have enough money for self-support, Corigliano continues to maintain a variety of occupations. He states, "A composer has to have a thousand projects to stay afloat if he's not independently wealthy."[6]

The composer currently holds the position of associate professor of music at Lehmann College of the City of New York in the Bronx, and he also teaches at the Manhattan School of Music. At Lehmann he teaches general courses in twentieth-century music, Bernstein and Copland, harmony, dictation, and keyboard harmony. Students from the Manhattan School of Music meet at his apartment for individual work in composition. In addition to the actual instruction in composition, he instructs his students in the business of being a composer. He impresses upon them that the composer's job does not end at the double bar. Says Corigliano, "That's only half of the job. The rest includes getting it played, and getting it played well. We have to promote

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[5]Holland, p. 25.

[6]Jacobson, p. 40.

ourselves. We have to be aggressive, and fight to get an audience to hear our work."[7] He tells his students of spending many hours writing letters and mailing tapes to music directors and publishers. He also informs them how to acquire a publisher:

> Give the company something it can use--music for chorus, brass band, teaching pieces for students--music that generates the sale of many copies. Publishers aren't going to make any money on your string quartet. Give them your salable music first, establish a foothold. Then your less profitable masterpieces will have a chance.[8]

Because of the difficulty of obtaining grants, the composer prefers to be commissioned. He states, "A commission makes me feel needed."[9] When speaking to Los Angeles Times reporter Daniel Cariaga, Corigliano said that he has to force himself to compose. "I don't start until I have a commission, a deadline, and an assignment. I write for the forces specified, and to order. Each commission is a different project, and the medium is a challenge."[10] In an earlier interview, he said:

> It's agony for me. I throw away two-hundred pages and keep this one. I have an idea and then build the piece on this skeleton. Things just don't happen. You have to think about them, reject, and eliminate. You don't just do what come into your head. I use maybe five percent of what I do.[11]

In the Los Angeles interview the composer stated that he became a composer because he did not want to perform, yet he wanted to be

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[7]Allan Kozinn, "Corigliano," Keynote, December 1977, p. 34.

[8]Holland, p. 67.

[9]William Hoffman, "John Corigliano on Cracking the Establishment," Village Voice, 22 February 1977, p. 68-69.

[10]Daniel Cariaga, "John Corigliano: Composer Who Writes to Order," Los Angeles Times, 8 February 1979, p. 16.

[11]Jacobson, p. 38.

involved in music. Later he commented:

> What I love most about composing is its permanence. When you are a performer, each performance ends, and it's gone. A composition is something tangible, something created out of nothing.[12]

Of the older contemporary composers, Corigliano prefers the writing of Crumb, Penderecki, Ginastera, Barber, Foss, Schuller, and Rochberg. Of the younger contemporary composers, his choice is Del Tredici, Colgrass, Susa, and Ramey. Corigliano admires Copland and Stravinsky because they have produced music which is stylistically varied from work to work, yet recognizable as their own. He admired the strong musical personalities of these men, and he likes the recent concept of mixing various styles within one piece. He follows a generation which "wrote by the book, not by the ear."[13]

> Things are wrong between the public and composers. . . . An alienation exists between them that is new in this century. It began in the last century when writers of music began to consider themselves superior to their audiences. When their music was incomprehensible, they blamed the listeners. They saw themselves as prophets and seers. This is the eternity complex—the belief that music not understood will be appreciated in the years to come. Composers hide behind it.[14]

In another statement he refers to this practice of composition as, "Post-German Romanticism and its self-indulgent distortion of the Romantic movement."[15] Corigliano sees himself as a fighter against the trend of composing only for one's self. He has been described by

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[12]Cariaga, p. 19.

[13]Sylvia Craft, John Corigliano, (New York: G. Schirmer, 1982), p. 1.

[14]Cariaga, p. 16.

[15]Holland, p. 25.

some of the nation's more rigorous critics as "dazzling," "brilliant," and "the most communicative of America's young composers."[16]

Corigliano states:

> Audiences are in this terrible position of being suspicious of success. We hold on to old romantic prejudices, that to be practical is to be shallow, and that popularity is a sellout. On the contrary, it's relatively easy for a composer to satisfy himself. Satisfying others, as well as yourself is much harder.[17]

Corigliano often relates his attitude to the artist and craftsmen of the eighteenth century. He believes that if one composes with a purpose, it is easier to write. In the eighteenth century, the public wanted new music, so the composer had to communicate as a salesperson and had to sell his compositions.

> I have to feel, for instance, that my Oboe Concerto will set the world on fire, even though I know it won't. A performer has to feel this too. I have to, because I don't write just for myself and my friends. Stravinsky was a communicator with a personal message. He wrote music for an audience. He had a job and did it. A great composer writes music to find an audience and to communicate, without condescending or sacrificing any integrity.[18]

Corigliano is removed from electronic, strict twelve-tone, or experimental music. Persevering in his conservative yet energetic style, he combines the best qualities of instrumental timbre with contemporary technique in his composition. Acknowledgment of his work has flourished particularly in the past five years. His compositions have won many awards including a grant from the National Endowment for the Arts and a Guggenheim Fellowship. These awards have

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[16]Craft, p. 1.

[17]Holland, p. 25.

[18]Jacobson, p. 42.

generated additional commissions and performances. His works have been performed by many of the leading orchestras in North America including the Chicago Symphony, the Philadelphia Orchestra, the American Symphony, the National Symphony, the New York Philharmonic, the San Francisco Symphony, the Toronto Symphony, and the Minnesota Orchestra. RCA Red Seal, Mercury, CRI, and New World Records have recorded his compositions. Corigliano also holds an exclusive contract with publisher G. Schirmer.

CHAPTER II

WORKS OTHER THAN THE CLARINET CONCERTO

Composer John Corigliano has written in the following media: orchestra, chorus, orchestra and chorus, concert band, instrumental and vocal chamber groups, and instrumental and vocal solos with accompaniment. His music does not sound like anyone else's, although he has been influenced by other composers. He writes in a lyrical yet progressive fashion. Containing many incongruous elements, his scores cover a spectrum from simple melodies with traditional harmonies and regular meters, to polytonal, tone-cluster, or twelve-tone row structures with dissonant avant-garde timbral effects, irregular meters, and violent off-beat accents. Corigliano, as one of the strongest advocates of eclecticism in music, exploits this method of composition in his own works. Music critic John Ramey wrote:

> John has a streak of the common man in him. He tries to give audiences something they can understand and enjoy, but he tries to do it on a high level. It's a dangerous esthetic, the very opposite of elitism. He occasionally mixes stylistic touches from other sources, but he doesn't imitate them.[19]

His composing career began in 1958 when he wrote Three Piano Pieces for Young People and a song cyclette, Petit Fours. These were followed in 1959 with Four Fugues for String Quartet and Kaleidoscope for Two Pianos. The latter work was premiered in 1961 at the Festival of Two Worlds, Spoleto, Italy by pianists Stanley Hollingsworth and

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[19]Holland, p. 25.

Morey Ritt. It was in the same year that the first performance of Fern Hill took place with the Manhattan School of Music Chorus and Orchestra under the direction of Hugh Ross. The work is based on the first part of A Dylan Thomas Trilogy. Although it was composed for Corigliano's high school chorus, it is now in the repertoire of most of the nation's professional choral organizations. They, in turn, have performed it with leading orchestras, including the Philadelphia Orchestra and the National Symphony. What I Expected Was . . . for chorus, brass and percussion with text by Stephen Spender was also composed in 1961. It was premiered at the 1962 Tanglewood Festival. In 1964 Corigliano's second full-scale composition, the Violin Sonata, written in 1963 for his father, won first prize in the Spoleto Festival of Chamber Music Competition. The decision was unanimous by the jury—Walter Piston, Samuel Barber, Gian-Carlo Menotti, Gardner Read, and Charles Wadsworth—and was a very fortunate happening in the composer's career. Corigliano was flown to Italy to hear the performance by violinist Yoko Matsuda and pianist Charles Wadsworth. Roman Tolentiery and Carol Rand gave the American premiere in March 1965. Shortly thereafter, John Corigliano, Sr. and pianist Ralph Votapek performed the work in New York. Later they recorded it for CRI. When questioned about the Sonata, Votapek remarked:

> The first movement reminded me of Leonard Bernstein in its naive rhythmic fluctuations and syncopations, as well as all the intervals of thirds and sixths in the melodic writing. The chords with the split thirds emphasize the American sound (of the '30s, '40s, and '50s). . . . The 2nd movement is like early Samuel Barber with its melodic appeal and big dramatic climax. . . . All in all, I enjoyed

> the work, though in the '60s, when the avant-garde was stronger and quite avant, the piece seemed almost embarrassingly conservative. Actually, in retrospect, it must have taken guts to have written an unabashed tonal piece in the middle of the '60s.[20]

It is ironic that Corigliano's father had discouraged him from being a composer. John, Jr. commented that his father warned him that musicians do not have to bother with new compositions: "It is an honor if they even read it, and the audiences don't want to hear it anyway. So what are you doing it for?"[21] John, Jr. said that it took him a year to write the Violin Sonata, and that he often sat up nights with an old instrument to determine the best fingerings. Rhythmically, the work is varied, with meters changing in almost every measure. Highly virtuosic and colorful, the Sonata is tonal, but uses non-tonal and polytonal areas, in addition to other twentieth-century architectural techniques. John, Sr. later seemed pleased with his son's accomplishments when he commented: "It is written marvelously well for the instrument."[22]

Corigliano's composition became more prolific following the successful presentations of the Violin Sonata. The Cloisters, a work for voice and orchestra, was premiered by mezzo-soprano Mignon Dunn and the Arkansas Symphony Orchestra in the Kennedy Center, Washington, D.C. on May 2, 1976, with her husband, Kurt Klippstatter, conducting. An arrangement for voice and piano appeared in 1965, and was premiered

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[20]Ralph Votapek, letter to the author, 8 September 1982.

[21]Hoffman, p. 68.

[22]Robert Oppelt, "Corigliano in a New Post," American String Teacher, Spring 1970, p. 34.

at Town Hall, New York by mezzo-soprano Judith Keller and pianist Richard Woitach. Also in 1965, Elegy appeared, and was premiered by the San Francisco Symphony with Verne Sellin conducting at the War Memorial Opera House. The Piano Concerto was premiered at the inaugural concert of the Hemis Fair in San Antonio on April 7, 1968; it required one and one-half years of composition time. Commissioned by the San Antonio Symphony Orchestra, the work was recorded on the Mercury label by pianist Hilde Somer and conductor Victor Alessandro. As with the Violin Sonata, the writing is virtuosic and basically tonal, with irregular rhythms. The first performance of this concerto by a major orchestra took place in 1968 with pianist Sheldon Shkolnik and the Chicago Symphony. Since then it has been widely performed.

Poem in October, written for tenor, flute, oboe, clarinet, string quartet, and keyboard, appeared in 1970. The work with a text by Dylan Thomas, was commissioned by the Lincoln Center Chamber Music Society, and was premiered at Alice Tully Hall on October 25, 1970. The composer's Oboe Concerto, commissioned by the New York State Council on the Arts, was first performed in Carnegie Hall on November 9, 1975 with Bert Lucarelli, soloist, and the American Symphony Orchestra, Kazuyoshi Akiyama conducting. Of this concerto, Corigliano made the following comment:

> My music progresses. I do nothing twice. This Oboe Concerto has similar things and more complex things than the first pieces. There is no straight line drawn. Nothing follows or is orderly in my work.[23]

Exploiting the lower range of the oboe, the work begins with a fantasy built upon the customary tuning ritual of a symphony orchestra.

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[23]Jacobson, p. 41.

"Unlike many composers," commented Corigliano, "I don't start with themes, but rather with a concept."[24] Illustrating the uniqueness of the oboe, the tuning ritual becomes part of a theatrical plan for the entire work. This type of pictorial writing in his later works has become a hallmark of the composer. "In Corigliano's quest to communicate with the audiences, his music tends to leap out and seize the attention of the drowsiest concertgoer."[25] When asked whether he was exploiting the listener's surface emotions, the composer's reply was a definite, "No. My music is clear, comprehensible music with thought behind it, with designs the ear can follow."[26]

A Dylan Thomas Trilogy, a choral symphony for chorus, soloists, and orchestra was first performed on April 24, 1976 in the Washington Cathedral. Soprano Bernice Branson, tenor Robert White, and baritone William Walker played it with the National Symphony Orchestra, Paul Calloway conducting.

That same year in October, pianist James Tocco premiered Etude Fantasy at the Kennedy Center. New York Times music critic Harold Schonberg wrote of the piece:

> A virtuoso piece of extreme difficulty, using virtually every weapon in the arsenal. . . . Mr. Corigliano knows the resources of the piano inside and out, and he has composed a stunning and idiomatic set of hurdles that only a pianist with enormous technique could take on.[27]

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[24]Phillip Ramey, Jacket Notes, A Talk with John Corigliano, New World Records, NW 309, March 1981.

[25]Holland, p. 25.

[26]Holland, p. 25.

[27]Craft, p. 1.

The Clarinet Concerto, the main topic of this dissertation, was written and premiered in 1977. Like the earlier concertos, it is demanding. Indicative of his success as a composer, this large-scale work has been programmed by major conductors Bernstein, Mehta, and Solti. Corigliano, incorporating his knowledge of television and radio into this orchestration, visually enhances the work by spreading different choirs of instruments throughout the concert hall.

The Pied Piper Fantasy, a more recent commission than the Clarinet Concerto, was requested by internationally acclaimed flutist James Galway. According to Galway, Corigliano writes more idiomatically for flute and orchestra than many young composers. This work was premiered by the Los Angeles Philharmonic in February, 1982. It is similar to the Clarinet and Oboe Concertos in that it incorporates theatrical effects.

Concurrently with the Galway commission, film director Ken Russell, after hearing the Los Angeles performance of the Clarinet Concerto by Michele Zukofsky, asked Corigliano to compose the musical score for the motion picture Altered States. The film is about a scientist who experiments with hallucinogenic drugs. Corigliano agreed to write the music after viewing snatches of the film. The long sections of the film without dialogue appealed to the composer, as they allowed opportunities for the music to provide the entire narrative emphasis. Corigliano succeeded in combining the cinema palace with the concert hall. Development of the film score became an enormous task. It comprised two-hundred eighty-six pages and seventy-five minutes worth of music. Describing the work, Corigliano

stated: "My music is terribly difficult, eclectic, far out, abstract, wild, and with tremendous energy."[28] Unlike composers unversed in television and radio, Corigliano became highly involved with the recording engineers at the Warner Brothers Studio in Burbank, and, according to pianist Sheldon Shkolnik, communicated with them on their own terms. Dominik Fera, principal clarinetist on the recording sessions for the score commented:

> I attest to the substantive, innovative quality of his music. It is extremely interesting and challenging to play and gratifying to hear. He is a very talented young man, who will continue to make significant contributions to music.[29]

In 1981, the score was nominated for an Oscar, but did not receive the award. A piece based on the Altered States music, Three Hallucinations for Orchestra, was premiered in March, 1982, in Carnegie Hall.

Also appearing in 1982 was Prominade Overture, commissioned for the Boston Symphony's One Hundredth Anniversary. In June, 1982, the Minnesota Orchestra premiered the Summer Fanfare with Leonard Slatkin conducting. Corigliano has been asked to write an opera buffa, with librettist William M. Hoffman, as part of the 1983 Centenary Celebration of the Metropolitan Opera Company. Corigliano had once said that, if ever requested to compose an opera, he would write a comic opera. He has commented that, while he thinks it is disappointing to hear realistic dialogue sung, he feels it is wonderful to hear a character sing about fantasy, feeling, and emotion. Thus, he chose to base his opera on La Mére Coupable, the third book of Beaumarchais'

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[28]Jack Manning, "'The Tin Drum' Director to Look at Two Germanys." New York Times, 9 April 1980, p. 24.

[29]David Hite, ed. "Corigliano's Clarinet Concerto," Woodwind News, 2 (March 1982), p. 4.

Figaro Trilogy. Planning to spend the better part of three years writing the opera, he has postponed commissions for a string quartet, a violin concerto, and other works. He feels that composers who write in a manner that is easily understood by an audience are, sooner or later, expected to write an opera. Unfortunately, this project has so intimidated Corigliano that the opera, which was originally scheduled to appear during the 1983-84 season, will not be ready then, nor perhaps for the following one. As of April, 1983, Corigliano was still working on Act One. The composer said:

> I must admit, though that that feeling of intimidation is something that has to happen to me every time I begin a new piece. It's part of the process. I'm one of those composers who finds the whole composition process a joyous experience. In fact, I really like composing; but, I love having composed. Perhaps my father was right, after all. But, as I come to the end of a work, and see that it's all going to make sense, it begins to be gratifying. And when I finally hear the piece performed onstage and before an audience, I feel that all the hell--and believe me, it is hell, and it never gets any easier--is worth it. I have created order where there was chaos, something out of nothing. It's a very special feeling.[30]

Typical of Corigliano's character is his constant concern about the state of serious music. New works are squeezed among older ones, so that the audiences can not escape.

> It's very peculiar for me, at this point in my life, to find the professional world so receptive. Because, ever since the beginning of my career, I've felt like a rebel, writing my unfashionable Romantic, tonal music, when the musical establishment was run by people who did not see that as a valid idiom. But, I'm not complaining a bit. Perhaps, there's a kind of collective sanity that's

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[30]Kozinn, "Unfashionably Romantic Music," p. 24.

> finally returning. For too long, composers have been writing for a world that does not have an interest in new music comparable to the interest it has in new theater and new art.[31]

Recently, Aaron Copland summed up a general feeling among people who know John Corigliano's work: "He is the real thing—one of the most talented composers on the scene today."[32]

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[31]Ibid.

[32]Holland, p. 25.

CHAPTER III

THE CONCERTO FOR CLARINET AND ORCHESTRA

The Concerto for Clarinet and Orchestra by John Corigliano Jr., composed during the summer and fall of 1977, is one of a series of works for solo orchestral instruments commissioned by the New York Philharmonic for its principal players through a gift from Francis Goelet. Dedicated to principal clarinetist Stanley Drucker and conductor Leonard Bernstein, the three-movement work received its world premiere by the Philharmonic on December 6, 1977, in Avery Fisher Hall.

The Clarinet Concerto initially posed problems for Corigliano. Since a wind instrument produces different sonorities than a string instrument or a piano, he felt he needed to use the orchestra in a less conventional mode for a wind concerto accompaniment. Eventually, Corigliano formulated a plan whereby his knowledge of the soloist and conductor helped to shape the work. Commented Corigliano: "When I compose, I try to forget everything I've done in the past and begin with a clean slate. And, the first thing I'll do is think about who I'm writing the piece for, and what that player's special qualities are."[33] Speaking specifically of the Clarinet Concerto, he said: "Not only did I have to take Stanley's incredible virtuosity and Bernstein's theatricality into account, but I also had to consider my own relationship with the Philharmonic."[34]

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[33] Kozinn, "The Unfashionably Romantic. . . ," p. 24.

[34] Ibid.

Corigliano's close association with the musicians in the orchestra helped define their role in the accompaniment of the soloist. So skillfully did the composer utilize the group that, at times, this work seems almost a concerto for orchestra. Tailoring the solo part to Mr. Drucker's unique gifts allowed Corigliano to write a concerto of unprecendented difficulty.

The solo part, although technical in character, possesses lyrical passages. Although the accompaniment requires a colossal amount of percussion and an antiphonal choir of brass and woodwinds stationed around the hall, much of the writing consists of calm, lengthy passages of strings and winds.

This work is unlike most contemporary pieces--Corigliano's compositions have few of the melodic, harmonic, or rhythmic elements which define style in the usual sense. After the premiere, a critic commented:

> The Clarinet Concerto might make the perfect vehicle for bringing young rock and jazz-oriented listeners into the concert hall; for while it is, indeed, a sophisticated work with a complex formal structure and a harmonic bass that take in everything from major/minor tonality to clusters and twelve-tone rows, it also aims for a purely visceral appeal.[35]

Corigliano stated: "I'll use any element or style I feel is useful for what I want to say in my music."[36]

The composer also stresses the importance of balance in his compositions. Before writing any work, Corigliano makes sure he knows how each movement will relate to the others. Journalist Bernard Holland

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[35]Ibid.

[36]Hoffman, p. 69.

commented on the balance of this work: "The Clarinet Concerto has its stretches of contemplation, but they tend to be framed by shrieking brass and explosive percussive effects."[37] The second movement, written in memory of Corigliano's father, comprises the longest "stretch of contemplation." The entire movement consists of a dialogue between solo clarinet and violin.

