

**A CRITICAL EVALUATION OF SELECTED CLARINET SOLO LITERATURE**

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**by**

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explore all the registers but contain some very difficult glissando and flutter-tongue passages in the high register.

HUMMEL, Bertold

Composition: SUITE

Publisher: Simrock (1965)

Range: e - a'''

Performance time: 11 minutes

Movements: I Invocation 5/4 ♩ = 72  
 II Interludium (no meter signature) ♩ = 184  
 III Melodia 5/4 ♩ = 46  
 IV Marche grotesque 4/4 ♩ = 120  
 V Tarantella. Presto 12/8 (4/4) ♩. = 160

This work is not a serial composition, but it contains rather traditional rhythmic and formal treatment of decidedly atonal melodic material. The first movement is constructed mainly from the following two contrasting motives:



Figure 13. Hummel, Suite, I, measure 1. Copyright 1965 by N. Simrock. Used by permission of Associated Music Publishers, Inc., Sole U.S. agents.



Figure 14. Hummel, Suite, I, measure 9. Copyright by N. Simrock. Used by permission of Associated Music Publishers, Inc., Sole U.S. agents.

The starting motive recurs three times: on the dominant, sub-dominant, and tonic. The second motive occurs in augmentation near the end of the movement. Some florid arpeggiated thirds occur in measures 15-18.

Meter changes appear frequently in the first and third movements, but the composer dispenses with meter signatures altogether in the second movement, though bar lines are present. The second movement also contains two melodic ideas but at widely different tempos. The first is an ostinato-type melody made up of pairs of slurred eighth notes at a very rapid tempo. The second consists of an andante melody containing only twelve tones. It is not a serial melody since the last two tones are repetitions of the second and third tones. The andante melody appears again at the end of measure 27 but in an inversion at the augmented twelfth above.

The third movement is the slow one of the five. The opening melody, which gives the effect of a row without slavish adherence to the serial principle, recurs twice in contour inversion, twice inverted in diminution, and once transposed a major third higher. A florid marcato

passage at a brighter tempo appears in the middle of the movement and provides contrast.

The final two movements, as their titles suggest, are more traditionally conceived than the rest of the work. Both remain in one meter throughout with no unusual rhythms and each has a contrasting legato middle section. The return of the starting melody in each occurs at the interval of a perfect fifth. The numerous ornaments and sforzandos in the Marche account for much of the grotesquerie.

Many passages in the Suite would challenge the best performers. The Tarantella requires a very facile tongue. The Suite is as extensive a composition as the Babin Divertissement and equally satisfying for both performer and listener.

MAYER, John

Composition: RAGA MUSIC (Preferably A clarinet)

Publisher: Mills (1958)

Range: e - g<sup>#</sup>'''

Performance time: 8 minutes

Movements: I Vilasakhani. Allegro 3/4  
 II Megha (Rainy Season). 7/16  
 III Vibhasa (Sunrise). Adagio 4/2  
 IV Gunakali (Morning). Tempo giusto 3/4  
 V Shri (Afternoon). Quasi adagio 5/8  
 VI Pilu (Evening). Con moto vivace 5/8  
 VII Puravi (End of Day). Molto moderato 4/4  
 VIII Kanada (In the Deep of Night). Allegretto 3/4  
 IX Vasanta (Spring Raga). Adagio (senza misura)

The Raga Music is a most unusual work and the only unaccompanied solo encountered in which the composer has indicated a preference for the clarinet in A. The Hindu ragas, on which the nine short movements