

2019

A master's recital in clarinet

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A MASTER'S RECITAL IN CLARINET

An Abstract of a Recital

Submitted

In Partial Fulfillment

Of the Requirements for the Degree

Master of Music

Sayyod Mirzomurodov

University of Northern Iowa

May 2019

This Abstract by: Sayyod Mirzomurodov

Entitled: A Master's Recital in Clarinet

Has been approved as meeting the abstract requirement for the
Degree of Master of Music

Date _____ Dr. Amanda McCandless, Chair, Thesis Committee

Date _____ Dr. Danny Galyen, Thesis Committee Member

Date _____ Dr. Cayla Bellamy, Thesis Committee Member

Date _____ Dr. Jennifer Waldron, Dean, Graduate College

This Recital Performance by: Sayyod Mirzomurodov

Entitled: A Master's Recital in Clarinet

Date of Recital: March 26, 2019

Has been approved as meeting the abstract requirement for the
Degree of Master of Music

Date _____ Dr. Amanda McCandless, Chair, Thesis Committee

Date _____ Dr. Danny Galyen, Thesis Committee Member

Date _____ Dr. Cayla Bellamy, Thesis Committee Member

Date _____ Dr. Jennifer Waldron, Dean, Graduate College

ABSTRACT

Sayyod Mirzomurodov performed his graduate recital on March 26, 2019 at 6:00 p.m. in Davis Hall at the Gallagher-Bluedorn Performing Arts Center. The recital was in partial fulfillment of the requirement for his Master of Music degree in Clarinet Performance. The recital program included *The Shepherd on the Rock* D. 965 by Franz Schubert, *Clarinet Sonata No. 2, Op. 120 No. 2* by Johannes Brahms, and *Klezmer Dances No. 2* by Göran Fröst.¹ Following intermission, another part of the recital program included *Prelude for Solo Clarinet* by Krzysztof Penderecki, *Concerto for Clarinet and String Orchestra, with Harp and Piano* by Aaron Copland, and *Let's Be Happy* by Giora Feidman, arranged by Göran Fröst.²

The Shepherd on the Rock D. 965 by Franz Schubert

An Austrian composer, Franz Peter Schubert was born on January 31, 1797. Schubert's writing style was between the Classical and Romantic periods. He wrote in different genres including songs, dances, chamber music, religious works, orchestral music, and piano works; however, he is also well-known for writing the German *lied*. Schubert received his elementary education in his father's school in Vienna. He first took violin lessons with his father and piano lessons with his brother Ignaz, and later he started to study with his first music teacher, an organist and choir director named Michael

¹ "Martin Fröst - Dances to a Black Pipe," accessed February 27, 2019, <http://bis.se/performers/frost-martin/martin-frost-dances-to-a-black-pipe>.

² "Fröst & Friends: Encores," accessed March 7, 2019, <https://www.prestomusic.com/classical/products/7988327--frost-friends-encores#about>.

Holzer.³ In addition, he also studied composition with Antonio Salieri (1750-1825) who trained him in the technique of composing. Even though he lived only thirty-one years, he produced over 1,500 tremendous compositions during this short period.⁴

Schubert composed a number of works for vocal music and he was best known for writing the German *lied*. In 1828, during his last moments of life, he composed his beautiful and impressive piece *Der Hirt auf dem Felsen* (The Shepherd on the Rock) for soprano, clarinet, and piano. Schubert composed the *lied* at the request of his friend Pauline Anna Milder-Hauptmann, an operatic soprano singer. The *lied* consists of seven verses which were written by two writers. German biographer and diplomat Karl August Varnhagen von Ense wrote verses five and six of the *lied* while German lyric poet Wilhelm Müller wrote the first four and the last verses. The German and English translations follow:

³ Charles Osborne, *Schubert and his Vienna*, (New York: Knopf, 1985).

⁴ Peter Gammond, *Schubert* (London: Methuen, 1982), 143.