After he received the commission, Corigliano asked the soloist if he had any special requests. Mr. Drucker felt Corigliano had a good understanding of the instrument, and he told him to write anything that he wished. It was late summer before Corigliano sent Drucker a draft of the first movement in score form. Drucker commented: "The clarinet part looked a little fearsome; it had unlimited numbers of notes in the first couple of pages."[38] Drucker received the more traditional second movement several weeks later. Corigliano had to leave town to complete the third movement—there were too many interruptions. Drucker received the last movement just three weeks before the first scheduled performance.

Conductor Bernstein apparently expected to receive a succinct work for clarinet and strings; instead he received an unbelievably difficult concerto. The preliminary read-through was at Bernstein's apartment with Drucker, Corigliano, and accompanist Harriet Wingreen

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[37]Holland, p. 65.

[38]Stanley Drucker, "Premiering a Masterpiece," ClariNetwork, February/March 1982, p. 5.

present. Bernstein exclaimed: "My God, you've written an audition piece for conductors."[39] Bernstein praised Corigliano for his lyrical writing in the second movement.

Three weeks before the first rehearsal, New York music copyist Arnold Arnstein and his staff undertook the tremendous task of hand-copying the first complete orchestral score and parts. At the first rehearsal Bernstein worked with the orchestra for fifty minutes before he allowed Stanley Drucker to play. When questioned about the piece, Drucker commented that a vast amount of energy was required to perform the twenty-eight minute work.

> It's a difficult work, there is no question about that . . . . If you have a feeling for style, and a feeling for what Corigliano is trying to express, you see very vividly what you have to do to perform this piece. It demands a total performer . . . . I must admit that it is gratifying to me, as a clarinetist, to successfully perform this virtuosic concerto.[40]

Drucker related that the night of the world premiere was the high point of his entire playing career. He claimed that even in the later performances, he still got chills running up and down his spine. He also stressed that the Concerto was an immediate success.

> Corigliano's personality and charismatic writing, Bernstein's conducting, the New York Philharmonic's tremendous performance--and yes, I probably contributed a bit, myself--all these elements intertwined, and everything was done right.[41]

A large number of music critics attended the world premiere as well as later performances. Harold Schonberg of the New York Times

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[39] Ibid.

[40] Drucker, p. 5.

[41] Ibid.

wrote about the composer: "Add John Corigliano to the list of composers in full retreat from the over-intellectual school of composers. . . . Judging from the audience reaction, Mr. Corigliano did, indeed, communicate. He was recalled several times amid manifestations of real enthusiasm."[42] Mr. Schonberg also commented on the soloist:

> Mr. Drucker's playing was all that one had expected. Looking not a day older than he did when he came to the Philharmonic in 1960, he played the Concerto with an unfaltering line, variety and subtlety of color, and confident accuracy. The ovation at the end was, of course, just as much for him, as it was for the composer.[43]

New York Post music critic Robert Kimball described the first movement as containing "Rapid runs that make the famous Gershwin Rhapsody in Blue seem like child's play, which it isn't."[44] Journalist Allan Kozinn wrote:

> When the New York Philharmonic gave John Corigliano's Clarinet Concerto its world premiere in December, 1977, something unusual happened: the thousands of subscribers who normally cringe at the sight of the word, "premiere," on a concert program, and who either avoid the new works or politely suffer through them, actually liked this piece. In fact, they gave it a standing ovation at all five performances.[45]

Another critic remarked: "Even at the afternoon performances, in that sea of blue hair, people screamed. It was the feeling of an event, of 'Wow, what was that?'"[46]

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[42]Harold Schonberg, "Concert: Drucker Shines," New York Times, 9 December 1977, p. 25.

[43]Ibid.

[44]Robert Kimball, "Cheers for All at Fisher Hall," New York Post, 7 December 1977, p. 89D.

[45]Kozinn, "The Unfashionably Romantic. . .," p. 23.

[46]Holland, p. 25.

Richard Freed of Stereo Review wrote: "The premiere of the Concerto in December, 1977, with Bernstein conducting, was one of the most exciting events yet presented in Avery Fisher Hall."[47] Phillip Ramey commented during an interview by journalist Bernard Holland that Corigliano was sure this Concerto was going to be a failure, and the subsequent reviews would ruin his career. He later stated:

> Of course, the review was favorable, and the way the audience loved it--those standing ovations, they did something to John. He's changed since that piece. He's calmer, more relaxed.[48]

Later performances of the work proved equally exciting.

> Suddenly, this frankly eclectic, and mostly tonal Concerto is a popular member among orchestra conductors, who see in it an opportunity to fulfill their obligation to contemporary music, without alienating ticketholders.[49]

Drucker performed the work four more times on the same subscription series after the opening premiere. In May, 1980, he played it again with the New York Philharmonic, this time with conductor Zubin Mehta. This concert was performed in the Bronx for the dedication of the Center for the Performing Arts at Lehmann College. That fall the Philharmonic took the piece on their European tour. Drucker also performed the Concerto once with the Toronto Symphony; twice with the San Antonio Symphony in October, 1981; and twice with the Hartford Symphony in April, 1982. Drucker felt the work was well-received on the European tour, and his peak performance was at the Brussels concert. Before

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[47]Richard Freed, "New Creations by Corigliano and Barber Magnificently Celebrate the New York Philharmonic," Stereo Review 46 (May 1981) p. 56.

[48]Holland, p. 67.

[49]Kozinn, "The Unfashionably Romantic . . . .," p. 23.

the European tour, however, the work was recorded for New World Records with Drucker, Mehta, guest violinst Sydney Harth in the second movement, and the New York Philharmonic. In 1978 New World Records had completed a project to present, on one hundred discs, a comprehensive overview of American music. The company still more than welcomed the opportunity to record the Clarinet Concerto. The composer felt the original tape recording of the premiere was far superior to the Drucker/Mehta recording, "in every way,"[50] but the critics did not agree.

Drucker was nominated for a 1982 Grammy Award in the classification "Best Instrumental Soloist with Orchestra" for his performance on the New World Records Album #309. The same recording was later nominated for the Koussevitsky Foundation "Recording of the Year Award." Richard Freed commented:

> While the unique excitement of the premiere would be impossible to duplicate under any conditions, the full aural impact is most successfully captured by Drucker, Mehta, and the orchestra in the absolutely magnificent recording.[51]

Peter Davis of the New York Times wrote of the Concerto: "With its colorful instrumentation, high-powered theatricality, and eagerness to please, the music calls attention to itself in every measure . . . ."[52]

Clarinetists welcomed the work with the same enthusiasm as did the critics. Its difficult solo writing, however, places it beyond the ability of many players. It is a stunning concerto, only possible for

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[50]John Corigliano, letter to the author, 1 June 1981.

[51]Freed, p. 56.

[52]Peter Davis, "Disks Devoted to American Music," New York Times, 12 April 1981, recordings, p. 25.

those who possess magnificent technical facility. In a letter from Corigliano dated January 1, 1981, he stated: "The piece is doing very well. The Philharmonic played it this summer on their European tour, and Richard Stoltzman is also doing it around."[53] Clarinetist Stoltzman has performed the work twelve times with the Oakland, Atlanta, Seattle, and Syracuse Orchestras. Co-principal clarinetist of the Los Angeles Philharmonic Michele Zukovsky performed the Concerto with Mehta in Los Angeles on February 8, 1979. As in New York, the Los Angeles audiences were extremely enthusiastic. Zukovsky's reaction to the work, like Drucker's, was most favorable. In an interview with writer and clarinetist David Hite, she commented that, because of the technical problems, the Concerto was more difficult than any other concerto for the instrument, but it definitely possessed a superb accompaniment, crowd appeal, and musical worth. Larry Combs, principal clarinetist of the Chicago Symphony Orchestra, performed the work three times with conductor George Solti and the Chicago Symphony at Orchestra Hall in Chicago during January 1983. Future performances of this work are likely to occur, as conductor Solti indicated when he remarked:

> This is the first piece of Corigliano's that I have conducted, and I was tremendously impressed with its construction. It is my sincere hope that I will be able to give other performances elsewhere, at some point in the future.[54]

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[53]Corigliano, letter to the author, 1 January 1981.

[54]Sir George Solti, letter to the author, 2 March 1983.

Despite its warm and immediate acceptance, the Concerto has not earned much money for the composer. Corigliano received a commission of $9,500. He spent $6,500 on music copying expenses, $500 on tickets, and a large sum for taping the December, 1977, performances. However, the money and effort Corigliano put into the Concerto have resulted in a significant enhancement of his status as a leading young composer.

CHAPTER IV

MOVEMENT ONE, CADENZAS

Corigliano, an eclectic composer, does not feel his music can be classified within a compositional style. His goal is to write good music. He feels structure, not style, is one of the most important ingredients for effective communication.[55] The composer stated:

> If a piece is put together with care for detail, and at the same time, with attention to overall shape, and if the composer takes note that most listeners will not hear most of the technical procedures, but will be able to follow that shape, then there is a good chance the music will communicate. That is the sort of thing I've concentrated on.[56]

Throughout the Clarinet Concerto Corigliano presents a carefully constructed form.[57]

The Concerto for Clarinet and Orchestra consists of three movements: Cadenzas, Elegy, and Antiphonal Toccata. The orchestration is as follows:

Woodwinds: 1 Piccolo, 3 Flutes, 3 Oboes, 1 English Horn, 2 Clarinets (Off-stage), 1 Bass Clarinet, 3 Bassoons, 1 Contrabassoon

Brass: 6 Horns (1 On-stage, 5 Off-stage), 4 Trumpets (2 On-stage, 2 Off-stage), 3 Trombones, 1 Tuba

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[55]Kozinn, "The Unfashionably Romantic . . .," p. 24.

[56]Ramey, p. 1.

[57]John Corigliano, Concerto for Clarinet and Orchestra, G. Schirmer, New York, 1982.

Percussion: 8 Timpani (4 Left-stage, 4 Right-stage; 2 Players),
4 Players (3 when 4th plays above)
Snare Drum, 5 Tom-Toms, Suspended Cymbal, Tenor Drum, 5 Temple Blocks, Crash Cymbal, Bass Drum, Wood Block, Tam-Tam, Tambourine, Triangle, Vibraphone, Xylophone, Piano

Strings: 7 Stands each of 1st and 2nd Violins
6 Stands each of Violas and Celli
6 Basses (Minimum)
Harp

A special stage arrangement is required that includes both on- and off-stage seating for the final movement (Example 1).[58] Since the players do not move during the twenty-three minute work, they must assume their positions before the work commences.

Movement one exemplifies three-part form, consisting of two large cadenzas for the soloist, separated by an interlude. Overall it has an ABA form, but the sections are of unequal length. In the score, mm. 1-16 form Cadenza I, mm. 16-127 the Interlude, and m. 127 to the end Cadenza II. Measure 171 to the end of the movement may be considered a coda.

Reflecting Corigliano's concern with contrast, symmetry, and shape are the numerous smaller structures within the modified arch configuration. In Cadenza I there is an ABA form: the beginning to (3) comprises A; (3) to (4) makes up B; (4) to m. 16 forms A'. Although Cadenza I can be analyzed motivically, it can also be analyzed in terms of traditional antecedent-consequent phrase structure. The antecedent phrase begins with the opening, which is labeled Ignis Fatuus, or "Will-o'-the-Wisp," and continues to (1). The consequent phrase begins at (1) and continues to the bottom of page one.

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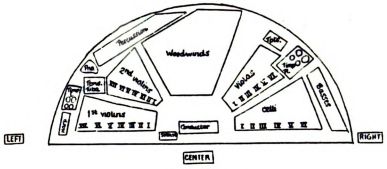
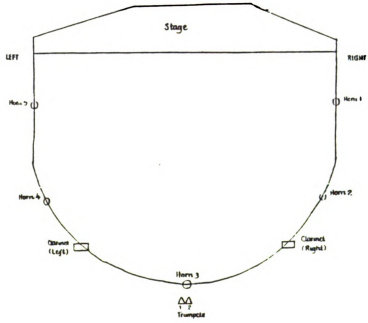
[58] Ibid.

Example 1. Stage arrangement.

On-stage



Off-stage

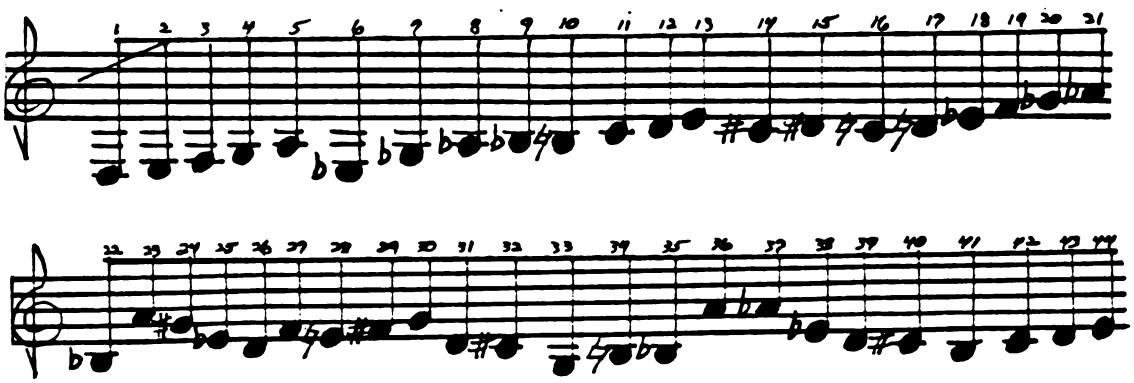


The music should be played as quickly as possible, according to the composer, and it "should sound like it started before the audience could hear it, and like a firefly, is continuing while the sound (light) is out, appearing in a new place."[59]

[59]John Corigliano, Concerto for Clarinet and Orchestra, solo clarinet part, p. 1.

The solo line is marked niente and legatissimo. The dynamic level does not exceed pianissimo on the entire first page of the score. For most compositions that fact would not seem too unusual, but the very first page of this score consists of 167 notes in an awkward and difficult cadenza for the solo clarinetist. The opening of Cadenza I has a slurred, ascending melodic line, but the composer also wrote some descending intervals within the line to retain the lower two registers of the clarinet.

Example 2. Cadenza I, opening.



It exemplifies white-key/black-key juxtaposition, music written in a pattern of notes like those on a piano keyboard, and perhaps indicates that Corigliano, a pianist, composed this work at the piano. Forming the lower part of a d minor scale, the first five pitches, d up to a, lie on the white keys of the piano. The sixth pitch, e^{b}, begins an ascending e^{b} minor scale, which falls on the black keys of the piano. The tenth pitch, b, begins the upper tetrachord of an e natural minor scale, which, again, lies on the white keys of the piano. The intervallic relationships between these scale patterns are also important

to this analysis: d up to a forms a perfect fifth; a down to e^{b}, a tritone; e^{b} up to b^{b}, a perfect fifth; b up to e, a perfect fourth; d to e^{b}, a minor second; d to e, a major second, e^{b} to e, an augmented prime; b^{b} to b, an augmented prime; a to b^{b}, a minor second; and a to b, a major second. Beginning with the thirteenth note of Cadenza I, the composer interjected three pitches, which form intervals of seconds and thirds with each other and with the scale fragments on each side of them. For instance, e' to c#' forms a minor third; e' to d#', a minor second; e' to c', a major third; e' to d', a major second; c#' to c', an augmented prime; c#' to d', a minor second; d#' to c', an augmented second; d#' to d', an augmented prime; and c' to d', a major second. These melodic interval relationships appear frequently in this work.

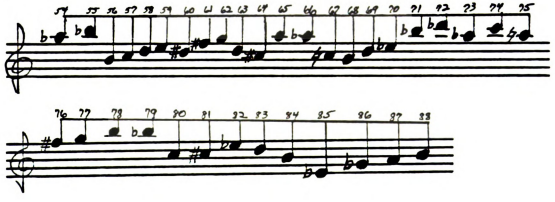
An examination of the total interval content of page one of the score shows that the composer used the half-step most frequently, followed by the major second, the minor third, the major third or minor sixth, the perfect fourth, the perfect fifth, the minor seventh and major seventh, and least of all, the tritone. Although the composer preferred the interval of the half-step, the passages do not, for the most part, take on a chromatic character, because octave displacement often masks the chromatic implications (Example 3).

After eighty-eight clarinet notes are played, the opening pitches reappear two octaves higher than in the original statement, with e''' being the highest pitch (Example 4).

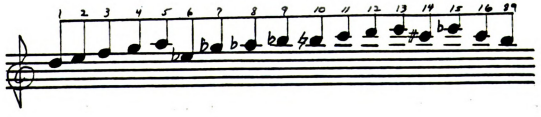
The passage continues, beginning with the last note, system two. The solo part alternates between the pitches of e^{b}'' and d'' at

the Rallentando, and then the interval changes to quarter-tones and dies away. After the fermata at (1), phrase two begins in the clarinet with a third statement of the opening fifteen pitches, this time at the upper octave (Example 5). Three flutes join the soloist with a slow quarter-tone vibrato between the pitches $e^{b'}$ and d'. After again alternating between $e^{b''}$ and d'', the clarinet continues its line which forms a pattern of jagged skips and quasi scales. In this passage, which ends on $d\#''$ at the bottom of page one, the highest note is e''' and the lowest note is a. These pitches are members of a central chord which becomes significant later in Cadenza I.

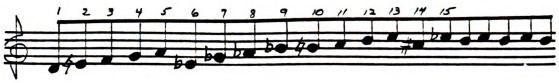
Example 3. Cadenza I, page one, system two.



Example 4. Cadenza I, page one, system two.



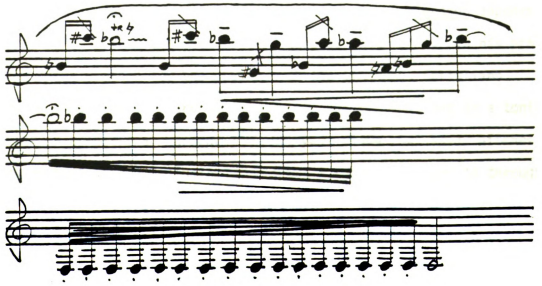
Example 5. Cadenza I, page one, system four.



Just before the bottom of page one, a fourth entry appears. This last entry, however, uses only the first ten notes of the original statement, and the trill serves as a point of repose after the rapid scale patterns.

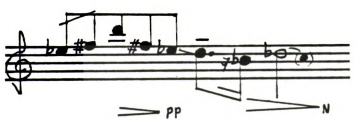
At the trill the interval of a perfect fifth occurs between the flutes and the clarinet part, and marks the end of the first period. The next trill begins phrase three. A grace-note motive is introduced at the top of page two, followed by a repeated-note motive, first on b♭'', then on d.

Example 6. Cadenza I, phrase three.



Beginning at (2) the fourth clarinet phrase introduces an arpeggio motive, which eventually ends with a major seventh tremolo between $\underline{e}^{b''}$ and $\underline{e}'$ and then a minor seventh trill on $\underline{e}^{b''}$. The clarinet cadences after the trill. This marks the close of the second period. Although the solo line momentarily appears to change tonal center, the flute and double bass accompaniment retain the same pitches.

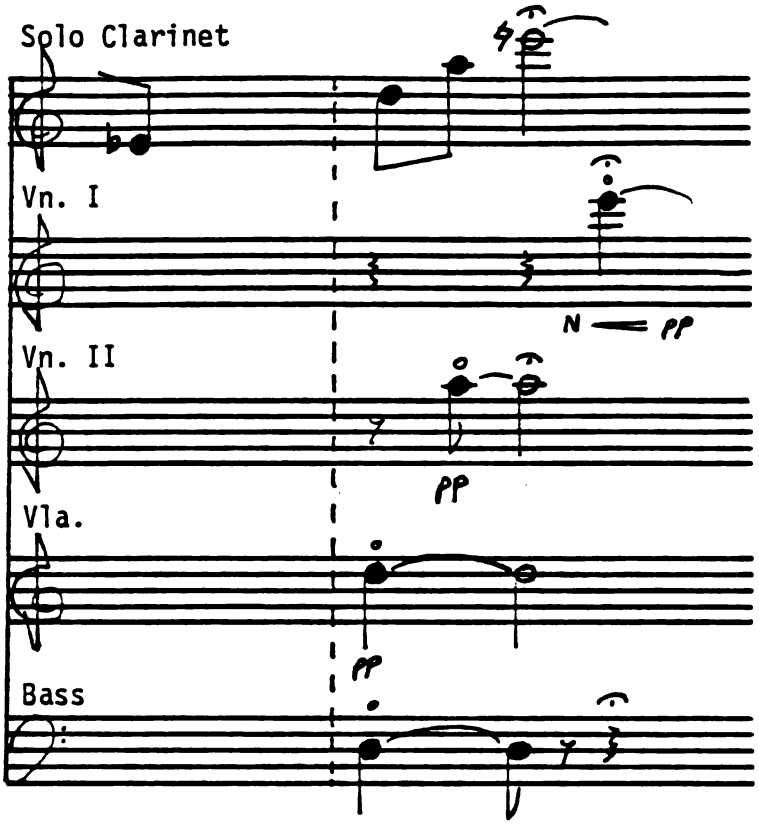
Example 7. Cadenza I, end of phrase four, page two, score three.



