

A Compact Disk Recording of Five Works for Clarinet

By Norbert Goddaer

by

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ABSTRACT

New music is often created as a product of commissions resulting in a collaborative effort between the performer and the composer. This performer-composer relationship represents an important component of the role of the artist in expanding the repertoire of the instrument. Belgian composer, Norbert Goddaer (b. 1933), has written numerous works for clarinet that are the result of such collaborations. Mr. Goddaer's works for clarinet are well-crafted and audience-friendly, and are thus good programming choices for students and professionals alike. His clarinet works have been performed worldwide in artist recitals, conferences for organizations such as the International Clarinet Association, The Midwest Clinic, and the Texas Music Educators Association, and have been commercially recorded and released by some of the foremost contemporary clarinet artists. These works have a great education value given the fact that they are appropriate choices for such a wide range of clarinetists. In an effort to contribute to this body of performance history, the author has produced a recording of five of Goddaer's previously unrecorded works, accompanied by a performance guide to each work.

This document provides detailed performance notes with corresponding musical examples, basic formal analyses, and musical suggestions for *Las Mañas*, *Conversations*, *Ballad*, *Duets*, and *Restless* by Norbert Goddaer. The author has included a full transcript of an interview with Norbert Goddaer, which includes a first-person discussion of each work, and additionally includes biographical

information supported by concert programs and an annotated list of all of Goddaer's works for clarinet, and a discography of his works for clarinet.

To Mom and Dad

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PREFACE

In the course of the career of any clarinetist, it is important not only to perform established masterworks of the repertoire for the instrument, but to seek out new compositions from contemporary composers in order to build the body of repertoire for the clarinet and maintain the relevance of clarinet performance in general. Throughout history, the inspiration for the composition of the masterworks for the clarinet came into existence via a personal relationship between the composer and a performer who motivated the composer to write for the instrument. Mozart wrote numerous works featuring the clarinet such as his Concerto K. 622 and Quintet for Clarinet and Strings K. 581, for Anton Stadler, Carl Maria von Weber wrote most of his works for Heinrich Baermann, and likewise, Brahms wrote his clarinet works for Richard Mühlfeld. Similarly, Belgian composer, Norbert Goddaer, has written numerous works for the clarinet including solo, chamber, and clarinet choir works. These compositions came about through his personal relationships with many clarinetists, which have resulted in an expansion of the repertoire for the clarinet. It is incredibly important for clarinetists to be involved in the creation of new music, because the creation of new repertoire has always been an inherent part of being a musician. This composer/performer relationship is critical to creating new works for the clarinet and thus important in maintaining the relevance of clarinet performance.

Statement of Purpose

The purpose of this project is to present a recording and performance analysis of five of Norbert Goddaer's previously unrecorded works for clarinet. In

order to provide a background for the works, this document contains a brief biographical introduction to the composer and the circumstances surrounding his previous compositions for clarinet, discussion and performance guide to the five recorded works, an annotated list of his works for clarinet, a list of his other works, and a discography of recordings that include his works for clarinet. Additionally, this document provides a first-hand account of Norbert Goddaer's view on the listed works by the inclusion of a transcription of the interview with the composer, and images of concert programs documenting important premieres and performances of his works for clarinet.

Delimitations

The writer does not write an exhaustive theoretical analysis of the works listed below, but rather presents a diagram of the basic forms of the works accompanied by musical examples displaying the main themes or motives present in each work. Additional examples are presented when necessary in order to discuss technical or musical difficulties in the work when necessary. Additionally, the biography of the composer is not intended to be exhaustive, but rather seeks to present a brief narrative of the composer's life and history of composing for the clarinet based on the personal interview and correspondence. A fingering chart is presented below in order to provide a visual representation for the fingerings listed in the document.

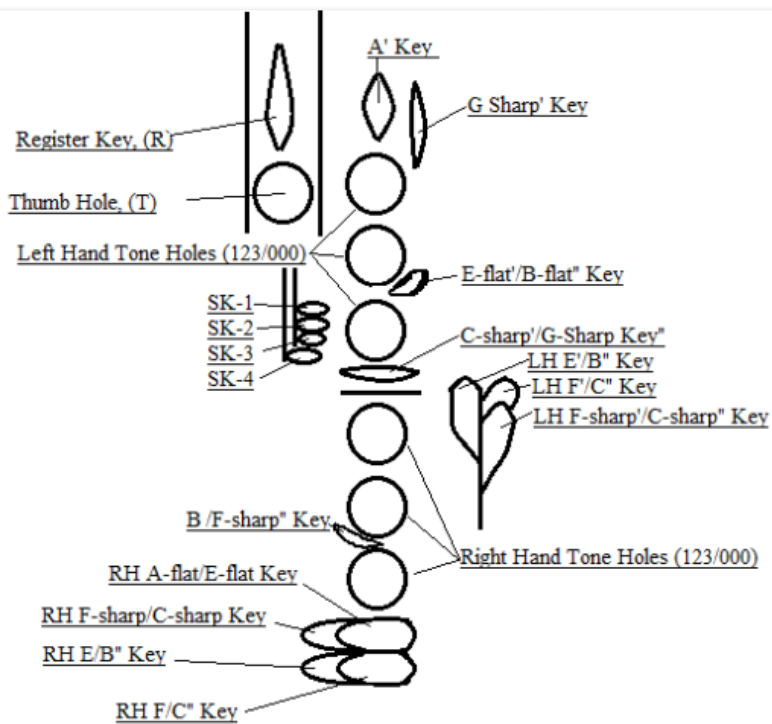


Fig. 1 Diagram of Clarinet fingerings

CHAPTER 1

BIOGRAPHICAL INTRODUCTION TO NORBERT GODDAER AND HIS MUSIC FOR CLARINET

Norbert Goddaer describes his early musical influences growing up in Kortrijk, Belgium, as full of musical influences from his family. Born in Kortrijk on January, 26, 1933, he describes his early exposure to piano music in saying “My father was a piano player, and my brother was also a piano player. That is why next to my crib there was a piano, or I should say next to my piano was a crib.”¹ He began to study in the music academy in Kortrijk, at the age of 8, a pursuit that he describes as being frowned upon by the Catholic school he attended.²

Goddaer’s earliest foray into his career as a professional musician came in 1953, with his formation of the “Hot Club van België.” He describes the formation of this group in saying,

I started this combo at 20. From when I was 18, I had a job in a combo as a bass player, and in the meantime I had connections with many musicians in Kortrijk. There was the radio, and in the radio they needed a bass player, and they asked me to play the bass with accordion combos, and so I had many connections. I found a good piano player, a good bass player, and a good drum player so I started a quartet – The Hot Club.³

The success of this group became evident when they won the Modern Jazz division of The International Jazz Competition organized by the Hot Club of

¹ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

² Ibid.

³ Ibid.

Belgium in 1955.⁴ According to Mr. Goddaer, he played with this group for 6 years in locations across the Belgian coast, on the radio, and for a variety of events.⁵

During this career as a jazz musician, Goddaer studied numerous subjects at the Royal Conservatory in Ghent. He describes his studies in saying,

I had a very good teacher of harmony, counterpoint and fugue. I did it the way they asked. I studied in the conservatory between 22 and 32. I did it first in transposition, solfeggio, clarinet, saxophone, then harmony, counterpoint and fugue. I started my composition with my professor, Jan de Cadt. I was able to have a diploma, but at that time, I had a lot of work: I worked with my band, in the conservatory. You don't need a diploma in composition to compose. That is what I think about composing.⁶

Although Goddaer studied composition with Jan De Cadt, it was not possible at this time to pursue a degree in composition at the Royal Conservatory in Ghent. Instead, one would study compositional techniques such as counterpoint, harmony, and fugue. Although never officially a teacher of composition, he taught at the Music Academy in Harelbeke, the Municipal Conservatory in Kortrijk and served as a guest professor at the Royal Conservatory in Ghent, teaching harmony, counterpoint and fugue.⁷ Goddaer describes his opinion on teaching composition in saying,

I think teaching composition is a conversation about what you are doing, what you want to do, what your themes are, and then you

⁴ Valerie Van der Speeten, "Norbert Goddaer," www.matrix-new-music.be/2005, Accessed 6 March, 2012.

⁵ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

⁶ Ibid.

⁷ Van der Speeten (2005), Accessed 6 March, 2012.

have to work on it. How can you make an evaluation of what they can do with it? I know a lot of composers who compose all of the time and they have a diploma. It is a feeling, if you have to tell something you have to tell it. If someone is listening, then ok.⁸

Eventually, Goddaer became the director of the Music Academy in Wetteren, while continuing to teach harmony at the conservatory in Ghent.⁹ It was upon his retirement that he began to compose in earnest. His earliest work for clarinet is *Impressions for Clarinet and String Orchestra* (1990), written in honor of Jean Tastenoë, his former professor of clarinet at the conservatory in Ghent.¹⁰ When asked why he has written such a large number of works for the clarinet, he had the following to say:

I have made these compositions through my constant relationships with Guido Six, clarinetist and conductor of the Claribel clarinet choir. I met many clarinet professors. Through these connections I wrote many clarinet works.¹¹

Following the International Clarinet Association's conference in Ghent in 1993, Belgian Clarinetist Guido Six was invited to the ClarinetFest in 1994 in Chicago to give a presentation discussing the system of music education in Flanders accompanied by performances by his clarinet choir, Claribel.¹² For this occasion, Six sought out Flemish composers to write new works for the clarinet choir to present in Chicago, and thus Goddaer, having previously been Six's professor of

⁸ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

⁹ Van der Speeten (2005), Accessed 6 March 2012.

¹⁰ Concert Program for Spillaert Ensemble concert From Handel to Goddaer. Ostend, Belgium, February 22, 1997. (See Fig. 8.3)

¹¹ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

¹² Ibid.

counterpoint at the conservatory in Ghent,¹³ wrote *Motions for Clarinet Choir* (1994) for the occasion.¹⁴ Following his attendance of the performance in Chicago, Goddaer had the opportunity to meet a number of clarinetists for whom he would later write works. He discusses the event in saying,

Guido Six hosted the ClarinetFest in Ghent in 1993, and in 1994, the clarinet choir was invited to go to Chicago for the ClarinetFest, and that was when Guido Six contacted me to write a new composition because he wanted to bring Flemish music. That is how we got in contact, and I went with them to Chicago. I met other people: Howard Klug, Robert Spring, Luis Rossi, and they asked me to write something for them. They also got to go to Midwest in Chicago every year, and there you meet a lot of people. That is how it started, and it hasn't ended so far.¹⁵

Following this performance, Goddaer wrote additional works for the Claribel Clarinet Choir including, *Wink* for Clarinet Choir (1995), *Five Chorales* for Clarinet Choir (1996), and *Suite Cabriolesque* for Clarinet Choir (1996), the last work being premiered at the ClarinetFest in Paris in 1996.¹⁶ Goddaer also wrote a number of solo and chamber works for clarinet around this time through his connections with Claribel including *Paganinesque* for Clarinet Solo and Clarinet Choir (1997) for Eddie Daniels, *Virtual Effects* for Eb, Bb and Bass Clarinet (1997) for Trio Indiana, *Aubade* for Clarinet and Piano (1998) For James Gillespie, *Concerto in C minor* for clarinet and symphonic band (1997) For Eddy

¹³ Conservatorium aan Zee Oostende, "Guido Six," <http://www.conservatoriumaanzee.be> (2012), Accessed 6 March 2012.

¹⁴ Program notes for *Music Education in Flanders*. Presentation in Chicago IL, July 1994. See Fig. 7.1.

¹⁵ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

¹⁶ Norbert Goddaer, CD liner notes, *Music Made out of Music: A tribute to Norbert Goddaer*, 2009.

Vanoosthuyse, *Sonata for clarinet and Percussion* (1997) for Robert Spring and J.B. Smith, *Cool Invention* for clarinet and string orchestra (1998) for Howard Klug, and *Clarinet Unlimited for clarinet solo* (1999) for Kelly Johnson, to name a few. More recent works for clarinet include *Safira* for Bb Clarinet, Bassoon and Piano for Robert Spring, *La Valse* for Bb Clarinet and String Quartet (2005) for Eddy Vanoosthuyse, *Conversations* for two Bb Clarinets (2010) for Robert Spring and Jana Starling, *California* for two Bb Clarinets and String Quartet (2011) for Eddy Vanoosthuyse, and *Restless* for B-flat clarinet and Piano (2011). In addition to the numerous works he has written for clarinet, Goddaer also writes vocal music, electronic music, Jazz, and large ensemble works. He describes his style as eclectic in saying,

I describe my musical style as eclectic. Eclectic is all different impressions of all different styles. You have now the minimal music – they called it the new classic. So my music can be the new classic or the new romantic, but I think Eclectic is the word that has everything.¹⁷

Norbert Goddaer remains a prolific composer, and currently resides in Oostduinkerke, Belgium. His career as a composer stems purely from his love of composition, as he demonstrates in saying,

I never compose something when I am not ready to do it, and when I am not in a good mood. When I am in the mood, it is there and I never write for writing. I write because I like to do it... I have a notebook where I always write themes. A theme is several notes. Sometimes it is nothing, sometimes I can work with it. I have music in my bedroom and at night I write it down, and sometimes it is nothing...¹⁸

¹⁷ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

¹⁸ Ibid.

This attitude of composing via spontaneity and inspiration gives Norbert Goddaer's music a unique character owing to his frequent use of imagery inspired by his impressions of everyday life. His large number of works for clarinet has expanded the repertoire for the clarinet and provides numerous additional choices for clarinetists programming concerts. His personal connection to leading clarinetists has resulted in his composing a variety of great compositions in varying ensemble combinations, ultimately enhancing the repertoire choices for the clarinet.

CHAPTER 2

PERFORMANCE ANALYSIS OF LAS MAÑAS

Section A				
mm. 1-8	mm. 9-12	mm. 13-20	mm. 21-26	mm. 27-28
Theme 1	Accompanimental ostinato	Theme 1	Theme 2	Variation on ostinato figure
Piano only		Clarinet		
Section A			Section B	
mm. 29-31	mm. 32-52	mm. 53-55	mm. 56-63	mm. 64-72
Transition sequence (Theme 2)	Repeat of mm. 11-31	Phrase extension	B section theme	Repetition of B theme
Piano only		Piano	Piano only	Clarinet
Section A Return				
mm. 73-80	mm. 81- 100	mm. 101-108	mm. 109-111	mm.112-117
Variation on ostinato figure	Repeat of mm. 9-28	Repeat of mm. 73-80	Repeat of mm. 50-52 one octave lower	Theme 2
Piano and Clarinet alternate				Piano and Clarinet unison
Section A Return				
mm. 118-125	mm. 126-132	mm. 133 – 142	mm. 143-150	mm. 151-156
Theme 1	Repeat of mm. 112-117	Repeat of mm. 11-21	Repeat of mm. 73-80	Ostinato variation
Clarinet and Piano unison				Piano, and Clarinet-Piano unison

Fig. 2, Formal diagram of *Las Mañas*

Las Mañas is a short, energetic work for B-flat clarinet and piano, which seeks to evoke a “Spanish reflection.”¹⁹ *Las Mañas* is the name of a restaurant in Antwerp, run by a Spanish family with fine Spanish cuisine. Goddaer says that “I wrote this work as a ‘digestief’ after a delicious zarzuela, a Spanish seafood dish with saffron.”²⁰ *Las Mañas* is a pun in the Spanish language, combining the words “las manos” (hands) and maña (skill). The work contains numerous repetitions of

¹⁹ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

²⁰ Ibid.

a relatively small amount of thematic material, and it is thus important for the performers to maintain the heavy, driving nature of the work from beginning to the end.

This work, as outlined in Fig. 2, is divided into three main parts. The outer parts contain most of the melodic and rhythmic content, while the middle section provides a contrast with legato melodic lines in canon. The piano introduces theme 1 in the opening bars (See Ex. 2.1), and in doing so provides the thematic basis for much of the rest of the movement.

The image shows a musical score for the first four measures of 'Las Mañas'. The score is written for piano and consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The tempo is marked as quarter note = 118, and the performance style is 'bravura'. The key signature has one sharp (F#). The first measure is a whole rest in the treble clef. The second measure is a whole rest in the grand staff. The third measure features a rising eighth-note scale in the grand staff, starting on C-sharp and ending on B-flat, with a dynamic marking of 'f'. The fourth measure features a descending eighth-note scale in the grand staff, starting on B-flat and ending on C-sharp, with a dynamic marking of 'f'. The bass clef staff contains a triplet of eighth notes in the third measure and a single eighth note in the fourth measure.

Ex. 2.1 *Las Mañas* mm. 1-4

This fanfare-like opening consists of a quick, rising scalar figure followed by a slower, embellished descending scale. In this first iteration of theme 1, the performer should exaggerate the augmented second interval between the C-sharp and B-flat. Additionally, the performer should avoid compressing the rhythm of the ascending eighth note figure, because this motive will provide the basis for the next theme. Contrasting the brightness of this opening theme, the following ostinato should be played more placidly, given the lower tessitura and dynamic marking (See Ex. 2.2).



Ex. 2.2 *Las Mañas* mm. 9-10. Ostinato figure.

This ostinato provides the accompanimental framework for all of the material in the A section, so it is important that the pianist maintain a consistent tone and dynamic throughout. The ostinato should provide a consistent background texture, so it is important to play the bass notes on beats 1 and 3 full value while maintaining a short, light articulation on beats 2 and 4, as indicated by the shorter note lengths on these beats. This articulation contrast should result in a “cloudy” texture, while the upper notes maintain the driving tempo.

The second theme in the A section is a rising scalar pattern based upon the opening motive in Theme 1 (See Ex. 2.3). This second theme is identifiable by a hemiola in the sequence of the opening motive across the first two bars, followed by a return to the work’s standard rhythmic feel.



Ex. 2.3 *Las Mañas* mm. 21-25. Second theme.

The treatment of this material is both thematic, as in mm. 21-25, and transitional, as in the piano part in mm. 29-31. One of the difficulties in the performance of

this passage is the risk of moving too late from the long note in the fourth measure of this theme. A way to solve this problem is to avoid playing a crescendo in the first three bars, and to then treat the following two bars as a “pick-up” to the sustained note at the top of the line. Refraining from placing an accent on the first sustained note in this theme will insure that the note receives its appropriate duration, thus reducing the risk of taking time moving away from the note. The change in tessitura will be sufficient in conveying the natural increase in the energy of the music, and avoidance of a premature crescendo will serve to heighten the impact of the crescendo in the final two bars of this theme. Since this theme makes a return with the clarinet and piano playing in unison in mm. 112-117, it is important that the rhythm be exact, owing to the transparency created by the absence of the ostinato figure later in the work (See Ex. 2.4)

The image displays a musical score for two instruments, clarinet and piano, in unison. The score is divided into two systems. The first system consists of two staves. The top staff is for the clarinet and the bottom for the piano. Both staves begin with a mezzo-forte (*mf*) dynamic and a 'cresc. poco a poco' marking. The second system shows the music reaching a fortissimo (*f*) dynamic, with a measure number 116 indicated above the first staff.

Ex. 2.4 *Las Mañas* mm. 112-117. Theme 2 in unison between clarinet and piano.

Following the second theme is a variation on the ostinato material, characterized by an ascending triad consisting of two sixteenth notes slurred to an eighth note (See Ex. 2.5).



Ex. 2.5 *Las Mañas* mm. 27-29. Variation of ostinato figure.

This material presents a rather percussive effect, and the performers will likely put the most emphasis on the highest note of this figure, because this embellishment serves mainly to enhance the heavy accented feeling on beats 1 and 3 of the ostinato figure.

The middle section of *Las Mañas* presents a contrast to the forceful outer sections in presenting a graceful melody in canon (See Ex. 2.6).

Ex. 2.6 *Las Mañas* mm. 56-64. Section B theme.

As this section is marked *grazioso*, the performers should play with a legato articulation, and should make sure to bring out the individual melodic lines as they appear in the canon. The dynamic marking of *mp* should be adhered to strictly by both performers, and the performers should take care not to slow down in this short contrasting section.

As previously mentioned, the clarinet and piano have the melodic content of the A section in unison in mm. 112-131. Throughout this section, the performers should take care to align properly with one another, since this section has a transparent texture when compared to the rest of the work, and thus misalignment will be immediately noticeable. Also noted previously, the numerous repetitions throughout the A section contribute to the driving nature of *Las Mañas*. The work reaches its climax in m. 131 with the unison B-flat in the clarinet and piano. Following this climax, the performers should employ an

agogic pause prior to the entrance of the final reprise of the A section at m. 133. This pause will allow the following entrance of the ostinato material to occur in a more subdued color, thus providing a necessary contrast leading up to the finale. In this final section, it is important for the performers to make a very gradual crescendo from m. 143 to the end, since this material consists of repeats of the varied ostinato and is thus energetic due to the nature of the repeated motive.

A light and energetic work, *Las Mañas* would be well placed either in the beginning or end of a concert. The pervasive imitation between the clarinet and piano parts throughout the work provide an energetic character. Given the imitative nature of this work, it is important for the performers to match articulations as closely as possible, a difficulty given the different natures of sound production between clarinet and piano. Because this work based on a relatively small amount of thematic material that develops and repeats throughout the work, it is important that the performers provide contrast in both dynamics and phrasing to bring out the multitude of characters present in this short work. A fun and playful piece, *Las Mañas* is a nice addition to the clarinet repertoire.

CHAPTER 3

PERFORMANCE ANALYSIS OF CONVERSATIONS

Norbert Goddaer's *Conversations* for two B-flat clarinets is divided into six movements that musically portray various topics one would expect to encounter in everyday conversation. Goddaer wrote this work in 2009 for clarinetists, Robert Spring, and Jana Starling. As the title suggests, there is significant interplay between the two clarinet parts, as thematic content is frequently introduced, developed, and repeated in an imitative fashion between the two clarinet parts, evocative of the nature by which a conversation can be developed between two people. Goddaer describes the nature of this work in saying,

It's a question of theme and answer, and you have a conversation. It is counterpoint. You have to respect the movement. You cannot wait two measures and say nothing, so you have one theme and you have the answer. Sometimes, like a conversation, you have a discussion. You have counterpoint that goes upstairs, and the other voice goes downstairs. It is the technique of counterpoint. Counterpoint is notes against notes, but also movement.²¹

With such a statement in mind, it comes as no surprise that the melodic progression of much of *Conversations* develops as a direct result of the call-and-response nature between the two clarinets. Often in this work motives are developed via varied repetition accompanied by a switch in voices, octave displacement, or modulation. This fact combined with the fact that the movements follow a clearly discernible sectional form results in the fact that repetitions of themes can take on much different characteristics and phrase structures than what

²¹ Ibid.

appeared earlier in the work. In order to maintain the uniformity of the content in this work, the composer recommends precisely following musical indications such as articulation and tempo in saying,

Generally follow the instructions such as tempo. Expression is personal. It is personal, and I think when you play a piece of a composer you have never seen and you never know, you are looking at what you can do and then you have your personal value.²²

Given the transformative nature of the material throughout this work, it is ultimately markings such as articulations, dynamics, and tempo markings that provide the unifying element that identifies the important themes throughout this work, and they should thus be followed as closely as possible.

“BETWEEN FRIENDS”

Section A	Section B	Section A return
mm. 1-28	mm. 29-53	mm. 54-90
Accompanimental figure, and Theme 1	Theme 2, with variation	Accompanimental figure, and Theme 1
Half note = 110	Half note = 110	Half note = 110
Meter 2/2	Meter 2/2	Meter 2/2
Melodic material highly chromatic, but centers around B-flat	Melody – E-Flat Minor Variation – E-Flat Minor	Material highly chromatic. Accompanimental material sequences to end movement.

Fig. 3.1, Formal diagram of “Between Friends”

Much of the interplay between the two clarinets in “Between Friends” relies on the parts switching between accompanimental and melodic roles. The accompaniment figure occurs throughout the A section and provides much of the rhythmic drive. This figure consists of an angular sequence of rising perfect fifths

²² Ibid.

and falling perfect fourths. The angular nature of this theme becomes more difficult, owing to the fact that this figure is slurred throughout, and thus requires a precise execution so each note is heard (See Ex. 3.1). In order to play this passage evenly and effectively, the performer should place a light tenuto at the beginning of each group of four notes. The accompaniment figure should always be played with strict attention to the rhythm, and should provide the effect of a perpetual motion framework above which Theme 1 can occur. As the indication of “murmuring” should indicate, the performer should resist the temptation to play this figure at a loud dynamic, since it is marked clearly that it should be played *p* against the indicated *mf* of Theme 1 whenever the two are played together.

Allegro ♩ = 110

Ex. 3.1 *Conversations*, “Between Friends,” mm. 1-4. Accompanimental figure

Theme 1 is a perky melody that contains numerous articulation marks. The performer should adhere strictly to these marks, since the changes in articulation will result in variety of color throughout this short theme (See Ex. 3.2).