Translations

<p>Der Hirt auf dem Felsen Verses 1-4, 7 by Wilhelm Müller (1794 - 1827) Verses 5 & 6 by Karl August Varnhagen von Ense (1785 – 1858)</p>	<p>The Shepherd on the Rock Translation by Beaumont Glass, <i>Schubert's</i> <i>Complete Song Texts</i> (1996)⁵</p>
<p>Wenn auf dem höchsten Fels ich steh', In's tiefe Tal hernieder seh', Und singe.</p>	<p>When I stand on the highest rock, Look down into the deep valley, And sing.</p>
<p>Fern aus dem tiefen dunkeln Tal Schwingt sich empor der Widerhall Der Klüfte.</p>	<p>Far out of the deep, dark valley The echo comes soaring up From the ravines.</p>
<p>Je weiter meine Stimme dringt, Je heller sie mir wieder klingt Von unten.</p>	<p>The farther my voice carries, The clearer it comes back to me From down below.</p>
<p>Mein Liebchen wohnt so weit von mir, Drum sehn' ich mich so heiss nach ihr Hinüber.</p>	<p>My sweetheart lives so far from me, For that reason I am so ardently longing for her Over there.</p>
<p>In tiefem Bram verzehr' ich mich, Mir ist die Freude hin, Auf Erden mir die Hoffnung wich, Ich hier so einsam bin.</p>	<p>I am consumed by deep grief, From me all joy is gone, For me all hope on this earth has retreated, I am so lonesome here.</p>
<p>So sehndend klang im Wald das Lied, So sehndend klang es durch die Nacht, Die Herzen es zum Himmel zieht Mit wunderbarer Macht.</p>	<p>So full of longing did the song ring out in the wood, So full of longing did it ring out through the night, That it draws hearts toward heaven With wondrous power.</p>
<p>Der Frühling will kommen, Der Frühling, meine Freud', Nun mach' ich mich fertig, Zum Wandern bereit.</p>	<p>The spring will come, The spring, my joy; Now I shall make myself ready, Prepared to go wandering again.</p>

⁵ Franz Schubert and Beaumont Glass, *Schubert's complete song texts*, (Geneseo, N.Y.: Leyerle, 1996), quoted in Jung Hee Lee, "A Graduate Recital in Voice" (Master's thesis, Pittsburg State University, Kansas, 2014), 27.

Schubert's *Der Hirt auf dem Felsen* is about a shepherd's experience with nature, love, and work. The song consists of three sections. A short piano introduction leads to a lovely and colorful clarinet melody which starts with a long note and then transfers to the main melody. The melody characterizes the sounds of nature and feels dreamy. Then the singer's introduction demonstrates the shepherd's scene and character; the shepherd's feelings such as desiring, dreaming, and being happy are displayed in this section. The singer needs to perform carefully with no changing of the vocal color in leaping melodies; the melodies should be performed using head voice and chest voice smoothly.⁶ The clarinet is often echoing the singer's melody. In the next section, the character of the music exhibits sad emotions. The clarinet plays short melodic phrases as an answer to the shepherd's desires. Although they are short phrases, it is important for the clarinet to create appropriate dynamic contrast and colors to compliment the mood of the text. The section ends with a short cadenza which plays a role of a bridge to the last section, and the clarinet plays the cadenza. The last section is much faster, with the tempo marked *Allegretto*. In this section, both the clarinet and the singer perform in dramatic and expressive character. Before the end, the tempo alternates to the *piu mosso* and the song finishes with the clarinet playing fast sixteenth notes with piano accompaniment. This piece is one of the best illustrations of early Romantic chamber music because of its intensity and expression of the text.

⁶ Jung Hee Lee, "A Graduate Recital in Voice" (Master's thesis, Pittsburg State University, Kansas, 2014), 28.

Clarinet Sonata No. 2, Op. 120 No. 2 by Johannes Brahms

German composer, conductor, and pianist Johannes Brahms (1833-1897) was one of the greatest composers of the Romantic period. He composed symphonies, concerti, sonatas, piano works, choral compositions, vocal canons, and over 200 songs. In addition, he was one of the leading composers in writing symphonies and sonatas in the nineteenth century. His compositions include four complete symphonies, two piano concertos, one concerto for violin, a double concerto for violin and cello, two sonatas for clarinet or viola, and many chamber music including duets, trios, quartet, and quintets for strings, clarinet, and horn. Brahms' compositions are usually composed in classical style, but he used his own remarkable interpretation which made masterful music.

Johannes Brahms wrote two *Sonatas for Clarinet and Piano, Op. 120, nos. 1 and 2* in 1894. They were dedicated both to Richard Mühlfeld, a famous clarinetist at that time. These two clarinet sonatas were composed late in Brahms' life and they count among his last chamber works. The sonatas are considered important pieces in the clarinet's standard repertoire. In Bad Ischl, Austria, Mühlfeld and Brahms performed these two compositions around twenty times and they were very successful. Later, they played these sonatas for Clara Schumann. Mühlfeld studied the violin as well as piano, and applied his skills to the clarinet, creating a beautiful vibrato and gorgeous tone color.⁷

⁷ Albert R. Rice, "Johannes Brahms, Sonata for Clarinet and Piano op.120, no.1," in *Notes for Clarinetists: A Guide to the Repertoire*, (New York, Oxford University Press, 2017), 35.

