

Like Moons and Like Suns:
Clarinet Repertoire by Women Composers

Sophie Press

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Still I Rise
Maya Angelou

You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.

Does my sassiness upset you?
Why are you beset with gloom?
'Cause I walk like I've got oil wells
Pumping in my living room.

Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops,
Weakened by my soulful cries?

Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own backyard.

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?

Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise
I rise.

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Introduction

The idea for this recital began in the fall of 2015, when I asked Professor Estrin if he knew of any works for clarinet by female composers. He named several immediately—Libby Larsen’s *Dancing Solo*, Joan Tower’s *Wings*, and Germaine Tailleferre’s *Arabesque*—and we continued searching for lesser-known pieces as well. Additionally, national and international events over the past several years have demonstrated the necessity of using one’s privilege to amplify the voices of those who would not otherwise be heard. Instead of performing a for-credit recital in my last semester as an undergraduate, I decided to do a project combining these passions, using a line from Maya Angelou’s powerful and resilient poem as the title. The goal of *Like Moons and Like Suns* is twofold: to perform accessible, contemporary works for clarinet by women composers, and to invite others to use their talents to stand up for what they believe.

In programming *Like Moons and Like Suns*, I looked for works that were accessible both to undergraduate clarinet students and a diverse audience. Those selected were: *Arabesque* by Germaine Tailleferre; *Paragon* by Theresa Martin; *Spirit* by Shulamit Ran; *Song Without Words* by Libby Larsen; *No Rotary Phone* by Margaret Brouwer; and *PULSE* by Stella Sung. Although challenging in many ways, the works selected require minimal extended techniques and the ranges are within reason for an advanced undergraduate. Since many contemporary pieces employ unconventional tonalities that can be equally difficult for both musically amateur and literate audience members, I chose pieces that vary stylistically and are no more than ten minutes in length. This paper introduces each composer, provides background information about the work, and gives musical suggestions for individuals intending to perform or teach these pieces.

Germaine Tailleferre: *Arabesque*

Germaine Tailleferre, born on April 19th, 1892 as Marcelle Germaine Taillefesse, grew up in a suburb of Paris.¹ She entered the Paris Conservatoire at the age of 12, where she later became close friends with Georges Auric, Arthur Honegger, and Darius Milhaud.² Tailleferre was also friends with Maurice Ravel and Erik Satie; Satie called her his “musical daughter.”³ In 1919, she became the only female member of *Les Six*.⁴ During the 1920s, Tailleferre toured internationally and was widely commissioned, including two ballets commissioned by Sergei Dighilev.⁵ She was married twice, first in 1926 to American illustrator Ralph Barton and then in 1932 to the French lawyer Jean Lageat, both of whom were abusive and discouraged her from composing.⁶ These relationships, along with the destruction of many of her manuscripts during World War II, limited Tailleferre’s output and offer possible explanations for her lack of notoriety.⁷ Despite these challenges, she continued composing until her death in 1983.

Tailleferre’s music shows the influence of neo-classicism, as well as that of her friendship with Ravel.⁸ After leaving the Paris Conservatoire, she studied with Charles Koechlin.⁹ Koechlin’s use of polytonality and expanded harmonies is also present in Tailleferre’s

¹ Colleen Corey White, “Selected Solo and Chamber Works for Clarinet by Germaine Tailleferre: Historical, Compositional and Pedagogical Perspectives” (2017), *University of Oregon Scholars’ Bank*, https://scholarsbank.uoregon.edu/xmlui/bitstream/handle/1794/22766/DMA_LectureDoc_White_2017?sequence=1

² Ibid.

³ Robert Orledge, “Tailleferre, Germaine,” 2001, *Grove Music Online*, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027390>.

⁴ Ibid.

⁵ White, “Selected Solo and Chamber Works for Clarinet by Germaine Tailleferre.”

⁶ Ibid.

⁷ Ibid.

⁸ Orledge, “Tailleferre, Germaine.”