Additionally, the pairing of the grace notes in this theme precede a note that is marked staccato, thereby indicating that the grace note should be played extremely short and before the beat in order to line up with the mechanical nature

of the accompaniment figure. The two clarinetists should follow these instructions strictly, because the voices switch in the repeat of Theme 1 in mm. 17-24.



Ex. 3.2 *Conversations*, “Between Friends,” mm. 9-12. Theme 1.

The B section of “Between Friends” provides a contrast to the relationship between the two clarinets, by removing the role of accompaniment through the unison rhythm throughout this section. In the unaltered form of Theme 2, in mm. 29-39, the two clarinets have unison rhythms with opposing melodic direction (See Ex. 3.3). The two performers should make a clear contrast between the indicated articulations and should match each other’s note lengths. The legato indications fall on downbeats, while the staccato markings fall on the weaker beats. These articulations should emphasize the weight naturally falling on the downbeat, contrasted by a lighter feeling in between measures. In the altered form of Theme 2, in mm. 38-45 the two clarinet parts trade embellishments consisting of eighth notes on beats 1 and 2, while the rest of the bars remain the same. In mm. 46-53, the two clarinets have the embellished version in unison until the conclusion of the section. Even with the alterations, the performers should maintain the feeling of weight on the beginning of the bar and lightness on the weaker beats.



Ex. 3.3 *Conversations*, “Between Friends,” mm. 29-31. Theme 2.

The return of Section A consists of exact repetitions from the first Section A for the first section followed by a sequence of the last bar of the accompaniment figure between the two voices (See Ex. 3.4). It is important to maintain the tempo throughout this sequence so that each entrance falls evenly with the conclusion of the previous run. The last note of the movement is a diad of the low E and low F-sharp marked *pp* with a decrescendo to the end of the movement, mm 87-90. The performers should decrescendo to *niente* in this final bar.



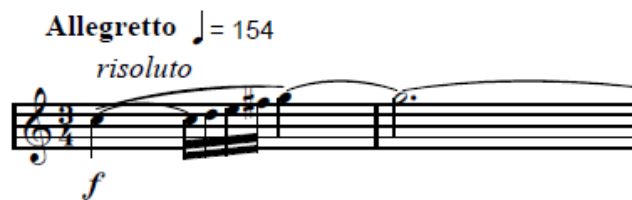
Ex. 3.4 *Conversations*, “Between Friends,” mm. 81-87. Difficult sequential passage.

“QUESTIONING”

Section 1	Section 2	Section 3	Section 4	
mm. 1-16	mm. 17-33	mm. 34-55	mm. 56-71	mm. 72-92
Quarter = 154	Quarter = 154	Quarter = 154	Quarter = 154	Quarter = 154
Meter 3/4	Meter 4/4	Meter 4/4, 2/4	Meter 3/4	Meter 3/4
Clarinet 1 – motive x alternating with Clarinet 2 – motive y	Clarinets alternate both playing y, then x	Clarinets play y motive in rhythmic unison, then develop x, then develop y	Repeat of mm.1-16	Clarinets alternate y motive to finish

Fig. 3.2, Formal diagram of “Questioning”

The development of the melodic content in “Questioning” relies heavily on varied repetitions of motivic material introduced in mm. 1-4. The two basic elements of this movement consist of motive x, a scalar pattern of four sixteenth notes between two quarter notes (See Ex. 3.5), and motive y, a pattern of syncopated eighth notes concluding with two sixteenth notes slurred to a final eighth note on a the beat (See Ex. 3.6).



Ex. 3.5 *Conversations*, “Questioning,” mm. 1-2 Motive x



Ex. 3.6 *Conversations*, “Questioning,” mm. 3-4 Motive y

In the first presentation of these two motives, in mm. 1-16, Clarinet 1 presents the x motive, while Clarinet 2 presents the y motive in response. In section 2, the clarinet parts present motive y in dialogue in mm. 17-24, and then present motive x in response in mm. 25-33. In section 3, the motives occur in rhythmic unison with one another, but in diametric opposition in mm. 34-54. Section 3 can be considered the development section of this movement, as the composer makes great usage of sequences based on the motivic material, leading to a long unison trilled note in mm. 51-54. The clarinetists should make sure to end the long note together. Section 4 is a repeat of section 1 in mm. 56-71, and the subsequent repetitions of the y motive function as a coda to the conclusion. In this last section, the call-and-response repetitions of motive y overlap in mm. 80-83, presenting a challenging rhythmic figure. The performers should place a tenuto on the first beat of each bar, so that the meter feels as though it is in 1, thereby alleviating the difficulty in placing the final gesture of the two sixteenth to eighth note pattern. In mm. 87-91, this final gesture is repeated sparingly between the clarinets, since the augmentation of the y motive combined with the decrescendo to *pppp* creates a “trailing away” effect, followed final surprise *sf* in the last bar. The performers need not ritard in these final bars, because the augmentation of the y motive creates a natural slowing effect.



Ex. 3.7 *Conversations*, “Questioning,” mm. 80-86. Rhythmically challenging passage based on motive y

“ABOUT TRAVELING”

Section A	Section B	Section A return
mm. 1-45	mm. 46-95	mm. 96-123
Half note = 108	Dotted half note = 72	Half note = 108
Meter 2/2	Meter 3/4, 2/4	Meter 2/2
Accompaniment ostinato, Theme 1, varied Theme 1, closing material	Waltz ostinato, Theme 2, accompaniment motive development, closing material	Repeat of mm. 1-14, 29-38, sequence based on varied Theme 1 to conclusion

Fig. 3.3, Formal diagram of “About Traveling”

“About Traveling” is a movement in three parts that involves trading roles of accompaniment and melody between the two clarinets. The movement begins with the introduction of the accompaniment ostinato in m. 1, providing both texture and tempo security before the entrance of Theme 1 (See Ex. 3.8). The performer should place emphasis on beats 1 and 2, as indicated by the accents on these beats. The result of this articulation will provide a motoric rhythmical context upon which the first theme can align.



Ex. 3.8 *Conversations*, “About Traveling,” mm. 1-2. Accompaniment ostinato.

Theme 1 enters on the pick-up beat to m. 5, and contains numerous articulation marks that will indicate the direction of the melody (See Ex. 3.9). As indicated, the notes that occur on the downbeats are marked tenuto, while the notes on the second beat are marked by accent. The performer should therefore place the most weight on the second beat, thereby giving an asymmetrical feeling when compared to the accompaniment ostinato.



Ex. 3.9 *Conversations*, “About Traveling,” mm. 4-8 Theme 1

The closing theme realigns the natural feeling of the downbeat as the strongest beat, and ultimately precedes each new section of the movement (See Ex. 3.10). Following the first iteration of all of the main material in the A section in mm. 1-14, the clarinets switch roles and play an exact repetition with opposing octave displacement, where the ostinato is now played in a higher tessitura than

Theme 1 in mm. 15-28. A varied repetition follows in mm. 29-45, and the performers should follow the same principles of phrasing and articulation as in the unaltered A sections.



Ex. 3.10 *Conversations*, “About Traveling,” mm. 12-14 closing material

Section B in *About Traveling* presents a completely different set of melodic material and a completely different character. Played in 3/4 meter, this section is marked *Tempo di Valse*, and should thus have a feeling in 1 with an accent on the first beat. Unlike the previous section, the accompaniment material is shared by both clarinets and should thus be played in a homogenous texture by matching articulations and tone color (See Ex. 3.11). In the fourth measure of the waltz ostinato, the eighth notes comprise the accompaniment motive, which is sequenced throughout this section.



Ex. 3.11 *Conversations*, “About Traveling,” mm. 46-49. Accompaniment with accompaniment motive in m. 49.

When Theme 2 enters in m. 54, the first clarinet should make a difference in tone color in order to bring out the melody from the shared ostinato with the

second clarinet (See Ex. 3.12). The notes marked *tenuto* should be brought out of the texture, while the remaining notes should match tone color and articulation with the second clarinet. The phrase structure of Theme 2 consists of a statement of the aforementioned material followed by a repetition and then a descending sequence of the eighth note motive from the accompaniment using hemiola. This sequence occurs first in mm. 62-67, and then again following the repetition of Theme 2 (mm. 70-77) in mm. 78-85. In this second sequence, the second clarinet mirrors the rhythmic pattern of the first clarinet, and the pattern in hemiola thus integrates seamlessly into the meter change to 2/4 in m.82. It is important that the performers place accents on the first notes of each of these motives in the sequence. Additionally, it is important that the performers make an evenly measured crescendo up to the meter change and decrescendo to the end of the sequence. The end of this section is marked by a return of the closing material from the A section in mm. 86-95, thereby providing unity in all sections of this movement. Since the climax of this movement occurs in this presentation of the closing theme, the performers should take care to make an evenly measured crescendo throughout the entirety of this presentation of the closing material in order to set up the return of the A section in the following bar.



Ex. 3.12 *Conversations*, “About Traveling,” mm. 54-57. Theme 2.

“(MUCH ADO) ABOUT NOTHING”

Opening cadenza	Middle section	Closing cadenza
Unmeasured	mm. 1-10	m. 11
Quarter = 120	Quarter = 120	Quarter = 120
Meter 4/4 (Indicated)	Meter 4/4	Meter 4/4 (Indicated)
Exact rhythmic imitation between clarinets in opposing registers, directions	Rhythmic imitation between clarinets followed by rhythmic unison	Repeat of opening cadenza in different registers with voices reversed

Fig. 3.4, Formal diagram of “(Much Ado) About Nothing”

“(Much Ado) About Nothing” is characterized by a rather free form, in the fact that most of the material in this movement occurs in the outer two cadenzas. Although the composer has marked a tempo of Quarter=120, the performers can feel free to take time whenever appropriate, given the fact that these sections are unmeasured, and the composer has marked *very freely* at the beginning of the cadenzas (See Ex. 3.13). Throughout the first cadenza sections, a rhythmic gesture is presented by one voice, and then repeated in exact rhythmic imitation, but in a different register or in a different direction (See Ex. 3.14). The performers may make musical decisions as they please, but it is important that the response matches the character presented by the first iteration of a figure. Concluding each of the cadenzas is a long trill in both of the clarinets that begins separately, but ends together. It is important to crescendo throughout the trill, building up energy until a release in unison.

Quasi Cadenza $\text{♩} = 120$

p very freely

p very freely

Ex. 3.13 *Conversations*, “(Much Ado) About Nothing,” opening cadenza, line 1

poco a poco cresc... *poco a poco accel.*

poco a poco cresc... *poco a poco accel.*

Ex. 3.14 *Conversations*, “(Much Ado) About Nothing,” opening cadenza, line 3

Contrasting the freedom presented by the cadenza is a rigid, metered sequence traded between the clarinets. The performers should follow the articulations carefully in playing the eighth notes quite short in contrast to the legato gestures inherent to the cadenza sections (See Ex. 3.15).

1 $\text{♩} = 120$ *risoluto*

mf

Ex. 3.15 *Conversations*, “(Much Ado) About Nothing,” mm. 1-2

“ABOUT SOLITUDE”

Section A	Section B
mm. 1-49	mm. 50-74
Dotted Half note = 60	Quarter=60
Meters 3/4, 2/4	Meter 3/4
Theme A1, Theme A2, closing material	Theme B1, countermelody, Theme B2

Fig. 3.5, Formal diagram of “About Solitude”

“About Solitude” is a movement in two distinct, unrelated parts that use separate melodic material, compositional techniques, and tempos. The first section, in mm. 1-49 uses motivic development and varied repetition to develop the melodic content. In the first section, Theme A1 is a scalar figure in 3/4 meter that is presented in one voice, and imitated in another (See Ex. 3.16). In presenting this melody for the first time, the performers may take liberties with the tempo given the fermatas and the marking of *freely*, but it is important that this material be played with consistently clean legato fingerings.

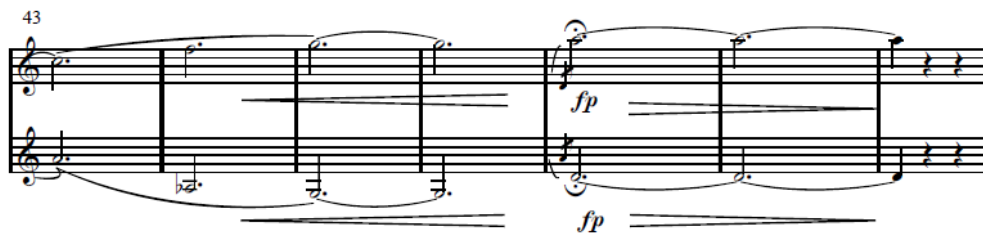
Ex. 3.16 *Conversations*, “About Solitude,” mm. 1-4. Theme A1

Contrasting the legato presentation, Theme A2 is comprised of a markedly angular call-and-response motive between the two clarinets in 2/4 meter (See Ex. 3.17). In performing this theme, the performers should make sure to make a clear difference between the articulation markings. The staccato off-beats of mm. 12-16

should contrast the flowing legato motions presented in the opening bars, and the performers should make a marked crescendo in mm. 11-16 to reach a climax at the end of m. 16. In mm. 17-32 there is a varied repetition of mm. 1-16, followed by a sequence of the opening material in mm. 33-42. As the return of the opening material in this repetition and the following sequence is accompanied by a change back to a dynamic of *p*, the performers should take care to leave a space between the end of Theme A2 and the beginning of A1 and the sequence.

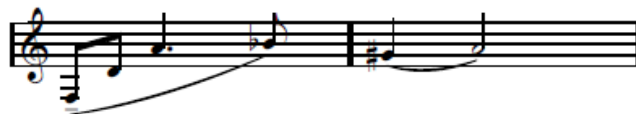
Ex. 3.17 *Conversations*, “About Solitude,” mm. 7-12. Theme A2.

Following the sequence of the opening material is the closing material, which consists of sustained notes in both of the clarinets, with note changes in rhythmic unison (See Ex. 3.18). A particularly difficult element in this section is the downbeat of m. 47. In order to play the grace note and arrival note together and with a consistent *fp*, the performers should place the grace note on the beat, and agree upon a discreet value for the grace note such as a 16th or 32nd note value.



Ex. 3.18 *Conversations*, “About Solitude,” mm. 43-49 closing material

The content of section B differs greatly from that of section A in terms of tempo, articulation, and compositional technique. This section is marked *Lento*, and is characterized by simple, unencumbered presentations of the melodic materials. Theme B1 is characterized by rising broken arpeggio in eighth notes followed by an embellishment of the arrival note (See Ex. 3.19). In each presentation of this melody, the arrival note moves up by half step and then leaps down to the leading tone of this note before resolving. Because this leading tone occurs on the downbeat, the performers should place a tenuto on it in order to accentuate the dissonance. The countermelody provides contrast to theme B1, and is ultimately developed to the end of the movement (See Ex. 3.20). Theme B2 consists of one bar of eighth notes slurred in pairs followed by a bar of descending quarter notes (See Ex. 3.21). The performers should place a small space in between each of the pairs of eighth notes in order to provide both contrast to the flowing melodic nature of the countermelody, and to bring out the stepwise scalar sequence of this material in mm. 58-63. The movement ends in one shortened reprise of all of these themes in mm. 65-74 at a slower tempo, and the performers should play the material in this repetition in a very relaxed way, fading away as the music indicates.



Ex. 3.19 *Conversations*, “About Solitude,” mm. 50-51. Theme B1.



Ex. 3.20 *Conversations*, “About Solitude,” mm. 52-53. Theme B1 countermelody.



Ex. 3.21 *Conversations*, “About Solitude,” mm. 58-59. Theme 2 over counterpoint.

“ABOUT MONEY”

Section 1	Section 2	Section 3	Section 4
mm. 1-37	mm. 38 – 55	mm. 56-72	mm. 73-90
Half note = 120	Half note = 120	Half note = 120	Half note = 120
Meter 2/2	Meter 2/2	Meter 2/2	Meter 2/2
Motive x, y (sequence of y leads to cadence)	Motive x, y, x' (sequence of y leads to cadence)	Motive x, y, x' (sequence of x' leads to abandoned cadence)	Motive x, y, x'

Fig. 3.6, Formal diagram of “About Money”

The final movement, “About Money,” is a lighthearted movement that makes use of motivic development to present the theme in different ways in each

section. The central figure of most of the melodic material is based on motive x, which should be played with short, dry articulations and a very fast grace note in order to bring out the “joking” quality in the music (See Ex. 3.22). Motive y is characterized by the repeated half-step movement in the first half of the bar, and is used in sequences throughout the movement (See Ex. 3.22).



Ex. 3.22 *Conversations*, “About Money,” m. 1 Motive x



Ex. 3.23 *Conversations*, “About Money,” m. 11 Motive y

The development of thematic content in this movement relies upon multiple varied repetitions that make slight changes each time, resulting in a melodic structure that is both new and familiar. In the first section of the movement, mm. 1-18 and mm. 19-37, motive x and motive y are repeated between the two clarinets in a call-and-response fashion followed by a sequence in rhythmic unison between the clarinets. The second section, mm. 38-55 is largely a repeat of mm. 3-18, with the change, in that it introduces motive x’, which is first displayed as an accompaniment to the x material in this section. In the next repetition, in mm. 56-72, the content is largely the same as the previous repetition with the exception that a sequence based on x’ takes the place of the sequence based on motive y of the previous repetition, leading to an abrupt pause

in m.72. The final repetition, in mm.73-84 presents all of the motives together in a cohesive phrase structure, where each motive is presented for 4 bars, followed by an abrupt presentation of motive x in unison leading to a sustained note with a crescendo and a concluding scale (See Ex. 3.25).

Throughout this movement, the performers should play each motive with consistent articulations as marked in order to bring out each individual character. In presentations of motive x, the performers should play consistently staccato. In presentations of motive y, the performers should place a tenuto on the downbeats in order to accentuate the embellishment created by the half step motion. In motive x', the performers should highlight the differences in articulation between the long downbeats and the short off beats.



Ex. 3.24 *Conversations*, “About Money,” m. 38. Motive x’ (bottom line)

73 *jokingly*

77 *mf*

Ex. 3.25 *Conversations*, “About Money,” mm. 73-80. Final iteration of melody. Composite of motives x, y, and x’

Conversations is a work that presents many different characters between movements and within movements. As suggested by the title, the musical content is heavily reliant on call-and-response, and the often-motivic nature of the melodic content develops through repetition and imitation, much like the development of ideas through conversation between two people. Throughout the work, articulations and stylistic markings are clearly marked, and should be followed closely by the performers in order to bring out specific characteristics of each theme so that the listener can recognize repetition amid all of the development throughout this work. Although not excessively demanding technically, there are musical challenges present in *Conversations* that make it a good work for advanced students to gain exposure to chamber music repertoire. The transparency inherent in a work for two clarinets without accompaniment presents a significant challenge in this work. However, if the musical instructions are followed clearly, and the performers communicate well with one another in performance, then *Conversations* can be a very successful work in performance.

CHAPTER 4

PERFORMANCE ANALYSIS OF *BALLAD*

Section A	Section B	Section A return	Coda
mm. 1-20	mm. 21-76	mm.77-96	mm. 97-103
Piano ostinato in quarter notes, with freely written bass clarinet melody.	Arpeggiated Piano ostinato, with lengthy, soaring bass clarinet melody	Varied repetition of material in mm. 1-20	Continuation of piano ostinato, with bass clarinet sustaining.
Quarter = 68	Quarter = 168	Quarter = 68	Quarter = 68
Meter 4/4	Meter 4/4	Meter 4/4	Meter 4/4
Tonality Ambiguous: alternation between diminished chords and seventh chords	Tonality Also ambiguous, but chord changes are less frequent	Tonality Ambiguous: alternation between diminished chords and seventh chords	Tonality Ambiguous, but with final resolution on altered tonic.
Lento, Evenly	Allegretto, Graceful	Lento, Evenly	

Fig. 4. Formal diagram of *Ballad*

Ballad, for Bass Clarinet and Piano is a rather somber work, owing to its slow tempo, and use of the bass clarinet as a solo instrument. The combined effect of the low tessitura of the bass clarinet, the dirge-like piano accompaniment, and the avoidance of tonic chord throughout the work creates a rather somber atmosphere. In the words of the composer, “It is like a poem. Normally it should be played calmly. You have to talk in an easy way. It is like an old man with a low voice.”²³ Although this work was originally written for bassoon, the timbre of the bass clarinet matches quite well to the darkness of the piano accompaniment in the outer section, while the singing qualities in the middle

²³ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

register of the instrument compliment the free-flowing feel of the middle section of the work.

Ballad is a one-movement work divided into three sections outlined in Fig.

4. A prominent feature in the outer sections of this work occurs in the piano accompaniment, with its slow plodding rhythm with chord changes preceded by passing tones in the lowest voice. Changes in the bass line occur on downbeats, implying a more structured, sustained melody in contrast to the free-flowing bass clarinet melody of this section. The 4/4 meter, and the indication of “evenly,” implies a rather static character to the piano part in this section. The performer should take care not to drag or lose the progression of the melody implied by the bass line. In doing so, the performer should make sure to maintain a consistent legato articulation, especially during note changes in the bass line.

The image shows a musical score for the introduction of piano accompaniment in 'Ballad'. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The tempo is marked 'Lento' with a metronome marking of 68. The time signature is 4/4. The key signature has two flats (B-flat and E-flat). The piano part is marked 'mf' and 'evenly'. The piano part features a slow, plodding rhythm with chord changes preceded by passing tones in the lowest voice. The bass line changes on downbeats, creating a structured, sustained melody. The first four measures are shown, with the piano part entering in measure 1.

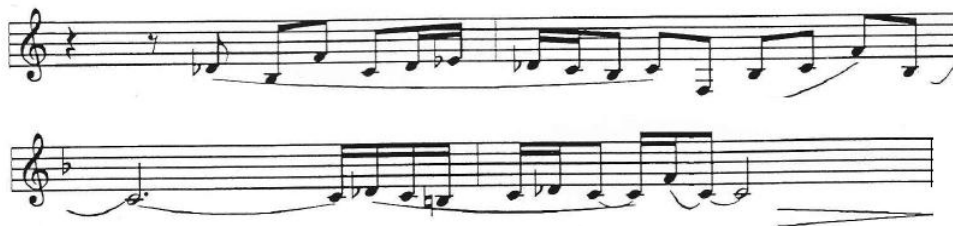
Example 4.1 *Ballad* mm. 1-4. Introduction of accompaniment figure in piano.

The entrance of the Bass clarinet in measure 5 provides a contrast to the vertical nature of the piano accompaniment (See Ex. 4.2). The very free-flowing and descant-like melody provides a very stark contrast to the plodding piano part in this section. None of the phrases begin on strong beats, thus implying instability.



Ex. 4.2 *Ballad* mm. 5-7

Although the musical line lacks stability in the bass clarinet part, owing to the fact that each of the entrances occurs on an offbeat, the performer should take care to maintain a steady tempo throughout. A good guide that one can often follow occurs in the moving eighth notes of the bass line before chord changes. Although consistent tempo is important, the performer should pay attention to repetitions that occur within the melodic line in measure 12, 13 and 15 (see examples 4.3 and 4.4). In each of these measures, the bass clarinet arrives on a sixteenth note occurring on a strong beat, moves away, repeats the note for value of a dotted eighth note, moves away again and then repeats the note for a longer value. Ideally, the performer should place an emphasis on the downbeat of the measure to give proper weight to the gesture, allowing the repetitions to fade away.



Ex. 4.3 *Ballad* mm. 9-12



Ex. 4.4 *Ballad* mm. 13-16

In the B section, the meter changes from 4/4 to 3/4 accompanied by a change to a brisker tempo. Throughout this section, the piano part plays broken chords under the bass clarinet's relatively slow-moving melody. This quicker piano part, and slower bass clarinet part essentially reverses the two voices' roles from the A section. Their functions, however, remain the same: the piano provides a consistent metronomic background, while the bass clarinet plays a free-flowing melody. In contrast to the plodding, quadruple feeling of the A section, the emphasis of each measure in the B section should be felt in one beat, subdivided into three parts. Therefore, the pianist should emphasize the downbeats in order to maintain the forward motion of the accompaniment figure, providing a stable background upon which the bass clarinet melody can develop (See Ex. 4.5).



Ex. 4.5 *Ballad* mm. 24-25. Beginning of Section B.