Because of these Brahms' sonatas, the genre of the clarinet sonata was developed significantly.

The second sonata was written in three movements. The lyrical character of the first movement leads to the second movement, which is in scherzo form, not a typical slow tempo. The third movement is a theme and variation, followed by a finale that is mostly a dialogue between clarinet and piano with overlapping and arpeggiated phrases. The first movement is composed in sonata-allegro form. The opening tempo of the first movement is marked *Allegro amabile*. The first theme is lyrical, happy, and relaxed. The second theme, in B-flat major, is more somber and lyrical, using leaps of an octave and a fifth. In this movement, Brahms uses interesting key relationships. For example, in the recapitulation, the second theme is in C-flat major instead of the tonic key, E-flat major. The tonic key is presented for only a few measures.⁸

The second movement is in three-part scherzo and trio form, and the tempo is marked *Allegro appassionato* in the first section. The time signature for the whole movement is written in 3/4. The first theme, in E-flat minor, begins with a pickup, and is very expressive and emotional. The second section is slower, and the *Sostenuto* suggests a slower tempo. In this section, the key changes to B major, and the character is deep and thoughtful. After the trio section, the scherzo returns with marked *Tempo I*.

⁸ James Spencer Fay, "The Clarinet and its Use as a Solo Instrument in the Chamber Music of Johannes Brahms" (DMA Diss., Peabody Institute of the Johns Hopkins University, Baltimore, 1991), 166-67.

The third movement of the sonata is in variation form, consisting of a theme and four variations followed by a finale. The tempo is marked *Andante con moto*. The theme consists of four phrases with AABA' structure, and the same structure is represented in each variation. The first variation is quiet and smooth. The second variation is livelier. The piano part helps to create the character of the variation. The third variation is more graceful and elegant. The piano continues the clarinet lines. The next variation starts after the *fermata* over a double bar line. In this variation, the character is static, thoughtful, and deep. The last section, marked *Allegro*, is in E-flat minor, and serves as a finale. The character of the music changes, becoming energetic and agitated. The coda leads to E-flat major, and the character of music becomes calm and quiet, but develops and moves to a bright virtuosic ending.

Klezmer Dances No. 2 by Göran Fröst

A Swedish violist and composer, Göran Fröst, was born in 1974. As a composer, he has been writing and arranging for orchestras such as the Royal Stockholm Philharmonic Orchestra, Amsterdam Sinfonietta, and Academy of St Martin in the Field.⁹ He also played as a solo performer and chamber musician in Europe and Japan. Fröst's style of arranging and composing is extremely creative and it has always been accepted with a high degree of praise by audiences. His work, "*Klezmer Dances No. 2*" and arrangement "*Let's Be Happy*," are brilliant works for solo clarinet and strings. These

⁹ "Göran Fröst – Violist," accessed February 21, 2019, <http://www.goranfrost.com/>

compositions were written and arranged for his talented brother Martin Fröst, who is a famous clarinetist.

“*Klezmer Dances No. 2*” is based on various Jewish traditional melodies.

However, Fröst’s composition utilizes a more modernized, contrasting, and virtuosic style performed by the clarinet. For performing the piece, it is important for the clarinetist to know how to make special effects on the clarinet in order to create a Klezmer clarinet sound. The main key of the piece is D minor. The piece starts with a slow introduction by leading clarinet melody. The strings accompany and create a mysterious mood in this section, and the melodies are sad and dreamy. In the next section, the character becomes energetic, sharp, and fast. The clarinet part has large jumping intervals, extending up to high C in the altissimo register. It also has difficult fast trills and fast articulated sixteenth notes that require double tonguing. In the next section, the meter changes to 2/4, and the music is dominated by simple dancing rhythms. The melodies build from sad, lyrical playing to the culmination of the piece, ending with a fast and bright coda after a short, slow portion which reminds the listener of the first introduction.