The movement up to this point has been unmetered. Phrase five begins at (3), which is indicated by a quasi 3/4. This marking serves as a cue for the violins and violas. An accelerando appears in the clarinet as the melodic line ascends to an $\underline{e}'''$. In his program notes written for the premiere of the Concerto, Corigliano speaks of a central chord (E^{b}, D, A, E), "which functions as a tonic might in traditional harmony."[60] Although these individual pitches are present at the beginning of Cadenza I and are alluded to throughout the opening passage, they do not appear in succession until shortly after (3) in the solo part. The strings repeat the clarinet pitches in harmonics, and then retain them as accompaniment to the clarinet line.

[60]Corigliano, "Program Notes: Concerto for Clarinet and Orchestra," New York Philharmonic Program, 6 December 1977, p. 1.

Example 8. Central Chord.

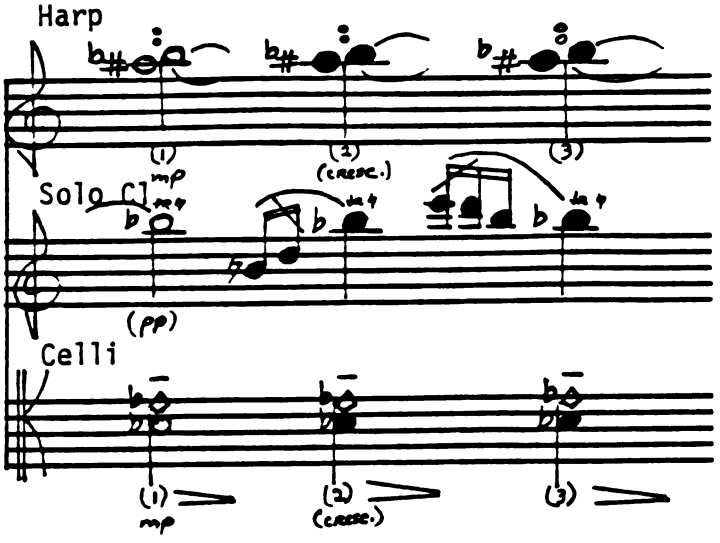


The e''' is repeated in the clarinet many times in an accelerating pattern, then in a rallentando. Period three ends at m. 2. Beginning at m. 2, the conductor beats the tempo initiated by the soloist in the opening passage of the work. Phrase seven, identical to phrase one in the clarinet, begins at m. 2. The violas and violins, meanwhile, divide, with half the sections playing a slow quarter-tone vibrato on the central chord pitches and the other half playing natural harmonics. In m. 13 the opening phrase of the clarinet is repeated at the upper double octave. During mm. 9-15, however, there are some new entrances in the accompaniment. At m. 9 the oboe,

vibraphone, harp and celli enter on $\underline{b}^{b''}$, which recalls the repeated $\underline{b}^{b''}$ motive in the clarinet just before (2). Also at m. 9 the celli have divided parts on $\underline{b}^{b}$ and $\underline{e}^{b'}$, and the harp has an $\underline{a}\#''$ and a harmonic on $\underline{b}^{b''}$ at the upper octave.

Phrase eight, mm. 15-16, sums up the main motives presented in Cadenza I. At m. 15 a senza misura section begins. During this section the conductor cues eight events. The instrumentalists who lack cues ignore the conductor's indications and continue to play.

Example 9. Senza misura, cues 1-3.



Just before m. 16, the Interlude's beginning, the orchestra fades as the $\underline{b}''$ trill in the clarinet slows to a quarter-tone fluctuation and cadences on $\underline{a}''$. This marks the end of period four.

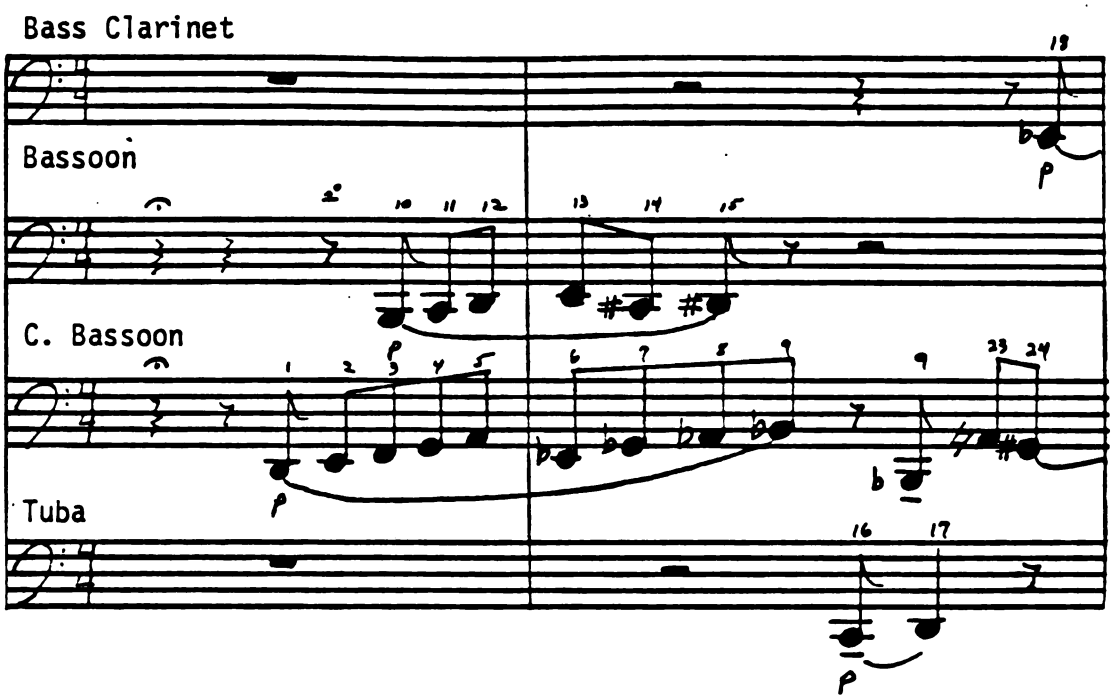
Within the first six pages of the score there are four sets of antecedent-consequent phrases in the clarinet. They, in turn, form four asymmetrical periods. Although three-part form describes

the general shape of Cadenza I, a simple letter scheme does not include enough detail. Within Cadenza I four prominent melodic-rhythmic motives also appear; the rapid scale motive, the arpeggio motive, the repeated-note motive, and the grace-note/trill motive. The melodic intervals of seconds, thirds, and fifths predominate, while all six entries of the original scale fragments occur in all registers of the clarinet. Extremely soft dynamic levels prevail throughout Cadenza I, as does a thinly textured accompaniment. While Cadenza I serves as a melodic framework for the entire movement, the most important structural and harmonic aspect of Cadenza I is the presence of a central chord (E^{b}, D, A, E).

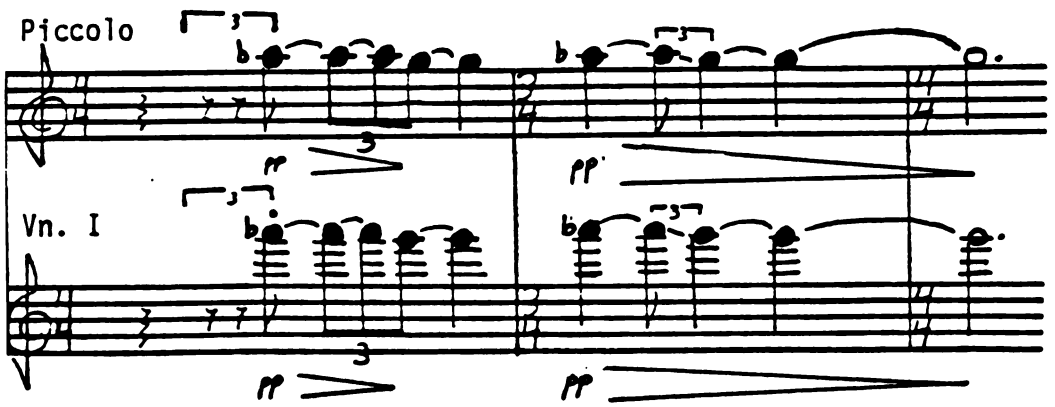
In contrast to Cadenza I, which consists of a brilliant solo line with a subdued accompaniment, the Interlude employs common time in segments which consist of layers of material based on the original opening of the movement. The contrabassoon enters in m. 16 with the first nine pitches. As the third pitch is played, however, pitches 10-15 are played by the first bassoon. In durchbrochene Arbeit fashion the tuba adds pitches 16 and 17, which are, in turn, interrupted by the bass clarinet with pitches 18 and 19. Unlike in a strict serial technique, pitches 23 and 24 are played in the contrabassoon before pitches 20-22 are heard (Example 10).

Up to this point in the Interlude, the melodic material has appeared in the low instruments of the orchestra. The piccolo and first violins enter in m. 19 in an extremely high register with a new melodic motive, suggestive of a sigh. This motive undergoes numerous rhythmic permutations as it recurs throughout the remainder of the movement (Example 11).

Example 10. Interlude at m. 16.



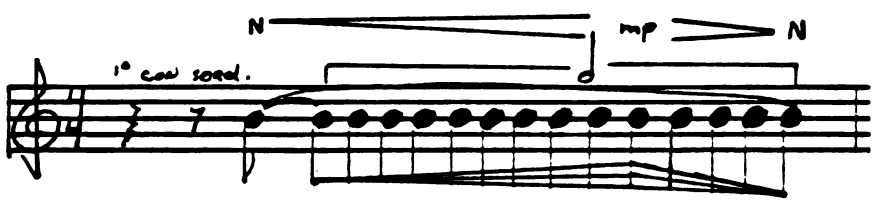
Example 11. Sigh motive mm. 19-20.



At m. 21, as the scale fragments shift from one instrument to another, a solo flute enters with the familiar repeated-note motive on e''', followed by the grace-note/trill motive. The oboe

echoes the repeated notes at the lower fifth in m. 22. The piccolo and the violins have an abbreviated version of the sigh motive at the upbeat to m. 24. As the texture thickens in mm. 24-25, chromatic motion appears in the celli, accompanied by a meter shift to 3/4. The violas sustain a chromatic cluster (a, g#, g, f#, f, e) in m. 25 as the horn plays a quarter-tone vibrato on $e^{b'}$. This passage resembles the flute part at (1) in Cadenza I, but where that passage was unmetered, this passage shifts from 3/4 to 3/8 to 3/4 to 4/4. In m. 28 the flute and cello arpeggio clashes with the string chord (d^{b}. f, a, c, $e^{b'}$). The low brass play tiny crescendo-diminuendo dynamic patterns using staggered breathing beginning in m. 28. At m. 29, a muted solo trumpet enters with the familiar repeated-note motive on $b^{b'}$.

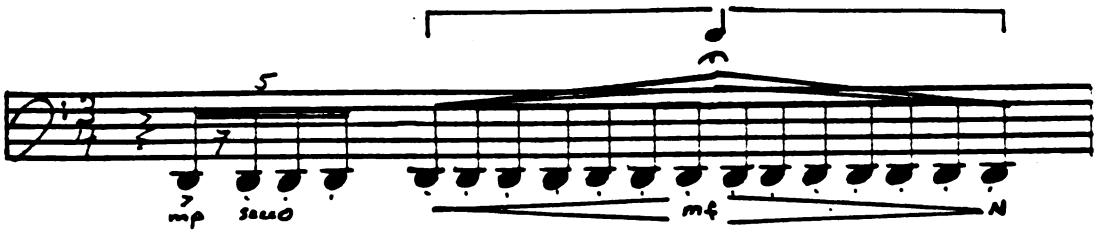
Example 12. Trumpet at m. 29.



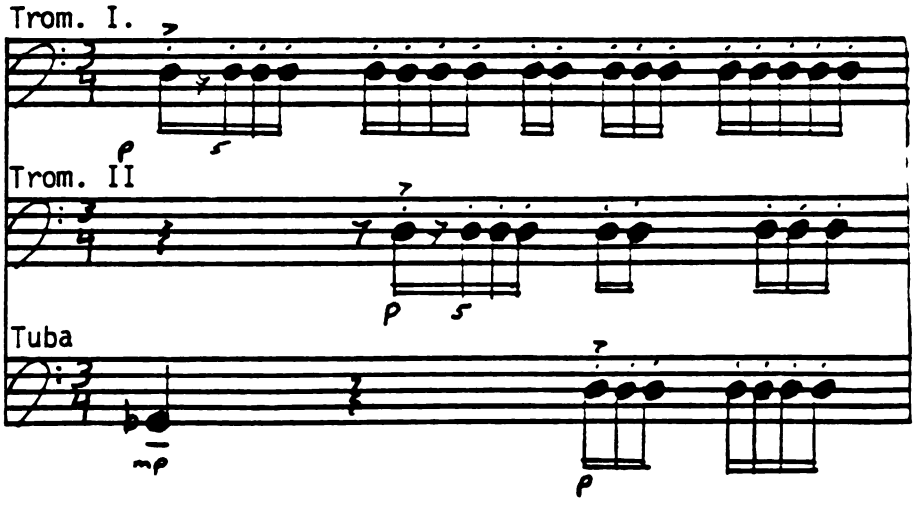
At m. 34 the bass clarinet, notated in the bass clef, enters on the central chord tone D with the repeated-note motive. This develops into an elaborate solo passage, which includes the arpeggio motive and extends to m. 43 (Example 13). As the bass clarinet finishes a rapid descending arpeggio at m. 40, the solo clarinet enters with an arpeggio and trills the sigh motive.

The lower strings sustain a chord ($\underline{G}^{b}$, $\underline{e}^{b}$, $\underline{d}$) while the trombones and tuba enter with a strong, unsynchronized sixteenth-note rhythmic motive on $\underline{d}$ (Example 14).

Example 13. Bass clarinet at m. 34.



Example 14. Trombones and tuba at m. 40.

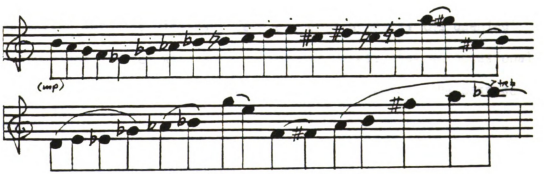


Glissandi appear in the harp and piano at m. 41. The trombones and tuba stop abruptly at m. 43 when a sforzando occurs in the bass clarinet and horn. This is followed in m. 43 by a muted trumpet sustained note. For the first time, at m. 43 the soloist is asked to play mezzo forte at the tempo of 144 quarter-notes per minute. As if to recapitulate the original scale from the opening of the movement,

the contrabassoon plays pitches 1-3 in m. 45. The solo clarinet immediately follows with thirty-six notes also from the beginning of Cadenza I, and ends on an $\underline{e}^{b}''$ trill at m. 46. Measures 16 through 46 form the A portion of an arch form for this Interlude.

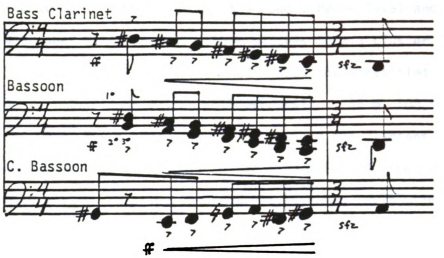
Gaining in dynamic rhythmic intensity, the B section, mm. 46-74, exhibits a dense texture. Pitches 28-32 of the Cadenza I opening appear a minor second lower in m. 48 in the solo clarinet. In m. 50 the solo clarinet has a condensed version of the original eighty-eight pitches in a new order and with different articulation.

Example 15. Clarinet in m. 50.



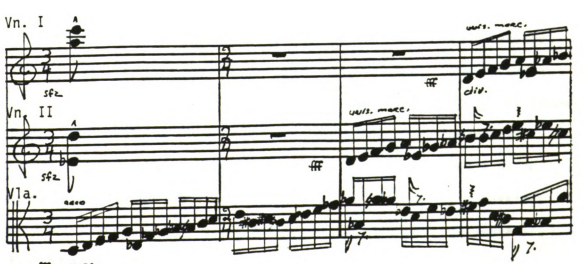
The grace-note/trill motive makes up the clarinet passage in mm. 51-74. As an added tension-producing device, a chord appears in the upper strings at m. 46 and extends into a pedal on pitches $\underline{a}$, $\underline{a}^{b}$, $\underline{e}^{b}''$, and $\underline{b}^{b}''$. A slow glissando appears in the upper strings in m. 72. In m. 73 the music gains momentum in the lower-voiced instruments through simultaneous planing on white/black note scale fragments. The solo clarinet, meanwhile, alternates between $\underline{e}'''$ and $\underline{e}^{b}'''$ in the same measure and cadences on the central chord tone $\underline{e}'''$.

Example 16. Planing, m. 73.



At m. 74 canonic imitation occurs, beginning in the violas and moving into the violins. Each entrance presents the opening eighty-eight pitches with some enharmonic notes, plus an occasional added note. In every case, when pitch 88 is reached, the passage begins again.

Example 17. Canonic imitation, m. 74.

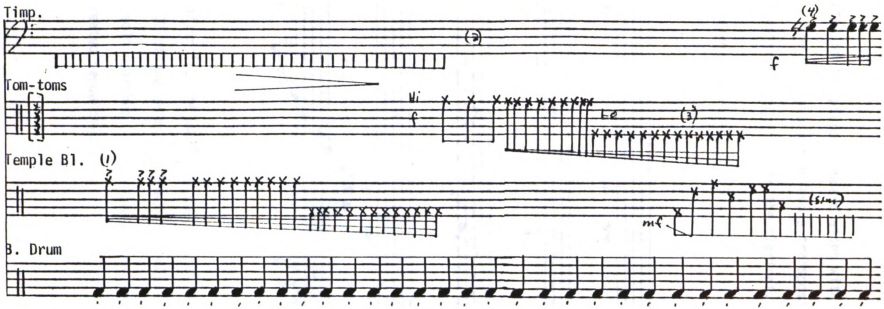


At m. 82 pitches 13-16 appear in the piano, harp, xylophone and celli in augmentation, at a loud dynamic level and transposed to the lower minor second. These pitches form a cluster in the celli in m. 84. After an arpeggio at m. 90, the stratified material from m. 16 returns, this time with percussion. At m. 100, which is similar to m. 15, a short cadenza appears in the clarinet while the conductor cues six events in the orchestra. As the percussion section enters at m. 101, the bassoons play pitches 10-15 with octave displacement. The chord $\underline{D^{b}}$, $\underline{f}$, $\underline{a}$, $\underline{c}$, $\underline{b'}$, $\underline{b^{b''}}$ appears at m. 107. The clarinet has the repeated-note motive, this time on $\underline{f'''}$. It initiates a chain of echoes transposed to different pitches which include $\underline{b'}$ in the horn, $\underline{b^{b''}}$ in the trumpet, and $\underline{b^{b''}}$ in the flute. During mm. 112-117 the sigh motive recurs in the clarinet. Variations of the sigh motive appear, beginning in the violins in m. 115 in the form of quartertones, in the piano in m. 115 in the form of triplets, and in the harp in mm. 117-119 in the form of glissandi with octave displacement. The dynamic level of the orchestra increases to triple forte during mm. 122-126. Only the strings sustain the central chord at m. 126 at the end of the Interlude. The clarinet has the familiar rapid scale passage, this time at triple forte, which closes this section of the movement.