Much the same as the melody in the A section, the bass clarinet melody in this section is largely throughcomposed. The melody in this section contrasts from that of the A section in the fact that the note lengths are longer, and it generally changes notes on strong beats. The result of these changes is that the bass clarinet melody feels more stable and less embellished. In this section, the performer should be sure to sustain the longer notes to their full values, and emphasize the downbeats when the notes change. In doing so, the emphases in the bass clarinet part will align with the natural accent provided by the piano accompaniment. Additionally, the performers should make a gradual crescendo in mm. 38-49, and a decrescendo in mm. 49-70. Since these dynamic changes are so protracted, the performers should make sure to avoid changing dynamic too drastically early in these dynamic changes. Another feature of the bass clarinet melody in this section is that it has a tendency to move away from longer notes on the third beat of the bar (see Ex. 4.6). The performer should avoid accenting these notes, because doing so would detract from the natural pulse present in the downbeats of the piano accompaniment, and could ultimately result in the tempo dragging or losing the forward motion of the melodic line.

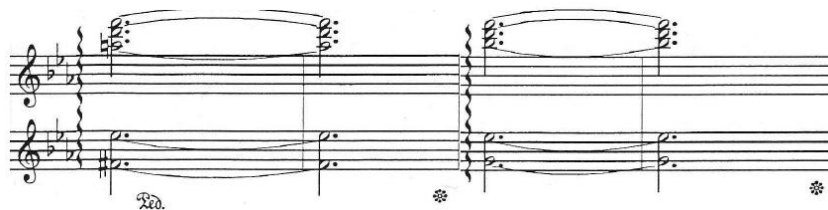


Ex. 4.6 *Ballad* mm. 28-35. Bass Clarinet Melody.

The ultimate contrast in this middle section is that the melodic line is far more protracted than the melody of the A section, owing to the change of meter and tempo and the absence of the plodding quartet note chords in the piano part, instead using broken chords to convey harmony. The chordal writing begins to return, however, with a sort of simplification of the piano accompaniment, by placing a quarter note as the last beat of measures 61-68 (See Ex. 4.7). This change then gives way to a further simplification of placing rolled chords on the downbeats at the end of this section (See Ex. 4.8). The change of register to the higher tessitura, and the gradual diminuendo of the bass clarinet in this section gives a seamless transition to the non-broken piano chords to follow in the reprise of the A section.



Ex. 4.7 *Ballad* mm. 61-64. Simplified accompanimental figure.



Ex. 4.8 *Ballad* mm. 69-72

The return of the A section features a varied repetition of the first A section with a short coda. In the coda, the bass clarinet line remains generally

static, moving between C and G, and finally ending on an optional low C (See 4.9). The composer has indicated the option of playing the C an octave above. In the case that the clarinetist does not have a low C extension on his or her bass clarinet, the upper option is necessary. However, if the lower option is taken, then the resulting chord contains a sounding B-flat 1 as the lowest note of the chord. Since this note is the 5th of the chord, the result will be a very unstable chord. The performer should make sure to play at a very quiet dynamic in order to create a homogenous blend of sound with the low piano chords. Additionally, the performer should make sure to decide carefully where to breathe, because such a long sustained note on the bass clarinet can become taxing at the end of the work. An ideal spot to take a quick breath is prior to the leap from G to C in measure 100.

Ex. 4.9 *Ballad* mm. 98-103

Although not a technically demanding work for bass clarinet, *Ballad* presents a number of musical challenges for the performers. The pedagogical value of this work is evident in the presentation of lyrical material for the bass clarinet, which requires good legato fingering technique on the bass clarinet. Such legato execution can often be difficult for students first learning to play the bass clarinet, and *Ballad*, being a well-crafted and accessible work, provides a good early exposure to this technique. In the outer sections, it is necessary to maintain a descant-like embellished melody on top of a static accompaniment, while the middle section requires discipline in logical phrasing of a long, through-composed melody. The final section requires the performer to blend into the sound of the piano while sustaining a very low note for an extended duration of time. A clarinetist with the knowledge of these musical pitfalls should have no problem in surmounting these challenges.

CHAPTER 5

PERFORMANCE ANALYSIS OF DUETS

Norbert Goddaer's *Duets* is an eight-movement set dedicated to clarinetists James Gillespie and John Scott. Speaking about this work, Goddaer states, "It is an interaction between two individuals. I think I was referring to the two-part inventions of Bach. It is the same thing, when the right hand plays, the left hand is waiting and vice versa. The left hand is the answer or the reply, and they change."²⁴ Much of the content of this work relies on the contrast between the roles of melody and accompaniment in each movement. The two voices often switch between melody and accompaniment roles within movements, so each performer has a variety of responsibilities within movements. *Duets* contains numerous styles of music throughout the various movements, which reflects Goddaer's outlook on composition, which he describes in saying,

I describe my musical style as eclectic. "Eclectic" is all different impressions of all different styles. You have now the minimal music – they called it the new classic. So my music can be the new classic or the new romantic, but I think "eclectic" is the word that has everything.²⁵

According to the composer comment on *Duets*, "The style is alternately pure counterpoint, jazzy, modal or chromatic, depending on the moment or circumstances."²⁶

²⁴ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

²⁵ Ibid.

²⁶ Norbert Goddaer, *Duets* (Bloomington: Woodwindiana Inc., 2000), preface.

With this thought in mind, the performers should treat each movement as an independent work, and should thus convey a variety of characters throughout the work, as is demanded in the moment.

“SUNDAY TRIP”

Section A		Section B	Section A return
mm. 1-32	mm. 33-38	mm. 39 – 67	mm. 68 – 104
Quarter = 132		Quarter = 132	Quarter = 132
Meter 2/4		Meter 2/4	Meter 2/4
Theme 1, Motive x, y, z	Concluding theme, motives x, z	Developmental section – Chromatic embellishment motive x, and y	Repeat of mm. 1- 38
Allegro			

Fig 5.1 Formal diagram of “Sunday Trip”

The overall character of “Sunday Trip” is very light, given the abundant use of staccato articulation, the brisk tempo, and use of frequent counterpoint between the two clarinets. In this movement, the basic content of all of the musical events can be found in the first theme in mm. 1-12 (See Ex. 5.1). This theme consists of a lengthy introductory note, and three distinct motives that form the basis of all of the content of this movement. Motive x consists of two staccato eighth notes followed by sixteenth notes (See Ex. 5.2), while motive y consists of a scalar pattern of four sixteenth notes slurred to an eighth note (See Ex. 5.3), and motive z consists of an eighth note followed by two eighth note rests and one eighth note, which usually functions as a pick-up note to the next downbeat moving at the interval of a tritone (See Ex. 5.4). In performing the introduction, it is important to internalize a steady tempo while playing the opening pitch, so that the downbeat of m. 5 can occur simultaneously between the two clarinets. It is

equally important to make a gradual crescendo in these bars, aiming for the downbeat of m.5, since the change in dynamic will give an aural cue to the second clarinet player of where to place the downbeat. It is important to note also, that each articulated eighth note in this movement is marked with a staccato, so the presentations of motive x and motive z should remain consistently short throughout the movement.

Ex. 5.1 *Duets*, “Sunday Trip” mm. 1-12. Theme 1.

Ex. 5.2 *Duets*, “Sunday Trip” m. 5. Motive x.

Ex. 5.3 *Duets*, “Sunday Trip” m. 9. Motive y.



Ex. 5.4 *Duets*, “Sunday Trip” m. 9-10. Motive z.

Following the first iteration of Theme 1 is a varied repeat in mm. 13-24, and then a partial repetition in mm. 25-32, leading into the concluding theme in mm. 33-38. This theme consists of a version of motive x and motive z moving in counterpoint with one another via leaps in the interval of a tritone (See Ex. 5.5). In performing the concluding theme, it is important to maintain crisp staccato articulations, since the composite rhythm between these two motives is that of continuously repeating eighth notes. The performers should make an even crescendo throughout this theme, because it leads to a chromatic scale to end this section on a unison C displaced by two octaves between the voices.



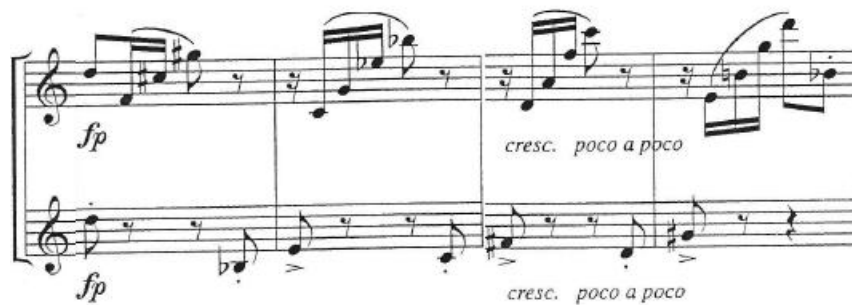
Ex. 5.5 *Duets*, “Sunday Trip” mm. 33-36. Concluding theme.

The middle section of this work consists entirely of development of motives x, y, and z in chromatic counterpoint that alternates between divergence and convergence of the clarinet lines. Beginning this new section, in mm 38-42, is a chromatic embellishment of motive x accompanied a divergent descending chromatic scale (See Ex. 5.6), which then repeats in convergent motion with the

voices switched and octaves displaced in mm. 43-46. The performers should crescendo continuously throughout this section. Subsequently, in mm. 47-51, the rhythm from motive y, minus the first sixteenth note, is used in an angular ascending pattern in parallel motion with motive z (See Ex. 5.7). The repetition of this event, in mm. 51-54, features the voices switched, divergent chromatic motion, and octaves displaced. The rest of Section B consists of a repetition of mm. 39-41 in unison between the clarinet parts in mm. 55-57, followed by a convergent, syncopated chromatic scale in mm. 58-61, and a divergent chromatic scale in mm. 62-65, leading to an exact repetition of mm. 1-38, comprising the return of the A section.



Ex. 5.6 *Duets*, “Sunday Trip” mm. 38-42



Ex. 5.7 *Duets*, “Sunday Trip” mm. 47-50

“BLUE NOTE”

Section 1	Section 2	Ending section
mm. 1-16	mm. 17-32	mm. 33-43
Quarter = 90	Quarter = 90	Quarter = 90
Meter 3/4	Meter 3/4	Meter 3/4
Melodic theme, accompaniment theme	Varied repetition of section 1 a half tone higher with octave displacement	Concluding development of accompaniment theme in sequence
Dolore		

Fig 5.2 Formal diagram of “Blue Note”

In “Blue Note,” the atmosphere remains rather subdued throughout the movement. The main musical elements of this movement deal with the interplay between the roles of the melodic theme and the accompaniment theme. The roles of these themes are consistent throughout the movement, but they switch between the clarinet parts, so each player must alternate between playing the leading role and the supporting role. The main melody of this movement consists of rising quarter notes followed by descending chromatic notes that the composer indicates can either be played as normal 32nd notes or grace notes (See Ex. 5.7). In keeping with the subdued feeling of this movement, the performer can play the notes lazily, in order to avoid the strictness that would ensue should the notes be played in their literal indication. The accompaniment theme consists of a pattern of rising eighth notes followed by a quarter note on the third beat (See Ex. 5.8). This accompaniment theme always plays a supporting role to the melodic theme, so the direction of the phrasing should be determined by the melodic theme.

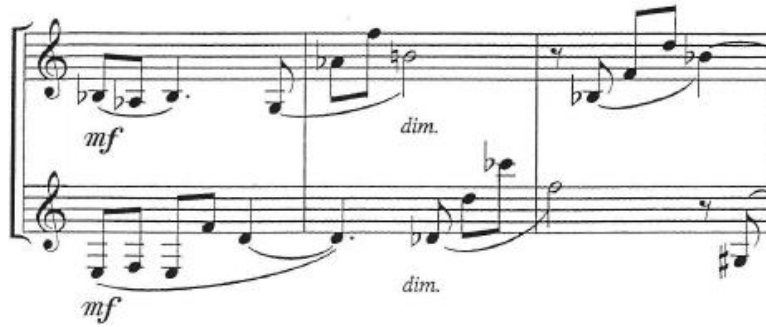


Ex. 5.8 *Duets*, “Blue Note” mm. 1-3. Melodic theme.



Ex. 5.9 *Duets*, “Blue Note” mm. 3-5. Accompaniment theme.

Following the first two iterations of the melodic theme in Section A, in mm. 1-16, the usage of the melodic melody is contracted to only the first four bars in the two repetitions of mm. 17-24. In this section, the performers should crescendo consistently to the downbeat of m. 25, because this part is the climax of the movement. The subsequent iteration of the melody in mm. 27-32 contains a full presentation of the melody and a continuation of the downward line in rhythmic unison at the interval of a tritone between the two clarinet parts in mm. 30-32. The following concluding theme is based on the accompaniment theme, and consists of contrapuntal treatment of the rising eighth note component of the accompaniment theme. The performers should play evenly, because the composite rhythm consists of repeated eighth notes (See Ex. 5.9). The clarinets end the movement in unison rhythm on a long note that should diminuendo to *niente*.



Ex. 5.10 *Duets*, “Blue Note” mm. 33-35. Concluding development of accompaniment theme.

“FUGUETTE”

Part 1	Transition	Part 2	Transition	Coda
mm. 1-21	mm. 22-25	mm. 26-41	mm. 36-41	mm. 42-51
Quarter = 120	Quarter = 120	Quarter = 120	Quarter = 120	Quarter = 120
Meter 4/4	Meter 4/4	Meter 4/4	Meter 4/4	Meter 4/4
Melody (subject, variation, scalar material), countermelody	Scalar material in sequence between clarinets	Modulated repeat of mm. 11-20 with voices switched	Scalar material in sequence between clarinets	Cadential material establishing G Minor, sequential use of motive x
Key: G Minor, C minor	E-Flat Major- B-Flat Minor- F-Minor	F Minor – B-Flat Minor	E-Flat Minor- B-Flat Minor –F Minor – C Minor – G Minor	G Minor
Allegro				

Fig 5.3 Formal diagram of “Fuguettes”

The third movement of *Duets*, titled, “Fuguettes,” or “little fugue,” is different from the other movements of *Duets* in the fact that it follows a harmonic scheme that can be analyzed tonally. Many of the movements in this set of duets are far too chromatic to be analyzed with such methods. The main subject of this

fugue is an eighth note pick-up to the downbeat on in m.1 (See Ex. 5.10). This figure is then embellished and sequenced in mm. 1-4 until the scalar material provides the cadence into the new key of C Minor in m. 6. In playing the subject of this fugue, one should always place an emphasis on the strong beats, so the heavy gesture of the first presentation of the theme is not lost in the embellishment.



Ex. 5.11 *Duets*, “Fuguetta” mm. 1-3 Melody, statement and development of fugue subject



Ex. 5.12 *Duets*, “Fuguetta” mm. 5-6 Melody, scalar material.

The counter-melody enters following the first full statement of the theme in mm. 6-10, consists of a descending and then ascending chromatic scale in quarter notes. The theme is then restated in both G Minor and then C Minor in mm. 11-20. The subsequent material is transitional, and consists of sequences of the scalar cadential material from the theme modulating to F Minor via E-flat Major, and B-flat Minor. The next section, mm. 26-35, is a statement of the theme in F Minor and Bb Minor leading to the return of the modulatory material that returns to the original key of G minor via E-flat Minor, F minor, and C minor. Throughout this modulating section, the performers should crescendo consistently

to the downbeat of m. 42, since this section is the climax of this movement. The material in mm. 42-46 has significantly slower harmonic rhythm than the rest of the movement, and serves to display the release in tension following such a protracted modulation back to the tonic key (See Ex. 5.12). This section is a simple chord progression of $i\text{-VI-N}^7\text{-vii}^{07}\text{-i}$, and ultimately serves the purpose of establishing the tonic prior to the finale. The final 5 measures of this movement consist of repetitions of the fugue subject in close counterpoint, followed by a unison ending on the final note (See Ex. 5.13). Throughout this final section, the performers should take care to follow the dynamic markings while continuing to place the appropriate weight on the second note of each instance of the original fugue subject.

The image shows a musical score for two staves. The first system (mm. 42-43) is marked *fp*. The second system (mm. 44-46) is marked *mp*, *mf*, *f*, and *mf*. The score includes rhythmic notation, accidentals, and dynamic markings.

Ex. 5.13 *Duets*, “Fuguetta” mm. 42-46 Cadential material establishing G Minor



Ex. 5.14 *Duets*, “Fuguettes” mm. 47-51 Sequential use of motive x

“STREET WALK”

Section A	Section B	Coda
mm. 1-24	mm. 25-36	mm. 37-49
Quarter=80	Quarter=80	Quarter=80
Meter 3/4	Meter 3/4	Meter 3/4
Clarinet 1 – Melody Clarinet 2 – Accompaniment	Clarinet 1 – Accompaniment Clarinet 2 – Melody	Clarinet 1 – Melody Clarinet 2 – Accompaniment
Key: D Minor – Chromatic	Chromatic	D Minor
Andante	More Animated	Andante

Fig 5.4 Formal diagram of “Street Walk”

In “Street Walk,” the two clarinets switch between roles of melody and accompaniment. The accompaniment figure is introduced first, and appears throughout the movement largely unchanged rhythmically. This ostinato consists of a grouping of three eighth note pick-ups to a quarter note, which is tied over the bar line to an eighth note (See Ex. 5.14). This rhythmic pattern continues in each bar for most of the first two sections, and is rather unstable, given the absence of any articulations on the quarter note beats. The melody, by contrast, begins on the downbeat of each bar and consists of a half note tied to an eighth note, which is then followed by a moving eighth note that functions as a pick-up to the next downbeat (See Ex. 5.15). The composite rhythm throughout this

movement is a set of continuous eighth notes. The melody is written quite freely, and generally moves by step throughout, with most of the harmonic changes in the accompaniment. With this fact in mind, it is important that the accompaniment play a prominent role, while the melody plays the role of a floating descant. One such example is in mm. 29-36, where the accompaniment becomes quite angular in comparison to the relative step-wise motion of the melody. In this passage, the performer playing the first clarinet part should match the legato fingerings inherent to the more scalar melody while also pushing the tempo, as indicated by the marking of *more animated*. Following this section, the coda in mm. 37-49, features a gradual diminuendo accompanying a ritard and a gradual simplification of the accompaniment leading to a long sustained note in both clarinets to end the movement.



Ex. 5.15 *Duets*, “Street Walk” mm. 1-2. Accompaniment.



Ex. 5.16 *Duets*, “Street Walk” mm. 5-8. Melody.



Ex. 5.17 *Duets*, “Street Walk” mm. 30-33.

“DAILY EXERCISE”

Part 1	Variation 1	Variation 2	Part 1 reprise	Coda
mm. 1-22	mm.23-43	mm.44-73	mm. 74-95	mm.
Half note = 108	Half note = 108	Half note = 108	Repeat of mm.1-22	Half note = 108
Meter 2/2	Meter 2/2	Meter 2/2 3/4		Meter 2/2
Theme 1, Theme 2, concluding theme	Embellished Theme 1, 2, unaltered closing theme.	Second embellishment of Theme 1, Theme 2 adjusted to 3/4 with extra repetitions, simplified concluding theme		Based on theme 1
Brioso				

Fig 5.5 Formal diagram of “Daily Exercise”

The movement, “Daily Exercise,” features a great deal of rhythmic unison between the two clarinet parts. This movement is very energetic, and consists of large sectional repetition with variation. The first theme, mm. 1-9, begins with an accented note held over to a series of sequential eighth note patterns. While the motion in the first clarinet part is generally step-wise by measure, the second clarinet plays scale patterns in opposing motion to the top line (See Ex. 5.16). The

next theme, mm. 10-17, consists of a downbeat followed by a syncopated pattern in the antecedent (See Ex. 5.17), and a rising scalar pattern offset by an eighth note in the consequent (See Ex. 5.18). In this pattern, the clarinets should provide a strong downbeat in the antecedent, and then on the arrival notes determined by the articulations in the Clarinet 1 part in mm. 13-14 in the consequent. The concluding theme, mm. 18-22, consists of an alternating octave-displaced sixteenth note pattern accenting the downbeats and 3rd beats (See Ex. 5.19). In each of these aforementioned patterns, the clarinets play either rhythmically in unison, or one of the clarinets embellishes the strong beats of the themes. In every case, it is important to place the emphasis where the composer has written an accent or tenuto, because this emphasis will provide the context under which the florid embellishments should occur.

Because this work is sectional with variation, it is important to follow the strong beats of each instance of the thematic material in determining where to place accents. Doing so will convey melodic return that might otherwise go unnoticed by the listener given the large amount of variation. In the first variation, the first theme remains largely unchanged, except for a slight adjustment to the counterpoint (mm. 23-30), and the second theme consists of an embellished melody, with a simplified accompaniment in the antecedent and an unchanged instance of the consequent (mm. 31-38). The concluding theme is largely unchanged, except for octave displacement in m. 41. In the second variation, the first theme is changed to consist of broken scales in downward motion in mm. 44-51, and theme 2 is adjusted and simplified for the change to 3/4 meter in the

antecedent, and in 2/2 meter in the consequent. In this instance of Theme 2, the articulation consists of alternations between tenuto and staccato articulations, with multiple repetitions in mm. 52-66 (See Ex. 5.20). The concluding theme is simplified in this variation to consist of an imitative passage resolving on a long note with a decrescendo in mm. 67-72. The following section, in mm. 74-95, consists of an exact repeat of mm. 1-22. The Coda, in mm. 95-104 consists of a sequence based on Theme 1 followed by a rhythmically unison finale that consists of partial usage of theme 1 material. In these final bars, it is important that the performers play the grace notes before the beat, so that the accented quarter notes can align smoothly with each other (See Ex. 5.21).



Ex. 5.18 *Duets*, “Daily Exercise” mm.1-4 Theme 1



Ex. 5.19 *Duets*, “Daily Exercise” mm. 10-12 Theme 2

Ex. 5.20 Duets, “Daily Exercise” mm. 13-14.

Ex. 5.21 Duets, “Daily Exercise” mm. 18-19. Closing theme.

Ex. 5.22 Duets, “Daily Exercise” mm. 52-56. Theme 2 adjusted to 3/4 meter.

Ex. 5.23 Duets, “Daily Exercise” mm. 100-104

“LAZYBONES”

Section 1	Section 2
mm. 1-34	mm. 35-63
Quarter = 120	Quarter = 120
Meter 3/4	Meter 3/4
Clarinet 1 – Theme 1, Theme 2 Clarinet 2 – Accompaniment material, closing theme	Clarinet 1 – Theme 1, Theme 2 Clarinet 2 – Accompaniment material, closing theme
Debole	

Fig 5.6 Formal diagram of “Lazybones”

Movement 6 of *Duets*, titled “Lazybones,” consists of freely repeated melodic material over a constant accompaniment figure. The accompaniment figure acts as an ostinato throughout this movement, and has a rather angular pattern throughout (See Ex. 5.22). The marking, *rather weak*, indicates that the performer should play with a subdued tone. To contribute to the feeling indicated by this marking, the grace notes should be played rather lazily when grouped in pairs in the accompaniment.



Ex. 5.24 *Duets*, “Lazybones” mm. 1-2. Accompaniment.

The antecedent of Theme 1 in mm. 5-9 consists of a pick-up beat of four sixteenth notes to the downbeat of a motive comprised of two eighth notes falling by the interval of a minor 3rd, which has a grace note preceding the downbeat. The consequent consists of an eighth note pick-up to a repetition of the falling 3rd motive preceded by a grace note. In order to give the listener a sense of division

between these two pick-up gestures, the sixteenth notes should be played in rhythm, while the grace note should be placed before the beat (See Ex. 5.23).



Ex. 5.25 *Duets*, “Lazybones” mm. 5-8 Theme 1

Theme 2 is the only one of the themes to begin on a strong beat that is not preceded by a grace note. Therefore it is important to place a tenuto on the downbeat, thereby enhancing the difference between the relative stability of this theme, and the instability of the accompaniment, and Theme 1. A feature of Theme 2 is that the eighth notes and sixteenth notes are slurred in a pattern that covers each individual beat. Therefore, the performer should place a slight break in between the beats to bring out this contrasting articulation (See Ex. 5.24). The suffix of Theme 2 consists of a long, sustained note preceded by a grace note.



Ex. 5.26 *Duets*, “Lazybones” mm. 13-14 Theme 2

Throughout this movement, elements of Themes 1 and 2 are paired together, or occur by themselves as isolated events. Following the original iteration of Theme 2 in mm. 13-16, Theme 2 repeats in mm. 17-19, with the addition of a suffix consisting of the falling Minor 2nd motive preceded by a grace note in from Theme 1 in mm. 20-21. In mm. 21-25, Theme 1 repeats with identical antecedent and consequent figures, distinguished from one another only by octave displacement. In mm. 26-28 the consequent long note of Theme 2

“SHEPHERD’S SONG”

Part A	Part A reprised
mm. 1-16	mm. 17-34
Half note = 48	Half note = 48
Meter 2/2	Meter 2/2
Clarinet 1 – Melody mm. 1-8, 13-16 Countermelody, mm. 9-12 Clarinet 2 – Countermelody mm. 1-8, 13-16 Melody, mm. 9-12	Clarinet 1 – Countermelody until m. 29 Clarinet 2 – Melody until m. 29
Tranquillo	

Fig 5.7 Formal diagram of “Shepherd’s Song”

“Shepherd’s Song” is a very lyrical movement, with melodic material occurring in the Lydian mode. The basic structure of each half of this movement consists of four non-repeating phrases, of four bars each, which does not reach a conclusive cadence until the end of the movement. Ex. 5.26 shows an example phrase of mm. 1-4. Each phrase consists of a melody and a countermelody, and the clarinets switch roles at different times throughout the movement. In both sections, the first two phrases are marked at a dynamic of *p*, while the following two phrases are marked *mf*. The second half of the movement is nearly identical to the first half, with the exception that the voices are switched in the first three phrases. The last phrase includes a repetition of the first two bars mm.29-32, and also switches the voices back to the original arrangement in this lead-in to the final cadence.