Prelude for Solo Clarinet by Krzysztof Penderecki

Krzysztof Penderecki, a Polish composer and conductor, was born on November 23, 1933, in Dębica, Poland. Penderecki’s composition style covers various combination of genres. He composed orchestral, chamber, instrumental, vocal-instrumental, and choral music as well as for solo instruments. Penderecki has written eight symphonies and four operas. His *Threnody: to the Victims of Hiroshima*, *Symphony No. 3*, *St. Luke Passion*,

Anaklasis, *Polish Requiem*, *Utrenja*, and *Magnificat* are well-known among his compositions. Penderecki is also master of writing pieces based on texture. For example, his unique piece *Threnody: to the Victims of Hiroshima* is written for fifty-two string instruments in which each instrument plays certain types of sound and produces effects by the unusual use of the bow.¹⁰

Prelude for Solo Clarinet was written in 1987 and dedicated to Paul Patterson, the English composer and tuba professor. This piece is short and has an improvisatory and meditative character. The opening tempo is marked *Lento sostenuto*. It starts with A (G concert pitch) quarter note, after that, there are many rests between one or two notes. It seems like he is developing the dynamic from soft to loud. He also uses different kinds of articulation, *legato* with short phrases, and *tremolo* figures to develop a melody from a single note. In this piece, there is a dialogue of various tone colors between the registers on the clarinet. It is interesting how he groups notes. For example, in a three-note group, he slurs the first two, and the last one plays *staccato*. There are some challenges for a performer, such as playing *glissando* from clarinet G to C in the altissimo register. After the energetic and aggressive climax, the music gradually calms down, returning to the first theme which is soft and quiet, and disappears back to the original note A.

¹⁰ J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, "Postwar Crosscurrents" *A History of Western Music*, 8th ed. (New York: W.W. Norton & Company, 2010), 949-50.

Concerto for Clarinet and String Orchestra, with Harp and Piano by Aaron Copland

Aaron Copland (1900-1990) was an important American composer, compositional teacher, and conductor. By mixing modernism with American idioms, he created a unique and expressive modern style. He was born in a Russian-Jewish immigrant family in Brooklyn, New York. He started to take piano lessons in 1914 with Leopold Wolfsohn. In 1916, he began to study theory, harmony, and composition with Rubin Goldmark, who was a remarkable American composer and teacher. In addition, another important teacher with whom Copland studied was Nadia Boulanger in France from 1921 to 1924. *Appalachian Spring*, *Billy the Kid*, *Fanfare for the Common Man*, *Rodeo*, *Third Symphony*, and *Concerto for Clarinet and String Orchestra, with Harp and Piano* are his famous compositions.

Concerto for Clarinet is a brilliant and bright composition. Two famous jazz clarinetists requested compositions of Copland around the same time in 1946: a composition for Woody Herman and his jazz band and a concerto for Benny Goodman. He chose to write a concerto for Goodman. Copland listened to many recordings of Goodman to start composing a concerto to get a sense of Goodman's style. The first part of the clarinet concerto was written while he was traveling in Latin America. He finished the concerto in 1948. In 1950, the premiere of the concerto was performed by Ralph McLane and the Philadelphia Orchestra; however, Goodman played the radio premiere. In 1952 and 1963, Goodman and Copland successfully recorded this concerto. Copland also did the piano version of the orchestra part for rehearsals with Goodman, and it was

so useful that Copland asked Boosey & Hawkes to publish this. Nowadays, clarinetists play more with piano rather than with orchestra.¹¹

The concerto is written in two parts, a slow movement and a fast movement connected by a long cadenza. The slow movement is in ternary form. The concerto starts with an introduction by the harp and strings. It is in the key of C major, marked *pianissimo*, and the tempo is marked *Slowly and expressively*. After four measures, clarinet plays a gentle and soft melody in 3/4 with some leaps in the clarion register. Copland modulates to E-flat in the B section. The tempo quickens and the harmonies become more dissonant. Then, the A section returns to the same key and opening motives. The cadenza starts with the same quiet mood as the first movement and develops in energy and virtuosity. It has many rhythmic and articulation challenges. The motives in the cadenza are all found in the second movement of the concerto, foreshadowing what is to come. After the cadenza, the fast movement starts with the orchestra introduction in a new tempo, *Rather Fast*. In D-flat major, it begins a new theme with *staccatissimo* in clarinet part and the following piano part. After this, Copland uses many mixed meters, syncopations, and metric displacement which are characteristics of jazz music. Goodman asked for some changes in four sections, one of them was because of endurance, and another was because of technical challenges. This clarinet

¹¹ Rice, *Notes for Clarinetists: A Guide to the Repertoire*, 42-8.

concerto is one of the greatest and most popular compositions for clarinet in the twentieth century because it shows the instrument as both expressive and virtuosic.