Beginning at m. 127, Cadenza II, labeled Corona Solis or "Crown of the Sun," contains essentially the same material as Cadenza I. Whereas Cadenza I has a pianissimo dynamic level, with little or no accompaniment to the solo line, Cadenza II has triple forte markings for the clarinet, with a bold percussion accompaniment. Cadenza II, like Cadenza I and the Interlude, exhibits a tripartite structure:

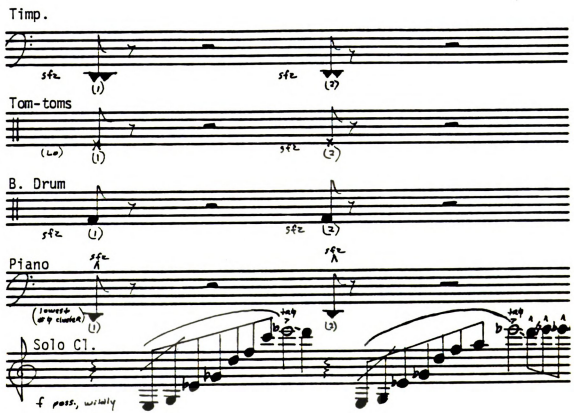
mm. 127-128 form the A section, mm. 128-170 for the B section, and m. 171 to the end of the movement form the A' section. Thirteen rehearsal letters appear between m. 127 and m. 128. Between each letter several events take place. At m. 127 the sigh motive and the arpeggio motive occur in the clarinet as the conductor cues separate entrances for the snare drum, tambourine, and five tom-toms. These instruments are then joined by the harp, piano, and xylophone. After (B) the grace-note/trill motive appears in the clarinet, which is followed by the opening passage. The timpani and tom-toms make stretto-like entrances during the scale passage. At (D) the brasses play the sigh motive at the lower fourth. Interspersed with the turbulent percussion and the frenzied clarinet passages are single notes from other instruments. These are usually notes of the central chord. At (F) as the clarinet rests on a $\underline{b}^{b''}$ trill, the trumpet plays a flutter-tongued $\underline{b}^{b''}$, makes a crescendo, and ends with a sforzando. The bass drum enters with a steady, crisp eighth-note pattern. Between (F) and (H) the clarinet has material found in the senza misura section of Cadenza I, while the xylophone, piano, and timpani have the repeated-note motive on central chord pitches. The oboe, bass clarinet, bassoon, horn, trumpet, and celli have a quarter-tone pattern together at (H). Rhythmic activity intensifies with the addition of the temple blocks to the timpani, tom-toms, and bass drum at (I). While the bass drum remains steady, the other percussion parts move from a slow to a fast pattern (Example 18). The percussion section is then joined by harp and piano glissandi, and the clarinet has a rallentando on repeated $\underline{b}^{b''}$. The downbeat of (K) includes the lowest possible

Example 18. Cadenza II, percussion at (I).



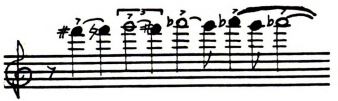
cluster of notes on the piano keyboard along with a sforzando percussion note. The arpeggio motive and a transposition of the sigh motive at the upper fifth appear in the clarinet.

Example 19. Cadenza II at (K).



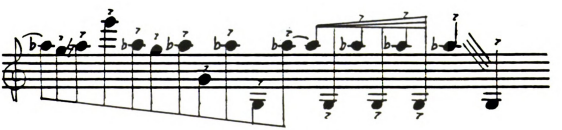
Just after (L) the bass clarinet has an arpeggio consisting of pitches 21-37 of the original opening passage. The sigh motive occurs in the solo clarinet. It is transposed, rhythmically augmented, and treated sequentially.

Example 20. Sigh motive.



In a manner reminiscent of the piccolo and violin passage from m. 19, octave displacement and interval expansion of the sigh motive occur in the clarinet at (M).

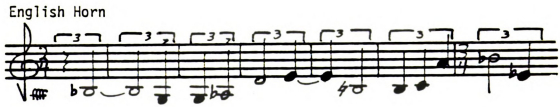
Example 21. Sigh motive.



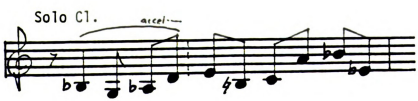
During the B section (mm. 128-148) three activities take place: the opening passage from Cadenza I appears in sixteenth-notes in canonic imitation in the upper strings; small fragments of the opening passage appear in the woodwinds and brass in durchbrochene Arbeit from the Interlude; and the sigh motive appears in retrograde in the clarinet in augmentation. In mm. 133-143 the soloist is instructed to imitate a siren. At m. 141 a cluster

(b, c', d', e^{b}') appears in the celli, accompanied by a tambourine roll. Following a gradual crescendo, which begins in m. 141, a climax occurs in m. 148. The full orchestra is active during mm. 148 and 156. The lower woodwinds, timpani, bass drum, and double basses have steady, accented eighth-notes which form harmonic clusters. The flutes, xylophone, tom-toms, harp, and piano have arpeggio or glissando patterns, and the remainder of the orchestra has the material found in the B section of Cadenza I at (3) in augmentation.

Example 22. Cadenza II m. 150, augmentation



Cadenza I at (3).

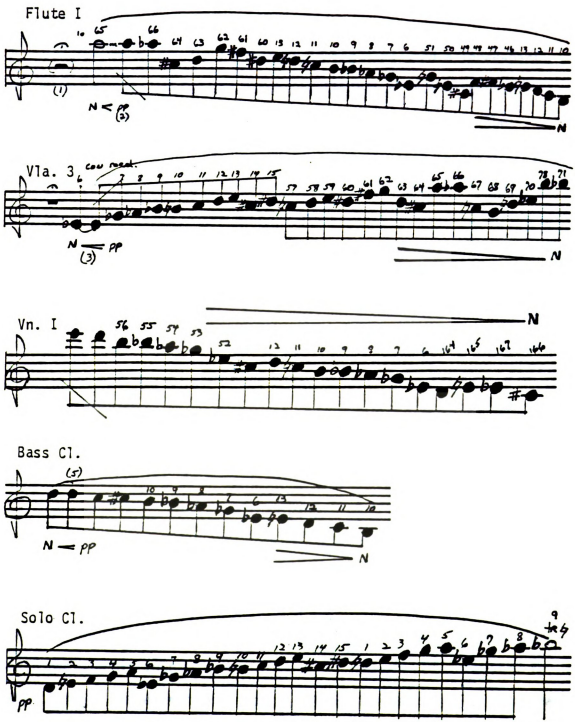


In m. 157 the central chord notes found at (3) are spread throughout most of the orchestra and are sustained in the upper strings and celli until the end of the movement. The chord is punctuated by the horn with a flutter-tongued d'' in m. 157 and by the repeated-note motive on a^{b}''' in the piccolo in mm. 158-159, 162-163, and 166-168. Flutter-tonguing appears in the flute on e''' in m. 160, followed by a quadruple *forte* fragment of the opening passage in the piano. The texture gradually thins as if the piece is ending. Slow, unsynchronized pulsations on d'' occur in the horn at m. 166. These are joined in m. 167 by the oboes on a'', by the trombones on e^{b}' in m. 168, and by the flutes on e''' in m. 169. The bass drum and timpani, meanwhile, have steady eighth-notes. At m. 171 the clarinet returns with the rapid scale motive. Most of the passages after m. 171 incorporate fragments of the Cadenza I opening in retrograde.

The single b^{b}'' recurs in the oboe, vibraphone, and harp in m. 175. In m. 176 the piano has the repeated-note motive on a^{b}''''. At rehearsal (35) a solo flute takes over the rapid-note passage from the clarinet. In *durchbrochene Arbeit* fashion the third viola continues the passage, which, in turn, is transferred to the solo violin and then to the bass clarinet. The solo clarinet finishes the passage just before (36) (Example 23).

By (36) the accompaniment to the solo clarinet consists of one first and second violin and one viola. A sustained b^{b}'' is heard in a muted solo trumpet and in the vibraphone. The grace-note/trill and arpeggio motives found in m. 15 appear in the

Example 23. Cadenza II at (35).



clarinet at (36). As the $\underline{b}^{b''}$ in the vibraphone fades, the opening eighty-eight notes appear in retrograde in the clarinet. The movement ends on $\underline{d}$ in the solo clarinet.

To sum up the first movement, Corigliano used a three-part structure as a basis for the formal construction, but within this three-part form there are three smaller tripartite forms. The composer used five main melodic/rhythmic motives, as follows: rapid scale, repeated-note, arpeggio, sigh, and grace-note/trill. A central chord, used both vertically and horizontally, governs the harmonic structure of the movement. Numerous tone clusters appear throughout the movement. Rhythmically, augmentation is used frequently, and permutations of the five basic motives occur often. Meter changes happen regularly, but the meter signatures are not complex. Meter signatures used in this movement are 2/2, 2/4, 3/4, 4/4,/5/4, 6/4, 3/8, and 5/8. The accompaniment is usually in strict meter, although there are some unmetered passages with conductor's cues.

Melodically, the entire movement is based on the first two pages of Cadenza I. Corigliano incorporated the compositional techniques of interval expansion, octave displacement, transposition, canonic imitation, durchbrochene Arbeit, and dodecaphony within the movement. Although retrograde motion is used, there is no use of melodic inversion nor retrograde inversion. Seconds and thirds dominate the melodic interval patterns. There is constant reference to the diatonic scale fragments from the opening passage which illustrate white-key/black-key juxtaposition. The composer used a wide variety of articulations in the wind instruments, including regular and marcato

accents, double tonguing, and flutter-tonguing. The string writing includes various types of accents, pizzicato, glissandi, harmonics, and quarter-tones. Tremolos, trills, harmonics, quarter-tones, ad libitum pulsations, chromatic and ad libitum glissandi, muted sections, extreme ranges, exaggerated dynamic levels, and innovative percussion passages also add color to the orchestration.

CHAPTER V

MOVEMENT TWO, ELEGY

Elegy, the second movement of the Concerto for Clarinet and Orchestra, is a memorial to Corigliano's father, who died on September 1, 1975. The movement consists almost totally of a dialogue between the solo violin and clarinet. "The search for fatherly approval seems to have colored both Corigliano's personality and his music deeply."[61] Composed in an adagio tempo much in the spirit of Samuel Barber's Adagio for Strings, the movement evokes a sorrowful mood. It maintains lush, romantic lines. In the program notes the composer said: "I deliberately avoided an emotional climax in the Elegy, feeling that by sustaining the same mood throughout, the music would achieve a heightened intensity."[62] Although this movement lacks the brilliance of the outer two movements, it displays a more traditional style of composition.

Structurally the movement is governed by two main melodic ideas, the first beginning in B by the first violin, and the second beginning in B^{b} by the clarinet. A motto theme (C#, B, B^{b}) that becomes a third structural element forms from the tonic notes of these two tonalities. The movement begins with a mournful four-measure phrase

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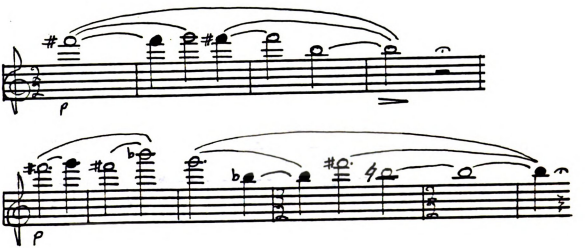
[61] Holland, p. 33.

[62] Corigliano, "Program Notes," p. 2.

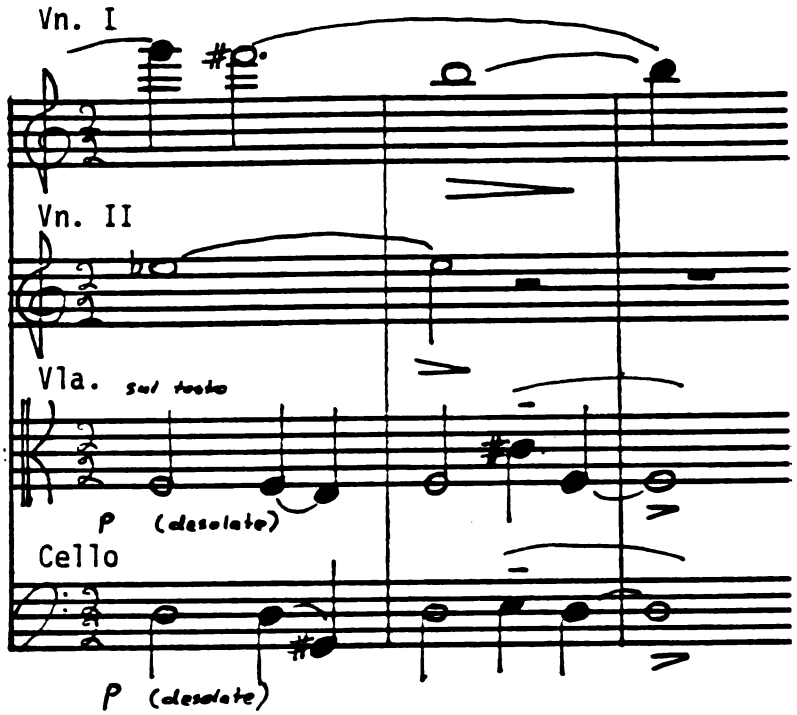
in the first violins that consists of the melodic intervals of two minor seconds followed by a descending perfect fifth. Still in B, the consequent phrase begins again on f#''', rises to b♭''', and then descends.

Example 24. Opening two phrases.



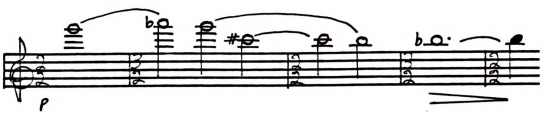
In m. 8 the second violins enter with a short phrase constructed of a half-step and a descending perfect fifth, among other intervals. This entrance creates a half-step harmonic interval between the two instrumental parts in m. 9 on the pitches b'' and b♭''. These notes foreshadow the clarinet entrance later in m. 28. Phrase three, initially a transposition of phrase one up a half-step, begins in m. 10 in the first violins. As it comes to a close, the second violins echo the material from phrase two at the lower octave in m. 13. Phrase four, which begins in m. 16 in the first violins, duplicates phrase one. In m. 19 c#' in the violas prepares the listener for the motto theme which appears in full in the second violins in m. 26.

Example 25. Strings in mm. 18-20.



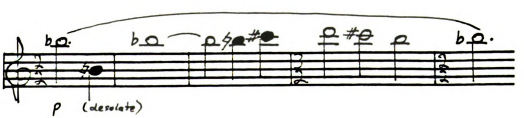
Constituting a double period, phrases one through four form the following structure: a a' b a. Phrase five, which begins in m. 20 in the first violin, starts with the first six pitches of phrase two. Measures 20 and 21 are rhythmically altered versions of m. 5; m. 22 is identical to m. 6; in the first-violin part and m. 23 is a rhythmically altered version of m. 7. The seventh and eighth pitches from phrase two do not appear in phrase five. Phrase six, which begins in m. 25 in the second violins, is like phrase three, except where a c#''' in m. 26 supplants a c''' from m. 12. It is phrase six that introduces the motto theme.

Example 26. Second violin in m. 25.



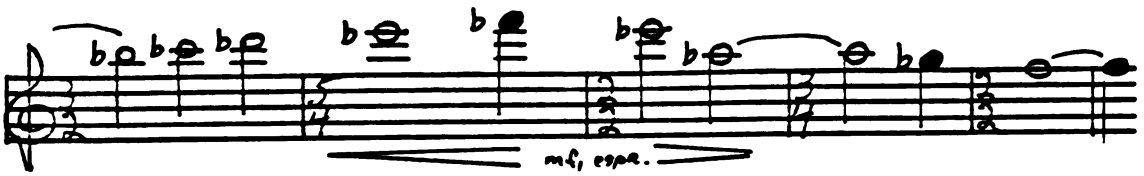
As the clarinet enters on $\underline{B}^{b}$ in m. 28, the first violins and piccolo echo the motto theme in octaves. The clarinet passage uses the first three notes of phrase one at the lower augmented fifth with octave displacement, then continues by forming a mirror of the motto theme. This clarinet passage is accompanied by mixed interval chords.

Example 27. Clarinet in m. 29.



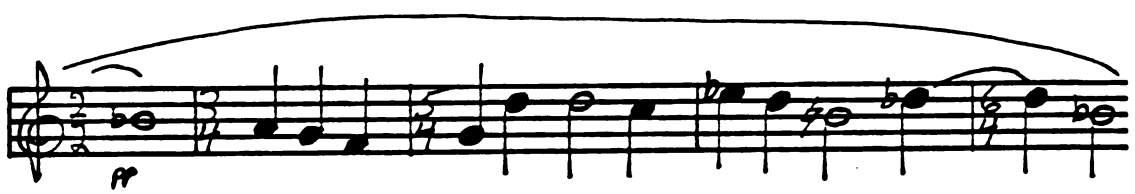
In mm. 10-29 the composer wrote relatively short phrases for the strings, but he gave phrases of thirteen and nine measures to the clarinet beginning at m. 29. The motto theme and the half-step, descending-fifth pattern are present in the clarinet.

Example 28. Half-step, descending-fifth pattern beginning in m. 36.



In m. 46 near the end of the second phrase of the clarinet, a descending scale appears, which is followed by an ascending perfect fifth in m. 46. A permutation of the motto theme occurs two notes before m. 49.

Example 29. Clarinet at m. 45.

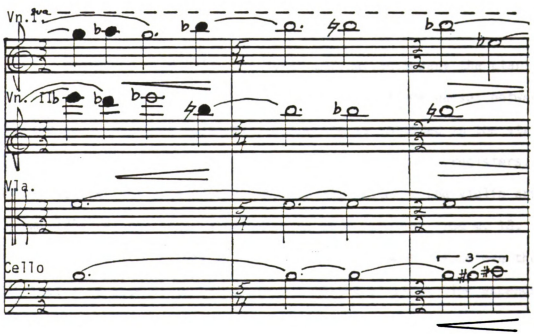


As the clarinet commences its third phrase in m. 52, which recalls the sigh motive, the English horn has the clarinet material from m. 47, down a major seventh. The English horn phrase closes with the motto theme. At m. 59 the cello material from m. 18 appears in the horn in free inversion. Similarly, the viola material from m. 18 appears inverted in the English horn. The fourth phrase in the clarinet, which begins in m. 61, suggests the key of e melodic minor. The fifth phrase, which begins at m. 65, is constructed from the motto theme and the material from m. 46, which appears at the lower octave.

In m. 68 the material from the opening string passage recurs with rhythmic alteration in the first violin. Measures 72-77 in the

first violin are identical melodically and rhythmically to mm. 5-10. At m. 82 the material from m. 18 in the violas and celli returns, transposed up two octaves and a whole step. The first oboe and celli have the material that was in the viola, and the second oboe and the violas have the material that was in the celli. The material is not inverted, however. The pitches of B and B^{b} alternate between the first and second violins in mm. 83-85, forming mixed interval chords against the accompaniment.

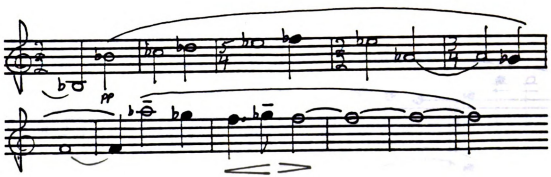
Example 30. Strings in mm. 83-85.



When the clarinet restates the motto theme beginning in m. 103, the solo violin has the opening phrase from the clarinet passage at m. 29. The motto theme appears in retrograde in the

clarinet in mm. 108-109, followed by the half-step, descending-fifth pattern. The descending clarinet line in mm. 111-113 is then echoed at the upper octave in mm. 114-116, also in the clarinet.

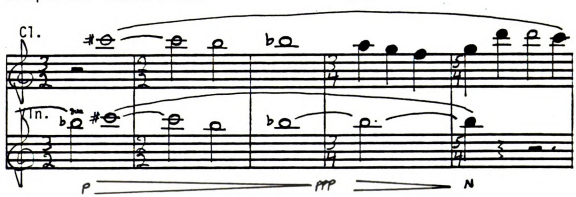
Example 31. Clarinet beginning at m. 108.



Beginning at m. 119, the lower strings accompany the clarinet and violin with material from m. 18. The motto theme passes between the two solo instruments in mm. 119-136 and is imitated in the strings. This theme, interspersed with arpeggios, appears in all registers. While the clarinet arpeggios in mm. 126-132 resemble the violin arpeggio in mm. 123-124, the other wind passages have material from m. 18. At m. 130 the chord C, F, D^{b}, B^{b}, C#, G# occurs on beat one before the clarinet line ascends to $b^{b''}$. In m. 133 the clarinet line ascends to b''. The solo violin has three arpeggios within mm. 133-135, transposed from the three different clarinet arpeggios found in mm. 126-132. The first (m. 133) appears a perfect fourth higher than in m. 126; the second (m. 134) beginning with the last note of m. 131, appears a minor third higher; and the last (m. 135) beginning with the third note of

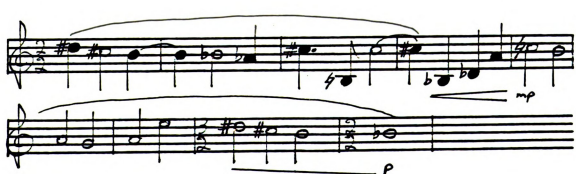
m. 139, appears a minor third higher. The solo violin arpeggio in m. 135 appears earlier in m. 130 in the same part of the lower octave. At m. 136 the violin ascends to $\underline{b}^{b''}$. Just as the tonalities of the two solo instrumental lines reverse, however, the motto materializes simultaneously in octaves in the clarinet and in the solo violin.

Example 32. Measure 136.



Gradually descending with configurations of the motto theme, the clarinet cadences on $\underline{b}^{b'}$ in m. 152 and forms a $\underline{B}^{b}$ major triad in first inversion with the string and brass accompaniment.