Ex. 5.28 *Duets*, “Shepherd’s Song” mm. 1-4

“A DAY OFF”

Part 1	Varied repetition	Coda
mm. 1-37	mm. 38-68	mm. 69-74
Half note = 120	Half note = 120	Half note = 120
Meter 2/2	Meter 2/2	Meter 2/2
Theme 1, transition material, Theme 2, cadenza material	Theme 1, transition material, redacted Theme 2, cadenza material	Redacted Theme 1
Allegro		

Fig 5.8 Formal diagram of “A Day Off”

The final movement of *Duets*, titled “A Day Off,” contains a considerable amount of material presented in rhythmic unison between clarinets 1 and 2.

Theme 1 consists of a rhythmically and technically challenging passage in unison rhythm, but separated by the interval of a Minor 6th in mm.1-16 (See Ex. 5.27).

Given the technical demands of this quick passage, it is advisable that the first clarinetist use the alternate fingering for the second high D in m. 6, fingered [TR sk-2 000/000]. The transition material in mm. 17-21 consists of a sequence ascending 9ths in the second clarinet and ascending 7ths in the first clarinet, separated by the value of one quarter note (See Ex. 5.28). Following this transition material, Theme 2 first appears in mm. 22-28, and consists of syncopated falling thirds in rhythmic unison between the clarinets separated by

the interval of a tritone (See Ex. 5.29). In mm. 29-37, the two clarinets alternate playing ascending and descending scales, marked *meno-quasi cadenza*. In this cadenza section, the performers should avoid playing the scales in a strict rhythmic fashion, because this section should provide a slow contrast to the frenetic nature of the rest of the movement. Following the cadenza is an exact repeat of Theme 1 and the transition material in mm. 38-58, followed by a contracted statement of Theme 2 in mm. 59-61, and a second statement of the cadenza material in mm. 62-68. The performers should be sure to leave adequate space between the cadenza material and the coda in order to set up the finale, which can be accomplished by fading out gradually on the final note of the cadenza material, and giving a brief pause before the abrupt beginning of the coda. The coda, in mm. 69-74, presents a shortened version of Theme 1 with a crescendo throughout the final two bars of this material. The final bar ends on a surprising *pp* offbeat in unison, displaced by two octaves, and should be played short and rhythmically precise to produce the desired effect of contrasting the previous aggressive material.

Ex. 5.29 *Duets*, “A Day Off” mm. 1-8 Theme 1

Ex. 5.30 *Duets*, “A Day Off” mm. 17-18 Transition theme

Ex. 5.31 *Duets*, “A Day Off” mm. 22-23 Theme 2

Norbert Goddaer’s *Duets* is a large, multi-movement work for two clarinets that provides a wide range of musical characters upon which the performers must draw. The work is ultimately a series of brief characteristic

impressions regarding everyday life expressed musically, and rely upon communication between the two clarinets. Quite often in this work, the roles of melody and accompaniment must be traded between the clarinets within individual movements. Such role changes require versatility on the part of the performers to abruptly make necessary leadership adjustments within movements while also eliciting musical contrast overall. While the large amount of thematic material in this work demands attention to expressive details, the technical demands placed on the performers in *Duets* are not overly taxing, thus making this work a good choice for a wide range of clarinetists. Given the wide variety of material across the work as a whole, this set of duets provides clarinetists with a challenging, yet rewarding work.

CHAPTER 6

PERFORMANCE ANALYSIS OF RESTLESS

Section A				
Part 1			Part 2	
mm. 1-9	mm. 10-49	mm. 50-89	mm. 90-97	mm. 98-113
Piano introduction ostinato	Theme A, ostinato	Transition theme	Piano intro, Theme B1	B1 with variation
Key: B-flat Major		D Minor	Quartal harmonies	

Section A		Section B	Section A return	
Part 2			Part 1	
mm. 114-121	mm. 122-146	mm. 147-198	mm. 199-206	mm. 207-254
Theme B2, B1 with variation	Contracted Theme B2, with variation	Development of Transition Theme	Repeat of mm. 1-8	Repeat of mm. 34-89
		Extended tertian sonorities and augmented triads		

Section A return	
Part 2 (reprise of Section B material)	Part 3
mm. 256-268	mm. 269-288
Repeat of mm. 185-198	Contracted Theme 2 with variation
	Quartal harmonies

Fig. 6 Formal diagram of *Restless*

Norbert Goddaer's *Restless*, is a new work for clarinet and piano, which he composed for this document and recording project in 2011. According to Goddaer, this work was written amid a period of "personal, emotional restlessness."²⁷ He describes the narrative in saying,

It was a reaction on a personal emotion. I was angry for many things. We have a political discussion in Belgium, and I was not very happy with it. It made me very restless. You can't change anything. It is very important for Belgium, and the politicians lie all the time and try to save their job. It is very expensive. This is an emotional painting of everyday life.²⁸

²⁷ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

²⁸ Ibid.

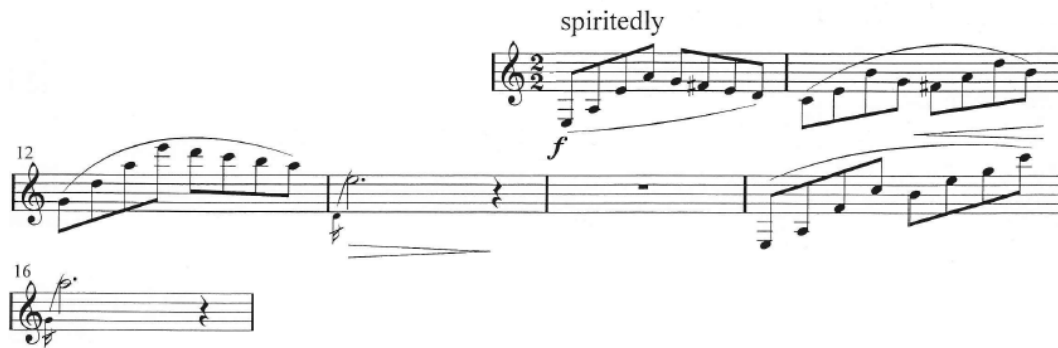
The political turmoil to which Goddaer refers to is the Belgian Government formation of 2010 to 2011, in which Belgium was left without a formal sitting government for 541 days following the general election on 13 June 2010. The composer's frustration over the fragmented political situation in Belgium is reflected in the lively energy present throughout the outer sections of this work. *Restless* has a rather energetic feel throughout the outer sections, given the loud dynamic, constant rambling ostinato in the piano part, and the highly angular clarinet figurations. This work evokes a clear image of frustration and anger through the constant drive of these outer sections, and provides a great contribution to the repertoire of music for clarinet and piano. Harmonically, the work remains mainly comfortable, save for a few harmonic crashes involving the quartal harmonies in the second half of the first section.

Restless begins with a piano introduction that introduces the ostinato figure, which immediately provides the driving atmosphere. This introduction, in mm. 1-9, consists of or repeated eighth note patterns in the right hand, and a pick-up to the downbeat followed by an accented chord on the offbeat in the right hand (See Ex. 6.1). Given the placement of the accent, combined with the groupings of the running eighth notes in the right hand, this ostinato should be played heavily, and in a rhythm suggesting a feeling of 3+3+2.



Ex. 6.1 *Restless* mm. 1-2. Piano ostinato.

The entrance of the clarinet with Theme 1 in m. 10 provides a contrast to the rhythmic quality of the ostinato in the fact that the clarinet's rhythm suggests a stable duple meter feel, consistent with the meter marking of 2/2 in this work. The clarinet part in this section, mm. 10-49 is characterized by highly angular rising sequential figures, often in fourths, followed by a short scalar descent, and a long note with an upward leaping grace note in the antecedent, and a shortened, one measure, version of the sequence followed by the long note with the grace note in the consequent (See Ex. 6.2). In performing this theme, the clarinetist should be sure to crescendo throughout the sequence in order to allow for decay on the sustained note. Everything should be played in a very strict tempo in this section, and the grace note should be played on the downbeat in order to ensure that the clarinet synchronizes with the piano downbeat.



Ex. 6.2 *Restless* mm. 10-16 Theme A

Following a sudden change in key to D Minor in m. 50 in the piano, the ostinato stops on the downbeat of m. 54, prompting the clarinet to play the antecedent of the Transition theme (See Ex. 6.3). In this theme, the clarinet rises by a fourth and the falls by thirds in eighth notes on each strong beat of the measure, landing on the low F-Sharp. The clarinetist should maintain the strict tempo as before, and should decrescendo gradually before the response by the piano in mm. 59-64. The angular consequent of this theme rises in the piano, accompanied by a crescendo and ultimately landing on a chord in quartal harmony in mm. 59-62. The ostinato pattern repeats in D Minor in mm. 65-77, and the Transition theme is played once again, but with switched voices in mm. 77-89.



Ex. 6.3 *Restless* mm. 54-57 Transition theme

The second part of section A begins much the same way as the beginning, with the piano introduction of the Theme B1 (See Ex. 6.4). This new theme consists of 4 measures, and uses extensive hemiola throughout. In the antecedent, mm. 90-91, the meter should feel like 3+3+3+3+2+2 across the two bars, while the consequent, mm. 92-93, should feel like 3+3+2 and 2+2. Every note should be forceful, given the written accents, but the strongest beat should fall on the second beat of m. 93 given the indication of *marcato*. The final chord on the last off beat is intended to be a percussive effect of an accented chord in the low register without literal notation. The harmonic material in this section is based on quartal harmonies through the usage of planing, where the chords in fourths in both hands move in parallel motion with themselves, but in opposite motion to each other.



Ex. 6.4 *Restless* mm. 90-93 Theme B1

The introduction of the clarinet in m. 98 provides a variation on theme B1 in having the clarinet play an arpeggiated version of the right hand of the piano part in the first bar, with an off beat on the last note in the measure, followed by playing the top note of the left hand in the second measure (See Ex. 6.5). The next two measures follow the same principle, but align with the right hand only. In this section, the clarinet should play very short and accented to match the aggressive pattern in the piano part. The grace notes to the off beat in this section should be

played very short and before the beat. The piano continues the ostinato using the altered theme B1 in mm. 106-113.



Ex. 6.5 *Restless* mm. 98-101 Theme B1 with variation

With this varied Theme B1 set as the ostinato, the clarinet enters plays theme B2, a descending legato melody that contrasts the frantic nature of the piano part underneath in mm. 114-121 (See Ex. 6.6). In this passage, the clarinet should float above the ostinato below, and the sixteenth notes should be played with incredible lightness to contribute to this change in character.



Ex. 6.6 *Restless* mm. 114- 121 Theme B2

Following the entrance of the clarinet with Theme B2, the piano plays a contracted version of this descending line, combined with the rhythmic elements of the preceding material in mm. 122-129 (See Ex. 6.7).



Ex. 6.7 *Restless* mm. 122-125 shortened Theme B2

Following this shortened version of B2, the clarinet plays an embellishment on the new version of B2 in mm. 130-133 (See Ex. 6.8). Although a short interjection, it is important to maintain the character and accent placement of the material preceding this unaccompanied section. Therefore, the clarinetist should place emphasis on the notes corresponding to the previous ostinato figure. Following this brief interjection is a repeat of the shortened Theme B2 in unison between the clarinet and piano, ending on a long unison note in mm. 134-146.



Ex. 6.8 *Restless* mm. 130-133 Embellishment on shortened B2

The middle section presents a relaxed contrast to the frenetic energy of the outer sections, and should be played very freely and cadenza-like. Goddaer refers to this section in saying,

It should be played very freely. It is calm, and you should take your time. There is no stress, no push.

Let me say this: you have the piano start, and you play in the same mood as the piano player. You answer in the same mood that he plays before – louder, more expressive. You give an answer: it is a conversation in these themes. It is like a cadenza for the pianist, and the clarinetist answers in the same style as the piano player.

The best interpretation you can have so that there is a unity between the performers and the listener.²⁹

This section consists of repetitions of a piano introduction, followed by a response in the clarinet. The piano begins each event in the B section by outlining an augmented triad followed by the clarinet response of a portion of the transition melody twice, and then the descending pattern from the transition melody (See Ex. 6.9). In each of the instances of the development melody in this section, the clarinetist should crescendo down to the bottom of the bar. This material should be played freely, but it is necessary to align to changes in the bass note at the bar line, so the performers should be sure to cue each other to line up properly. The first two instances of the complete pattern using the development melody occur in mm. 147-167. The iteration in mm. 167-185 follows the same pattern, but with two events consisting of interpolated chords before the altered clarinet entrance in mm. 171-173 and mm.175-177, and then finally a conclusion of the theme in mm. 179-185. The final iteration of this theme is in mm. 185-197, and it omits the first two fragments of the transition theme, and ends in a sustained note with a trill, that decrescendos to *pp*.

²⁹ Ibid.

The image displays a musical score for the piece 'Restless' in 3/4 time. The top system features a clarinet part with the instruction 'Slower' and 'very freely', and a piano accompaniment with a 'mp' dynamic. The bottom system shows a piano solo with a 'quasi cadenza' marking, starting at measure 149, with dynamics of 'mf' and 'p'.

Ex. 6.9 *Restless* mm. 147-152 Development of Transition theme in section B

The following reprise of the A section consists of a repeat of mm. 1-8 in mm. 199-206, followed by a repeat of mm. 34-89 in mm. 207-254. The sudden reprise of the B section within this repetition corresponds to the final phrase of section B in a repetition of mm. 256-268. Following this repetition, the piano plays the shortened version Theme B2 in mm. 269-273, followed by the clarinet's solo embellishment of the shortened B2 in mm. 273-276. The movement concludes with repetitions the shortened Theme B2 in both instruments, with the alteration in the final bar, that the last note is delayed by one beat, and thus played in place of the low percussive effect that would normally occur on the final beat.

Restless is an exciting and intricate new work for clarinet and piano that places a number of technical and musical demands on the performers. This piece is ultimately a reflection of feeling powerlessness and frustration, and conveys these ideas with superb clarity. The constant rhythmic drive of the ostinato

patterns in the outer sections combined with hemiola creates an unstable and unnerving effect throughout the first section. The gradual development of the melodic and rhythmic content in the second section provides a very interesting narrative, while the calm middle section provides a relaxed and pleasant legato to contrast the weight and energy of the outer sections. A common feature present in Goddaer's compositional style is his use of counterpoint, tonal harmonies, and jazz chords. In conveying feelings such as anger and frustration, it can often become difficult to bring across the composer's emotional state, given the agreeable images such harmonies generally evoke. With no knowledge of the narrative behind this work, one may assume that the rambling ostinato in the opening section could convey the image, for example, of riding a bicycle through the Flemish countryside. With such an image in mind, it could then become natural to perform the work with a lighter touch. The performers should therefore keep the narrative in mind, making sure to bring across the tension described in the narrative through the accented articulations and driving tempo. With its technical demands combined with well-crafted melodic development, *Restless* is a wonderful addition to the repertoire for clarinet and piano, and it is an ideal programming choice for performance by artists and advanced student clarinetists.

CHAPTER 7

INTERVIEW WITH NORBERT GODDAER

AUTHOR'S REFLECTIONS

I first had the opportunity to meet Norbert Goddaer when I attended the Belgian Clarinet Academy at the conservatory in Ostend, Belgium in July of 2010. I had been familiar with Mr. Goddaer's large body of work for clarinet prior to my attendance, but to that point I was unfamiliar with Mr. Goddaer's personality, which I believe is essential to understanding both why he came to write so many works and the manner in which he chose to write these works. Throughout the interview, Mr. Goddaer refers to a number of clarinetists he has met throughout his career, and most of his works for the clarinet are dedicated to an individual. In speaking with him, I was immediately struck by his outgoingness and his clever wit. It came as no surprise to me that he befriended so many artists and that so many of these connections resulted in fruitful composition.

One can easily see Mr. Goddaer's personality reflected in his works given his propensity for witty remarks and observations. In many of his clarinet works, and particularly in the five works analyzed in this project, playfulness pervades throughout the interactions between instrumental lines. Whether two instrumentalists are equal partners, or one instrument accompanies another, there is always an interaction between partners in his music. His music is quite often light and playful, but at the same time insightful and clever. He has a passion for writing music, which is reflected in the fact that he keeps a notebook close to himself in the case that he achieves sudden inspiration and needs to write a new

theme. Although passionate about his music, Goddaer does not restrict the performance of his works to a set ideal. Rather, he prefers that a performer use the written music as a starting point and then add individual artistry creating what Goddaer refers to as “surplus value.”

It is difficult to completely characterize Norbert Goddaer’s compositional style within a particular school of thought, but his self-description as eclectic gives one a good indication about Goddaer’s open-mindedness about his music. His frequent use of counterpoint and fugue suggests a heavy influence of Baroque composers such as Bach, who he mentions in speaking about *Duets*, while the harmonic material present in the piano accompaniments in *Ballad* and *Restless* fall into the realm of his Jazz background, which he also mentions in speaking about his compositional philosophy. Ultimately, he composes music out of pure enjoyment, having retired prior to the beginning of his composition career. Therefore, his composition comes solely as a reflection of his musical inspiration, rather than being the product of an occupation. His music is accessible to audiences, but is at the same time well-crafted and witty. Much like the composer himself, the music comes across as engaging and fun. With this understanding of the composer’s personality it is then much easier to give life to his works in performance and convey the unique outlook on life that inspired these creations.

TRANSCRIPT OF INTERVIEW

1. Where did you grow up, and how were you first involved in music? Where did you receive your music education, and who were your main teachers?

I grew up in Kortrijk, near the French border which is the south. I studied in the local schools, even the conservatory at Kortrijk. Before they built the new conservatory, they had many locations; like everywhere I think.

My father was a piano player, and my brother was also a piano player. That is why next to my crib there was a piano, or I should say next to my piano was a crib. I think it is normal. At a certain age, you go to the school of music. You are not stimulated by the schools. At the school where I studied, they didn't like if you were a student at a conservatory. It was a Catholic school, and the conservatory was a free education that was not Catholic. So they were not very happy when I was at the school of music.

2. When did you begin to study the clarinet, and do you still perform?

At the age of 8 years. I played the piano when I was young because my father played the piano. I had a repertory of piano music, and my brother also tried to play the piano. I tried all the time to play the piano.

There was a shop near the conservatory, and there was a saxophone, and I liked the form of the saxophone. I wanted to try the saxophone, but in this time the saxophone was a jazz instrument. For a time, they did not teach saxophone; even

in the conservatory in Ghent. It was more common to study the clarinet before studying the saxophone. They told me that if you can play the clarinet you can play the saxophone, which is true. Even the saxophone is easier than the clarinet; to blow, the technique etc.

3. Where are the various places you have worked throughout your career?

I did not begin as a composer. "Compose" is a great word. I wrote jazz themes, and I remember my first try. I have it in the music. I was a member of the Hot Club of Belgium. I played the vibraphone in the Hot Club and I found a good piano player and a good bass player, and we played the Milton Jackson repertory and we had the first prize. That was a start to a career with a band, a combo.

I started this combo at 20. I was 18 and I had a job in a combo as a bass player, and in the meantime I had connections with many musicians in Kortrijk. There was the radio, and in the radio they needed a bass player, and they asked me to play the bass with accordion combos, and so I had many connections. I found a good piano player, a good bass player, and a good drum player so I started a quartet: The Hot Club. We won the first prize in a jazz competition in Modern Jazz. There was Modern Jazz, Classic Jazz, and New Orleans Jazz. We played on the radio, and we had a lot of connections because of this. When I was 20, I played on the Belgian coast for 6 years. I played in the Tea room in Knokke, on the Belgian coast.

There was no television at this time, no jukebox, but a lot of live music. We had a lot of possibilities to play with a band, and I had a good boss, and in the beginning he said “you play too much jazz.” But after one year, we had a lot of people, clients, who liked our repertory, and then he said “it’s ok, you can come back for a full season. I’ll make a contract.”

From there, how did you begin your career with composing?

Oh, later. I begin with a fugue. It is a composition; they give you a theme and you make a composition. Once you compose the theme yourself, you are a composer because you have your developments for a whole work for ten, fifteen, twenty minutes from one 4/4 measure. That is the start of composition. Now, I use these techniques, but not the way I teach it; the way I feel it. You ask me a question and I’ll give you an answer and from there we have a whole conversation. It is the same in music: you have a little theme, a subject, and then you make a whole conversation – that is composing. You have not to learn it, but one person who can write a fugue. The moment he can make his own theme, he is a composer.

At this time in the conservatory in Ghent, you had the instrumental department, then the music theory dept. You had a first prize in harmony, in counterpoint, in fugue. You could not have your degree as a composer. Now it is changed; you can have a master in composition, but in the old system this is what you had to do.

It was a conservatory, and very conservative: completely.

So you studied at the Conservatory in Ghent – Harmony and Counterpoint

Yes. I had a very good teacher of harmony, counterpoint, and fugue. I did it the way they asked. I studied in the conservatory between 22 and 32. I did it first in transposition, solfeggio, clarinet, saxophone, then harmony, counterpoint and fugue. I started my composition with my professor, Jan de Cadt. I was able to have a diploma, but at that time, I had a lot of work: I worked with my band, in the conservatory. You don't need a diploma in composition to compose. That is what I think about composing.

Did you end up teaching composition later?

No. I think teaching composition is a conversation about what you are doing, what you want to do, what your themes are, and then you have to work on it. How can you make an evaluation of what they can do with it? I know a lot of composers who compose all of the time and they have a diploma. It is a feeling, if you have to tell something you have to tell it. If someone is listening, then ok.

4. You have written a large number of works for the clarinet including solo, chamber music, clarinet choir music. Why have you written so many works for the clarinet? What are the qualities of the instrument that you like the most?

I have made these compositions through my constant relationships with Guido Six, clarinetist and conductor of the Claribel clarinet choir. I met many clarinet professors. Through these connections I wrote many clarinet works.

Guido Six hosted the ClarinetFest in Ghent in 1993, and in 1994 the clarinet choir was invited to go to Chicago for the ClarinetFest, and that was when Guido Six contacted me to write a new composition because he wanted to bring Flemish music. That is how we got in contact, and I went with them to Chicago. I met other people: Howard Klug, Robert Spring, Luis Rossi, and they asked me to write something for them. They also got to go to Midwest in Chicago every year, and there you meet a lot of people. That is how it started, and it hasn't ended so far.

It was the key, you know? In Music you need a key.

I basically wrote everything after my career as director of the school, and as a teacher, when I retired I started to compose day and night.

And so I wrote the Aubade for Jim Gillespie, and I wrote the Duets for his colleague, John Scott. I wrote Cool inventions in 1999 for Howard Klug with String Orchestra.

So many of these were for events and festivals?

Yes. That is why I write a lot for the clarinet. I know why I played the clarinet, but it is not necessary to play the clarinet to write for the clarinet. But, I feel that the clarinet is very special in the woodwinds. You have a dual system, two

different tessituras – two different sounds. So, the first time you give a theme in the lower register it makes a difference. You don't have that on a flute or on the saxophone. I like the low registers, like on the viola, or cello, bass clarinet, alto flute, English horn. I like these instruments. I like the medium, the low registers.

5. Do you usually compose by commissions, or do you compose without such arrangements?

No. It is by connection.

How do you consider the qualities of the individual performers when you are writing a work for someone?

No. Normally, when it is for a professor I can do what I like to do. Sometimes, in *California* for example: 2 clarinets and string quartet, I wrote it very easily and very simple. Good listening. I was in this mood, and I did it. But, once I write my music it is finished for me.

There is the surplus value, or there is nothing. I referred to your *Conversations* in Ghent, and *Las Mañas*, and there was a surplus value. I was really impressed that a performer can give a soul in a piece that you write. All of these clarinetists are able to give a surplus value. I am always impressed, and I say “Gee, did I write this?”

6. Do you have any upcoming projects?

I have a piano cd at the moment that is in the process of being published. The recording and the mixing is done, so I am waiting on business.