⁹ White, “Selected Solo and Chamber Works for Clarinet by Germaine Tailleferre.”

music.¹⁰ Tailleferre wrote two solo works for clarinet, an unaccompanied Sonata (1959) and *Arabesque* (1973) for clarinet and piano as well as several chamber works.¹¹

Arabesque is dedicated to Désiré Dondeyne, one of the earliest wind band conductors and composers.¹² The musical material is borrowed from Tailleferre's opera *La Petite Sirène* and maintains a simple harmonic structure relative to her other works.¹³ *Arabesque* has a highly symmetrical ABA form with a single motive (figure 1) throughout. The B section wanders both melodically and harmonically while remaining connected to the larger thematic idea.



Figure 1: Motive from m. 1-2 of *Arabesque*.¹⁴

One item of note is a misprint in the clarinet part eight measures from the end; the pitches should be identical to those in the first measure.

As a work for clarinet and piano, Germaine Tailleferre's *Arabesque* is accessible to undergraduate clarinetists and advanced high schoolers. There are few technical challenges and the rhythm is straightforward. Editor's markings and obvious phrases provide a clear direction

¹⁰ Ibid.

¹¹ White, "Selected Solo and Chamber Works for Clarinet by Germaine Tailleferre."

¹² Ibid.

¹³ Ibid.

¹⁴ Germaine Tailleferre, *Arabesque*, Paris: Editions Henry Lemoine, 1973.

for musical expression. The piece is written entirely in the clarion and altissimo registers, however, never going below the break. Along with frequent leaps across partials, the range poses a challenge and is an opportunity for students to develop an even tone across registers.

Arabesque also allows clarinet students to practice creating variation and interest across repetitive melodic lines. Overall, the piece is relatively simple to put together with piano, and the brevity makes it an ideal program opener.

Theresa Martin: *Paragon*

Dr. Theresa Martin (b. 1979) is a contemporary American composer and clarinetist currently residing in Wisconsin.¹⁵ She earned a DMA in composition at the University of Michigan, where she studied with Michael Daugherty, Evan Chambers, and William Bolcom; two MM degrees in clarinet performance and composition from Arizona State University, where she studied clarinet with Dr. Robert Spring; and a BFA from University of Wisconsin-Milwaukee.¹⁶ The American Composer's Forum, the ASCAP Morton Gould Young Composer's Competition, NACUSA Young Composer's Competition, and ASCAP Plus have all recognized her music.¹⁷

Martin is often inspired by literature, nature, and personal experience.¹⁸ The influence of Michael Daugherty's style of drawing on jazz and popular music is also present. As a clarinetist, Martin has written a plethora of music for solo clarinet, clarinet with piano, and chamber ensembles featuring the clarinet. She has also written several works for orchestra, wind ensemble, and other chamber ensembles.

Paragon (2015) was commissioned by Caitlin Poupard, a doctoral student at Arizona State University, as part of her dissertation. The word "paragon" originated with the Italian Renaissance idea of competition between creative artists and has since come to signify a model or pattern of excellence. *Paragon* outlines Martin's idea of a perfect life that, "would begin with birth and a soul being surrounded by love, move through phases of learning, joy, amusement,

¹⁵ Theresa Martin, "With Passion for Music," Theresa Martin Composer/Clarinetist, <http://www.theresamartin.net/about/>

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Theresa Martin, *Paragon for Clarinet and Piano*, Potenza Music, 2016.

and adventure, and would come back full circle to all-encompassing love into a peaceful departure from this world.”¹⁹

The programmatic nature of *Paragon* is apparent as it shifts between the nine sections. It begins with a slow, ethereal theme representing the deep love of family and very close friends.²⁰ The second section feels cadenza-like as the clarinet plays broad sweeps over piano tremolos. A bell-like motive in the piano introduces the third section, followed by a passage with complex rhythms between the clarinet and piano. A brief pause precedes the fourth section, which is in complex meter and has constant sixteenth notes in the piano. The fifth is short and cadenza-like. The jazz-inspired sixth section is an adventurous departure from the rest of the piece and Poupard’s only request when commissioning *Paragon*.²¹ It signifies “amusement and not taking oneself too seriously.”²² The following section is fast and in complex meter, with the 8/16 measures being grouped mainly in 3 + 2 + 3, and the following technical passage dictating the tempo. The bell-like theme returns briefly in the eighth section, followed by the opening theme as the life ends, still surrounded by love.