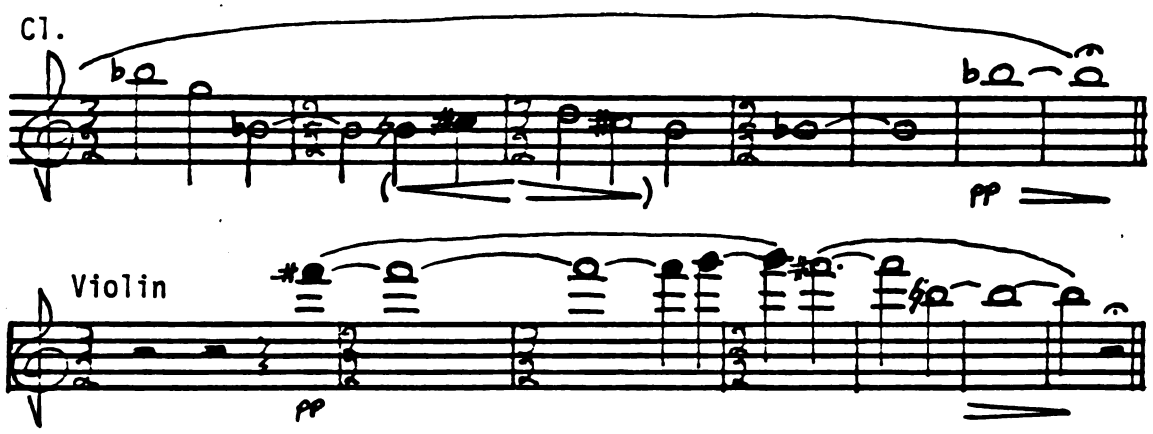
Example 33. Clarinet, mm. 144-152.



In m. 152 the clarinet theme from m. 46 reappears at the lower octave in augmentation in the horn. At m. 154 the theme appears with its original rhythmic values. Augmentation of material from m. 46 occurs in the trombones and violas in m. 154 at the lower seventh. Also in m. 154 the violins and piccolo return with material from phrase one. In m. 161 the clarinet enters with the second-violin material from mm. 8-16. The first and second violins return with material from mm. 11-14 at m. 163.

In m. 168 the motto theme appears in retrograde in the clarinet, ascends to d'', and then appears with the original pitch order. The $b^{b'}$ is then echoed at the upper octave in m. 173. The first violin has phrase-one melodic material also beginning in m. 168. This phrase ends on b''. Hence, both solo instruments return to their original key centers. The tonalities of B and B^{b} were introduced separately at the start of the movement, but they are heard together at the close of the movement.

Example 34. Clarinet and violin beginning in m. 168.



Harold Schonberg of the New York Times summed up this movement well when he stated:

> It was in the middle movement, an Elegy for his father, that Mr. Corigliano achieved a more personal style of writing. A mournful dialogue among various instruments, a feeling of desolation and loss, added up to a statement of real quality.[63]

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[63]Schonberg, p. 25.

CHAPTER VI

MOVEMENT THREE, ANTIPHONAL TOCCATA

The Antiphonal Toccata, the third movement of the Concerto for Clarinet and Orchestra, utilizes a full orchestra and two conductors. Inspired by Bernstein's theatricality, Corigliano alternated full orchestral tuttis with antiphonal effects in the orchestra, and with interjections from off-stage brass and clarinets. Thus, alternate groups of musicians maintain an almost steady dialogue with the solo clarinet. The off-stage group consists of five horns, two trumpets, and two clarinets (see stage arrangement, Example 1, page 30). New York Post music critic Robert Kimball wrote of the premiere performance:

> The blazing Antiphonal Toccata had the Philharmonic's assistant conductor David Gilbert and five horn players strategically placed at different locations in the first tier, and two trumpets, side by side, in the second tier. Under Bernstein's catalytic direction the orchestra filled the hall with symphonic sound.[64]

A concerto does not normally utilize such a large orchestration, but because Corigliano wanted to use all of the members of the New York Philharmonic, he had to devise a plan whereby the solo clarinet would not be overbalanced. By placing some of the wind instruments in small groups out in the concert hall, he eliminated the balance problem. This placement of instruments normally creates a sound delay, which

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[64]Kimball, p. D:89.

results in unsatisfactory coordination of on- and off-stage musicians. To overcome this dilemma, Corigliano wrote the music so that the groups are not synchronized. Against the non-aligned rhythmic pattern produced by this antiphonal setup, he used a strict rhythmic motive in the clarinet. Because of the clarinet's versatility, Corigliano encountered still another problem in the third movement:

> One of the great traps in writing fast music for the clarinet is that, when you try and give it some rhythmic vitality, it begins to sound like jazz. To avoid that, in the last movement, I used two tone rows and a quote from Giovanni Gabrieli. So it's a highly eclectic piece that goes from Gabrieli to twelve-tone in one movement; but, I am not, by any means, a twelve-tone composer. I use what I need, and I needed it then.[65]

This movement has a bipartite form with a coda: the first section includes the music up to m. 108, the second section includes mm. 108-219, and the coda includes mm. 219 to the end of the movement. Within the first section there is a three-part form, ABA: the introductory material to m. 12 constitutes "A", the rhythmic motive in mm. 12-102 represents "B", and mm. 102-108 recall the "A" material.

The work begins with a sweeping motion, commencing on g in the last stand of the celli, and moving across the stage to the first stand of the celli, then to the violas, the second violins, and finally to the first violins. As the violins continue playing irregular rhythmic groupings of quick, short notes on g, the trumpets enter a tritone higher. Up to this point fourteen entrances have taken place,

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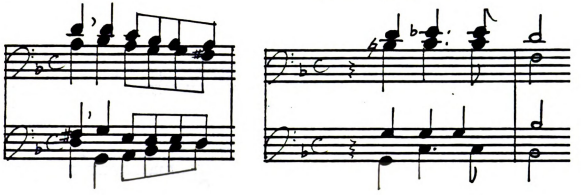
[65] Kozinn, "Corigliano," p. 33.

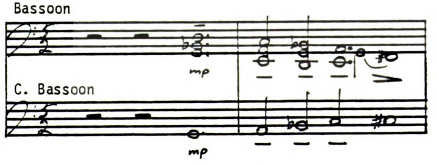
each cued by the conductor. In m. 4 the bassoons introduce melodic material quoted from Giovanni Gabrieli's composition Sonata Pian e Forte of 1597. Corigliano has changed the last bass note of m. 46 in the original piece from d to c# at the end of m. 5 in the contrabassoon.

Example 35. Measures 46 and 48 from Sonata Pian e Forte, condensed.



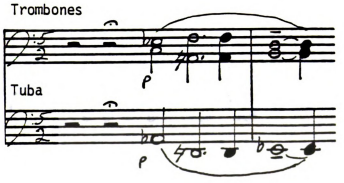
From Edition Peters 4267pp. Used by permission.

Example 36. Measures 4-5 from the third movement of Corigliano's Concerto for Clarinet and Orchestra.



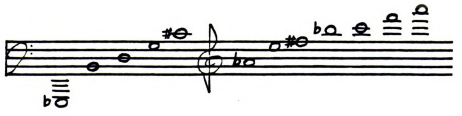
Three beats later, the trombones and tuba respond antiphonally with the next phrase of the quoted material, in transposition. Although the original harmonic progression is changed and distorted, the rhythm and the contour of Gabrieli's phrase remains.

Example 37. Measures 6-7.



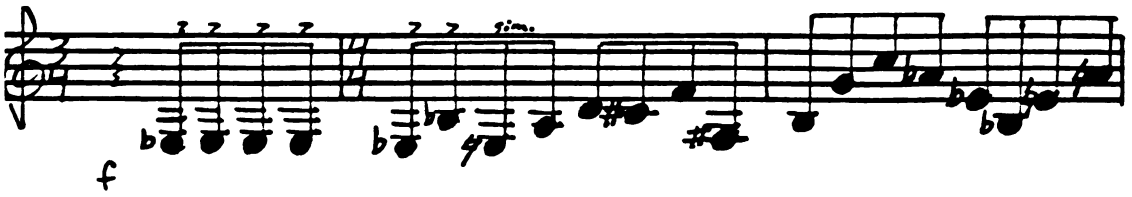
Involving the entire orchestra, the Gabrieli quotation dissolves into a single, pulsating chord. This chord, vertically presented at m. 10 from the basses upward to the piccolo, forms the first of two twelve-tone rows used in this movement. A horizontal presentation of this row is shown below.

Example 38. Tone row one.



After an antiphonal timpani fanfare at m. 10 the entire orchestra plays E♭ and A at m. 12, the first and last pitches of tone row one. This tritone dyad with octave doublings ushers in a solo clarinet passage characterized by a crisp, eighth-note rhythm on the second tone row. Corigliano called this the "toccata rhythm."[66]

Example 39. Tone row two.



(Appendix D illustrates matrices of the two tone rows used in the third movement.) After the clarinet has restated the second tone row, the row disintegrates into a repeated half-step motive, which is to reappear later in the movement. Meanwhile, the rest of the orchestra forms chords from the first tone row.

At m. 33 the solo clarinet repeats the pitch g, plays the beginning of tone row one, and ascends to b♭''. While stressing the b♭'', the clarinet then plays a motive which recalls the B-B♭ tonal conflict from the second movement.

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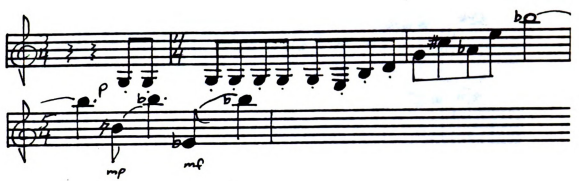
[66] Corigliano, "Program Notes," p. 2.

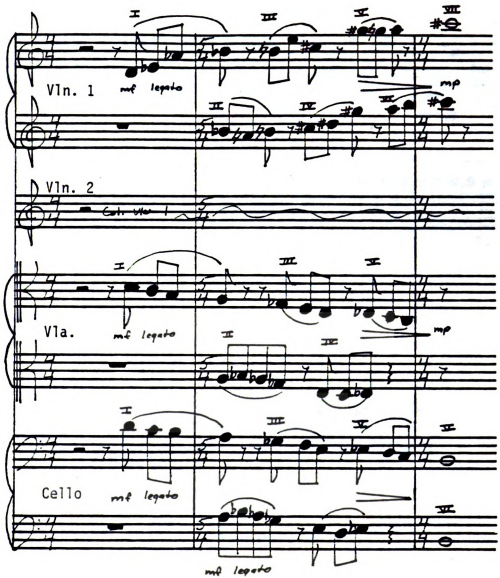
Example 40. Solo clarinet at m. 33.



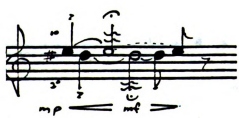
At m. 35 the strings perform the first tone row in a highly stratified manner (Example 41).

At m. 39 the clarinet, still playing $\underline{b}^{b''}$, performs a repeated-note motive suggestive of motivic material from the first movement. This motive is interrupted by the on-stage trumpets playing a transposition of the sigh motive from movement one (Example 42). As the solo clarinet continues its passage, the motto theme from the second movement reappears, asserting once again the tonal conflict between $\underline{B}$ and $\underline{B}^{b}$ (Example 43). Still in dialogue with the trumpets, the clarinet then plays a rapid passage, similar to that at the opening of the work (Example 44). Meanwhile, short fanfares intensify in the brass, reinforced by the bass drum. At m. 40 as the violas enter with the toccata subject, the solo clarinet begins playing P^{11} of row two. Following that it switches to R^{6}, and then ascends to $\underline{c\#}'''$. In the intervening time, the strings and woodwinds perform portions of scales employing the toccata subject, once again exemplifying white-key/black-key juxtaposition (Example 45).

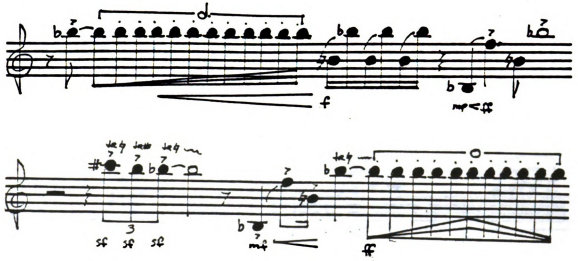
Example 41. Strings at m. 35.



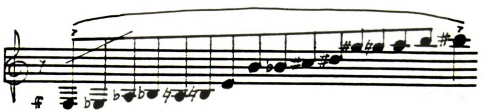
Example 42. Trumpets at m. 39.



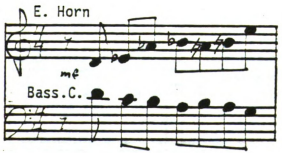
Example 43. Solo clarinet at m. 39.



Example 44. Clarinet between m. 39 and m. 40.

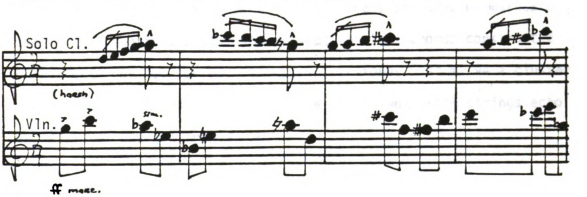


Example 45. Woodwinds at m. 41.



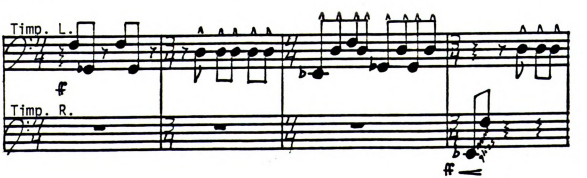
At m. 49 the flutes and violins begin playing marcato eighth-notes, forming pairs of perfect fourths, augmented fourths, and perfect fifths. The solo clarinet punctuates this line with grace-note flourishes, similar to those in the senza misura section of Cadenza I.

Example 46. Solo clarinet with first violins at m. 49.



At m. 56, ascending to a''', the unaccompanied solo clarinet presents the first tone row. As the clarinet dwells on a''', the bass clarinet, bassoons, celli, and double-basses enter with row two P^{10}. During mm. 63-66 the brass recall the material from m. 39. The timpani break in at m. 67 with another fanfare, this time using a glissando.

Example 47. Timpani at m. 67.

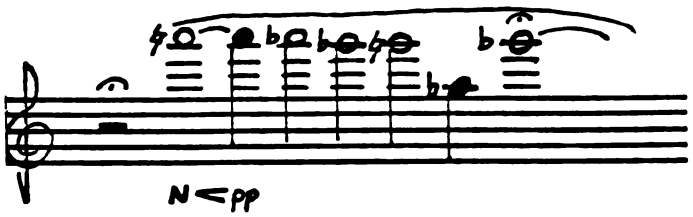


During the passage at mm. 76-81 the first tone row appears in the orchestra, built with the addition of successive instruments, and it climaxes with a sforzando chord at m. 81. The solo clarinet commences with row two on the toccata rhythm and ascends to $a^{b'''}$ at m. 85. As the entire group builds to a climax in m. 93, a triplet rhythm is introduced in m. 90 in the piccolo, flutes, xylophone, and piano using row two. Meanwhile, the brass and timpani maintain the rhythmic motive, as the string section plays chords constructed on perfect fourths, perfect fifths, and tritones. At m. 94 a cluster-like texture sounds from the off-stage horns, while the strings echo the clarinet passage from m. 58.

Example 48. Off-stage horns at m. 92.

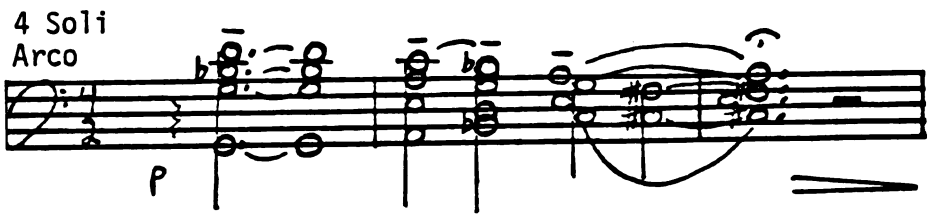
The clarinet entrance at m. 97 contains the intervals of a minor second, major second, minor seventh, and major seventh. The pattern in which these intervals occur is reminiscent of both the sigh motive and the solo clarinet passages in Cadenza II of the first movement.

Example 49. Solo clarinet at m. 97.



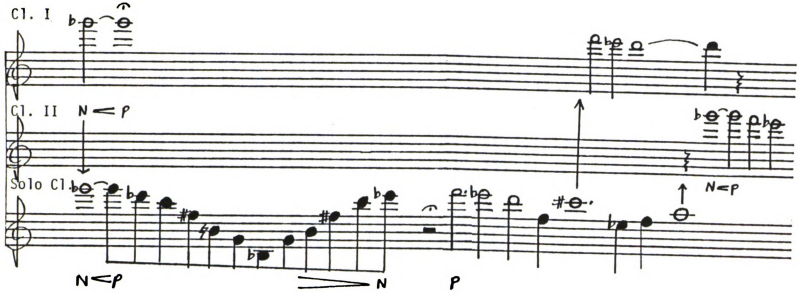
A return of the Gabrieli motive appears at m. 102. This time it is performed by four solo double-basses.

Example 50. Double-basses at m. 102.



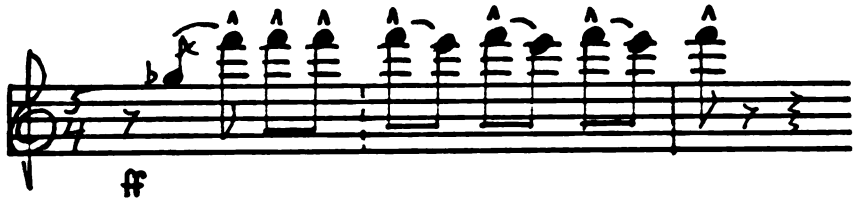
The twofold response, first played in the brass, is finished by the violas and celli. To end the first section, the solo clarinet plays $\underline{e}^{b'''}$ followed by an arpeggio. As $\underline{e}^{b'''}$ continues to sound, one of the off-stage clarinets enters with the same pitch. The last phrase of the Gabrieli quotation then appears in the solo clarinet, transposed up a perfect fifth, and it is developed lyrically. This descending motive, treated imitatively among the solo and orchestral clarinets during mm. 106-108, serves as a bridge to the second portion of this movement, which begins at m. 108 with material from the introduction.

Example 51. Imitation among the clarinets.



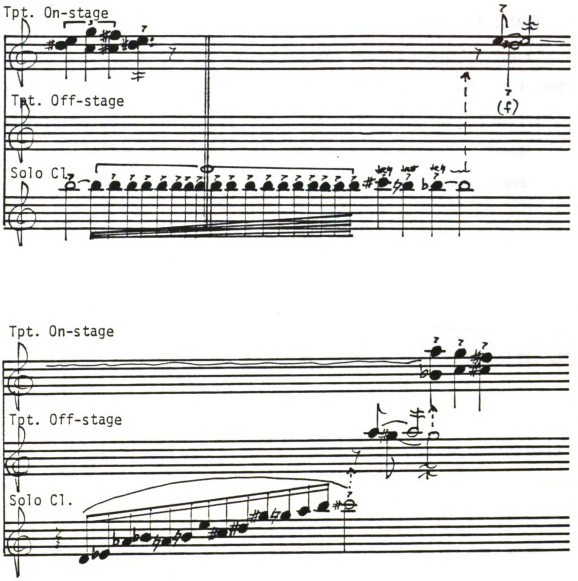
The toccata subject returns at m. 118 in the solo clarinet on row two, which interrupts rapid pulsations in the strings. The material in mm. 118 through 137 in the second portion of this movement corresponds to the "B" section from mm. 12 through 26 in the first part of the movement. In m. 139 the toccata subject returns fortissimo in the strings on row two's P^9, which establishes a momentum that remains until the close of the movement. The clarinet breaks in on the string passage in bar 142 with a transposition of the repeated half-step pattern from m. 15.

Example 52. Solo clarinet.



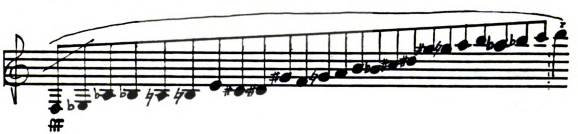
Material similar to that of the opening of Cadenza I appears in the solo clarinet at m. 150 along with a descending arpeggio in the bass clarinet. As the solo clarinet recalls the familiar repeated-note motive on $\underline{b}^{b''}$ and combines it with the motto theme and the rapid scales, the on-stage trumpets enter in response in m. 155. The sigh motive is then heard from the off-stage trumpets in conjunction with on-stage brass and clarinet dialogue between bars 155 and 156.

Example 53. Solo Clarinet with trumpets at m. 154.