I think when you are too ambitious to make a cd, it doesn't work. You have to wait some time, and one day it is possible. You never know. But you can't push these things. I can't push a clarinet player to play my music, but when he chooses my pieces I am happy.

7. What are your biggest interests in your compositions – Do you have a particular style that you like most?

I describe my musical style as eclectic. Eclectic is all different impressions of all different styles. You have now the minimal music – they called it the new classic. So my music can be the new classic or the new romantic, but I think Eclectic is the word that has everything.

I give an example in one of my pieces: In the presto of my *Sonatina* for piano, you have jazzy inflections. It is normal, and it is a contrast. And after all, it is very jazzy.

What are your musical influences, and from where do you draw inspiration?

Daily impressions. It is my diary. I am in a good mood and I am ready to compose. I have a notebook where I always write themes. Even when I was in Chicago. I have it always. A theme is several notes. Sometimes it is nothing;

sometimes I can work with it. I had music in my bedroom and at night I write it down, and sometimes it is nothing, garbage.

What is it about your compositions that differentiates you from other composers?

I know a very good colleague, who has another concept of composing from me. Willy Soenen: I don't know where he takes his inspiration, but it is completely different and I think that composition is something very personal. The way you play the clarinet is personal. You can hear 10 clarinet players, and you can tell them apart. You can hear it, it is personal and composing is the same thing. I never compose something when I am not ready to do it, and when I am not in a good mood. When I am in the mood, it is there and I never write for writing. I write because I like to do it.

There is a thing that you can recognize and it is so hard to explain what the signature is. Roland Cardon was the same; there is something magical in the signature. What it is, is their secret, and in fact it is not a secret; it is just the person you have in front of you. Once you try to analyze it, you will be disappointed in it. They only use the same notes as everyone else, and still it is different. You can hear it from the first note. Why?

I know a lot of composers, Cardon, and Roland Coryn. It is different, it is like handwriting. Music is like handwriting – completely different.

Even my Piano music is not the same as my clarinet music or my string quartet not the same as others, but it has my handwriting.

8. You describe yourself as a “passionate jazz freak” on your website. Can you describe how jazz and popular music influence your compositional style in concert music? Do you also compose popular or commercial music?

(Speaking about the *Sonatina* for Piano solo) – It was an answer on the themes before, the conclusion. You have also the introduction and the theme, the development, the variations, the answers and the questions. You have the questions and the answer – the contrast. It sounds very normal in that moment. You have to listen. You can listen to that on my website; Bart Kerckhove has played that.

I think it also when we go back to the time when we did the fugue at the conservatory. Basically what you had to do was to write the fugue at the end of your degree that was almost as good as Bach. Nobody ever achieved to be a second Bach. That is the whole special thing in it. Bach’s fugues have been analyzed a million times by everybody all over the world. Nobody is able, given a theme, to make it so that it is “really Bach.” Nobody can do it. It doesn’t work, and I think it has to do with the theme. The theme is your theme, and you start with this and if you ask somebody else to write this on a different theme, then you will not end up in the same style as you intended. And that is the secret behind it.

Those first notes are really saying what is going to happen and how you deal with it. Nobody else can look in your mind. Ok, they can try to make a copy but you will always recognize it.

Do you also compose popular or commercial music?

I like to do arrangements. To give another harmony, another tempo. I like to do this; to make an arrangement. I did arrangements for Oklahoma, the musical. I like to give another character of the piece. I can change the harmony, I can change the beat. I like to do this – playing for joy.

Yeah, when they ask me to make a jingle, I can make a jingle.

9. As a composer, what are your general concerns for someone playing not only your clarinet music, but any of your compositions?

I think for composers, the music being played is not the important thing. The music being well-played is the important thing. And you rather have people not playing it. I had some disappointments by people you expect to do a great job, and they don't do it. Then I prefer that they don't play it. But when I know who is going to do it, I think most people have not disappointed me. They just do it, and that's important to a composer. Ok, I can write something for you but if you don't take the time to go through the music and make it. I don't write music to make a living, but I expect you to make the music alive.

I think money in my way of life is not important. I like to live. I love the life I live. Well I think when you compose for money, it is not good. Because, if your music is good, then you have an answer.

So then it is the performer's responsibility to give life to the composition?

Yes. I saw film, Crusade in Jeans, in The Netherlands. And my son wrote the tunes, and I wrote the orchestrations. Then you see a lot of names after the film. You see a hundred and twenty names and I was looking, and I saw "Orchestration," and then I saw my name. I remember that I worked three weeks and I did more than two thousand pages of music for the orchestration in Holland with the Metropole Orchestra. I did it, and I like to do it. It is not difficult to like to do it. When I heard this music it gave me such satisfaction. It was many years ago, maybe 6 or 7 years ago.

I like to do the orchestration and instrumentation, especially arrangements. It's normal when you write for string quartet you have to know the possibilities of the instruments.

10. Can you briefly describe the circumstances behind your composition of *Conversations*? When, and for whom it was written?

I wrote it for Robert Spring and Jana Starling. It was in Chicago, when we were in an Italian Restaurant and Bob Spring was there. He said "Will you write duets for my colleague, and myself?" And I said yes, and I started *Conversations*.

When a man speaks to a woman, she listens. But when a woman speaks to a man he doesn't listen. So, I think it's about a woman. They can talk between friends, questions. Women are very curious... about traveling, about nothing, much ado about nothing, about solitude, about money. That's the reason.

What should the performers keep in mind when performing this work?

Should it try to be an exchange between the two or is one more important?

Generally follow the instructions such as tempo. Expression is personal. It is personal, and I think when you play a piece of a composer you have never seen and you never know, you are looking at what you can do and then you have your personal value.

The same piece played by different musicians is always different. It is never twice the same interpretation.

Are there special considerations for performing a work for two clarinets without additional accompaniment?

It's a question of theme and answer, and you have a conversation. It is counterpoint. You have to respect the movement. You cannot wait two measures and say nothing, so you have one theme and you have the answer. Sometimes, like a conversation, you have a discussion. You have counterpoint goes upstairs, the other voice goes downstairs. It is the technique of counterpoint. Counterpoint

is notes against notes, but also movement. I don't think with the technique you do it's because it's normal. It's normal that you write this way.

11. What are the circumstances behind *Ballad* for bass clarinet and piano?

I wrote this ballad for bass clarinet and for bassoon. I think there was a bassoon player, who asked me if I had something for bassoon, so I wrote the ballad. I made a transcription for bass clarinet.

It is like an old man with a low voice.

Does the title refer to the type of ballad one would find in popular or concert music, or is this a reference to poetry?

Yes. It is like a poem. Normally it should be played calmly. You have to talk in an easy way. I like to think of this piece like an old man, like how the bassoon is used in Peter and the Wolf, as the old man.

12. What is the general style of *Las Mañas* for clarinet and piano? When and for whom was it written?

Las Mañas is a restaurant in Antwerp, run by a Spanish family with a fine Spanish cuisine. I wrote this work as a "digestief" after a delicious zarzuela, a Spanish seafood dish with saffron. It is very special. Now, the left side of Antwerp is very special. It is new, and there is an old restaurant, not luxurious at all, and it is very

international. You hear Spanish all the time. It is very special. You can get Paella, and all of the Spanish foods.

You have people who are very handy at this restaurant. If there is something broken, they can fix it themselves.

What should the performers consider when performing this work?

It is up to the performer. It has a special Spanish atmosphere, and I think when you play it, and I don't know how it works, it is very heavy.

I think it's a Spanish reflection. I went on a trip for three weeks to Spain. I like Spain, Spanish food, Spanish towns and their history.

I think the work is full of character. It should be very powerful.

13. What are the circumstances behind *Duets* for two clarinets – i.e. for whom it was written, and when?

I wrote this work for Jim Gillespie and John Scott in 2000. They were both professors at the University of North Texas. Jim is the same man who played the Aubade.

What should the performers keep in mind when performing this work?

It is an interaction between two individuals. I think I was referring to the two-part inventions of Bach. It is the same thing, when the right hand plays, the left hand is waiting and vice versa. The left hand is the answer or the reply, and they change.

It works when it is played well. It is not too difficult, but in chamber it is not necessary to have difficult music. It is a question of playing together; making a unit.

This is a large, multi-movement work; is there a particular quality or character that cross between movements, or should each movement be treated as individual works?

It should all be played as one piece. They are connected to each other.

14. The last work in this project is a new work titled, *Restless*, for clarinet and piano. Can you describe the circumstances regarding this composition?

I was angry. I wrote it in a fit of personal, emotional restlessness, anxiety and powerlessness.

It was a reaction on a personal emotion. I was angry for many things. We have a political discussion in Belgium, and I was not very happy with it. It made me very restless. You can't change anything. It is very important for Belgium, and the politicians lie all the time and try to save their job. It is very expensive. This is an emotional painting of everyday life.

Is there a narrative suggested by the title?

The A section is the restlessness, and the B section is the contrast.

What should the performers keep in mind when performing this work?

The anxiety and powerlessness are exposed in the A section, and then there is contrast in the B section in close harmony. This section is sort of a break. Then it repeats.

It is up to the performer. I think when you play the music of Mozart, the classics, they are dead and you play Mozart in your way. It is the same. I am not dead, and it is the same way. I think there are three roles, the writer, the performer, and the listener. When the listener is happy, and the performer is happy then the composer is happy too.

The middle section suggests a free, improvisatory quality; what is the style of this section in contrast to the outer sections. How should the performers use rubato, and how does this section's change in character relate to the narrative of this work?

It should be played very freely. It is calm, and you should take your time. There is no stress, no push.

Let me say this: you have the piano start, and you play in the same mood as the piano player. You answer in the same mood that he plays before – louder, more expressive. You give an answer: it is a conversation in these themes. It is like a cadenza for the pianist, and the clarinetist answers in the same style as the piano player. The best interpretation you can have so that there is a unity between the performers and the listener.

CHAPTER 8

CONCLUSION

New music is often the result of the collaboration between a composer and a performer, and comprises a key aspect in the careers of most performers. One cannot expect new music to be composed without the input of a performer, and likewise one also cannot expect a composer to write new music for an instrument without finding inspiration in, and connection to, that instrument. The creation of a new work ultimately relies on a good relationship between the composer and the performer. Belgian composer, Norbert Goddaer, has sought out such relationships with numerous prominent clarinetists, and the result has been a large body of work for the clarinet in various settings including solo, chamber, and clarinet choir. By examining *Las Mañas*, *Conversations*, *Ballad*, *Duets*, and *Restless*, one has a great opportunity to gain insight into the composer's views regarding composition, and indeed musicianship and interpersonal communication.

Through the study of the five works in this document, the author has gained significant insight into the performance and analysis of new compositions using a methodology that can be applied to the works of many composers. Each of the five works analyzed in this document has both an artistic and pedagogical value. The composer uses an audience-friendly tonal language in the composition of these works that are at the same time well-crafted. This level of craftsmanship, combined with the approachable technical demands in many of these works makes them a good programming choice for a wide range of clarinetists. While a performer may perform a work by a contemporary composer at a great technical

or musical level, it is important to follow the narrative intended by the composer in order to produce a performance of the highest artistic merit. Through contact with the composer, the performer can then have a full understanding of the image, or purpose the work aims to express.

The five works discussed in this document were chosen not only because a recording of them is not known to exist, but their presentation, with the accompanying first-hand account of the composer, gives life to these works in a way that might not be explored without such detailed analysis. The author hopes that, through this presentation, *Las Mañas*, *Conversations*, *Ballad*, *Duets*, and *Restless*, will not only become more widely performed by clarinetists, but will inspire even further interest among clarinetists into the works of Norbert Goddaer.

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APPENDIX A

TRACK LISTING FOR THE COMPACT DISK RECORDING

FIVE WORKS FOR CLARINET BY NORBERT GODDAER

Kevin Clasen, Clarinet

Leonard Duna, Piano

Wonkak Kim, Clarinet (Conversations)

Danré Strydom, Clarinet (Duets)

Title	Track
<i>LasMañas</i> (2:45).....	1
<i>Conversations</i> (12:52)	
<i>BetweenFriends</i> (1:56).....	2
<i>Questioning</i> (2:20).....	3
<i>About Traveling</i> (2:18).....	4
<i>(Much Ado) About Nothing</i> (2:00).....	5
<i>About Solitude</i> (2:35).....	6
<i>About Money</i> (1:46).....	7
<i>Ballad</i> (4:34).....	8
<i>Duets</i> (15:36)	
<i>Sunday Trip</i> (1:46).....	9
<i>Blue Note</i> (1:44).....	10
<i>Fuguetta</i> (1:53).....	11
<i>Street Walk</i> (2:01).....	12
<i>Daily Exercise</i> (2:13).....	13
<i>Lazybones</i> (2:13).....	14
<i>Shepherd's Song</i> (1:51).....	15
<i>A Day Off</i> (2:00).....	16
<i>Restless</i> (7:19).....	17

APPENDIX B

ANNOTATED LIST OF COMPOSITIONS FOR CLARINET BY NORBERT

GODDAER

UNACCOMPANIED CLARINET

1. *CLARINET UNLIMITED* (1999) – Published by Woodwindiana, Bloomington, IN. This work was commissioned and recorded by clarinetist, Kelly Johnson in 1999. In the program notes, Norbert Goddaer writes that “The cadenza is based on a short theme that is treated freely. The melody is then developed in a forceful presto.”³⁰

WORKS FOR CLARINET AND PIANO

2. *AUBADE for Bb Clarinet and Piano* (1998) – Published by Lantro Music, Grimbergen Belgium. The Aubade was written for clarinetist, James Gillespie, in 1998. Goddaer writes that “this piece features a lyrical tune that is full of nostalgia.”³¹

3. *CONCERTO in C Minor - for Bb Clarinet Solo and Piano* (1997) – This version of the Concerto in C Minor is an arrangement of the original concerto, which was written to be accompanied by symphonic band. Goddaer writes “the original composition was written for symphonic band, but this reduced version is for clarinet and piano. The concerto is based on the classic style in four movements: Allegro, Lento, Scherzo, and Rondo. The fourth movement contains a compilation of themes that were used in the preceding movements.”³²

³⁰ Norbert Goddaer, CD liner notes, *Clarinet Unlimited*, 1999.

³¹ Ibid.

³² Ibid.

4. FIVE BAGATELLES for Bb Clarinet and Piano (1999) – Published by

Lantro Music, Grimbergen Belgium. Dedicated to Prof. James Gillespie,

Doctor of Musical Arts, Professor of Music at the University of North Texas in

Denton. The movements are listed as such:

1 - Prélude Fugace

2 - Beach Walk

3 - Carrousel

4 - Pavane

5 - Humoresque.³³

5. LAS MAÑAS for Bb Clarinet and Piano (2010) – This work is a short,

energetic piece for clarinet and piano. Goddaer says that “Las Mañas is a

restaurant in Antwerp, run by a Spanish family with a fine Spanish cuisine. I

wrote this work as a ‘digestief’ after a delicious zarzuela, a Spanish seafood dish

with saffron.”³⁴ Las Mañas is a pun in the Spanish language, using the words “las manos” (hands) and maña (skill).

6. LENTO for Bb Clarinet and Piano (1997) – Published by Lantro Music,

Grimbergen Belgium. Lento is an arrangement of the middle movement of the

Concerto for clarinet and orchestra in C minor. The original arrangement of this

work is for cello and piano.³⁵

³³ Norbert Goddaer, e-mail message with author, February 28, 2012.

³⁴ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

³⁵ Norbert Goddaer, CD liner notes, *Music Made out of Music: A tribute to Norbert Goddaer*, 2009.

7. *RESTLESS* for Bb Clarinet and Piano (2011) – This work for clarinet and piano is written in three parts, with aggressive outer sections contrasting a relaxed middle section. The title of the work reflects the composer’s restlessness amid a period of political turmoil in Belgium.³⁶

8. *THIS IS MINIMAL* for Clarinet, Piano or Tape (1995) – Published by Lantro Music, Grimbergen Belgium. Goddaer composed *This is Minimal* as an experiment with tape and clarinet in order to experiment with the differences in digital sound versus acoustic sound. The version for piano can be used in place of the version for tape.³⁷

WORKS FOR CLARINET AND LARGE ENSEMBLE

9. *CONCERTO in C Minor for Clarinet and Symphonic Band* (1999) - This concerto was written for Belgian Clarinetist, and dedicated to Belgian Clarinetist, Eddy Vanoosthuysse.³⁸

10. *COOL INVENTION* for Bb Clarinet and String Orchestra (1998) – Published by Lantro Music, Grimbergen Belgium. This work, for clarinet and

³⁶ Ibid.

³⁷ Ibid.

³⁸ Norbert Goddaer, CD liner notes, Clarinet Unlimited, 1999.

strings, was premiered by clarinetist, Howard Klug at the ClarinetFest in Oostende, Belgium in 1999.³⁹ Goddaer writes

This piece consists of a succession of three movements and is built on two themes. The opening Lento presents the first theme in a free manner. The following Allegretto section portrays the first variation over pizzicato string accompaniment. The final section, Rondo Presto, consists of the second variation and the second theme. The piece ends in a powerful tutti. Throughout the work, the theme and the harmony are somber and transparent. The rhythmic construction is alternated with binary and ternary patterns.⁴⁰

11. IMPRESSIONS for Bb Clarinet and String Orchestra (1990) - Published by Lantro Music, Grimbergen Belgium. *Impressions for Clarinet and Strings* is dedicated to Jean Tastenoe, Norbert Goddaer's clarinet teacher from his time studying in the conservatory in Ghent.⁴¹

12. PAGANINESQUE for Clarinet Solo and Clarinet Choir (1997) – Paganinesque is a highly virtuosic solo work for clarinet accompanied by clarinet choir. According to the composer, *Paganinesque* for Clarinet Solo and Clarinet Choir is written for Mr. Eddie Daniels, and consists of a paraphrase on a theme 'à la Paganini'.⁴² This work is an adaptation of Nicolo Paganini's *Moto Perpetuo*, and has been recorded by the Claribel Clarinet Choir with soloist, Robert Spring.⁴³

³⁹ Concert program. Closing concert of ClarinetFest 1999. Ostend, Belgium, July 11, 1999. (See Fig. 8.10)

⁴⁰ Norbert Goddaer, CD liner notes, Clarinet Unlimited, 1999.

⁴¹ Concert Program for Spillaert Ensemble concert From Handel to Goddaer. Ostend, Belgium, February 22, 1997. (See Fig. 8.3)

⁴² Norbert Goddaer, email with author, February 28, 2012.

WORKS FOR BASS CLARINET AND PIANO

13. *BALLAD for Bb Bass Clarinet and Piano (1998)* – Originally a work for bassoon, this work is in one movement in three sections. According to the composer, the work should be played in an easy, calm way like an old man telling a story.⁴⁴

14. *RECREATION for Bb Bass Clarinet and piano (2008)* *Recreation* was originally written for bassoon. According to the composer, this work was composed at the request of schools of music to enhance the repertory of contemporary music for bassoon.⁴⁵ *Recreation* for Bb Bass Clarinet and Piano is the transcription for Bass Clarinet.

The movements are titled:

- Prologue (solo)
- 1. Allegro
- 2. Aria
- 3. Dialogue
- 4. Astor
- 5. Waltz
- 6. Finale

WORKS FOR TWO CLARINETS

15. *DUETS for two Bb Clarinets (2000)* – Published by Woodwindiana, this work is a series of 8 duets that catalogue a number of impressions about daily life.

⁴³ Norbert Goddaer, CD liner notes, Claribelfest, 1999.

⁴⁴ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

⁴⁵ Norbert Goddaer, email with author, February 28, 2012.

Goddaer wrote the Duets in 2000 for clarinetists, James Gillespie and John Scott.

In speaking about this work, Goddaer says “It is an interaction between two individuals. I think I was referring to the two-part inventions of Bach.”⁴⁶ The movements are titled:

1. Sunday Trip
2. Blue Note
3. Fuguetta
4. Street Walk
5. Daily Exercises
6. Lazybones
7. Shepherd’s Song
8. A Day Off

16. CALIFORNIA for two Bb Clarinets and String Quartet (2011) –

California is a multi-movement work for two solo clarinets accompanied by string quartet, and is dedicated to clarinetist, Eddy Vanoosthuyse. According to the composer, the content in each of the five movements is based on a pentatonic scale.⁴⁷ The movements are titled:

1. Intro
2. Aria
3. Scherzo
4. Lento
5. Stretto

California is also written for two Bb Clarinets and String Orchestra and two Bb Clarinets and Clarinet Choir.

⁴⁶ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

⁴⁷ Norbert Goddaer, email with author, February 28, 2012.

17. CONVERSATIONS for two Bb Clarinets (2010) – *Conversations* is a series of six duets for two B flat clarinets. This work is dedicated to Clarinetists, Robert Spring and Jana Starling. The movements are titled:

1. Between Friends
2. Questioning
3. About Traveling
4. (Much Ado) About Nothing
5. About Solitude
6. About Money

WORKS FOR THREE CLARINETS

18. VIRTUAL EFFECTS for Eb, Bb and Bass Clarinet (1997) – Published by Lantro Music, Grimbergen Belgium. This work is split into six movements, titled:

1. Surround
2. Wave
3. Panorama
4. Distortion
5. Delay
6. Imitation

This work was premiered by the Indiana Clarinet Trio, a group consisting of clarinetists, consisting of James Campbell, Eli Eban and Howard Klug.⁴⁸

WORKS FOR CLARINET QUARTET

19. FIVE MOSAICS for Clarinet Quartet (1992) – *Five Mosaics* for Clarinet Quartet are five sketches in set lines, jagged figures and bright colors. According

⁴⁸ Concert program. Trio Indiana. Bloomington IN, November 4, 1997. (See Fig. 8.4)

to the composer, the symmetric structures in the whole of this work characterize each separate part.⁴⁹ The movements are titled:

1. Lively
2. Slow
3. Quickly
4. Cadenza
5. Very Quickly

The tones of the high, the middle and the low registers of the Bb Clarinet and the timbre of the Bass Clarinet create the atmosphere.

20. FUGHETTA in F Minor for Clarinet Quartet (1990) - FUGHETTA in F Minor was written as try-out for young clarinet players. According to the composer, the theme is based on the 2nd and 5th tone.⁵⁰ *Fughetta* is also written for Saxophone Quartet.

21. PASSAGES for Clarinet Quartet (2002) - Passages for Clarinet Quartet is dedicated to the Ebony Clarinet Quartet of Belgium. This work consists of six separate movements. Each movement is inspired by the composer's daily life. The style alternates between serial systems, counterpoint or modal moods.⁵¹ The movements are titled:

1. Awakening
2. Coquilles
3. Lavender Street
4. Fado

⁴⁹ Norbert Goddaer, email message with author, February 28, 2012.

⁵⁰ Ibid.

⁵¹ Ibid.

- 5. Intermedio
- 6. Walk On

22. *TURBULENCES for Clarinet Quartet (1998)* – Norbert Goddaer wrote *Turbulences* for the Flanders Quartet of Belgium, clarinet quartet, in 1998. According to Goddaer, “The four movements represent Confusion, Tension, Reflection, and Conclusion. Throughout, motives and melodies intermix. The rhythmic combinations and the serial scales provide the necessary turbulence.”⁵²

WORKS FOR FIVE OR MORE CLARINETS

23. *MUSIX for Five Clarinets (1999)* – Regarding *MUSIX*, Goddaer writes “muSIX for Five Clarinets is dedicated and written for the SIX family: to Tim, Jef, Bert, Chantal and Guido. A wink to the ‘music’ family. A fuga theme in a classic fuga style.”⁵³ *Musix* is also published for clarinet choir.

24. *PETILLANCES for Six Clarinets (1999)* – This work is written for four B-flat clarinets and Bass clarinet. It was originally premiered at the 1999 ClarinetFest in Oostende Belgium, and is dedicated to Vito and Leon Pascucci. It is described as “A fun-filled and challenging, jazz-tinged, recital-quality work.”⁵⁴

⁵² Norbert Goddaer, CD liner notes, *Clarinet Unlimited*, 1999.

⁵³ Norbert Goddaer, email with author, February 28, 2012.

⁵⁴ Woodwindiana Catalogue, www.woodwindiana.com (Accessed February 26, 2012)

25. NI HAO for Five Clarinets (2000) – Ni Hao is a Jazzy Waltz, and versions for saxophone quintet and brass quintet also exist. This work was awarded the “B.A.P.” prize of SABAM for the composers’ competition for jazz themes in collaboration with the Jazz Hoeilaart International Europ’ Jazz Contest in Belgium in 2000.⁵⁵

WORKS FOR CLARINET AND MIXED ENSEMBLE

26. EBBTIDE for Bb Clarinet, Cello and Piano (2001) - Published by Lantro Music, Grimbergen Belgium. This work is dedicated to clarinetist Sandra Mosteller. According to the composer, *Ebbtide* is “a conversation between She (clarinet) and He (cello) during a beach walk.”⁵⁶

27. LA VALSE for Bb Clarinet and String Quartet (2005) – Dedicated to clarinetist, Eddy Vanoosthuysse, *La Valse* is a paraphrase inspired by the French waltz with a quick movement and a slow movement. This work contains smooth successions of frivolous phrases and lyrical structures.⁵⁷ *La Valse* is also transcribed for Eb Saxophone and Piano, and for Clarinet Choir.