Paragon is a challenge from both the individual and ensemble perspectives. Of particular difficulty is the pattern found in the third section beginning at measure 35 and repeated at measure 124. Seen in figure 2, syncopation in the right hand of the piano rhythmically disrupts both the clarinetist and the pianist’s left hand.

¹⁹ Martin, *Paragon*.

²⁰ Martin, *Paragon*.

²¹ Caitlin Poupard, “A Recording and Performance Guide for Three New Works Featuring Clarinet and Electronics, Clarinet and Piano, and Clarinet, Bass Clarinet, and Piano” (2016), *Arizona State University Digital Repository*, <https://repository.asu.edu/items/38534>.

²² *Ibid.*



Figure 2: M. 35-39 of *Paragon*.²³

Here, as is the case throughout most of *Paragon*, the constant sixteenth notes help the parts stay together.

For those interested in performing this piece, Caitlin Poupard’s dissertation, “A Recording and Performance Guide for Three New Works Featuring Clarinet and Electronics, Clarinet and Piano, and Clarinet, Bass Clarinet, and Piano” (2016) is an excellent resource and available online. *Paragon* is best suited for performance by graduate students or very advanced (and determined) undergraduates.

²³ Theresa Martin, *Paragon for Clarinet and Piano*, Potenza Music, 2016.

Shulamit Ran: *Spirit*

Shulamit Ran (b. 1949) is a Pulitzer Prize-winning composer. Born in Israel, she began composing songs to Hebrew poetry at the age of seven and, after beginning formal studies with Paul Ben-Haim and others, had works performed by professional orchestras in her early teens.²⁴ Ran moved to the United States after receiving a scholarship to study piano and composition at the Mannes College of Music.²⁵ In 1973, she began teaching at the University of Chicago, where today she serves as the Andrew MacLeish Distinguished Service Professor in the Department of Music. In addition to her Pulitzer Prize-winning *Symphony* (1991), Ran has had numerous commissions and fellowships with ensembles including the Chamber Music Society of Lincoln Center, the Chicago Symphony Orchestra, and the Baltimore Symphony.²⁶

Ran describes three compositional periods: her student output, which she no longer allows to be performed; a “freely atonal” period between 1968 and 1987; and a third period in which she organizes pitches in modes that are loosely Middle-Eastern inspired.²⁷ *Monologue: For an Actor* (1978), her first piece for unaccompanied clarinet, falls in the second stylistic period, while *Three Scenes* (2000) and *Spirit* (2017) are in the most recent. In addition to her solo works, Ran has written numerous chamber pieces that feature the clarinet.

Spirit was written in memory of Ran’s close friend and musical inspiration, clarinetist Laura Flax, who passed away in April 2017 after a battle with cancer. A graduate of Juilliard, Flax was an advocate of new music and played over 100 premiers as a member of the Da Capo

²⁴ Shulamit Ran, “About,” Shulamit Ran, composer, <https://shulamitran.wordpress.com/>.

²⁵ Robert William Peck, “Ran, Shulamit,” *Grove Music Online*, 2001, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022861>.

²⁶ Ran, “About.”

²⁷ Banks, Christine Allegra. “Shulamit Ran’s Compositions for Solo Clarinet” (2005). *The University of Nebraska Lincoln, ProQuest Dissertations Publishing*. <https://search.proquest.com/docview/305455144>

Chamber Players.²⁸ She held multiple principal positions, including that of the first female clarinetist of the New York City Opera Orchestra.²⁹ Flax commissioned *Monologue: For an Actor* in honor of her mother, with whom Ran was friends.³⁰ The “brain and guts” of Flax’s playing inspired many of Ran’s chamber works that feature the clarinet.³¹

Spirit pays tribute with a wide range of emotions that recall Flax’s spiritedness. Sections marked “insistent” and “resolute” contrast with those marked “gently whispering” and “with warmth, expansive”. Rhythmic and heavily articulated phrases are at odds with gentle, more flowing lines. *Spirit* climaxes with a quasi-cadenza and glissando up to an A-flat⁶ that ends abruptly. This is followed by a transitional section that leads to hauntingly quiet fermatas marked “slow, ethereal”.