“Let’s Be Happy” by Giora Feidman, arranged by Göran Fröst

Giora Feidman, an Israeli clarinetist and master of klezmer music, was born in Argentina in a family of musicians on March 25, 1936. At an early age, he began to play clarinet with his father. Feidman obtained his first position as a clarinetist at the Teatro Colón in Buenos Aires, Argentina. Later when he moved to Israel, he was offered a contract with the Israel Philharmonic Orchestra where he worked more than twenty years. Feidman began to work as a soloist in the 1970’s.

“Let’s Be Happy” was premiered by Giora Feidman with the guitar accompanying in Klezmer style. However, later, it was arranged by Göran Fröst in classical style for his brother Martin Fröst for clarinet and strings. This piece begins with a slow introduction played by strings with points of imitation transferring from violins to the double bass. At the end of the introduction, the clarinet enters from nowhere and plays a cadenza. The beginning of the cadenza is based on Jewish melodies, and the tune and scale of the melody are from folk music. The second half of the cadenza turns to fast thirty-second notes which should be double tongued on the clarinet. After the cadenza, the clarinet plays the main melody with a pickup joined by the strings. This section is fast and depicts a dancing party. In some spots, the clarinet presents humoristic intonations and phrases, and it sounds as a human laugh. Before the end, there is a brief fast and

virtuosic cadenza which leads to the brilliant ending. Although the piece is not extremely serious, it requires the performer to have expressive and virtuosic skills on the clarinet.

The recital performance included various periods from the Romantic era to the twenty-first century. The program represented challenging works which require technical, collaborative, expressive, and artistic skills in performance on the clarinet. Starting with Schubert's *The Shepherd on the Rock*, the performer demonstrated simplicity and feelings of nature to the audience. Following Schubert's piece, Brahms' clarinet sonata presented sensitivity, expressiveness and dreaming images. Works by Fröst, Penderecki, and Copland contained vast complexity and provided not only impressive emotions but also tension. However, the last piece by Feidman was very traditional and folk music that shared joyfulness and fun with the audience.

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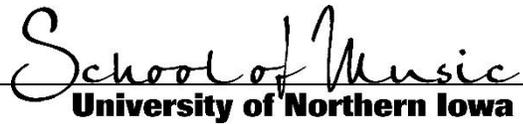
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From the studio of Dr. McCandless

Sayyod Mirzomurodov, Clarinet

with

Mariya Akhadjanova, piano

Jenna Skarphol, voice

and

Bethany Washington, violin

Rachel Pakala, violin

Abigail Moore, violin

Lydia Pakala, violin

Gabriel Forero, viola

Kelsey Chidley, cello

Bridget Shoemaker, double bass

Program

- The Shepherd on the Rock D.965* Franz Schubert
(1797-1828)
Jenna Skarphol, voice
- Clarinet Sonata, Op.120 No.2* Johannes Brahms
(1833-1897)
Allegro amabile
Allegro appassionato
Andante con moto
- Klezmer Dances No.2* Göran Fröst
(b. 1974)

INTERMISSION

- Prelude for solo Clarinet* Krzysztof Penderecki
(b. 1933)
- Concerto for Clarinet and String Orchestra, with Harp and Piano* Aaron Copland
(1900-1990)
- Let's Be Happy* Giora Fiedman
(b.1936)
arr. Göran Fröst

About the Artist

Sayyod Mirzomurodov is pursuing his Master of Music degree in Clarinet Performance at the University of Northern Iowa where he is a student of Dr. McCandless. Sayyod is a native of Uzbekistan and started playing clarinet at age 8. He received his Bachelor's degree in Clarinet Performance from the State Conservatory of Uzbekistan in Tashkent. Sayyod performed with National Symphony Orchestra and Wind ensemble in Uzbekistan and other republics of Central Asia as a soloist and a chamber musician. He received a diploma from International Competition named A. Jubanov in Almaty, Kazakhstan. Sayyod is a winner of Instrumental Concerto Competition at the University of Northern Iowa, and he performed Concerto for Clarinet and Orchestra by Jean Françaix in 2018.

This program is presented in partial fulfillment of the requirement for the Master of Music degree in Clarinet Performance.