28. SAFIRA for Bb Clarinet, Bassoon and Piano (2004) – This work is dedicated to clarinetist, Robert Spring. The composer describes *Safira* as “a

⁵⁵ Norbert Goddaer, CD liner notes, *Music Made out of Music: A tribute to Norbert Goddaer*, 2009.

⁵⁶ Ibid.

⁵⁷ Ibid.

smooth succession of two transparent and lyrical themes. The themes are small but precious and support the whole dialogue.”⁵⁸ The movements are titled:

1. Allegro
2. Lento
3. Rondo Allegro.

A transcription of *Safira* is also available for Bb Clarinet, Bb Bass Clarinet and Piano.

29. SONATA for Clarinet and Percussion (1997) - Published by Lantro Music, Grimbergen Belgium. This work is dedicated to Clarinetist Robert Spring, and consists of four movements titled: Distortions, In Mello Tones, Tremoli, and Blue Rondo. The composer writes:

The first movement, Distortions, is an allegro movement that portrays distortion between the clarinet and the vibes. The second movement, In Mello Tones, is a lento movement that consists of a soft melody with vibe accompaniment. The third movement, Tremoli, contains an improvisation by the clarinet over the tremolos of the marimba. The final movement, Blue Rondo, is a fast dialogue on an asymmetrical rhythmic pattern. As the title suggests, the piece is “jazzy.”⁵⁹

30. TRIO CON BRIO for Clarinet, Viola and Piano (2005) – Dedicated to Gary Whitman, Professor of Clarinet at T.C.U., Fort North, Texas.⁶⁰

⁵⁸ Norbert Goddaer, email with author, February 28, 2012.

⁵⁹ Norbert Goddaer, CD liner notes, *Clarinet Unlimited*, 1999.

⁶⁰ Norbert Goddaer, CD liner notes, *Music Made out of Music*.

WORKS FOR CLARINET CHOIR

31. *ENTRADA* for Clarinet Choir (2007) - *ENTRADA* for Clarinet Choir is dedicated to the Waregems Klarinetten Choir of Belgium. The composer states that “*Entrada* is the opening, and the recognition tune at the concerts of the Waregem Clarinet Choir.”⁶¹

32. *FIVE CHORALES* for Clarinet Choir (1996) – According to the composer, *FIVE CHORALES* are different chorales written for “different occasions throughout the years.”⁶² Versions also exist for Brass choir and Wind Band. The movements are titled:

1. November
2. Prayer
3. Koraal
4. Requiem
5. Hymn

33. *MOTIONS* for Clarinet Choir (1994) – Published by Andel Music, Oostende Belgium. This work was written for the clarinet choir, Claribel, to present at the ClarinetFest in Chicago in 1994 under the direction of Guido Six. This work is divided into four movements titled: Waves, Ballade, Old Style, and Fusion. This explanation accompanies the program notes at the premiere of this work:

Waves introduces the parameters of the clarinet-waves and exposes the theme.

⁶¹ Norbert Goddaer, email with author, February 28, 2012.

⁶² Norbert Goddaer, email with author, March 2, 2012

Old Style plays along with the style of the big band by using close harmony and syncopated figures.

Ballade or 'Waltzing Cats'.

Fusion is a mix of contemporary influences as pop, soul, blues...

Motions for Clarinet Choir is a monothematic whole. The diversity of tone of the different clarinets and the application of the high and the low registers, provides the necessary contrasts.

Dedicated to Guido SIX - Premiered in Chicago, 17 July 1994⁶³

34. MUSIX for Clarinet Choir (1999) – Transcription of the original work for six clarinets.

35. SUITE CABRIOLESQUE for Clarinet Choir (1996) – Suite Cabriolesque is a work in five movements titled:

1. Quadrille
2. Java
3. Guinguette
4. Valse Musette
5. Cancan.

This work was premiered by the Claribel Clarinet choir at ClarinetFest in Paris, France in 1996.⁶⁴ A version also exists for two pianos.

36. THEME AND DANCES for Clarinet Choir (1999) - Dedicated to Guido SIX and his Claribel Clarinet Choir. According to the composer, *THEME AND DANCES* is a review in an ancient modus.⁶⁵

⁶³ Music Education in Flanders. Presentation in Chicago IL, July 1994. (See Fig. 8.1)

⁶⁴ Norbert Goddaer, CD liner notes, *Music Made out of Music*.

⁶⁵ Norbert Goddaer, email with author, February 28, 2012.

37. *THE CLARINET FACTORY* for Clarinet Choir (2009) - Written for clarinetist, Robert Spring. According to the composer, “all tracks (15) represent a compilation of different locations of a clarinet factory: the manufacture, the cleaning, the revision, the refining, the testing, the presentation, the exhibition room, the noises etc.”⁶⁶

38. *T.L.C.* (1998) – *T.L.C.* is a work originally written for clarinet choir as a quiet interlude. According to the composer, “it is rarely performed, unlike the version for piano for beginning piano players - (pianistes en herbe).”⁶⁷

39. *LA VALSE* for Clarinet Choir (2005) – Originally written for clarinet and string quartet. This clarinet choir version was premiered at the Midwest convention in Chicago in 1995. Norbert Goddaer writes, “It is a paraphrase inspired by the French waltz with a quick and slow movement. Smooth successions of frivolous phrases and lyrical structures.”⁶⁸

40. *WINK* for Clarinet Choir (1995) – *Wink* is dedicated to clarinetist, Howard Klug.

According to the composer, *Wink* is a “wink” to the woodwinds and to the daily exercises of wood-wind players. He describes the work as “a compilation of

⁶⁶ Ibid.

⁶⁷ Norbert Goddaer, email with author, March 3, 2012.

⁶⁸ Ibid.

playful and jokingly sequences, brings the necessary bravura.”⁶⁹ A version also exists for Saxophone Choir.

ARRANGEMENTS FOR CLARINET CHOIR

41. *BEAUTIFUL MORNING, WONDERFUL DAY* (2003) - R. Rodgers & O.

Hammerstein. *Beautiful Morning, Wonderful Day* is dedicated to Dr. David

ETHERIDGE, professor of clarinet University of Oklahoma, Norman -

USA. This work consists of “A Collection of Melodies of Oklahoma.”⁷⁰ The

movements are titled:

1. Oh, What e Beautiful Morning
2. People Will Say We’re in Love
3. The Surrey with the Fringe on Top
4. Out of My Dreams
5. Many a New Day
6. I Can’t Say No
7. Oh, What a Wonderful Morning
8. Oklahoma

42. *SWEDISH RHAPSODY* (2002) – NN – According to the composer, “this melody is not the Swedish Rhapsody, but a tune that I heard once, somewhere, sometime. Also he title is unknown to me. (NN Nomen Nescio) Nevertheless, It’s a smooth, happy and nice melody.”⁷¹

43. *BEATLES TUNES* (2003) - John Lennon & Paul McCartney – *Beatles Tunes*

is written for the Claribel Clarinet Choir. The movements are titled:

⁶⁹ Ibid.

⁷⁰ Ibid.

⁷¹ Ibid.

1. And I Love Her
2. Can't Buy Me Love
3. Yesterday
4. Ticket To Ride

44. *BLUESETTE* (2006) - Toots Thielemans – *BLUESETTE* is an arrangement of the famous melody of the Belgian, Toots Thielemans. The composer says that *BLUESETTE* is his favorite tune to arrange.⁷² Other arrangements include Saxophone Quintet, Brass Quintet, and Big Band.

45. *'ROUND MIDNIGHT* (2010) - Thelonious Monk – In the words of the composer, “Round Midnight is a great tune, a highlight of the jazz literature.”⁷³

ARRANGEMENTS FOR CLARINET CHOIR AND RHYTHM SECTION

46. *MILLER'S MOOD* (2010) – *MILLER'S MOOD* is a selection of Glenn Miller tunes arranged for Clarinet Choir and rhythm section. Speaking of this arrangement the composer says that “The Glenn Miller sound is known for the close harmony with the clarinet in the lead.”⁷⁴ The movements are titled:

1. Moonlight Serenade
2. Little Brown Jug
3. At Last
4. Serenade In Blue
5. The American Patrol
6. Perfidia.

⁷² Ibid.

⁷³ Ibid.

⁷⁴ Ibid.

APPENDIX C

LIST OF OTHER COMPOSITIONS BY NORBERT GODDAER

PIANO

SIX FLÂNERIES for Piano - awarded by BAP SABAM - Belgium

SIX INVENTIONS I (1-6) for Piano

SIX INVENTIONS II (7-12) for Piano

SONATINA for Piano

COLOURS for Piano

I-C COLLECTION for Piano

WALTZING CATS for Piano

T.L.C. for Piano

SUITE CABRIOLESQUE for Two Pianos

BLUE WALTZ for Piano

THE AGE OF THE HORIZON for Piano

STRINGS

LENTO for Cello and Piano

FOUR TESTS for Double-Bass and Piano

DEVICES - Passion - Respect - Pride - for String Quartet

THE STONE OF DESTINY for String Orchestra

GUINGUETTE 'Boutade' for Strings

VOCAL MUSIC

TWEE ATONALE VOCALISEN for alto or bass

PIE JESU - S-A-T-B

KORAAL - S-A-T-B

REQUIEM for Soloist, Choir and Symphonic Orchestra

KORAAL for Soloist, Choir and Symphonic Orchestra

AMEN CHORAL - S-A-T-B

DIGITAL MUSIC

FRACTALS for DVD-project

AUTUMN VIBRATIONS Ballet Music

FJORDS for DVD-project

ACCORDION

HOMMAGE A L'ACCORDEON for Accordion Solo

WOODWINDS

FLUTE

FLÛTISTES EN HERBE

Volume 1 - for Flute & Marimba - written for beginning flute players

Volume 2 - for Flute & Harp + additional 'Tristeza' for flute, harp & strings. (4 titles)

Volume 3 - for Flute & Piano + additional 'Tristeza' for piano. (8 titles)

Volume 4 - for Flute Quartet (4 titles)

BASSOON

BALLAD for Bassoon and Piano

RECREATION for Bassoon and Piano

SAXOPHONE

FUGHETTA - for Saxophone Quartet

HARDSCORE for Eb Saxophone and Piano

LA VALSE for Eb Saxophone and Piano

NI HAO for Five Saxes

MOTIONS for Four Saxes

WINK for Saxophone Choir

BRASS

GROOVES for Bb Trumpet and Tape

THREE FIGURES for Trumpet Solo

SHIFT for Four Trombones - for Three Euphoniums and Bass

NI HAO for Brass Quintet

A FLAVOUR OF BRASS for Brass Quintet

BRASS BAND

HYMN TO MY HOME TOWN for Brass Band

HOW ABOUT LONDON for Brass Band awarded by BAP SABAM - Belgium

FIVE CHORALES for Brass Band

NEXUS Jingle for Brass Band

NEVER GIVE UP for Bass Tuba and Brass Band

THE STONE OF DESTINY for Brass Band

WIND BAND & BIG BAND

LOW BUDGET MARCH for Symphonic Band

LOW BUDGET WALTZ for Symphonic Band

PENTATONIC JINGLE for Wind Project

WHERE THE GOLDEN RIVER FLOWS - for Wind Band

FIVE CHORALES for Fanfare - for Wind Band

BIG WIND BAND PROJECT for Big Band and Wind Project

DONDE ESTA LA BANDA GRANDE for Big Band

CORDOBA for Wind Band

ESCAPISM for Flugel Solo and Symphonic Band

HYDROPHONIA for Big Band

JAZZ

BLUE FUSION - Blues Theme awarded by BAP SABAM - Belgium

BLUESOLOGY - Jazz Suite

NI HAO

DONDE ESTA LA BANDE GRANDE - Bossa

HYDROPHONIA for Big Band

ARRANGEMENTS

CHOIR - Close harmony - S - A - T - B

George Gershwin

Fascinatin' Rhythm

But not for me

Embraceable you

A foggy day

Someone to watch over me

I love you Porgy

It ain't necessarily so

Summertime

I got plenty of nuttin'

Bess you is my woman now

CHOIR - Close Harmony - S - A - T - B and rhythm section

George Gershwin

They can't take that away from me

Love is here to stay

Nice work if you can get it

Love walked in

I got rhythm

CHOIR - Vocalist - Close Harmony - S - A - T - Band rhythm section

You go to my head - J. Fred COOTS

Makin' Whoopee - Walter DONALDSON

Stardust - Hoagy CARMICHAEL

SAX QUINTET - BRASS QUINTET

Bluesette - Toots Thielemans

BIG BAND

Bluesette - Toots Thielemans

APPENDIX D

DISCOGRAPHY OF RECORDED CLARINET WORKS OF NORBERT

GODDAER

At the Desert's Edge

Robert Spring, Clarinet. J.B. Smith, Percussion. Whole>Sum Productions, B00003OTDQ, 1999. Includes Goddaer's *Sonata for Clarinet and Percussion*.

Clarinet Unlimited

Kelly Johnson, Mary Lollis, Deborah Bish, Lisa Oberlander, Clarinet. Thomas Burritt, Percussion. Gail Novak, Piano. 1999. Includes Goddaer's *Clarinet Unlimited, Sonata for Clarinet and Percussion, Aubade, Cool Invention, Turbulences, and Concerto in C minor for Clarinet and Piano*.

Music Made Out Of Music. A Tribute to Norbert Goddaer

Claribel Clarinet Choir, Guido Six et al. Henk Soenen, Luc Note, Clarinet. Jurgen Degryse, Bart Van Kerckhove, An Hoorelbeke, Dirk Ooms, Aanje Bossuyt, Bas Bulteel, Piano. Igor Berezko, Accordion. Stefaan Craeynest, cello. Ann-Sofie Vande Ginste, Viola. Anne Debusschere, Alto Saxophone. Luc Coppé, Mieke de Meyer, Trumpet. Nancy Lareu, Horn. Johan Ferlin, Trombone. Michiel Van der Linden, Tuba. Maarten Standaert, Bass. Matthias Standaert, Drums. Arvid Steyaert, Guitar. Features Goddaer's *Hymn to my Home Town, Hommage à l'accordéon, Lento from Clarinet Concerto in C, Inventions 1-2-3, Trio con Brio, La Valse, Sonatine for Piano, Ebbtide, Six Flâneries, Ni Hao, Blue Fusion, Suite Cabriolesque, and Beautiful Morning, Wonderful Day*, selections from Goddaer's arrangement of *Oklahoma* for clarinet choir. Live recording of performance in Koksijde, Belgium on Jan. 25, 2010.

Paganinesque

Robert Spring, Luc Note, Clarinet. Claribel Clarinet Choir, Guido Six et al. Signum, 6042454, 1999. Features Goddaer's *Paganinesque, Guinguette* from *Suite Cabriolesque*, and *Hymn* from *Five Chorales* for Clarinet Choir.

APPENDIX E
IMAGES OF CONCERT PROGRAMS

DePaul University
Chicago

Clarinetfest 1994

Music Education in Flanders

presented by

Guido SIX

Flemish Concert

with
Clarinet Choir CLARIBEL
Ostend Belgium

Henk SOENEN - soloist

Guido SIX - conductor

Music Education in Flanders

FORWORD

The Belgian law wants all children to go to school from the day they become 6 until their 18th birthday.

Primary school : 6 - 12 years
Secondary school : 12 - 18 years

As there is very little interest for arts in the school, separate academies for music, dance, theatre, painting, ... are founded. They are mostly runned by the local city council with the support of the Flemish Secretary of Education (payment of teachers, building and housing).

ORGANISATION

Who can go to the academy ?

Children can start at the age of 8 (or when they are in the 3rd year of the primary school). If all goes well they finish at the age of 18. This means that there are 10 years of lessons devided in 3 degrees.

Although the system is based on the 8-18 age, people can start at any time they want as we have a special course for adults (15 years and older when they start).

What does it cost ?

One of the basic principles in the Belgian education system is that it must be free of charge. The academies also have this principle but since a few years there is a little fee to pay.

Children : 50 U.S.D./year
Over 18 : 125 U.S.D./year

Music in Flanders / Guido SIX

STRUCTURE

One of the basic principles in the system is that one cannot go to the academy only to learn clarinet, trumpet, piano,... The system provides a wide range of courses during the 10 years one can follow.

In the **lower degree** there are four grades (L1-L2-L3-L4) with three courses : general musical education (reading - intonation - different keys - ...) - choir - instrument. Everybody has to go through this packet. At the end of every schoolyear there are examinations for all the courses and you need a 6 to pass.

The **middle degree**, with three grades (M1-M2-M3), lays the accent on playing (instrumentlessons and ensemble) and also introduces the children in the world of composers, other instruments, ... (general musical culture).

Less talented students can choose ensemble as the most important course and for the future composers their is also an option with courses in harmony and counterpoint (general musical theory).

Finally we have the **higher degree** also with three grades and with the accent totally on playing as they only have to follow instrumentlessons and ensemble (orchestra or chamber music).

In the higher degree we have also an option for music theory (writing), music history and solfège (preparing for the university).

In any degree students can have one failure. This means that in the lower degree one can stay five years and in the other degrees four years.

Let us have a look what a young clarinetist starting at the age of eight and graduating at the age of eighteen (first column = age / second = grade / third = courses / fourth = duration/week).

LOWER DEGREE

8	L1	G.M.E. (*)	2 hours
		Choir	1/2 hour
9	L2	G.M.E.	2 hours
		Choir	1/2 hour
		Clarinet	1 hour
10	L3	G.M.E.	2 hours
		Choir	1/2 hour
		Clarinet	1 hour
11	L4	G.M.E.	2 hours
		Choir	1/2 hour
		Clarinet	2 hours

MIDDLE DEGREE

12	M1	Clarinet	1 hour
		Ensemble	1 hour
		G.M.C. (**)	1 hour
13	M2	Clarinet	1 hour
		Ensemble	1 hour
		G.M.C.	1 hour
14	M3	Clarinet	1 hour
		Ensemble	1 hour
		G.M.C.	1 hour

HIGHER DEGREE

15	H1	Clarinet	1 hour
		Ensemble	1 hour
16	H2	Clarinet	1 hour
		Ensemble	1 hour
17	H3	Clarinet	1 hour
		Ensemble	1 hour

(*) G.M.E. = General Musical Education

(**) G.M.C. = General Musical Culture

PROFESSIONAL EDUCATION

City academies are secondary schools. For professional studies you have to go to the Royal Conservatories comparable with the American Universities.

Here students obtain a master degree after five years during which they have a lot of courses to follow (solfège, choir, analysis, harmony, instrument, chamber music, music history, ...). The normal schedule contains between 15 and 25 hours per week starting on 1 Octobre and finishing on 15 July.

There are several options and some of them can be combined.

OPTIONS

Instrument/chambermusic

Music Theory

Conducting

Composing

Jazz

This system is very new - in fact the first students are only graduating next schoolyear.

The old system was rather 'à la carte'. You could make your own choice and obtain first prizes in every different discipline. The individual level of each was very high.

Now the new system gives you ONE title (master degree) as the result of the five years. The very busy schedule doesn't make it easy to combine the different options.

Music in Flanders / Guido SIX

POSSIBILITIES FOR PROFESSIONAL MUSICIANS

Orchestras

National Opera (Brussels)
Flemish Opera (Ghent/Antwerp)
National Orchestra (Brussels)
Philharmonic Orchestra B.R.T.N. (Brussels)
(B.R.T.N. = Belgian Radio & Television)
Philharmonic Orchestra for Flanders (Antwerp)
Band of the 1st Regiment of Guides (Army)
Band of the Royal Air Force
Band of the Royal Marine
Band of the Gendarmerie (National Police)

Those orchestras are totally supported by the Belgian or the Flemish government. Besides these 'national' orchestras we also have some 'private' orchestras, partly supported by the authorities.

New Flemish Symphony Orchestra (Bruges)
I Fiaminghi (Ghent)
The Beethoven Academy (Antwerp)

Education

Secondary level

In Flanders we have 106 academies of music with 100.000 students. Almost every smaller city has an agreement with one of these academies to have music lessons in their own city.

University level

Royal Conservatory Brussels
Royal Conservatory Antwerp
Royal Conservatory Ghent
Lemmens Institute Leuven

Music in Flanders / Guido SIX

Claribel in Concert
Chicago, 17 July 1994 at 8.30 a.m.

Guido SIX, conductor

1. Rikudim Jan VAN DER ROOST
Andante Moderato
Allegretto con eleganza
Andante con dolcezza
Con moto e follemento

2. 1 A.M. Bart PICQUEUR

3. Moods Roland CARDON

4. Fantasia & Rondo Carl Maria von WEBER
arr. Norman HEIM

Henk SOENEN, soloist

5. A Fleming in Chicago Willy SOENEN

1. Please, tell me the way to the carillon-tower
2. A suspicious inversion, a little home-sickness,
a second fatherland
3. Popular dance and finale

6. Motions Norbert GODDAER

1. Waves
2. Old Style
3. Ballade
4. Fusion

Claribel wishes to thank the **G. Leblanc Company, Kenosha**
in particular Mr. Vito and Leon PASCUCCI for making this concert possible.

Also a warm 'thank you' to Julie DeRoche and the whole ClarinetFest 1994 staff.

Clarinet Choir CLARIBEL

Guido SIX is now teaching for more than ten years at the Conservatory in Ostend. In 1988 he organised for the first time a weekend for clarinetplayers and this was the start of the Clarinet Choir Claribel.

The students asked Guido to work on a more regular base and so Claribel was born.

They have been performing and rehearsing 64 days since begin Januari 1994 to prepare this Chicago concert with newly composed music by Flemish artists.

If you are interested in the music we play, please contact us.

Guido SIX (1955)

Guido started at the age of 8 playing the clarinet and obtained his Master Degree in 1979 with prof. Freddy ARTEEL - last years conference director.

He is actually teaching clarinet pedagogy at the Royal Conservatory in Ghent and clarinet at the Conservatory in Ostend. Since a few days he was appointed principal in Ostend.

Organising musical events is his favorite occupation and he proved his skills last year with the magnificent ClarFest 1993.

He is now the European Coordinator for I.C.A. and - after one year of resting - he is making big plans to make I.C.A. much more known in Europe.

Music in Flanders / Guido SIX

Jan VAN DER ROOST (1956)

At a very young age Jan Van der Roost was introduced to the prominent names in the wind band repertoire and very soon he felt the urge to put something on paper himself. At the Lemmens Institute he received a thorough theoretical education and he received a triple laureate diploma for trombone, music history and music education. In 1979 he continued his studies at the Royal Conservatories of Ghent and Antwerp. At the moment he teaches at the Lemmens Institute and besides being an arranger and composer, he conducts a mixed choir and the "Midden Brabant" brass band. His works for wind band follow the American example paying a lot of attention to the woodwinds and percussion. Van der Roost is a very versatile composer. Alongside pieces for band, his list of works include items for brass quintet, choir, piano, string orchestra, guitar, solo instruments and symphony orchestra. Already many of his compositions have been performed on radio and T.V. Nowadays Jan Van der Roost only composes commissioned works.

Rikudim

Rikidum is a suite of four Israeli Folkdances. It was originally composed for wind band and arranged for Clarinet Choir by Maarten Jense.

1. Andante Moderato
2. Allegretto con eleganza
3. Andante con dolcezza
4. Con moto e follemento

Music in Flanders / Guido SIX

Bart PICQUEUR (1972)

Bart was born in Zele in 1972 and got his first music lessons in the local band. Later he went to the Academy of Music in Lokeren where he finished his secondary studies on clarinet. Nowadays he studies at the Conservatory in Ghent with professor Freddy ARTEEL (clarinet) and professor Dirk BROSE (conducting). Besides studying he plays clarinet in the Calandrone Quartet, conducts the youthband of his native city and when time allows him he also composes a little bit, especially for wind band.

Bart is actually studying clarinet pedagogy with Guido SIX at the Royal Conservatory in Ghent.

1 A.M. - Impressions from Nightlife

This composition has two sections, starting with two funky-inspired theme's, referring to a nightparty. Tempo slows down and the second part brings us a nice romance (think of your first date and the free walk along the beach). And just like in every romance the story ends with a very small and shy kiss.