Measures 156-161 correspond to mm. 40 through 45 in the first part of the movement. The toccata subject recurs at m. 161 as the soloist performs a free version of row one. The low woodwinds, low strings, and piano have row two's P^{10} (m. 163 through m. 165), then P^{1} (m. 166 through m. 171). At m. 182 the toccata subject appears in the solo clarinet. Centering on d''', this passage leads to a long, technically demanding cadenza, which hints at motives from the first movement. Particularly noticeable are the rapid arpeggios, grace-note flourishes, and the permutation of the opening scale passage from Cadenza I.

Example 54. Third movement cadenza.



Accompanied by a harp glissando, the last six pitches of this cadenza are lengthened before the music ascends to $a^{b'''}$ in bar 197. The off-stage brass abruptly imitate the harp in stretto fashion at the senza misura at m. 197. This action elicits a build-up of row one, which appears at m. 203. Also at m. 203, the celli and bassoons have the prime version of row two, and the clarinet has the material from m. 97. As before, imitation occurs among the solo and off-stage clarinets. This time a fourth entry of the descending line appears in the solo flute and first violin, followed by a fifth entry in the off-stage

trumpets at m. 211. In m. 212 the second flutes and second violins also enter with the same melody. The trumpets repeat the solo clarinet's last two pitches at triple forte in mm. 217-218.

Marking the coda at m. 219, the Gabrieli quotation returns fortissimo in the on-stage woodwinds and brass. The row one chord appears at m. 224, and the toccata subject on row two returns in the solo clarinet in m. 225. Initiated by the solo clarinet, a series of quasi glissandi appear in the off-stage winds during mm. 230-231. The full orchestra and the solo clarinet enter at m. 231, followed by an antiphonal timpani fanfare. The movement ends seven measures later with a short, double sforzando chord on row one. The double-basses end on E^{b}, the first pitch of tone row one, and the solo clarinet finishes on a''', the twelfth pitch of the first tone row.

In summary, this movement is based on a traditional two-part form containing a cadenza and a coda. Within each of the main parts there is a loose ABA formation. A Gabrieli quotation comprises the "A" material, and the toccata subject represents the "B" material. Two tone rows are used, one initially presented vertically, the other presented horizontally. Both strict and free treatment of these rows occurs. While the prime row forms frequently appear in transposition, there is little use of retrograde motion. Corigliano additionally has incorporated motives and pitch centers from the first two movements. For instance, the arpeggio, grace-note, sigh, repeated-note, and rapid scale motives and the central chord from movement one recur in the solo

clarinet passages in movement three. The motto theme and the B-B^{b} tonal conflict from the second movement also appear in the third movement. Rhythmically, the concept of non-alignment is noteworthy in the on-stage and off-stage wind passages. Although the rhythm of the toccata subject prevails throughout most of the movement, rhythmically pulsated long tones and short, punctuated chords carry significance. Meter signatures used in this movement are 5/2, 4/2, 3/2, 5/4, 4/4, 3/4, 2/4, and 6/8. Numerous sections require cuing by the conductor. Orchestral dynamics range from pianissimo to triple forte. Special effects that occur during this movement include timpani and horn glissandi, quasi glissandi from the off-stage winds, bass drum rolls, piano tremolos, col legno playing in the strings, a sweeping motion from one side of the stage to the other, and the use of antiphonal calls from both sides of the stage and off-stage. Within this contemporary-sounding movement, Corigliano used the compositional techniques of imitation, stretto, echo, and parody. Through his eclectic compositional manner, he created a masterful orchestration which pleases the listener.

According to Corigliano, contemporary music is difficult to compose because it must exist on many levels. The immediate, visceral level gives a message. The music should also make the listener want to hear it again. Some composers, such as Babbitt and Boulez, ignore the visceral level because they have no interest in projecting it. Other composers, such as Penderecki and Crumb, deal with it almost

exclusively. Their music is exciting to hear the first time, but not so much after that. Says Corigliano, "I try to write on the visceral level, and then I hope to say things on other levels."[67] Corigliano stresses that although an important element in any composition is the composer's ability to communicate with the listener, a balance must be maintained so that the composer does not always write pieces which are guaranteed to make the audience applaud wildly. Comments the composer, "I think a composer has to satisfy his highest intent by setting goals and writing music that challenges and stretches his abilities a bit more with each piece."[68]

> My opinion changes as I work and hear different performances. I have to work up enthusiasm as I work on a piece to get up the excitement; and I even do it artificially, because the mind has to take off to do things. I start scared. Then I get a small unit and become excited and jump from ledge to ledge until I reach the top . . . . Each time new elements appear in a piece to make it different. It can never be the same over and over. I have to have the excitement of something new to write. And, then you never hear a piece as you have it in your head—especially on that excitement level.[69]

Even though Corigliano prefers to write serious music and make it comprehensible to many people, he recognizes that not everyone will understand it.

> When I write a piece like my Clarinet Concerto, after all, I'm trying to communicate with a concert hall audience that has a frame of reference with which it can relate to the sounds I'm using. I'm not trying to reach some teenybopper cruising down Broadway with a portable radio. To that person, my music is bound to be as baffling as can be.[70]

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[67] Jacobson, p. 38.

[68] Kozinn, "The Unfashionably Romantic . . .," p. 24.

[69] Jacobson, p. 38.

[70] Kozinn, The Unfashionably Romantic . . .," p. 24.

CHAPTER VII

PERFORMANCE SUGGESTIONS FOR THE CLARINETIST

Although the concerto repertory for clarinet is relatively small, it does include a number of demanding works. Foremost among them is Corigliano's Concerto for Clarinet and Orchestra. Claiming it is the most difficult piece he has ever seen, Stanley Drucker describes it as "a powerful work which exhausts most possibilities for the clarinet." [71] He also comments, "Everything about clarinet playing and life is in the Concerto—what more is there to say?" [72] Although a performer will most likely never play the twenty-eight minute piece the same each time, one thing is certain: the soloist must be in top physical condition because of the many different types of playing involved. In addition to rapid fingers and a quick tongue, the work requires tremendous breath control for the lengthy sostenuto passages. Dynamic markings range from sound that is barely audible to sound that is as loud as the soloist can produce. Numerous passages appear in the altissimo register. These sections are further complicated when the composer demands extremely soft dynamics coupled with awkward register leaps. The character of the cadenzas can be described as nothing less than virtuosic.

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[71] Stanley Drucker, "The Total Performer," International Clarinet Clinic/Congress, University of Toronto, August, 1978.

[72] Hite, "Corigliano's Clarinet Concerto," p. 4.

As mentioned in Chapter III, Stanley Drucker states; "The work demands a total performer."[73] The composition requires a soloist whose talent reaches forth to the audience, therefore, the clarinetist must possess more than a good tone and a fine technique. "It's not a question of making every note audible, or making every note the same as every other note."[74] In the opening cadenza, for example, the clarinetist must imitate the "will-o'-the-wisp"—pianissimo, rapid, delicate playing is mandatory for the creation of the proper musical effect.

To assist the soloist with the performance problems inherent in this work, this chapter covers the following topics: fingering, articulation, dynamics, range, tempo, and ensemble. The subject of fingering receives the greatest emphasis; it accounts for most of the problems encountered by the performer. The reader must refer to Appendix A, to the sections of this paper entitled "Key To Symbols" and "Explanation Of Terms," and to the clarinet part. The fingerings suggested in this text function adequately. In some instances, because of variation in intonation of particular instruments, other fingerings may be substituted. The reader should be aware that the solo clarinet part appears in B^{b} transposition, and that no piano reduction of the orchestra score is presently available. The fingerings suggested apply to the mechanism of the Boehm system, seventeen-key, six-ring clarinet.

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[73]Drucker, "Premiering a Masterpiece," p. 5.

[74]Ibid.

The key to performing the opening section of Movement One is smooth phrasing. A sensitive and nimble approach is necessary to execute the composer's wishes. The clarinetist needs to recognize that the opening notes of Cadenza I are later repeated with different register placement, and that this passage consists primarily of diatonic scale fragments. The beginning section becomes less cumbersome to play if the performer marks off groups of two, three, or four notes. By practicing this passage in small portions, the technical problems can be mastered without destroying the flow of the line. The markings may be erased when the fingerings become secure. Sometimes passages are repeated, but they are spelled differently the second time (line 1: notes 23-26 and notes 36-39). Both cadenzas become easier to finger when the performer recognizes these occurrences.

Awkward leaps (line 3: notes 31-32) should be isolated from the music and practiced first with two notes (a#'' - c''), repeated many times. A third note may be added by backing up in the music (b'' - a#'' - c''). A fourth note may then be added by moving forward in the music (b'' - a#'' - c'' - e^{b}''). The passage must be practiced in this manner until it feels comfortable. When this passage is reinserted in the total musical line, any previous technical problems should be eliminated.

Generally speaking, Corigliano's writing in this Concerto does not require many chromatic fingerings. In the first and third movements there are only two instances in which the soloist can use the chromatic fingerings for f#'' other than for trills (page 8:

letter D and page 28: at 35). In the second movement the chromatic fingering for f#;; is mandatory in most passages (page 13: systems 8 and 9). There is no need to use the chromatic fingering for f#' in the Concerto, because it would create unnecessary hand movement (page 1: system 2, note 4). Most clarinetist agree that the best response and intonation of $e^{b'''}$ occurs when the right-hand index finger is used in conjunction with the right-hand fork key, but there are several places in the composition which necessitate $e^{b'''}$ or d#''' to be played with the third finger of the right hand (page 4: last system, last measure).

Alternating little fingers is imperative throughout the work (page 1: system 3, notes 6-7; and page 4: system 6, notes 10-12). The clarinetist must also make full use of available alternate fingerings and auxiliary fingerings. For instance, when playing in the clarion register, it is possible to play a c#''' in the altissimo register in rapid passage with an auxiliary fingering using the left-hand index finger alone (page 2: system 2, note 15). Similarly, d''' may be played by overblowing g' in a rapid passage (page 1: system 2, note 34). Auxiliary fingerings should be instituted only in rapid or pianissimo passages, as most are tonally inferior to the standard fingering. There is only one passage in this Concerto where it is desirable to use the A key in conjunction with the third side key to produce the alternate $b^{b'}$ fingering (register key with the "A" key), but the alternate fingering can create technical difficulties if used in the wrong place (page 1: system 1, note 37). The traditional $b^{b'}$ fingering can be shaded and improved with the addition

of the finger of each hand plus the $\underline{e}^{b''}$ key. Other notes can be altered in this manner to improve intonation, timbre, and response. The player must experiment with various combinations of fingers to determine the desired shading. The alternate right-hand $\underline{b}^{b''}$ fingering is particularly useful in arpeggio passages (page 2: system 5). By leaving the $\underline{b}^{b''}$ key depressed and by lifting the first two fingers of the left hand, $\underline{c}'''$ sounds.

Forked fingerings are especially beneficial in the third movement (page 17: system 6, measure 3). Using both index fingers, the register key, and the thumb key produces $\underline{b}^{b''}$ which enables an easy move to or from $\underline{f}''$. This fingering is abbreviated with the symbol 1/1 above the music. Using the index finger of the left hand, the middle finger of the right hand, the thumb key, and the register key produces $\underline{b}^{b''}$ which allows a simple move to or from $\underline{f\#}''$. The symbol 1/2 indicates this fingering.

The performer is obliged to review trill fingerings, as numerous trills appear throughout the work. Note that a few of the longer trills dissolve into quarter-tone wavers (page 3: system 5). Refer to the trill section of Appendix A for specific trill fingerings.

The clarinetist must experiment with altissimo register fingerings in order to produce the most agreeable results on a given instrument using a given mouthpiece, ligature, and reed. The altissimo fingerings suggested in this text for specific passages from the Concerto may not work uniformly well on all combinations of equipment. When choosing a fingering, particularly in the altissimo register,

intonation and timbre are of utmost importance. The dynamic level and the speed of a specific passage will also influence this selection. The addition of a key to raise or to lower the pitch of a standard fingering may alter the response. By adding the right-hand fork key to the regular fingering, f#''' responds easily and ascends to a better pitch (page 2: bottom system). The added stability of this fingering is needed to play the repeated note motive. In this work, with its high tessitura, the soloist continually emerges above the accompaniment, but considering the number of fast passages, intonation does not pose a major problem in the first and third movements. There are some passages which need special attention--in the first movement (page 2: system 4) the soloist plays c''', forming the interval of a perfect fifth with the flutes. The clarinetist can avoid the tendency to sharp by using the right-hand c'' key with the standard c''' fingering. As previously mentioned, the f#''' (same page) needs the addition of the right-hand fork key. The soloist must select a solid fingering for g''' at (23), b^{b}''' between (24) and (25), and g#''' at (L). In the second movement at (E), the clarinetist must not sound below pitch on the e^{b}''' played with the right-hand middle finger. One measure after (Q) the clarinet part descends to g', forming the interval of an octave with the solo violin. The clarinetist must listen carefully to the violin before sounding this pitch. One or all of the right-hand fingers must be lowered in order to tune this interval. Care should be taken with the d#''' (one measure before R), as this passage echos the violin at the upper octave. Likewise, a delicate passage occurs

at (U) when these two instruments play the first three notes in unison. The soloist must enter carefully just after (C), and again with the c#''' just after (X). Here, the fingering for c''', plus the bottom two right side keys, works well for a soft blended c#'''. The soloist must retain the c'' key with the right-hand little finger for the last c''' of this movement. This note must be played in tune, as the violin plays a minor second away from the clarinet.

A solid b''' fingering is needed at (9) and after (A) in Movement Three. This note tends to be sharp to the strings in the latter entrance, and the soloist should select a flat fingering. One measure before (C) it will probably be necessary to raise the f#''' and e''' to meet the string pitch. At (15) the soloist and the two orchestra clarinets must agree on fingerings for g''', f''', and e''' in the imitative section. One measure before (21) a strong g''' is mandatory. At the end of the cadenza just prior to (28), altissimo fingerings must be used which respond easily at a triple forte dynamic level. Similar to the entrance at (9), the b''' at (30) and the last note of the piece demand a solid fingering. Although the loud dynamic level makes the notes easier to play, the last sustained pitch is complicated by the trill to c'''.

The first and third movements engender an intensity rarely found in other music written for clarinet; but, there is ample dynamic contrast, ranging from a mere whisper to triple forte. The music usually permits the soloist to rest a short time before playing one dynamic extreme to the other.

Articulation is also an important aspect in the performance of this work. To produce the rapid repeated-note motive (page 2: systems 4, 5 & 7), the clarinetist should use as legato a tongue as possible along with a steady air flow in order to keep the tongue relaxed. The notes will sound short because of the fast tempo. If the passage is to be played correctly with each pattern speeding up, then slowing down, the tongue must remain relaxed. The crescendos, diminuendos, and tempo change of this pattern must be observed (page 2: systems 4 & 7). A more difficult passage than that of the repeated-note motive appears just after (11). Here, the awkward leaps and fingering problems in the opening scale passage are combined with a crisp tongue. The composer does not spare the soloist altissimo register tonguing, as shown by the reiterated g''' (page 7: system 1). The accented passage at (B), page 8, is especially effective. A similar portion of music appears on the first system of page 9. The swift tonguing evolves into a flutter-tongue on f'. Flutter-tonguing also occurs at (H) on b^b. The passages at (I) and (M) are particularly difficult for tongue and finger coordination.

While the first movement demands various types of articulation, the second movement needs clean, soft attacks in all registers of the instrument. Sharply contrasting in character, the third movement requires fortissimo, marcato playing. The composer instructs the soloist to perform the toccata theme in a computer-like manner (page 17: system 3). Sforzando accents often accompany the trills (page 19: system 5). While the sustained altissimo register notes usually begin with a sharp accent (page 19: system 4; and page 20: system 3), some of these notes require a delicate entrance (page 20: system 6, b''';

page 21: system 1, $\underline{a}^{b'''}$; and page 21: system 2, $\underline{b}^{b'''}$). The articulation pattern which appears in the first system on page 24 occurs throughout this movement. The last system on page 26 is one of the most difficult passages to articulate because of the tongue-finger coordination problem created by awkward leaps.

The performance of this concerto will reacquaint the soloist with the normal problems of playing contemporary works: extreme range, awkward leaps, difficult fingerings, rapid articulation, flutter-tonguing, wide range of articulation patterns, and rhythmic complexities. Additional twentieth-century techniques such as production of quarter-tones and glissandi are required. At one point, using glissandi, the clarinetist imitates a siren (page 10: system 5). Experimentation allows the soloist to find quarter-tone effects easy to produce. For example, the $\underline{f}''$ to $\underline{d}''$ passage at the bottom of page 1 can be played by slowly touching the middle finger of the right hand to the outer corner of the second ring. Likewise, the quarter-tone trill on page 3 at (6) may be played by touching part of the first ring with the left-hand index finger. The trills accompanied by glissandi (page 5: system 3) may be executed by practicing the notes first without trills. The fingers must be raised and lowered to the rings as if they are moving through heavy glue, thereby producing the glissandi. A slightly more loose embouchure may be needed to produce the desired effect when combining the glissandi motion with the trill action.

Up to this point little has been said about breathing or breath marks. Assuming that the player possesses the physical stamina to

perform the piece, and assuming that the soloist and the conductor adhere to the composer's tempo indications, breaths can be taken at logical places in the music. It is necessary to breathe before playing some of the arpeggios (page 2: system 5, before the last eight notes; and page 3: system 4, after the second trill). The phrases in Movement Two are lengthy, but the composer provides enough rests after each phrase to allow the performer to relax. In the third movement, short rests appear within the context of the toccata theme, enabling the performer to breathe frequently.

The numerous tempo indications throughout this Concerto must be followed closely. It is the performer's responsibility to set the tempo for Cadenza I. Although slight liberties may be taken in the solo line, the soloist should attempt to perform what the composer has written. The orchestra depends solely on cues from the conductor during the unmetered sections of this piece. If the conductor becomes confused by the soloist, all is lost.

To present this complex work, the soloist, conductor, and orchestra must be alert performers. The solo clarinetist garners the most attention, but each player receives at least one solo passage during the duration of the composition. More than usual practice time is needed for some of the individual orchestra parts, not to mention the preparation time required for the conductor. A sizable amount of full rehearsal time, both with and without the soloist, is essential in order to effectively perform this composition. To examine these topics--fingering, articulation, range, dynamics, special effects,

breathing, tempo, and ensemble--and to consider possible solutions to technical problems will further enhance appreciation of this work. A study of the background of the composer and this analysis of his composition has enabled the author to comprehend why Corigliano's Concerto for Clarinet and Orchestra stands in a class of its own.

> If his Concerto weren't as good a piece as it is, the Concerto would not have come back after the premier to be recorded and performed all over the world.[75]

Although Corigliano feels that today's composers should become involved in writing music for television, radio, plays, and movies; he, personally, maintains an obligation to the concert hall.

> If the symphony orchestra and the concert experience die out, we'll never get them back. Orchestras have a backlog of 300 years of masterpieces. They don't want another symphony. I look at what the repertory needs--as I have with the oboe, flute, and the clarinet. I'm fascinated by the double bass and the French horn. The 20th century needs good pieces for those instruments, and I want to write them.[76]

It is probable that Corigliano's future serious compositions, which will undoubtedly contain both modern and Romantic elements, will also be accessible to the audience. "For all the masterly deployment of resources and abundance of kinetic energy in the most progressive syntax, Corigliano's creative commitment is essentially and inescapably lyric."[77] In the composer's words: "Whatever I do, it will be comprehensible. Other composers can say to their listeners, 'You don't understand.' That's an excuse I can't make."[78]

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[75]Drucker, "Premiering a Masterpiece," p. 20.

[76]Holland, p. 70.

[77]James Lyons, Jacket Notes, Corigliano, Concerto for Clarinet and Orchestra. Mercury, SRI-75118. c. 1968.

[78]Holland, p. 70.