Figure 3: Transition to loss in *Spirit*.³²

A sense of loss is absent until here, as though a soul ascends to heaven in this measure. Upon completing *Spirit* on October 21, 2017, Ran felt compelled to write a note at the end of the score: “To Laura, always in my heart.”

²⁸ “Laura Flax 1952-2017,” The Juilliard Journal, 2017, <http://journal.juilliard.edu/journal/116599/laura-flax-1952-2017>

²⁹ Ibid.

³⁰ Shulamit Ran, *Spirit*, Theodore Presser Company, 2018.

³¹ Ibid.

³² Ran, *Spirit*.

Like Ran’s other clarinet works, *Spirit* calls for several extended techniques: key clicks, key trills, slap tonguing and glissandos. These serve to provide additional points of contrast and heightened emotional effectiveness.

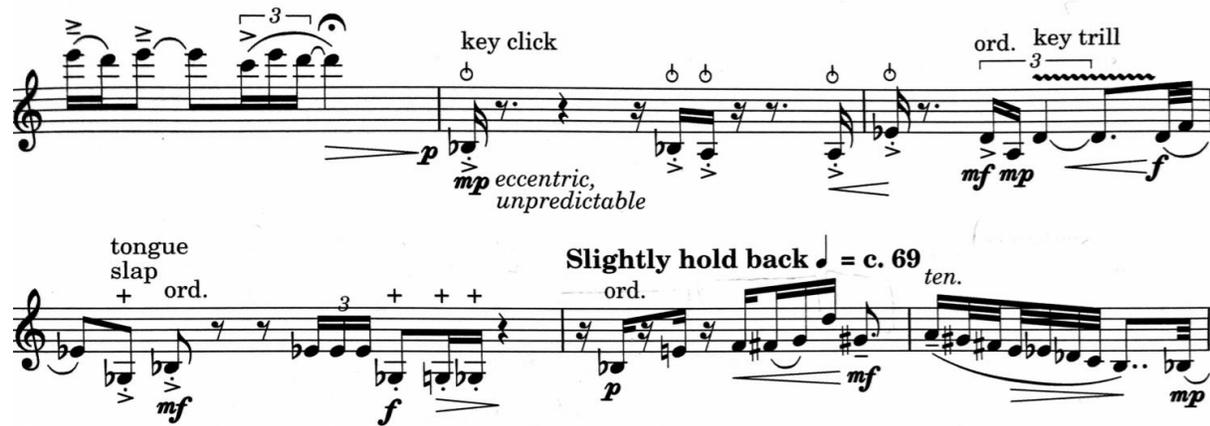


Figure 4: Use of extended techniques in *Spirit*.³³

The key clicks must be rather aggressive to be heard by the audience. The most effective key trill I found was fingering the written D while trilling the F#/C# key in the right hand, although this varies from instrument to instrument. Slap tonguing is achieved through creating suction on the reed with one’s tongue and then releasing that suction while pushing air out. Michael Lowenstern and Jeff Anderle both have videos that are helpful for learning or teaching the technique.³⁴

Spirit is a suitable introduction to Ran’s other clarinet works. Ran utilizes extended techniques sparingly and thus they are difficult but not prohibitive for advanced undergraduates. While not as technically demanding as her other unaccompanied clarinet works, *Spirit* is a good foray into Ms. Ran’s unique style of atonal and incredibly expressive music.

³³ Ran, *Spirit*.

³⁴ The videos are available at <https://youtu.be/Xt8GPZXBfi8> and <https://www.youtube.com/watch?v=RI7pv1v2vN0&t=173s> or by searching “clarinet slap tongue” on YouTube.