1 A.M. exists for clarinet choir in the Eddy Vanoosthuysen Collection (Edition Molenaar - Holland).

Music in Flanders / Guido SIX

Roland CARDON (1929)

Roland CARDON is a very well-known composer for wind band in Europe. He started in 1955 as flute soloist of the Band of the "Chasseurs Ardennais" in Arlon/Belgium, became assistant conductor in Liège and returned to his first band as conductor. In 1971 he was appointed commander to the Band of the Belgian Gendarmerie (National Police - second band in Belgium) and staid there until 1981. He was a flute teacher at several academies before he became principal at the Ostend Conservatory in 1981.

Roland Cardon, "The Flemish Sousa", composed many marches and concert pieces for wind band and made an enormous contribution to the school repertoire by writing many pieces for different solo instruments and various groups.

Moods

In a sometimes very short period people can be subject to different moods, from unbridled joy, a bit ironic, with witicism and jokes, over doubt and uncertainty, to sadness and melancholy. Moods tries to represent this with the three themes on which the piece is build.

The first theme is roguish and playful, runs through all the parts and ranges.

The second is rather melodious, supported by a simple harmony but with a capricious, fickle rythm.

In the third one a soloist sings a peaceful melody, accompanied by unsolved 7-chords, which create a melancholic but tense feeling.

Moods is intended as easy listening music, in which everybody can find a bit of himself.

Dedicated to CLARIBEL - Premiered in Chicago, 17 July 1994

Music in Flanders / Guido SIX

Willy SOENEN (1937)

Born in Menen in 1937 the Flemish composer Willy SOENEN studied at the Royal Conservatory in Ghent where he won 9 first prizes, including composition. He gave many concerts als trumpet player in Belgium and abroad and taught trumpet and harmony at several academies. He also conducted several wind band for many years. Actually he is principal of the Academy of Music in Tielt, member of various music organisations,... and composer. As composer he won a lot of prizes and was commissioned many pieces for different occasions. He composed for plenty of instruments, groups and orchestras (from solo clarinet, over chamber music groups to solo instrument and symphony orchestra)

Since a few years his works are published in Belgium by
MUSICA APPASSIONATA - Postbus 44 - B-3200 Aarschot

One time he writes traditionally romantic and then moves to atonal contemporary.

A Fleming in Chicago

This work for clarinet choir is written in a very popular style: melodious, easy harmony, relaxing and entertaining.

Part 1 start with an original happy theme, alternated with a very popular song of the great 19-th century Flemish composer Peter Benoit (The carillon will play) and 'larded' with rags of the song "Chicago".

Part 2 is a minuet with the inversion of the American National Hymn, alternated with a Flemish song from the Northseacoast in Ostend (Where seagulls are crying).

Part 3 has an own tarantella-theme, alternated with "I want to be in America". The Coda gives a mixture of all the different themes : a fraternization between the Americans and the Flemings.

Dedicated to Guido SIX - Premiered in Chicago, 17 July 1994

Music in Flanders / Guido SIX

Norbert GODDAER (1933)

Norbert GODDAER retired last year from the Conservatory in Ghent where he taught harmony, counterpoint and fugue. At the same day he became honorary principal of the Academy in Wetteren (near Ghent) and found the time to do what he always wanted to do : composing.

He is arranger and guest-conductor for the B.R.T.N.-choir (Belgian Radio & Television) and composes vocal, instrumental and digital music.

He is further known as a passionate jazz freak.

Motions for Clarinet Choir

This piece is divided in four parts :

Waves introduces the parameters of the clarinet-waves and exposes the theme.

Old Style plays along with the style of the big band by using close harmony and syncopated figures.

Ballade or 'Waltzing Cats'.

Fusion is a mix of contemporary influences as pop, soul, blues,

Motions for Clarinet Choir is a monothematic whole. The diversity of tone of the different clarinets and the application of the high and the low registers, provides the necessary contrasts.

Dedicated to Guido SIX - Premiered in Chicago, 17 July 1994

Music in Flanders / Guido SIX

Fig. 7.1 Program notes for *Music Education in Flanders*. Presentation in Chicago IL, July 1994. Features the premiere of Goddaer's *Motions* for Clarinet Choir.



zaterdag 28 september 1996 om 20u30

claribel

Het klarinet choir

Een klarinet choir (letterlijk vertaald een klarinetkoor) is een muzikaal ensemble waarbij uitsluitend instrumenten uit de klarinetfamilie gebruikt worden, gaande van de kleine klarinet tot de reuze contrabasklarinet.

Een choir gebruikt normaal de zes (soms zeven) leden van de klarinetfamilie en kan naast transcripties van klassieke muziek voor snaarorkesten ook heel modern uit de hoek komen met werken die specifiek ervoor werden geschreven.

Het klarinet choir *Claribel* van het Stedelijke Conservatorium van Oostende is een jong ensemble (gesticht in september 1992) bestaande uit leerlingen, oudleerlingen en leerkrachten van het Conservatorium. Het is gegroeid uit de klarinetstages die Guido Six voor zijn leerlingen organiseerde en speelde aanvankelijk enkel in de regio Oostende.

Flugger dan verwacht kregen zij echter nationale en internationale erkenning. Zo traden zij in 1994 op tijdens *ClarFest '94* in Chicago (USA) en *ClarFest '96* in Parijs. Dit ClarFest is de jaarlijkse ontmoetingsplaats voor alle klarinetisten ter wereld en biedt een heuse pleiade aan grote artiesten aan tijdens de vele concerten, lezingen, clinics,...

Claribel bestaat uit 1 dirigent en 27 enthousiaste muzikanten en heeft als instrumentarium: 1 kleine klarinet, 18 gewone klarinetten, 4 altklarinetten, 2 basklarinetten, 1 contra altklarinet en 1 contrabasklarinet.

Guido Six

De stichter en grote bezieler van Claribel is de huidige directeur van het Stedelijke Conservatorium van Oostende, Guido Six. Afkomstig uit Wervik studeerde hij aan de Academie van Menen bij dhr. Roland Lemaire om dan in het Koninklijk Muziekconservatorium van Gent zijn professionele studies verder te zetten. Hij behaalde er tal van eerste prijzen alsook het Hoger Diploma voor klarinet en was van 1975 tot 1984 de klarinet solo van de Muziekkapel van de Belgische Rijkswacht. Ondertussen was hij reeds werkzaam als leraar klarinet aan de academies van Veurne en Menen. Toen hij in 1984 de kans kreeg om zijn vroegere kapelmeester van de Rijkswacht, dhr. Roland Cardon, naar Oostende te volgen aarzde hij geen ogenblik en nam er tot juni 1984 de klarinetklas en het harmonieorkest voor zijn rekening. Sedert 1985 is hij ook verantwoordelijk voor de opleiding van nieuwe klarinetleraars in de pedagogische afdeling van het KMC Gent. Daar organiseerde hij in 1993 het ClarFest en naar aanleiding van dit gebeuren werd hij door I.C.A. (de grootste vakvereniging voor klarinetisten ter wereld) tot Europees Coördinator aangesteld.

PROGRAMMA

Rikudim Jan Van der Roost
Vier Israëlische Dansen

Concerto d'Aranjuez J. Rodrigo/R. Cardon
Trompetsolo : Jef Six

A Fleming in Chicago Willy Soenen
1. *Please, tell me the way to the carillon tower*
2. *A suspicious inversion, a little home sickness, a second fatherland*
3. *Popular dance and finale*

Fantasia & Rondo Roland Cardon

1 a.m. Bart Picqueur

Moods Roland Cardon

Suite Cabriolesque Norbert Goddaer
Quadrille - Java - Guinguette - Valse Musette - Cancan

Suite Française Willy Soenen
Marche - Valse - Farandole

Fig. 7.2 Program notes for Claribel. Concert in De Haan, Belgium, September 28, 1996. Features a performance of Goddaer's Suite Cabriolesque for clarinet choir.

STAD OOSTENDE
MUZIEKCONSERVATORIUM
"FONDS GEORGES MAES"



Zaterdag 22 februari 1997
te 20.00 uur
in het Feest-en Kultuurpaleis

Van Haendel tot Goddaer ...
door het
SPILLAERT ENSEMBLE

Onder de auspiciën van het
Ministerie van de Vlaamse Gemeenschap,
Administratie Kunst
en het
Stadsbestuur van Oostende

Met de steun van de



PROGRAMMA

1. Concerto voor Orgel en Strijkorkest op. 4 nr. 1 in sol klein
Georg Friedrich Händel

- * Larghetto, e staccato
- * Allegro
- * Andante

Jean-Pierre Hautekiet, orgel en het
Spilliaert-strijkensemble

2. Concerto voor Gitaar en Strijkorkest op. 30 in la groot
Mauro Giuliani

- * Allegro maestoso
- * Andantino siciliano
- * Alla Polacca

Joris Roose, gitaar en het
Spilliaert-strijkensemble o.l.v. Dirk Ooms

PAUZE

3. Suite in la klein voor fluit en strijkers
Georg Philipp Telemann

- * Ouverture
- * 'Les plaisirs'
- * 'Air à l' Italien'
- * Menuet
- * Réjouissance
- * Passepied 1 & 2
- * Polonaise

Ludwig Lapauw, fluit en het
Spilliaert-strijkensemble o.l.v. Roland Cardon

4. 'Impressions', for Clarinet and Strings
Norbert Goddaer

- * Andante - Allegro - Andante

Henk Soenen, klarinet en het
Spilliaert-strijkensemble o.l.v. Roland Cardon

Het Spilliaert-strijkensemble' van het Conservatorium van Costende

1e violen

Dirk Lievens, concertmeester
Myriam Van Iseghem
Anne-Laure Proot
Ellen Hardeyans

2e violen

Marleen Vandaele
Bernard Dewulf
Molly Pintelon
Virginie Allard

Altviolen

Korneel Taeckens
René Desnerck
Brechtje Baan

Celli

Chantal Suys
Karin Amerijckx
Hildegard Welfaert

Contrabas

Jan Verheye

Continuo

Robert Hostyn

De presentatie van het concert is in handen van Nancy Zwaenepoel

Georg Friedrich Händel (1685-1759)

Haendels oratorium of lyrische cantate 'Alexander 's Feast' werd voor het eerst uitgevoerd in 1736 in Covent Garden in Londen.

Omdat het stuk niet lang genoeg was om een concertavond (3u!) te vullen, werden zoals toen gebruikelijk, tussendoor verschillende andere werken van de componist ten gehore gebracht, waaronder het orgelconcerto op. 4 nr. 1 in sol klein. In dit soort concerto kon Haendel het publiek zijn grote virtuositeit demonstreren, en het laten genieten van zijn fenomenale improvisatiekunst. De creativiteit van de solist stond er garant voor dat een stuk als dit nooit twee maal op dezelfde wijze werd uitgevoerd.

Mauro Giuliani (1781-1829)

Voor de gitaar betekent Mauro Giuliani in zijn tijd wat Chopin en Liszt later voor de piano zouden gaan betekenen.

De première in 1808, van het Groot Concerto voor Gitaar en Orkest, vond plaats in het Wenen van Haydn en Beethoven, waar de uiterst getalenteerde gitaarvirtuoos vanuit Italië naar toe was getrokken. Dit allereerste 'moderne' gitaarconcerto overtuigde de 'Wieners' van de solistische mogelijkheden van het instrument, en bezorgde én instrument én componist een aanzienlijke roem. Wat op zijn beurt een stroom publicaties van werken voor gitaar, van Giuliani en andere componisten, tot gevolg had.

Ook in de versie voor groot orkest wordt het gitaarspel enkel door de strijkers begeleid, deze beperking is noodzakelijk omwille van de balans. Hoe mooi en vol de toon van een gitaar ook kan zijn, met de beperkte grootte van de toon moet in elk samenspelverband rekening worden gehouden. Dit vormt allicht ook de reden waarom in de eerste uitgave het orkest tot een strijkensemble is gereduceerd. In deze versie wordt het werk vanavond ten gehore gebracht.

Georg Philipp Telemann (1681-1767)

Als notoir veelschrijver genoot Telemann, beroemd tijdgenoot en vriend van de muzikale reuzen Bach en Haendel, lange tijd een reputatie als oppervlakkig componist. De tijd dat de naam Telemann een vergeten naam was, is echter voorgoed voorbij. Algemeen wordt erkend dat zijn enorme oeuvre tal van meesterwerken bevat.

De Suite in la klein voor solo fluit en orkest is er één van.

Telemann verenigt hier de Franse stijl met de verworvenheden van de toenmalige Italiaanse muziek, de melodievoering en de concerto-stijl. Eén van de delen noemt hij trouwens 'Air à l' Italien'.

Vermelden we nog de belangrijke rol van het klavecimbel, dat de fluit in verschillende concertante passages 'in z'n eentje' begeleidt.

Norbert Goddaer

...is een Begisch componist uit West-Vlaanderen (liefhebber van onze kust!), van vokale, instrumentale en digitale muziek.

Behalve professor aan het Koninklijk Conservatorium van Gent (harmonie, contrapunt en fuga), was Norbert Goddaer ook arrangeur en gastdirigent van het BRTN-koor.

De componist staat bekend als fervent jazz-fanaat, hij heeft trouwens jarenlang een combo geleid, en als liefhebber en kenner van het werk van Olivier Messiaen.

De 'Impressions for Clarinet and Strings' zijn opgedragen aan Jean Tastenoë, klarinetleraar van de componist aan het Conservatorium van Gent.

Fig. 7.3 Program Notes for Spillaert Ensemble Concert *From Handel to Goddaer*. Ostend, Belgium, February 22, 1997. Includes performance of *Impressions*, for Clarinet and Strings.

INDIANA UNIVERSITY
SCHOOL OF MUSIC
Two Hundred Fifty-Seventh Program of the 1997-98 Season

Trio Indiana

James Campbell, *Clarinet*

Eli Eban, *Clarinet and E-Flat Clarinet*

Howard Klug, *Bass Clarinet*

assisted by

Alice Hopper, *Soprano*
Patricia Wise, *Soprano*
Paul Kiesgen, *Baritone*
Alfred Prinz, *Clarinet*
Thomas Robertello, *Flute*

*Virtual Effects (1997) Norbert Goddaer
Surround
Waves
Panorama
Distortion
Delay
Imitation

Quartet for 3 Clarinets
and Bass Clarinet Rudolf Jettel
Allegro quasi Allegretto
Andante
Allegretto Scherzando

program continues on back

*première

Auer Concert Hall
Tuesday Evening
November Fourth
Eight O'Clock

Fig. 7.4. Concert program. Trio Indiana. Bloomington IN, November 4, 1997.
Features premiere of Goddaer's *Virtual Effects*.

The University of Central Arkansas
Department of Music

Faculty Recital
Thomas A. Burritt
Percussion

assisted by

Mr. John Roscigno, percussion
Ms. Kelly Johnson, clarinet
Dr. Neil Rutman, piano
Dr. Carl Anthony, piano

8:00 p.m.
Wednesday, November 5, 1997
Snow Fine Arts Center Recital Hall

Thomas Burritt, assistant director of bands / instructor of percussion at the University of Central Arkansas, is currently working on a doctorate of musical arts in percussion performance at Northwestern University. Mr. Burritt received his bachelor's degree in music education and music performance from Ithaca College in Ithaca, NY. He received his master's degree at Kent State University. He has studied with Michael Burritt, Paul Wertico, Gordon Stout, Theodore Rounds, and Rubin Alvarez.

Mr. Burritt has performed and conducted masterclasses throughout the United States. He has performed with the Kenosha (IL) Symphony Orchestra and the Peninsula (WI) Symphony Orchestra as well as acting as principle percussionist in the Conway Civic Orchestra and the Pine Bluff Symphony. Burritt was a finalist in the Leigh Howard Stevens International Marimba Competition in New Jersey and the Percussive Arts Society International Marimba Competition in New Orleans. He can be heard as guest soloist on the compact disc recording *Hasenproject* which features his second commission *Flatiron Wolf* for solo marimba and percussion quartet.

Program

Rimbasly (1989) Daniel McCarthy
for tape and marimba (b. 1956)

Velocities "Moto Perpetuo" (1990) Joseph Schwantner
(b. 1943)

Sonata (1993) Norbert Goddaer
for clarinet and percussion (b. 1933)
Distortions
In Mellow Tones
Tremoli
Blue Rondo

Brief Pause

Sonata for Two Pianos and
Percussion (1937) Bela Bartok
(1881-1945)
I
II
III

Fig. 7.5 Concert Program. Thomas Burritt, Percussion. Conway, AR, November 5, 1998. Features performance of *Sonata for Clarinet and Percussion*.

STAD OOSTENDE
MUZIEKCONSERVATORIUM
"FONDS GEORGES MAES"



Zondag 25 januari 1998
te 11.00 uur
in het Feest-en Kultuurpaleis

APERITIEFCONCERT

met

SAX - O - FOND

Onder de auspiciën van het
Ministerie van de Vlaamse Gemeenschap,
Administratie Kunst
en het
Stadsbestuur van Oostende

Met de steun van de



PROGRAMMA

- | | | |
|----|------------------------|--------------------------------------|
| 1. | That's a-plenty | arr. Paul A.NAGLE |
| 2. | I got rythm | George GERSHWIN
arr. H.DILLO |
| 3. | La Fileuse | Felix MENDELSSOHN
arr. M.MULE |
| 4. | Fughetta in f minor | Norbert GODDAER |
| 5. | Full English Breakfast | Mike MOWER |
| 6. | Tango Virtuoso | Thierry ESCAICH |
| 7. | Alla Turca | W.A.MOZART
arr. Fr.WATZ |
| 8. | Blue Monk | Thelonious MONK
arr. F.REINSHAGEN |
| 9. | Drastic Measures | Russell PECK |

1. poco adagio, molto espressivo
2. allegro

SAX - O - FOND

RAF MINTEN	Sopraansaxofoon
CHRIS DENYS	Tenorsaxofoon
KOEN MAAS	Altsaxofoon
BENNY LAUREYN	Baritonsaxofoon

In 1990 richtten vier jonge enthousiaste saxofonisten het kwartet Sax - O - Fond op.

De naam is een woordspeling, gevormd door het woord saxofoon, de Franse uitdrukking "à fond" (tot het uiterste) en de Engelse uitdrukking "to be fond of" (verzot zijn op).

In 1991 volgden zij een mastercursus aan de Académie Internationale d'Eté de Wallonie en in 1992 behaalden ze een eerste prijs Kamermuziek en het Gents Koninklijk Conservatorium bij Marcel Lequeux.

Met het hoger diploma Kamermuziek ronden zij in 1995 in dezelfde school hun opleiding af.

Naast vele optredens in binnen-en buitenland, verzorgde het ensemble ook opnames voor de BRTN Radio en voor de ZDF.

Op korte tijd wist Sax-O-Fond een belangrijke plaats op de concertpodia te veroveren waarbij vooral de homogene klank en een bijzondere aandacht voor interpretatie en samenspel worden geprezen.

Via een grote verscheidenheid in programma, laat Sax-O-Fond het publiek kennis maken met de verschillende aspecten van het instrument.

Hun repertoireum bestaat uit bewerkingen van klassieke composities en originele werken voor saxofoonkwartet, gaande van het allereerste kwartet tot de hedendaagse muziek.

Daarnaast komen ook jazz en lichte muziek ruimschoots aan bod.

Sax-O-Fond kan zorgen voor een avondvullend recital, een aperitiefconcert maar is ook uitermate geschikt voor het opluisteren van recepties, huwelijksmissen, academische zittingen, enz.

Fig. 7.6 Concert Program, Sax-O-Fond. Ostend, Belgium, January 25, 1998.
Features performance of *Fughetta in f minor* for Saxophone Quartet.



Guest Artist Recital

ROBERT SPRING & J. B. SMITH

Clarinet/Percussion Duo from Arizona State University



The ASU Percussion/Clarinet Duo was founded in 1988. Since that time the ensemble has performed at the 1991 and 1995 International Clarinet Fests, the 1992 Oklahoma Clarinet Symposium, several composer forums, and a national MENC conference. A champion of new music, the duo has commissioned new clarinet/percussion chamber works through such composers as Joan Tower, Libby Larsen, David Stock, Norbert Goddaer, and Glenn Hackbarth.

Corker for Clarinet and Percussion
Libby Larsen

Dialogue for Clarinet and Marimba-Vibes
Robert Schietroma

Going Home, In Memoriam Peter Lewis
Edward Miller

Prelude and Licks for Clarinet and Marimba
Chester Mais

Sonata for Clarinet and Percussion
Norbert Goddaer

Points in the Sky
Glenn Hackbarth

In Light of Three
J. B. Smith

Wednesday, April 1 8:00 p.m.

BEALL CONCERT HALL

TICKETS: \$7 General Admission, \$4 Students & Seniors; available at the door.
Beall Hall is wheelchair accessible; for special seating needs, call Janet Stewart at 346-5679.

Fig. 7.7 Concert program. Robert Spring and J.B. Smith. Eugene, OR, April 1, 1998. Features performance of *Sonata for Clarinet and Percussion*.

University of North Texas
College of Music

presents

A Faculty Recital

JAMES GILLESPIE, *clarinet*
JOHN SCOTT, *clarinet*
PAUL LEBLANC, *guitar*
STEVEN HARLOS, *piano*

Tuesday, October 27, 1998

8:00 pm

Recital Hall

PROGRAM

Sonata for Clarinet and Piano Nino Rota
Allegretto scorrevole (1911-1979)
Andante (quasi adagio)
Allegro scorrevole

John Scott, clarinet

Theme and Variations on Sehnsuchtswalzer of Heinrich Neumann
Franz Schubert for Clarinet in A and Guitar, Opus 21 (1792-1861)

James Gillespie, clarinet

Swiss Serenade for Clarinet in C and Guitar, Opus 29 Heinrich Neumann

John Scott, clarinet

Aubade for Clarinet and Piano (1998) Norbert Goddaer
(b. 1933)

Fig. 7.8. Concert program of recital by James Gillespie and John Scott. Denton, TX, October 27, 1998. Features performance of *Aubade*.

Stad Oostende - City of Ostend

*Casino Kursaal Oostende
Dinsdag 6 juli 1999 om 20.00 uur
Tuesday, 6 July 1999 at 8.00 pm*

Openingsgala ClarinetFest 1999

*met de steun van – with the support of
het Ministerie van Cultuur van de Vlaamse Gemeenschap,
de Provincie West-Vlaanderen,
de Stad Oostende,
de B.A.P. Sabam,
het Casino Kursaal Oostende*



Provincie West-Vlaanderen

*Claribel, Clarinet Choir Oostende
International Clarinet Association*

Muziekkapel van de Gidsen – Band of the Guides
Norbert NOZY, dirigent - conductor

Concerto for Eb flat clarinet Joachim Melchior MOLTER

Moderato
Adagio
Allegro

Solist / Soloist :

Alain MERTENS (België / Belgium)

Quatre Vagues d'Ebène Marc STECKAR

Quatuor 5RV

Jean-Louis RENÉ – Frank RACITI – Jean-Louis FERRANDO – Olivier AUCLAIR
(Frankrijk / France)

Concerto in C minor * Norbert GODDAER

Allegro
Lento
Scherzo
Rondo

Solist / Soloist :

Eddy VANOOSTHUYSE (België / Belgium)

Three Brazilian Sketches Nelson AYRES

Celebration
Serenade
Tamborins

Solisten op basklarinet/ Soloists on bass clarinet :

Henri BOK (Nederland / The Netherlands)
& Luis AFONSO (Brazilië, Brasil)

Concerto * Roland CARDON

Andante
Allegro con spirito
Andante - Vivace giocoso

Solist / Soloist :

Robert SPRING (USA)

Concerto * Warren BARKER

Solist / Soloist :

Robert WALZEL (USA)

The Carnival of Venice Girolamo SALIERI
arr. Richard STRANGE

Solisten / Soloists :

Robert SPRING (USA)
& de klarinetten van de Muziekkapel van de Gidsen
& the clarinetists of the Band of the Guides

March of the 1^c Regiment of the Guides Valentin BENDER

* World premier

Concerto in C klein van Norbert Goddaer en Concerto van Roland Cardon werden geschreven met de financiële hulp van het Ministerie voor Cultuur van de Vlaamse Gemeenschap.

Norbert Goddaer's Concerto in C minor and Roland Cardon's Concerto were written with the financial help of the Flemish Community, departement of Culture.

Fig. 7.9 Concert program. Opening concert of ClarinetFest 1999. Ostend, Belgium, July 6, 1999. Features performance of *Concerto in C minor*.