APPENDICES

APPENDIX A

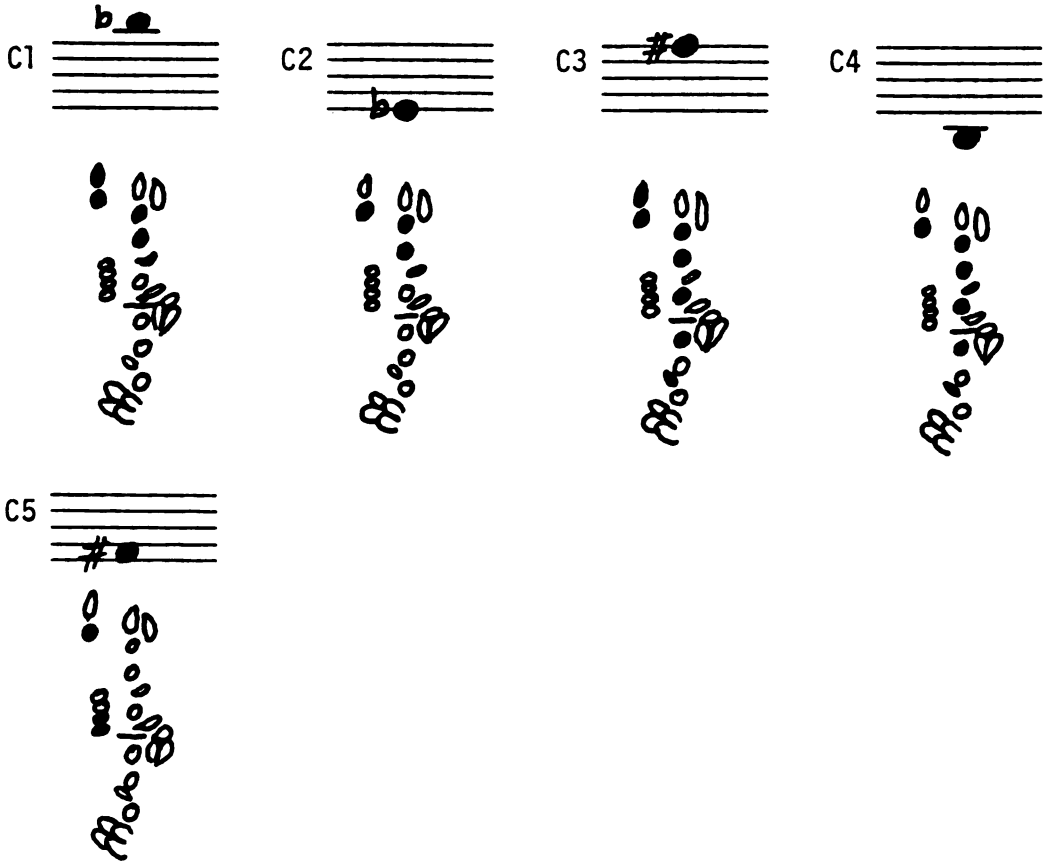
FINGERING CHARTS

APPENDIX A

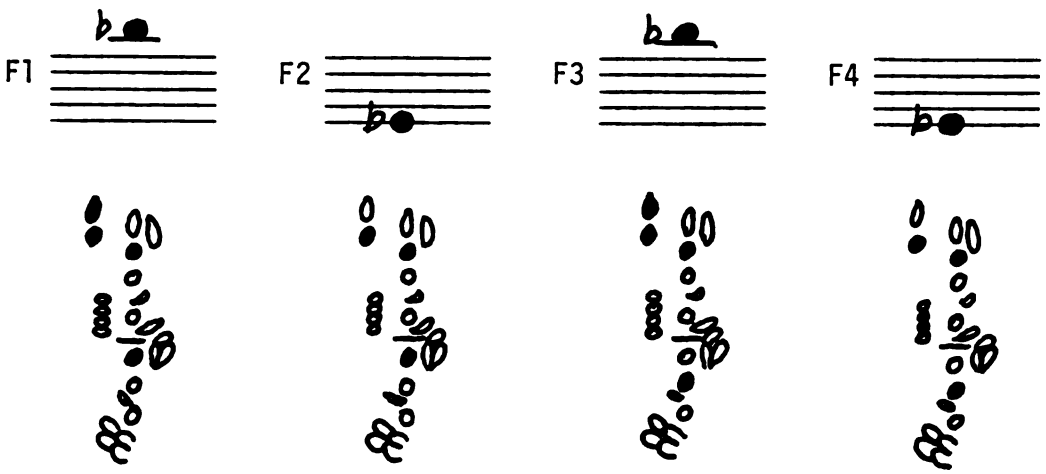
FINGERING CHARTS

The fingering charts on the following pages are recommended for Corigliano's Concerto for Clarinet and Orchestra. They are grouped and coded as follows: C = Chromatic, F = Forked, Al = Alternate, Ax = Auxiliary, A = Altissimo, and T = Trill. The chart of solutions identifies the passage in the music and gives a plausible fingering. If a passage recurs, the reader should refer to the first occurrence to determine the fingering solution on the chart.

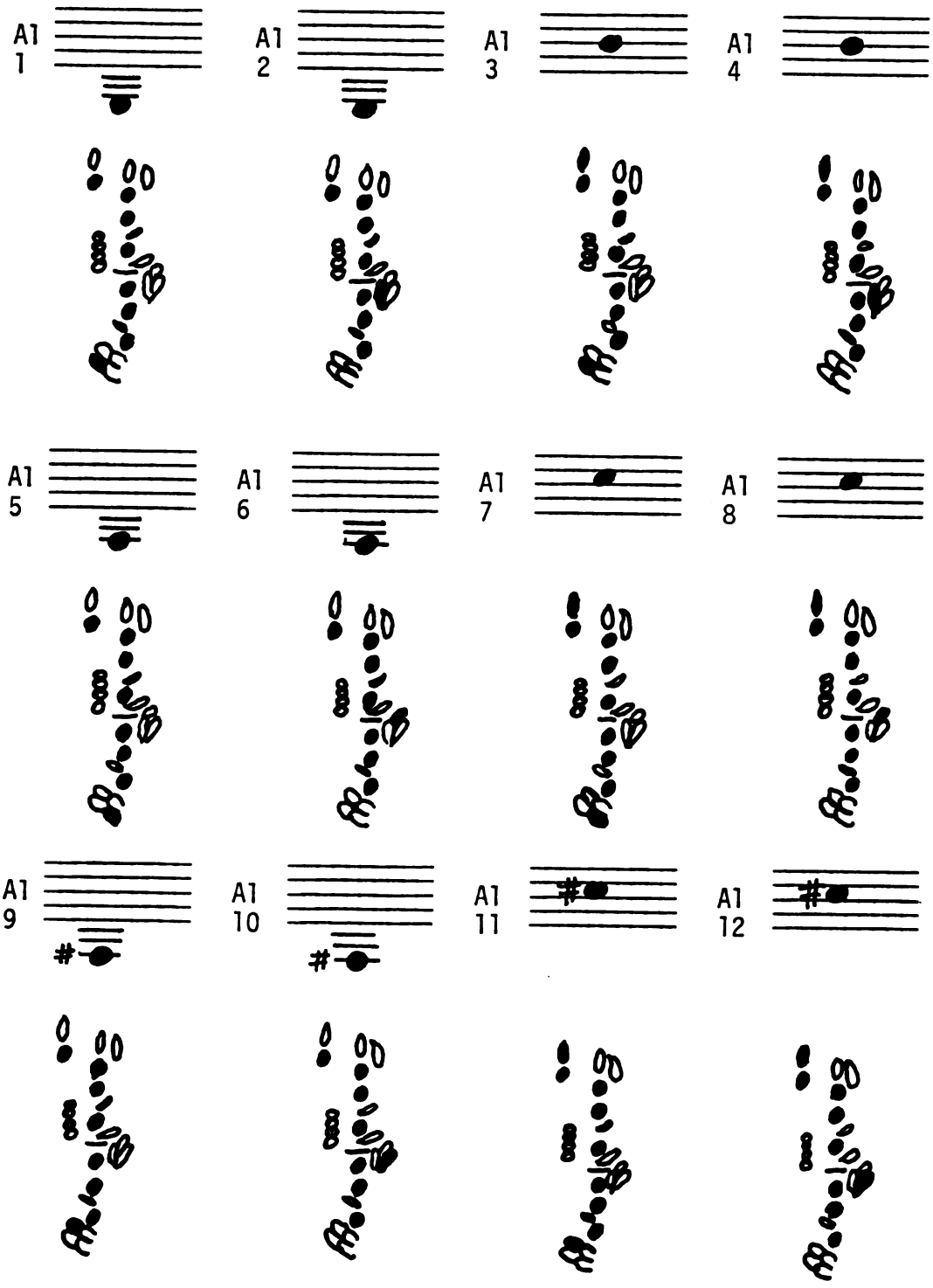
CHROMATIC FINGERINGS



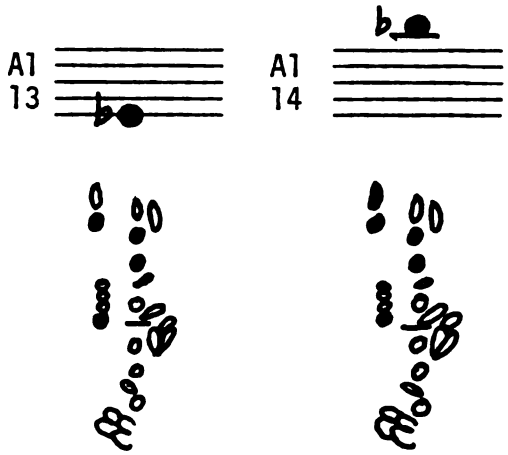
FORKED FINGERINGS



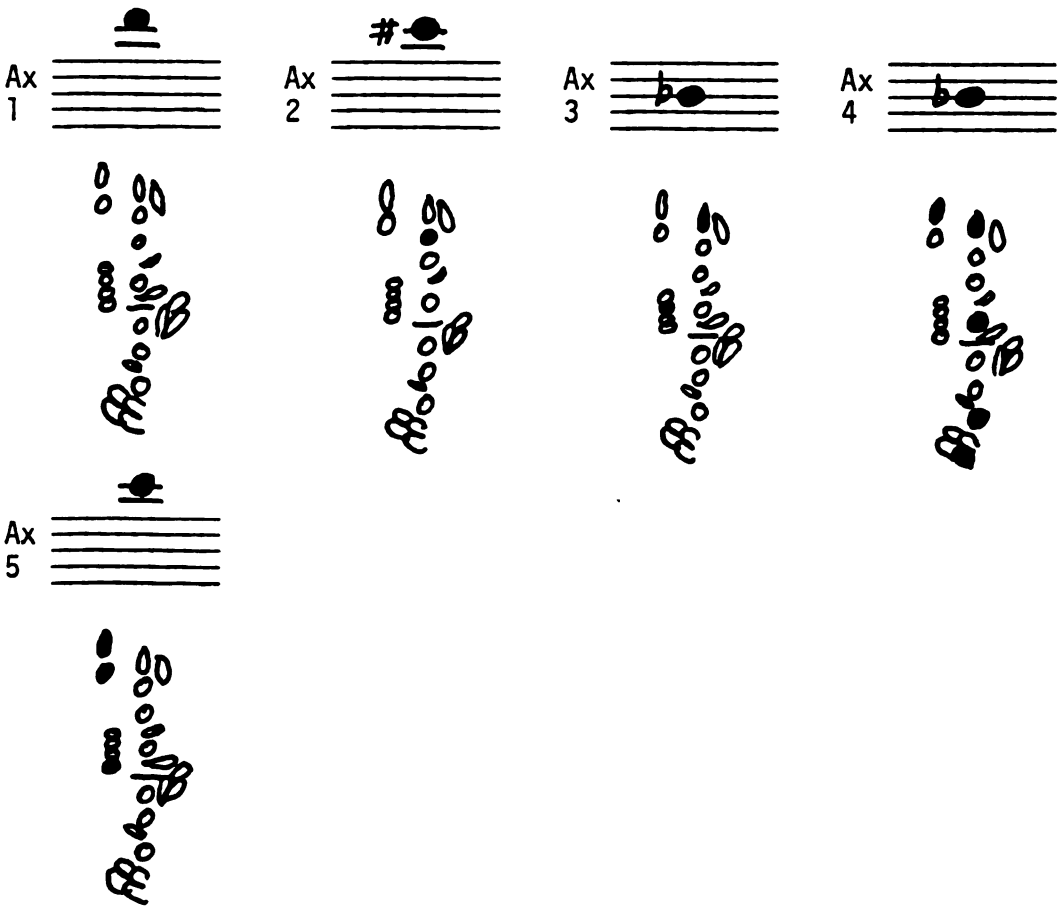
ALTERNATE FINGERINGS



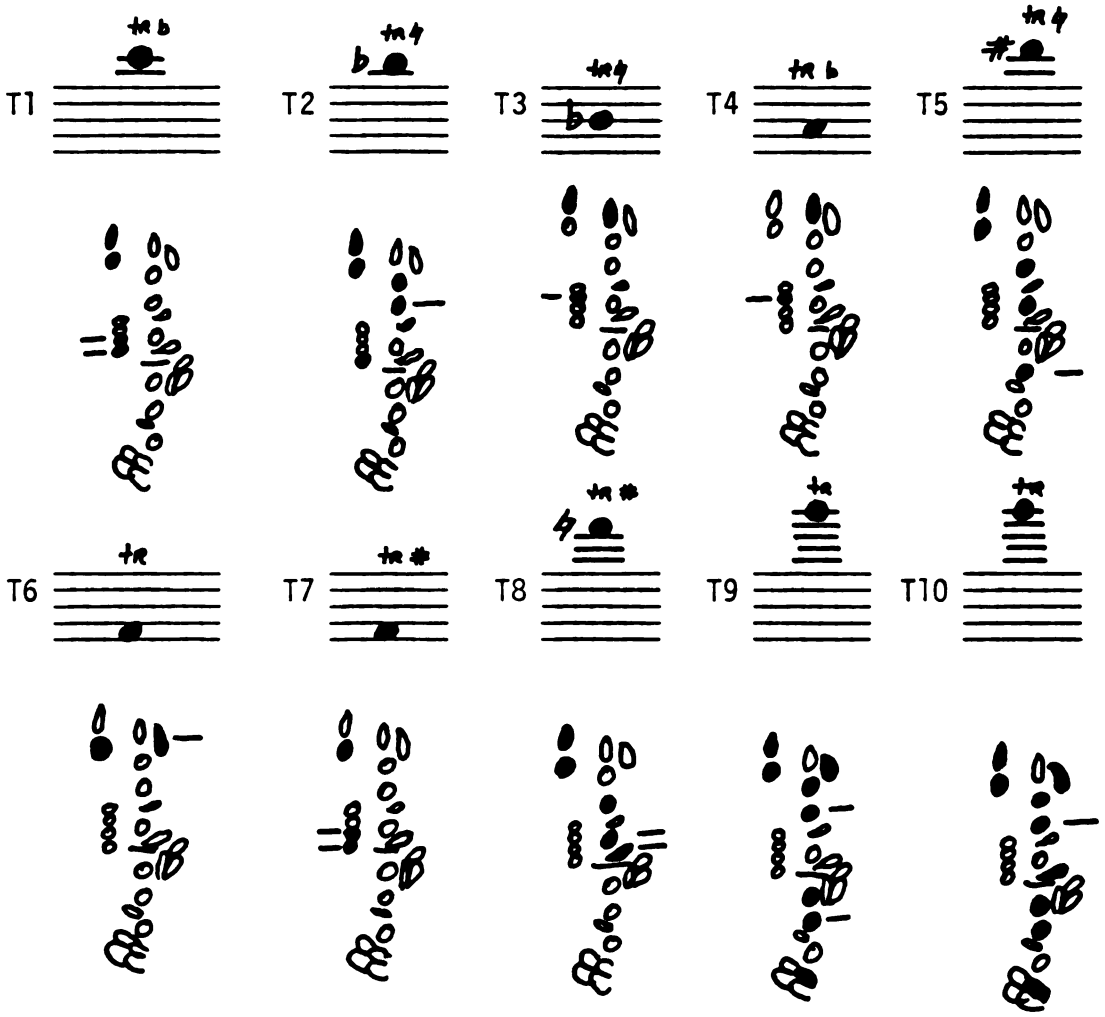
ALTERNATE FINGERINGS (CONTINUED)