Libby Larsen: *Song Without Words*

Dr. Libby Larsen (b. 1950) is a prominent American composer of music for choir and orchestra as well as diverse instrumental ensembles. Growing up in a musical family, she was heavily involved with music from an early age and realized she wanted to be a musician after learning about the circle of fifths in a high school theory class.³⁵ She received her undergraduate and graduate degrees from the University of Minnesota.³⁶ As a graduate student, Larsen cofounded the Minnesota Composers Forum.³⁷ The organization has evolved into the American Composers Forum, with 2,000 members who “facilitate an ecosystem of creativity through music”.³⁸

As a composer, Larsen’s style is a synthesis of American popular and folk music with Western classical music. She says, “I want people to look at my music through the American cultural tradition,” rather than as European art music.³⁹ Larsen’s father is a self-taught clarinetist, so she has written many pieces for the instrument.⁴⁰ In addition to *Song Without Words* (1986), she has written numerous solo and chamber works featuring the clarinet, most notably *Dancing Solo* (1994).⁴¹ The clarinet’s transformation from an exclusively Western classical instrument to one that was integrated into American styles like Dixieland and jazz leads Larsen to refer to it as

³⁵ Wonkak Kim, “Rodeo Queen of Heaven (2010): Libby Larsen’s Fusion of Chants and Clarinet’s Unique American Voice” (2012), *Florida State University Libraries*.
<https://diginole.lib.fsu.edu/islandora/object/fsu:183266/datastream/PDF/view>

³⁶ Ibid.

³⁷ Ibid.

³⁸ “About ACF,” American Composer’s Forum, 2018. <https://composersforum.org/about/about-acf/>.

³⁹ Mary Alice Domenica, “The Elements of American Vernacular in Three Selected Chamber Works of Libby Larsen: Holly Roller; Barn Dances; and Trio for Piano and Strings” (2010), *Open Access Dissertation*, 380,
https://scholarlyrepository.miami.edu/oa_dissertations/380.

⁴⁰ Kim, “Rodeo Queen of Heaven”.

⁴¹ Libby Larsen, “Works,” Libby Larsen, 2018, https://libbylarsen.com/as_works.

a “cultural vehicle.”⁴² She utilizes clarinet for its “wide range of emotional possibility” that expresses the complexity of American music and lifestyle.⁴³

Song Without Words is a lyrical work for clarinet and piano about seven minutes long. Written in memory of the composer’s friend Richard Lamberton, the piece celebrates his life rather than mourns his passing.⁴⁴ In the jacket notes of Caroline Hartig’s recording, Todd E. Sullivan writes, “Three and four-note melodic fragments toll in the low bass and high treble registers throughout as a kind of cantus-firmus invocation of Richard Lamberton.”⁴⁵ The clarinet part is frequently suspended over a gentle piano ostinato, creating a floating, meditative feeling. Larsen also refers to Gershwin’s wail from the beginning of *Rhapsody in Blue*, making use of the American aspects of the clarinet and keeping the piece from becoming somber.

For young musicians, *Song Without Words* is a perfect introduction to Larsen’s work, much of which is technically demanding. There are few technical difficulties in *Song Without Words*, but its melodic departure from traditional clarinet literature makes phrasing a challenge. The phrase structure becomes clearer once the clarinet is paired with the piano part, and Caroline Hartig’s CD of Libby Larsen’s music, entitled “Dancing Solo”, has a particularly helpful recording. *Song Without Words* is appropriate for undergraduate students and is a strong example of contemporary music that is friendly to all audiences.

⁴² Kim, “Rodeo Queen of Heaven” (2012).

⁴³ Ibid.

⁴⁴ Todd E. Sullivan, “Dancing Solo: Music of Libby Larsen performed by Caroline Hartig and Friends,” DRAM Online, 1997 and 2018, <http://www.dramonline.org/albums/dancing-solo-music-of-libby-larsen/notes>.

⁴⁵ Ibid.