Stad Oostende - City of Ostend

*Casino Kursaal Oostende
Zondag 11 juli 1999 om 20.00 uur
Sunday, 11 July 1999 at 8.00 pm*

Slotgala ClarinetFest 1999

*met de steun van – with support of
het Ministerie van Cultuur van de Vlaamse Gemeenschap,
de Provincie West-Vlaanderen,
de Stad Oostende,
de B.A.P. Sabam,
het Casino Kursaal Oostende*



Provincie West-Vlaanderen

*Claribel, Clarinet Choir Oostende
International Clarinet Association*

Vlaams Radio Orkest / Flemish Radio Orchestra
Dirk BROSSÉ, dirigent - conductor

Candide, overture Leonard BERNSTEIN

Concerto * Willy SOENEN

Moderato Giocoso
Lento Amabile
Allegro Capriccioso

Solist / Soloist :

Henk SOENEN (België / Belgium)

Cool Inventions * Norbert GODDAER

Solist / Soloist :

Howard KLUG (USA)

Introduction, Theme and Variations Gioachino ROSSINI

Solist / Soloist :

Walter BOEYKENS (België / Belgium)

Fantasia di Concerto "Rigoletto" arr. HERLINGER / GIAMPIERI

Solist / Soloist :

Sabine MEYER (Duitsland / Germany)

Concerto nr.2 opus 74 in E flat major Carl Maria von WEBER

Andante con moto
Alla polacca

Solist / Soloist :

Ricardo MORALES (USA)

War Concerto * Dirk BROSSÉ

Solist / Soloist :

Eddy VANOOSTHUYSE (België / Belgium)

* World premier

Concerto van Willy Soenen, Cool Inventions van Norbert Goddaer en War Concerto van Dirk Brossé werden geschreven met de financiële hulp van het Ministerie voor Vlaamse Cultuur van de Vlaamse Gemeenschap.

Willy Soenen's Concerto, Norbert Goddaer's Cool Inventions and Dirk Brossé's War Concerto were written with the financial help of the Flemish Community, departement of Flemish Culture.

Fig. 7.10 Concert program. Closing Concert of ClarinetFest 1999. Ostend, Belgium, July 11, 1999. Features premiere of *Cool Inventions*.

Henry Gonzalez Convention Center – San Antonio
TMEA Convention 2010



*The Flemish Government and the City of Ostend
are proud to present*

Claribel at TMEA 2010

Thursday, 11 February, 2010 at 2:00 pm – CC Room CC 214 C/D

Trumpet solos with clarinet choir

During the Clinic of Mr. Wiff Rudd, trumpet professor Baylor University

Friday, 12 February 2010 at 3:15 pm – CC Ballroom B

Claribel's contribution to the expansion of the clarinet choir repertoire

Dr. David Shea, clinician - Guido Six, conductor

Saturday, 13 February 2010 at 9:30 am - Room CC 214 C/D

Claribel in Concert

Guido Six, conductor

Friday, 12 February 2010, 3:15 pm – 4:30 pm - CC Ballroom B

Claribel in Concert

Clinician: Dr. David Shea - Conductor: Guido Six

Claribel Roland Cardon

Flemish Rhapsody (*first performance*) Willy Soenen

Motions : *Waves – In Old Style – Waltzing Cats – Fusion* Norbert Goddaer

Conductor: Stacey Larson, VanderCook College of Music, Chicago

Young@Heart (*first performance*): 1. *The Worker* – 2. *The Dreamer* – 3. *The Player* Bart Picqueur

Conductor: Dr. Charles T. Menghini, VanderCook College of Music, Chicago

Arkansas Reel (*first performance*) arr. James Cohn

Texas Suite, opus 103 (*first performance*) arr. James Cohn

North Sea Shrimps (*first performance*) Willy Soenen

Dr. David Shea & Henk Soenen, B-flat clarinet soloists

Red Poppy and Yellow Rose (*first performance*) James Balentine

Dr. James Gillespie – Richard McDowell – Dr. Raphael Sanders - Dr. John Scott
Dr. David Shea – Douglas Storey - Dr. Robert Walzel – Dr. Gary Whitman, soloists

Conductor: Dr. Wayne Bailey, Arizona State University

Clownery for Clarinets Harry Stalpers / arr. Guido Six

Conductor: Dr. Wayne Bailey, Arizona State University

Springtime – *The Olympics for B-flat clarinet & clarinet choir* arr. Guido Six

Dr. Robert Spring, B-flat clarinet soloist

Impromptu August De Boeck / arr. Guido Six

God Bless America (*first performance*) Irving Berlin / arr. James Cohn

Saturday, 13 February 2010, 9:30 am – CC Room 204 C/D

Claribel in Concert

Guido Six, conductor

- Claribel Roland Cardon
- Hymn Norbert Goddaer
- Presto from *Concerto nr. 3* Johann Melchior Molter / arr. Guido Six
Severine Sierens, E-flat clarinet
Conductor: Stacey Larson, VanderCook College of Music, Chicago
- Divertimento nr. 1 : *Hommage à Manuel de Falla* Charles Camilleri / arr. Guido Six
I. Allegro Moderato – II. Andante Molto – III. Allegro Vivace
Dr. Tamara Cuypers & Dr. Anne Watson, B-flat clarinet soloists
- Caprice James Cohn
I. Parade – II. Valse – III. Clown Dance
- Round Midnight (*first performance*) Thelonius Monk / arr. Norbert Goddaer
- Lover's Prayer (*first performance*) Roland Cardon / arr. Guido Six
Bert Six, E-flat Alto Clarinet
- Tango Frédéric Devreese / arr. Guido Six
Marc Kerckhof & Dr. Gary Whitman, B-flat Bass clarinets
- Cop's Dilemma (*first performance*) Roland Cardon / arr. Guido Six
Chantal Vandekerckhove, E-flat Contra Alto Clarinet
& Luc Note, B-flat Contra Bass Clarinet
Conductor: Dr. Charles T. Menghini, VanderCook College of Music, Chicago
- Adagio from *Concerto d'Aranjuez* Joaquin Rodrigo / arr. Guido Six
Dr. Wiff Rudd, Trumpet Soloist
- Boutade (*first performance*) Pierre Gabaye / arr. Guido Six
Dr. Wiff Rudd, Trumpet Soloist
- Soenphony – *A Tribute to Willy Soenen* arr. Guido Six

James Cohn was born in 1928 in Newark, New Jersey, and took violin and piano lessons there. Later he studied composition with Roy Harris, Wayne Barlow and Bernard Wagenaar, and majored in Composition at Juilliard, graduating in 1950. He is married, and has lived and worked for many years in New York City. He was initiated as a National Arts Associate of Sigma Alpha Iota (International Music Fraternity) (SAI) in the Tulsa Oklahoma chapter in 1998. He has written solo, chamber, choral and orchestral works, and his catalog includes 3 string quartets, 5 piano sonatas and 8 symphonies. Some have won awards, including a Queen Elisabeth of Belgium Prize for his Symphony No. 2 (premiered at Brussels) and an A.I.D.E.M. prize for his Symphony No. 4 (premiered in Florence at the Maggio Musicale). Paul Paray and the Detroit Symphony introduced the composer's Symphony No. 3 and Variations on "The Wayfaring Stranger", and his opera The Fall of the City received its premiere in Athens, Ohio after winning the Ohio University Opera Award. He has had many performances of his choral and chamber music, and world-wide use of his music commissioned for television and cinema. His most recent completed orchestral work is a Piano Concerto, commissioned by the Argentine pianist Mirian Conti, and his most recent chamber music work is the Trio No. 2 for Piano, Violin and Cello, commissioned by Sigma Alpha Iota and scheduled for premiere at Sigma Alpha Iota's annual Convention in the summer of 2006 at Orlando, Florida, 3 Dances for Clarinet and Guitar, commissioned by Raphael Sanders and David Galvez and Duo for Clarinet & Violin, commissioned by J. Kirk and A. Kridler. Commissions for other works have come from The McKim Fund in the Library of Congress (for the Concerto da camera for Violin, Piano and Wind Quintet), Pennsylvania's "Music At Gretna" festival (for the Mount Gretna Suite, for chamber orchestra), Jon Manasse (for the Concerto No. 1 for Clarinet and Strings), Christopher Jepperson (for 3 Evocations [Clarinet Concerto No. 2]), Jeffrey Silberschlag (for the Concerto for Trumpet and Strings) and from Claribel (for the 3-movement suite Caprice). E-mail: jimusician@aol.com.

Norbert Goddaer is a Belgian composer and arranger of vocal, instrumental and digital music. Honorary professor of harmony, counterpoint and fugue at the Ghents Royal Conservatory of Music. Arranger and guest-conductor of the B.R.T.N.-choir (Belgian Radio & Television) and known as a passionate jazz freak.
E-mail: norbert.goddaer@telenet.be

Bart Picqueur took his first musical steps in the local band of his hometown, Zele, Belgium. Recently he was named conductor of this grade 6 symphonic Band. Bart studied clarinet and band conducting at the Royal Conservatory of Music, Ghent. He obtained master degrees in both subjects with distinguished teachers such as Freddy Arteel and Dirk Brossé. His works are published at Beriato-De Haske-Hal Leonard group, and have been recorded by leading bands such as The Royal Band of the Belgian Guides, Osaka Municipal Symphonic Band (Jp), Foden's Brass Band (UK). Beside these works for band he wrote theatrical pieces including 2 musicals, a chamber opera, and a piece for Soprano and percussion ensemble "what's on a man's mind".
Bart conducts the Symphonic Saxophone Orchestra of Antwerp, The Royal Band of Hulst (NL) and teaches orchestra, conducting and ensemble at the Conservatory at Sea in Ostend. He plays the alto clarinet in Claribel Clarinet Choir.
"Young @ heart" is dedicated to his former harmony teacher Norbert Goddaer who taught him so much more than just music. The piece consists of three movements, each of them describing a different aspect of Goddaer's personality: the worker, the dreamer, the player (in both senses). The piece will be available for clarinet choir and concert band (grade 5). E-mail: bart.picqueur@telenet.be.

Willy Soenen studied at the Royal Conservatory in Ghent, Belgium. Nine degrees, including composition. Trumpet-soloist, teacher of music education, teacher of trumpet, teacher of harmony and counterpoint at the Conservatory of Ghent, director of the Academy of Music in Tielt, Belgium. Conductor of symphonic – and brass bands. Member of several artistic boards – and juries in Belgium and abroad. Composer of about 100 pieces in the most diverse genres, vocal as well as instrumental. Several composition awards in Flanders, France, Germany, the Netherlands, Spain and Walloon Country. Several orders of composition in Belgium and abroad. Composer in residence of the Claribel clarinet choir. E-mail: soenen.delobel@skynet.be.

What people say about Claribel

Claribel is a remarkable ensemble. Amongst the amateur members you find some top soloists conducted by one great personality: Guido Six. He turns every concert into a special event not only because of the technical and musical perfection of the performance but mainly of because of his passionate enthusiasm. His talent to introduce every piece to make it accessible for everybody is unique. On top of this he is a real ambassador for contemporary Flemish music.

Willy Soenen – composer

Not many have done so much for the music and the clarinet as Claribel and its conductor Guido Six. Their performances on several international podia are common knowledge and deeply appreciated. For those reasons, I truly recommend Claribel to all of you.

Freddy Arteel – Professor emeritus KMC Gent / Principal clarinetist Royal Philharmonic Orchestra of Flanders

Claribel is to the clarinet world what Belgian chocolate is to our sweet tooth-- unique and delicious.

Dr. James Gillespie, editor The Clarinet Magazine

Claribel is a very musical ensemble capable of the fastest, most exciting music and in the next moment the most subtle nuance. Under the leadership of Guido Six this group has become one of the premier ensembles of its kind.

Dr. Wayne Bailey, director School of Music - ASU

It has always been a great pleasure for me to hear Claribel perform here in the United States. The ensemble performs at a high professional level and the programs are always virtuosic and musically interesting.

Dr. David Etheridge, professor University of Oklahoma

In the world of wind ensembles, there are many very fine groups, but few that are truly memorable. Claribel is an exception! With performances that display both technical prowess and touching expressive qualities, Claribel is unforgettable!

Dr. Gary Hill, director of Bands – ASU

Claribel is the most recognized and most respected clarinet choir in the world. They have done more to promote the clarinet choir and its repertoire than any other ensemble. The diversity in ages and experiences of their members creates a unique ensemble that is unlike any other group in the world.

Dr. David Shea, professor Texas Tech University, Lubbock

Claribel is a high-quality music ensemble that has been a wonderful emissary for excellence in music from Belgium.

Professor Howard Klug, Jacobs School of Music, Indiana University – past-president I.C.A.

I have had the pleasure of listening to many first-rate performing instrumental ensembles during my long career as a composer, including the magnificent Canadian Brass and the internationally recognized Woodwind group, known as the Quintet of the Americas. I would consider another group to be on the same professional and artistic level as the two foregoing - the Belgium Clarinet Ensemble - known as **CLARIBEL** - for which I have had the pleasure of listening to, and writing music for. These musicians are young, dedicated, thoroughly professional and at the top of their form, and under the expert guidance of their conductor, Maestro Guido Six. As a performing group, they are an absolute joy to hear and a great gift to the world of music."

James Cohn - composer, New York City

What sounds better than one clarinet? Two clarinets – What sounds better than two clarinets? Claribel Clarinet choir.
'Playing what we love, loving what we play' - That's Claribel.

Norbert Goddaer - composer

Claribel is an amazing musical group. The professional level of performance is outstanding;. Don't miss this very special group and their leader Guido Six.

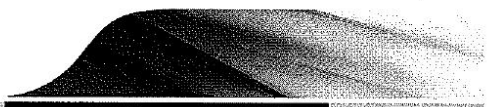
Richard Dunscomb - Chair Music Dep. Columbia College Chicago & Executive Director Chicago Jazz Ensemble

Claribel isn't just an internationally recognized clarinet choir. It is a clarinet orchestra with outstanding soloists, deliciously varied ensemble sounds and great arrangements and original works spanning the entire gamut of music history. Don't miss them!

Dr. Richard Shanley, Professor of Clarinet, Baylor University

Fig. 7.11 Concert Program. *Claribel at TMEA 2010*. San Antonio, TX, February 12 and 13, 2010. Features performances of *Motions* and *Hymn* for Clarinet Choir.

APPENDIX F
LETTERS OF PERMISSION



Office of Research Integrity and Assurance

To: Robert Spring
MUSIC

From: Debra Murphy, Director
Office of Research Integrity and Assurance

Date: 12/19/2011

Committee Action: IRB Review Not Required

IRB Action Date: 12/19/2011

IRB Protocol #: 1109006835

Study Title: A study of the clarinet compositions of Norbert Goddaer

The above-referenced protocol has been reviewed and it has been determined that IRB oversight is not required because the study does not meet the criteria under Federal Regulations, 45 CFR Part 46 for research involving human subject participation.

You should retain a copy of this letter for your records.

A STUDY Of the Clarinet Music of Norbert Goddaer

December, 28 2011

Dear Mr. Norbert Goddaer:

I am a graduate student under the direction of Professor Robert Spring in the Herberger Institute School of Music at Arizona State University. I am conducting a research study regarding your solo Clarinet music.

I am inviting your participation, which will involve answering questions about yourself and your clarinet solo and chamber music music. You have the right not to answer any question, and to stop the interview at any time.

I would like to audiotape this interview. The interview will not be recorded without your permission. Please let me know if you do not want the interview to be taped; you also can change your mind after the interview starts, just let me know. If utilized in my dissertation, I will keep the interview tapes at my home until such time that they may become part of an archive of materials at a library.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty.

Your responses to the questions will be used to provide additional information for my dissertation on these solo and chamber clarinet works. There are no foreseeable risks or discomforts to your participation. I would like ask your permission to identify you in this study and to quote your responses to the interview in my subsequent documents and publications.

Your responses will be attributed to you in the footnotes and bibliography. The results of this study may be used in reports, presentations, or publications.

If you have any questions concerning the research study, please contact the research team at : jtgardner244@yahoo.com, kclasen1@gmail.com or by phone at 757-291-9340 US, and +32 485210156. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

I look forward to receiving your response and, if permissible, hearing and documenting your experiences.

Best regards,

Kevin Clasen

I agree to be part of the study and to be quoted.

Norbert Goddaer
12/01/2012

Norbert GODDAER - Composer
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ph/fx +32 58 520392
info@norbertgoddaert.be
www.norbertgoddaer.be

Mr. Kevin CLASEN
Waldamkaai 25b
9000 GENT

Oostduinkerke, Belgium, 2012 February 27

Subj.:certificate

The undersigned, Norbert GODDAER, Belgian composer and arranger, gives to Mr. Kevin CLASEN the permission to analyze the following works of his repertory and gives permission to use excerpts of the works within the document.
The copyright remains property of Norbert Goddaer, composer and arranger - Belgium.

- LAS MAÑAS for Bb Clarinet & Piano
- CONVERSATIONS for Two Clarinets
- DUETS for Two Clarinets
- BALLAD for Bass Clarinet and Piano
- RESTLESS for Bb Clarinet & Piano

Oostduinkerke, 2012 February 27.

Norbert GODDAER

BIOGRAPHICAL SKETCHES OF PERFORMERS ON CD

Kevin Clasen

Kevin Clasen is a clarinetist currently residing in Ghent, Belgium. A specialist on bass clarinet, Clasen often performs solo works for bass clarinet, works borrowed from the repertoire of other instruments, and is frequently involved in the commission of new works. He received his Master's degree at Florida State University and his Bachelor's degree at The University of Texas at Austin. His teachers include Eddy Vanoosthuysse, Robert Spring, Frank Kowalsky, and Richard MacDowell. Additionally a performer of historical clarinets, he has performed recently with the Jeune Orchestre Atlantique, a training orchestra that specializes in the performance of historically informed performance on instruments of the Classical and Romantic periods located at the Abbaye Aux Dames in Saintes, France, under the direction of violinist, Alexander Janizcek.

As a clinician, Clasen has coached young musicians at schools throughout the United States, and teaches privately. As an orchestral musician, has performed with The Phoenix Symphony, Arizona Opera, and previously held the position of Bass Clarinetist of the Tallahassee Symphony.

Clasen has performed throughout Europe and the United States, both as a soloist and as a chamber musician and most recently performed recitals in Belgium, Florida, and Georgia with clarinetist, Wonkak Kim, and in Virginia and Tennessee with pianist, Leonard Duna.

Leonard Duna

Leonard Duna is a Slovak pianist, and a faculty member at the Royal Conservatory of Ghent, Belgium.

From 1995-2001, he studied at the Conservatory in his native town of Kosice in the class of Maria Dravecka, and won several prizes in national and international piano competitions including: 2nd prize at the Smetana International Piano Competition and the special Dr. V. Holzknecht prize for the best interpretation of a contemporary piece, in the Czech Republic, 3rd prize at the International Piano Competition in Agropoli, Italy, and 2nd prize at the National Piano Competition of the Slovak Conservatories, also winning the prize for the best interpretation of the obligatory Slovak contemporary piece and 3rd prize at the international piano competition Piano Bratislava.

In the years 2001-2006, he studied at the Academy of Performing Arts in Bratislava in the class of Professor Ida Cernecka, where he received his pedagogical, Bachelors and Masters degrees in piano performance. He also

performed with Slovak Philharmonic Orchestra and made recordings for Slovak radio and television.

Subsequently, in 2006-2008, he pursued further graduate studies at the Royal Conservatory of Ghent in the class of Professor Daan Vandewalle, receiving a Master's degree in the performance of contemporary music with high distinction.

Since moving to Belgium, he has performed with several artists such as pianist, Ward de Vleeschouwer, cellist Aygul Pribylovskaya (performance in Rome, Italy), Spectra Ensemble, theater companies Walpurgis, The Roovers and pianists, Yutaka Oya, Nikolaas Kende, Fabian Coomans in the theater production of Igor Stravinsky's "Les Noces" in The Netherlands. An active performer of contemporary music, he has premiered works by Belgian and Slovak composers. He gave several piano recitals at the Rode Pomp Concert Hall in Ghent, at the summer piano festival, "Gentse Vleugels," and at the Week of the Contemporary Music at the Royal Conservatory of Ghent. He also took part in artistic masterclasses under the guidance of Marián Lapsansky and Ronald Brautigam and enriched his artistic skills by studying jazz piano at the Royal Conservatory in Ghent (one year), and involved himself in the performances with the Flemish Opera studio in Ghent and as a soloist in jazz groups.

Wonkak Kim

Korean-born clarinetist, Wonkak Kim, has captivated audiences around the globe with his "excellent breath control" (The Washington Post) and "beautifully balanced and blended tone" (Fanfare). Since his solo debut with Washington Metropolitan Philharmonic, playing Carl Nielsen's Clarinet Concerto, Kim has enjoyed a performance career spanning hundreds of venues on four continents, including Carnegie Hall, the Lincoln Center, the Kennedy Center, Constitution Hall, Le Louvre in Paris, Izumi Hall in Osaka, Japan, the Seoul Arts Center as well as in London, Geneva, Philadelphia, Boston, Minneapolis, Ghent, Costa Rica, and Brazil. A laureate of the Presser Music Award, Kim received over a dozen international prizes and is frequently featured with orchestras/ensembles worldwide. His award-winning recordings can be heard on Naxos, Emeritus, Capstone labels as well as the National Public Radio and Korean Broadcasting System.

Kim is a founding member of enhakē, the award-winning clarinet-violin-cello-piano quartet praised for its "rock solid rhythmic integrity...strengths in balance, intonation, and musicality" (The New York Concert Review). With enhakē, Kim has given over 100 recitals throughout the US and abroad, most notably at NYC's Weill Recital Hall and the Promising Artists of the 21st Century Series (Costa Rica) under the auspices of the US Department of State. A staunch advocate of

new music, Kim regularly collaborates with Edward Knight, Libby Larsen, Peter Lieuwen, Peter Schickele and Ellen Zwilich, commissioning, premiering or recording their new works.

Kim joined the music faculty at Tennessee Tech University in 2011. Kim is the principal clarinetist of the Bryan Symphony Orchestra, where he holds the Derryberry Chair, and performs with the Cumberland Quintet, the faculty ensemble-in-residency of Tennessee Tech. In the summer, he serves on the faculty at the Chapel Hill International Chamber Music Workshop and the Southeast Chamber Music Institute. Constantly in demand as a teacher-clinician, Kim is regularly invited to give master classes at universities and conservatories throughout the United States, Europe, Asia and South America. Kim held educational residencies in Escape2Create at Seaside Institute Florida, Tallahassee Youth Orchestras, and Costa Rican-North American Cultural Center.

Kim is a recipient of many awards: the Presser Music Award (2010), First Prize at the Mary Graham Lasley Competition (2010), First Prize at the Richard B. Salsbury Young Artist Competition (2008), and Grand Prize at the Washington Metropolitan Young Artist Competition (2007); Laureate of the 9th Osaka International Chamber Music Competition and Festa (2011), First Prize at the Yellow Springs International Competition (2009), Gold Medal at the International Chamber Music Ensemble Competition at Carnegie Hall (2008), Judges Special Prize at Plowman Competition (2008) as a member of enhakē; winner of the University of North Carolina and Florida State University Doctoral concerto competitions and Pi Kappa Pi Artist of the Year Award (2010); invitation to the Concert Artist Guild (semi-finalist).

Danrè Strydom

Danrè Strydom was born in South Africa and started her music training in Windhoek, Namibia. After attending the Intelochen Arts Camp, USA, she continued her studies with Heinrich Armer at the University of the Free State. On completion of her Honors degree (cum laude) she received a scholarship to study at the prestigious Jacobs School of Music in Indiana, USA. Here she studied with the renowned clarinetists, Eli Eban and Eric Hoeprich. She also attended chamber music classes and master classes with Howard Klug and James Campbell. After receiving her solo diploma with highest achievement she completed her Master's degree (cum laude) under the guidance of Eddy Vanoosthuyse, principal clarinetist of the Brussels Philharmonic. Danre is currently completing a Master degree in Bass clarinet and a PhD focusing on the discovering and publishing if undiscovered classical repertoire for the clarinet.

During her studies in Namibia and South Africa, she has won numerous awards, including the ATKV cultural diversity award, FAK music award, R. Muller award for cultural and academic excellence and the First National Bank Prize of excellence. Other prizes also include the Old Presidency Foundation Award for best final year student in practical music study (orchestral instruments) and full honor awards for academic and music achievements 2003 to 2005.

During 2004 she was chosen as leader of the South African National Youth Symphonic Winds and took part in the WASBE conference under conductor Lazlo Marosi. This same year she was also invited together with her university wind quintet to attend the International chamber music festival in Stellenbosch. In 2005 Danrè was invited together with two fellow musicians to attend the Clifford Benson Summer Academy in the United Kingdom.

Danrè is currently playing ad hoc for the Brussels Philharmonic and as principal clarinetist of the Vlaams Brabantse Symphony Orchestra. She has also played with several other orchestras, including the Namibia National Orchestra, Free State Symphony Orchestra and various festival orchestras in Namibia, South Africa and USA. Solo performances include those with the University of Gent Orchestra, Namibia National Symphony, Free State Symphony, Windworx and KZN Philharmonic Orchestra.