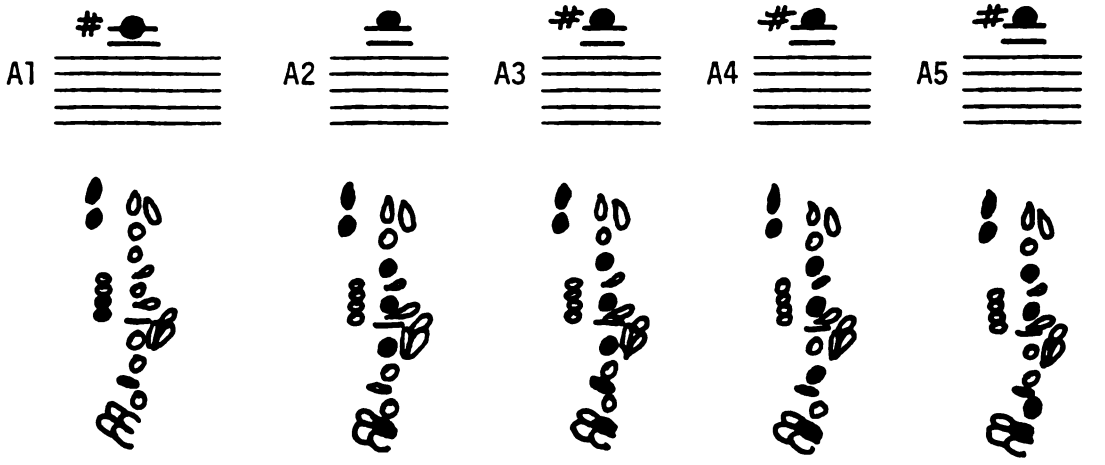
AUXILIARY FINGERINGS



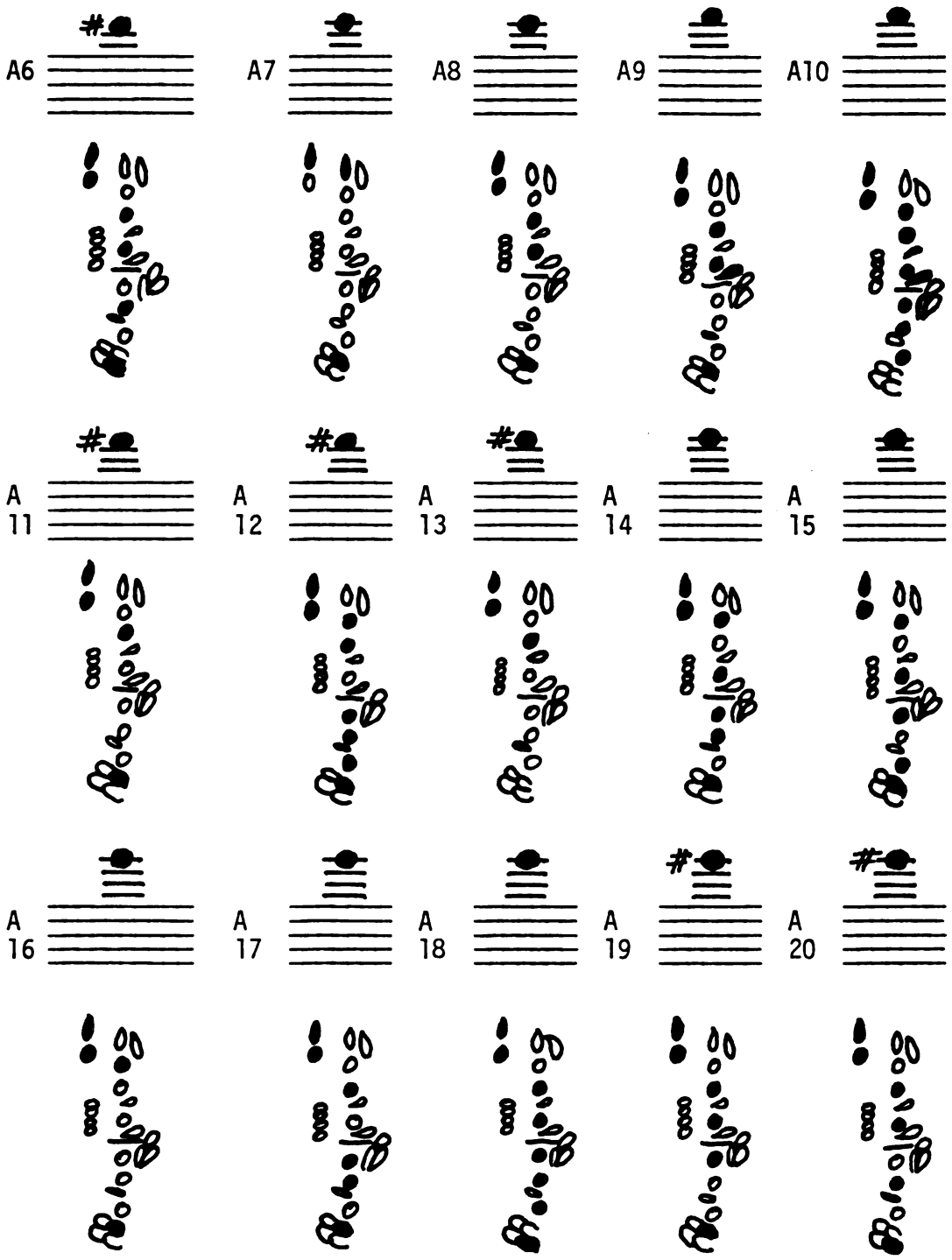
TRILL FINGERINGS



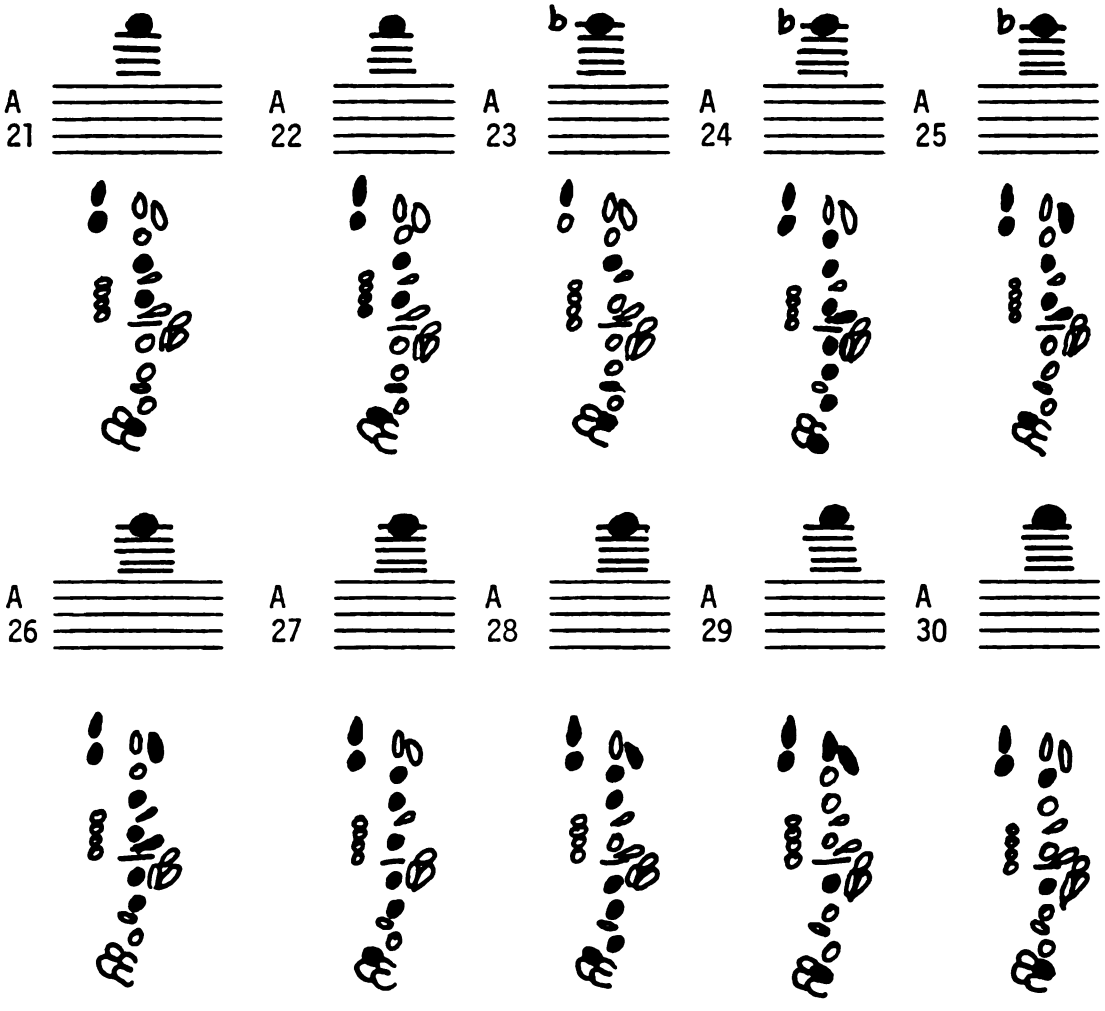
ALTISSIMO FINGERINGS



ALTISSIMO FINGERINGS (CONTINUED)



ALTISSIMO FINGERINGS (CONTINUED)



FINGERING PROBLEMS AND SOLUTIONS

MOVEMENT ONE

PAGE	SCORE	NOTE NUMBER	PITCH	FINGERING
1	1	6	F	A1 6
1	1	14	d#'	A1 13
1	2	9	d#'	A1 13
1	2	34	d'''	Ax 1
1	2	38	c#'''	Ax 2
1	3	6	b''	A1 4
1	3	31	a#''	A1 14
2	2	5	c#''	A1 11
2	2	15	c#'''	Ax 2
2	3	4	eb'''	A 4
2	3	8	c''	A1 8
2	3	23	c'''	T 1
2	3	25	d#'''	A1 4
2	5	8	c'''	Ax 5
2	7	7	f#'''	A 13
3	5	2	bb''	F 1
4	3	1	bb''	T 2
4	3	13	c#'''	Ax 2
4	4	15	a#''	C 1
4	5	1	bb'	T 3
4	5	2	a'	T 4
4	5	27	bb'	Ax 3
4	6	10	b'	A1 3
4	7	19	b#;	A1 7
4	7	31	b'	A1 4
4	7	37	d#''	A 6
5	2	9	bb''	T 2
5	3	7	d#'''	T 5
5	4	7	g'''	A 16
5	4	14	c'''	A 29
5	4	15	bb'''	A 23
5	4	16	g'''	A 17
6	3	12	b	C 4
6	4	23	d'''	Ax 1
6	5	6	bb''	F 1
6	6	4	f'	T 6
6	6	14	g'''	A 14
6	7	22	bb''	F 1
7	1	10	bb'''	A 23
7	2	11	bb''	F 1
8	2	38	ab'''	A 19

PAGE	SCORE	NOTE NUMBER	PITCH	FINGERING
8	3	25	A'''	A 22
8	3	32	bb''	F 1
8	4	9	f	Al 6
8	4	24	c#'''	Ax 2
8	5	12	f'	T 7
8	7	28	f#''	C 3
9	3	2	c''	Al 6
9	3	19	eb'''	A 5
9	4	8	a'''	A 22
10	1	8	f'''	T 8
10	2	1	g#'''	A 19
11	5	18	c#''	Al 9
MOVEMENT TWO				
13	4	7	d#'''	A 4
13	5	3	eb'''	A 4
13	7	3	c#''	Al 12
13	7	5	c''	Al 8
13	7	8	c#''	Al 12
13	8	3	f#''	C 3
13	8	5	a#''	Al 14
13	8	3	f#''	D 3
13	9	6	c#''	Al 12
13	9	8	d#'	Al 13
14	2	5	c''	Al 8
14	3	8	d#'''	T 5
14	4	3	d#'	Al 13
14	5	2	c''	Al 7
14	5	6	gb''	C 3
15	1	2	bb''	Al 14
15	1	7	d#'''	A 5 or A 3
15	2	5	c#''	Al 12
15	3	6	c''	Al 8
15	5	1	d#'''	A 3
15	5	14	d#'''	A 6
15	6	7	c#''	Al 12
15	6	17	c#''	Al 11
15	8	5	c#''	Al 12
16	1	1	c#'''	A 1
16	2	7	c''	Al 7
MOVEMENT THREE				
17	3	7	f#	Al 9
17	3	10	d#'	C 2
17	4	25	bb''	F 1
17	5	6	c#''	Al 11
17	5	26	a#''	F 3
17	6	19	bb''	F 1

PAGE	SCORE	NOTE NUMBER	PITCH	FINGERING
17	6	25	d#'''	A 3
18	4	3	c#'''	T 1
18	4	22	c#''	A1 11
18	5	1	d#'''	A 3
18	6	6	d#'''	A 3
19	4	5	b'''	A 26
20	3	1	c''	A1 8
20	3	17	bb'''	A 23
20	6	1	b'''	A 28
20	7	2	f#'''	A 13
20	7	4	d#'''	Q 3
23	1	29	b'	A1 4
23	2	13	bb''	F 1
23	2	22	c#''	A1 12
23	3	12	a#''	F 3
23	3	15	d#'	F 2
23	4	4	bb''	F 1
23	4	8	bb''	F 3
23	4	10	d#'''	A 3
24	3	9	c#''	A1 11
24	3	13	a#''	A1 14
24	4	26	c''	A1 7
24	5	7	d#'''	A 3
26	4	4	c''	A1 8
26	4	14	a#''	F 3
26	4	27	g#'''	A 19
26	6	7	g'''	A 20
26	6	32	b''	A1 4
26	7	3	a#''	A1 14
26	7	18	g#'''	A 19
27	1	3	b'''	A 26
27	1	5	bb'''	A 27
28	1	7	g'''	A 16
28	2	9	bb'''	A 24
28	3	23	b'''	T 9 or T 10

APPENDIX B

LIST OF COMPLETE WORKS

APPENDIX B

LIST OF COMPLETE WORKS

Orchestral

Aria for Oboe and Strings (1975)
First performance: Bert Lucarelli, soloist; Renato Bonacini, conductor, Connecticut String Orchestra; 6 January 1977.

The Cloisters for Voice and Orchestra (1965)
(Poems by William Hoffman)
First performance: Mignon Dunn, mezzo-soprano; Kurt Klippstatter, conductor, Arkansas Symphony Orchestra; Kennedy Center, Washington, D.C.; 2 May 1976.

Concerto for Clarinet and Orchestra (1977)
First performance: Stanley Drucker, soloist; Leonard Bernstein, conductor, New York Philharmonic; Avery Fisher Hall, Lincoln Center, New York; 6 December 1977.

Concerto for Oboe and Orchestra (1975)
First performance: Bert Lucarelli, soloist; Kazuyoshi Akiyama, conductor, Carnegie Hall, New York; 9 November 1975.

Concerto for Piano and Orchestra (1968)
First performance: Hilde Somer, soloist; Victor Alessandro, conductor, San Antonio Symphony; Theater for the Performing Arts, San Antonio, Texas; 7 April 1968.

Creations Two scenes from Genesis for Narrator and Chamber Orchestra (1972)
First performance: Recorded for film, Nicholas Flagello, conductor; Rome, Italy; January, 1972.

A Dylan Thomas Trilogy A Choral Symphony for Chorus, Soloists, and Orchestra.
First performance: Bernice Branson, soprano; Robert White, tenor; William Walker, baritone; Paul Calloway, conductor, National Symphony Orchestra; Washington Cathedral, Washington, D.C.; 24 April 1976.

Elegy (1965)
First performance: Verne Sellin, conductor, San Francisco Symphony; War Memorial Opera House, San Francisco; 1 June 1966.

Fern Hill for Four-part Chorus of Mixed Voices and Orchestra (1961). (Poem by Dylan Thomas)
First performance: String orchestra version, Hugh Ross, conductor, Manhattan School of Music Chorus and Orchestra; Carnegie Hall; 19 December 1961.

Festive Overture
First performance: John Williams, conductor, Boston Pops; commissioned, 1981.

Gazebo Dances (1974)

Overture to the Imaginary Invalid (1974) from Gazebo Dances.

Pied Piper Fantasy, Concerto for Flute and Orchestra (1980)
First performance: James Galway, soloist, Los Angeles Philharmonic; February, 1982.

Poem in October for Tenor and Orchestra (1970)
(Poem by Dylan Thomas)
First performance: Robert White, tenor, Paul Calloway, conductor, Members of the National Symphony Orchestra; Washington Cathedral, Washington, D.C.; 24 April 1976.

Poem on His Birthday for Baritone, Four-part Chorus of Mixed Voices and Orchestra (1976) (Poem by Dylan Thomas)
First performance: William Walker, baritone, Paul Calloway, conductor, Members of the National Symphony Orchestra, Cathedral Choral Society; Washington Cathedral, Washington, D.C.; 24 April 1976.

Prominade Overture (1983)
First performance: Seiji Ozawa, conductor, Boston Symphony Orchestra; Boston; One Hundredth Anniversary Concert, 1982.

Soliloquy for Clarinet and Orchestra.

Summer Fanfare (1982)
First performance: Leonard Slatkin, conductor, Minnesota Orchestra; Northwest Festival of Arts, Miami, Florida; 21 June 1982.

Three Hallucinations for Orchestra (1982)
First performance: Carnegie Hall; March, 1982.

Tournaments (1967)

Voyage for String Orchestra (1976)
First performance: Mary Canberg, conductor, Rockland County Youth String Orchestra; Rockland County, New York; 22 April 1977.

A Williamsburg Sampler (1974) (Suite from the film)
First performance: Recorded for film under the composer's direction.

Instrumental

Concerto for Oboe and Orchestra (1975)
(Arrangement for Oboe and Piano by the composer)

Concerto for Piano and Orchestra (1968)
(Arrangement for Two Pianos, Four-Hands by the composer)

Etude Fantasy for Piano (1976)
First performance: James Tocco, piano; Kennedy Center, Washington, D.C.; 9 October 1976.

Four Fugues for String Quartet (1959)

Gazebo Dances for Piano, Four-Hands (1974)

Kaleidoscope for Two Pianos (1959)
First performance: Morey Ritt and Stanley Hollingsworth; Festival of Two Worlds, Spoleto, Italy; July, 1961.

Poem in October for Tenor and Eight Instruments (1970)
First performance: Leo Goeke, tenor, Chamber Music Society of Lincoln Center; Alice Tully Hall, New York; 25 October 1970.

Scherzo for Oboe and Percussion (1975)

Sonata for Violin and Piano (1963)
First performance: Yoko Matsuda, violin; Charles Wadsworth, piano; Festival of Two Worlds, Spoleto, Italy; 10 July 1964.

Three Piano Pieces for Young People (1958)

Vocal

The Cloisters, Four Songs for Voice and Piano (1965)
(Poems by William M. Hoffman)
First performance: Judith Keller, mezzo-soprano; Richard Woitach, piano; Town Hall, New York; 15 November 1965.

Wedding Song, for Voice, Melody Instrument, and Organ
(Text by William M. Hoffman)

The Naked Carmen, Mixed-Media Opera on Bizet's Carmen (1970)

Petit Fours, Four short songs (1958)

Poem in October for Tenor and Piano
(Poem by Dylan Thomas)

Choral

A Black November Turkey (1972)
(Poem by Richard Wilbur)
First performance: Roger Malone, conductor, San Antonio Mastersingers; San Antonio, Texas; 20 January 1973.

Christmas at the Cloisters (1966)
First performance: Paul Calloway, conductor, Washington Cathedral Choral Society; NBC telecast; 25 December 1967.

Fern Hill (1961)

L'Invitation Au Voyage (1971)
(Poem by Baudelaire, trans. by Wilbur)
First performance: Roger Malone, conductor, San Antonio Mastersingers; San Antonio, Texas; 13 May 1972.

Poem on His Birthday (1976)

Psalm No. 8 (1976)
First performance: Scott Mouton, organist; Roger Malone, conductor, San Antonio Mastersingers; San Antonio, Texas; 18 October 1976.

What I Expected Was. . . .(1962)
(Poem by Stephen Spender)
First performance: Hugh Ross, conductor, Tanglewood Choir and Instrumentalists; Tanglewood, Massachusetts; 16 August 1961.

Opera

In progress: Commission from the Metropolitan Opera Company for the 1983 Centenary Celebration; based on La Mére Coupable of Beaumarchais' Figaro Trilogy.

Film

Altered States (1980
Original film score for the motion picture, directed by Ken Russell, Warner Brothers STudios; Burbank, California.

Concert Band

Gazebo Dances (1973)
Overture, Waltz, Adagio, Tarantella (may be performed separately)
First performance: Robert Bailey, conductor, University of Evansville Wind Ensemble; Evansville, Indiana; 6 May 1973.

APPENDIX C

DISCOGRAPHY

APPENDIX C

DISCOGRAPHY

Concerto for Clarinet and Orchestra: Stanley Drucker, soloist, Zubin Mehta, conductor, New York Philharmonic; New World Records, NWR 309 Stereo.

Concerto for Oboe and Orchestra: Bert Lucarelli, soloist, Kazuyoshi Akiyama, conductor, American Symphony; RCA ARL 1-2534.

Concerto for Piano and Orchestra: Hilde Somer, soloist, Victor Alessandro, conductor, San Antonio Symphony; Mercury SRI-75118.

Elegy for orchestra: Sidney Harth, conductor, Louisville Orchestra; Louisville LS-771.

Original Soundtrack Altered States: Christopher Keene, conductor, Warner Brothers Studio Orchestra; RCA ARL 1-3983.

Poem in October: Robert White, tenor, Maurice Peress, conductor, Chamber Ensemble; RCA ARL 1-2534

Psalm 8 for chorus and organ: Roger Melone, conductor, Mastersingers of the San Antonio Symphony; Telarc Stereo 5026.

Sonata for Violin and Piano: John Corigliano, Sr., violin, Ralph Votapek, piano; CRI SD-215.

Tournaments Overture: Sidney Harth, conductor, Louisville Orchestra; Louisville LS-771.

TAPE RECORDINGS

Concerto for Clarinet and Orchestra: Stanley Drucker, soloist, Leonard Bernstein, conductor, New York Philharmonic; premier performance 6 December 1977; Avery Fisher Hall, New York; sent by John Corigliano to the author, May, 1981.

Concerto for Clarinet and Orchestra: Stanley Drucker, soloist, Leonard Bernstein, conductor, New York Philharmonic Orchestra; premier performance 6 December 1977; Avery Fisher Hall, New York; replayed in Lecture No. 1, by Stanley Drucker; 1978 International Clarinet Clinic/Congress at University of Toronto; recorded by Dennis S. Dougherty, East Lansing, Michigan.

Concerto for Clarinet and Orchestra: Stanley Drucker, soloist, Leonard Bernstein, conductor, New York Philharmonic; one of the premier performances December, 1977; Avery Fisher Hall, New York.

Concerto for Clarinet and Orchestra: Michele Zuckofsky, soloist, Zubin Mehta, conductor, Los Angeles Philharmonic; Los Angeles; 8 February 1979.

Concerto for Clarinet and Orchestra: Stanley Drucker, soloist, Zubin Mehta, conductor, New York Philharmonic; radio broadcast from Vienna, Austria concert during the October, 1980 European Tour; recorded by Jerry Rife, East Lansing, Michigan.

APPENDIX D

MATRICES FOR MOVEMENT THREE

TONE ROW ONE

E^{b}	B	D	G	$C^{\#}$	A^{b}	E	$F^{\#}$	B^{b}	C	F	A
G	E^{b}	$F^{\#}$	B	F	C	A^{b}	B^{b}	D	E	A	$C^{\#}$
E	C	E^{b}	A^{b}	D	A	F	G	B	$C^{\#}$	$F^{\#}$	B^{b}
B	G	B^{b}	E^{b}	A	E	C	D	$F^{\#}$	A^{b}	$C^{\#}$	F
F	$C^{\#}$	E	A	E^{b}	B^{b}	$F^{\#}$	A^{b}	C	D	G	B
B^{b}	$F^{\#}$	A	D	A^{b}	E^{b}	B	$C^{\#}$	F	G	C	E
D	B^{b}	$C^{\#}$	$F^{\#}$	C	G	E^{b}	F	A	B	E	A^{b}
C	A^{b}	B	E	B^{b}	F	$C^{\#}$	E^{b}	G	A	D	$F^{\#}$
A^{b}	E	G	C	$F^{\#}$	$C^{\#}$	A	B	E^{b}	F	B^{b}	D
$F^{\#}$	D	F	B^{b}	E	B	G	A	$C^{\#}$	E^{b}	A^{b}	C
$C^{\#}$	A	C	F	B	$F^{\#}$	D	E	A^{b}	B^{b}	E^{b}	G
A	F	A^{b}	$C^{\#}$	G	D	B^{b}	C	E	$F^{\#}$	B	E^{b}

TONE ROW TWO

E^{b}	B^{b}	E	A	D	$C^{\#}$	F	$F^{\#}$	B	G	C	A^{b}
A^{b}	E^{b}	A	D	G	$F^{\#}$	B^{b}	B	E	C	F	$C^{\#}$
D	A	E^{b}	A^{b}	$C^{\#}$	C	E	F	B^{b}	$F^{\#}$	B	G
A	E	B^{b}	E^{b}	A^{b}	G	B	C	F	$C^{\#}$	$F^{\#}$	D
E	B	F	B^{b}	E^{b}	D	$F^{\#}$	G	C	A^{b}	$C^{\#}$	A
F	C	$F^{\#}$	B	E	E^{b}	G	A^{b}	$C^{\#}$	A	D	B^{b}
$C^{\#}$	A^{b}	D	G	C	B	E^{b}	E	A	F	B^{b}	$F^{\#}$
C	G	$C^{\#}$	$F^{\#}$	B	B^{b}	D	E^{b}	A^{b}	E	A	F
G	D	A^{b}	$C^{\#}$	$F^{\#}$	F	A	B^{b}	E^{b}	B	E	C
B	$F^{\#}$	C	F	B^{b}	A	$C^{\#}$	D	G	E^{b}	A^{b}	E
$F^{\#}$	$C^{\#}$	G	C	F	E	A^{b}	A	D	B^{b}	E^{b}	B
B^{b}	F	B	E	A	A^{b}	C	$C^{\#}$	$F^{\#}$	D	G	E^{b}

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