Margaret Brouwer: *No Rotary Phone*

Born in Ann Arbor, Michigan in 1940, Dr. Margaret Brouwer is a widely performed and highly regarded composer. She studied at the Oberlin College Conservatory before earning a DMA from Indiana University and her teachers have included Donald Erb and George Crumb.⁴⁶ Brouwer has received numerous awards, commissions, and critical accolades for performances and recordings of her music.⁴⁷ Her extensive body of music includes works for orchestra and wind ensemble and a variety of vocal and instrumental chamber ensembles. For clarinetists, she has written several chamber works, including a quintet, and a concerto that was recorded by Richard Stoltzman.⁴⁸ Many of Brouwer's pieces are programmatic. For instance, her most recent work, an oratorio called *Voice of the Lake*, seeks to raise awareness about the pollution of Lake Erie through storytelling and factual description.⁴⁹

Named for the old-fashioned phone that preceded push-button dial technology, *No Rotary Phone* is a programmatic work that tells the story of an ill-fated call to customer service. The clarinetist faces left or right depending on whether she is playing herself or the call center worker. In between spoken lines, the clarinet plays a variety of phone sound effects and the background "hold" music. The caller attempts to listen, but the music becomes distorted with the caller's frustration as the wait grows longer and longer. Brouwer wrote the script in general terms and allows the performer to adapt the text as desired. My rendition was inspired by the challenge of getting UF Financial Aid to answer a simple question, as well as my experiences of

⁴⁶ "Margaret Brouwer, Composer," Cleveland Arts Prize, 1999, http://clevelandartsprize.org/awardees/margaret_brouwer.html

⁴⁷ Margaret Brouwer, "Bio," Margaret Brouwer, Composer, <https://margaret-brouwer.squarespace.com/bio/>

⁴⁸ Margaret Brouwer, "All Works," Margaret Brouwer, Composer, <https://margaret-brouwer.squarespace.com/all-works/>.

⁴⁹ Ibid.

answering phones at the Alachua County Crisis Center and making fundraising calls for the University of Florida Foundation.

The performer must utilize several extended techniques to depict both the phone and the characters. Brouwer provides clear instructions for making the clarinet sound like a busy signal and uses flutter tonguing to represent the ringing phone. Multiphonics are called for on two occasions to demonstrate the caller’s frustration, both with the indication “any unpleasant multiphonic”.

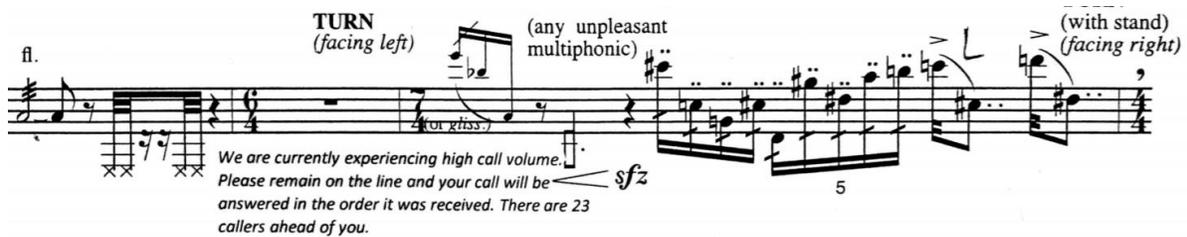


Figure 5: Multiphonics used to react to the high call volume, m. 37 of *No Rotary Phone*.⁵⁰

Figure 6 shows two possible fingerings, but the effect can be achieved in many ways.

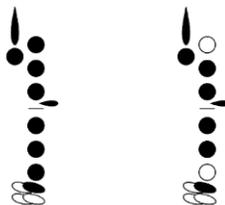


Figure 6: Fingerings used for “any unpleasant multiphonic” at m. 37 and m. 43.⁵¹

Though the part indicates that the performer is to turn the music stand when switching between characters, I found it more effective to use two stands arranged in a V and turn between them instead. *No Rotary Phone* presents a surprising amount of technical challenges but it is fun for the performer and audience alike.

⁵⁰ Margaret Brouwer, *No Rotary Phone*,

⁵¹ “Fingering Diagram Builder: Version 0.7,” Bret Pimentel Woodwinds, <https://fingering.bretpimentel.com/#!/clarinet/>.

Stella Sung: *PULSE*

A Gainesville native, Dr. Stella Sung (b. 1959) returned home to earn her MFA in composition from the University of Florida in 1984.⁵² She also holds a DMA in piano performance from the University of Texas at Austin.⁵³ Sung has served as a composer-in-residence for multiple orchestras and festivals, and she has received awards including being recognized by the University of Florida as a Distinguished Alumna.⁵⁴ For the last fifteen years, she has used digital and multi-media applications for her symphonic and dance compositions.⁵⁵ In addition to being the director of the Center for Research and Education in Arts, Technology, and Entertainment (CREATE) at the University of Central Florida, Sung holds a distinguished Pegasus Professorship.⁵⁶

PULSE is a clarinet quintet that was commissioned in 2011 for the Buffet Crampon Summer Academy in Jacksonville, Florida. The instrumentation is somewhat unusual, calling for an E-flat clarinet, three B-flat clarinets, and one bass clarinet. It was premiered by the faculty of the Summer Academy: Jonathan Gunn on E-flat clarinet; Stanley Drucker, Dan Gilbert, and Ixi Chen on B-flat clarinets; and André Moisan on bass clarinet. *Like Moons and Like Suns* features the Wolfgang Clarinet Quintet. The Wolfgang was formed in 2015 at Professor Estrin's suggestion with Haley Larsen on E-flat clarinet; Gabrielle Tordi, me, and Dustin Phan on B-flat clarinets; and Rachel Hidalgo on bass clarinet. I could think of no better way to end my recital than performing with some of my closest friends.

⁵² Stella Sung, "Biography," Stella Sung, <https://www.stellasung.com/>.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ibid.

PULSE takes its name from a continuous sense of meter that is felt throughout the piece, even as the instruments overlap and dove-tail into each other.⁵⁷ Colors shift between sections as solo lines emerge from the pulsing background. *PULSE* is challenging from an ensemble perspective; although the eighth note remains constant, it is vital that the performers communicate through meter changes and rhythmically complex passages.

The image displays two systems of musical notation for the piece *PULSE*, measures 93-97. The first system includes parts for Eb Clarinet 1, Clarinet 2, Clarinet 3, Clarinet 4, and Bass Clarinet 5. The second system continues the same instrumentation. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *pp* (pianissimo), *f* (forte), and *mf* (mezzo-forte) are used throughout to indicate volume changes. The key signature is one sharp (F#), and the time signature is 4/4.

Figure 7: *PULSE* m. 93-97.⁵⁸

The excerpt in Figure 7 was a point of difficulty for the Wolfgang. A combination of very careful movement and the bass clarinetist conducting under her stand led to success.

Sung’s marked tempo of 100 bpm is rather brisk, so the performance of *PULSE* during the recital was much slower. During a rehearsal for a subsequent performance, Sung explained how the pulse of the piece varies at a slow tempo and feels more vibrant as marked.

⁵⁷ Stella Sung, email message to author, October 15, 2018.

⁵⁸ Stella Sung, *PULSE*, 2011.

Conclusion

Throughout the process of preparing this recital, I found many connections. Libby Larsen founded the American Composers Forum, from which Theresa Martin earned a Young Composer award. It also turned out that the first half of the program tells a story: *Arabesque* is an introduction to *Paragon*'s story of a life well-lived from birth to death. *Spirit* memorializes Laura Flax, whose life and musicianship fit the "pattern of excellence" described in Martin's piece. *Song Without Words* is another epitaph in fond remembrance, rather than sorrow. The most important connection I made personally, however, was learning to use clarinet to tell the audience my own story.

Germaine Tailleferre reportedly hated having her abilities as a composer qualified by the fact that she was a woman.⁵⁹ *Like Moons and Like Suns* is an exploration of six well-crafted pieces that all happen to be written by women. I hope this project serves as a resource and inspiration for musicians to perform non-standard works, by composers of different genders or other underrepresented groups, until we reach the point where labels and qualifications are no longer relevant. I am privileged to have the opportunity to share such incredible music.

⁵⁹ White, "Selected Solo and Chamber Works for Clarinet by Germaine Tailleferre."

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