AN INTERPRETATION OF STYLISTIC ELEMENTS IN ELIE SIEGMEISTER'S'
CONCERTO FOR CLARINET AND ORCHESTRA:
A PERFORMER'S GUIDE

by
KEVIN NEAL LEDGEWOOD

A DISSERTATION

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Submitted by Kevin Neal Ledgewood in partial fulfillment of the requirements for the degree of Doctor of Musical Arts specializing in Clarinet Performance.

Accepted on behalf of the Faculty of the Graduate School by the dissertation committee.

B. Scott Bridges, D.M.A.
Chairperson

Linda Cummins, Ph.D.

Craig P. First, D.M.

Bruce J. Murray, D.M.A.
Department Chairperson

Jonathan Noffsinger, D.M.A.

Myron C. Tuman, Ph.D.

Ronald Rogers, Ph.D.
Dean of the Graduate School
To my parents, Weyman and Gloria Ledgewood.
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ABSTRACT

Elie Siegmeister (1909-1991) completed the *Concerto for Clarinet and Orchestra* in 1956. Jazz was a significant stylistic presence throughout Siegmeister’s compositional career, and the clarinet concerto is considered to be a prime example of his life-long interest.

The greatest challenges to the classically trained clarinetist in the performance of the concerto are the authentic interpretation of jazz elements and the technical flexibility required throughout. Tone, vibrato, articulation, and rhythm were explored with the use of sources that traced the history of the jazz idiom and presented an approach to its contemporary application in the performance setting for the novice jazz musician. The information was then applied to the concerto through an interpretive approach that clarinetists might not only apply to this piece but to others within the body of literature. Additional exploration took place in the comparison of the piano reduction with the orchestral score and identification of the pedagogical challenges encountered within the solo part.
Elie Siegmeister was one of America’s most versatile composers, writing choral works, operas, music for theatre, symphonies, and solo instrumental pieces. Ironically, he is relatively unknown to most concert audiences, never receiving the recognition or programming of other Americans such as Copland or Bernstein. His works reflect a wide range of influences, from the early works written as a student in Paris to the worker songs he composed for blue-collar choruses in New York City.

Jazz continually played a role in Siegmeister’s musical output with his interest in the idiom dating back to his time in Paris. The Concerto for Clarinet and Orchestra reflected his passion for this uniquely American genre, incorporating elements ranging from the early twentieth century to the immensely popular swing era. Given the presence of such characteristics as the swing rhythm, ride rhythm, and obvious jazzy sound of the concerto, many performers would classify the piece as jazz. Most jazz musicians would disagree because improvisation, a major requirement for music to be classified as jazz, never takes place.

Composed in 1956, the concerto has never reached the status or popularity of other concerti such as those by Mozart, Nielsen, Weber, Corigliano, or Copland. The work is challenging, both technically and musically, requiring very agile fingers and the utmost in embouchure control in the upper register. The depth of expression ranges from
that of very detailed and varied articulation to extremes of dynamic levels in all ranges of the clarinet.

Most classically trained clarinetists are not prepared to approach and perform literature that is in the jazz style. The purpose of this document is to provide the clarinetist with a guide that will enhance his performance of Siegmeister's concerto by offering solutions to problems and conflicts encountered in the piece and identifying the most important elements that contribute to the jazz setting. The attention to detail required by the player in such areas as articulation and rhythm is demanding, but the full expression of all musical elements are necessary for a convincing performance.
CHAPTER 1
SIEGMEISTER'S BACKGROUND

Composer Elie Siegmeister was born on January 15, 1909 in Harlem but was raised in Brooklyn, New York.¹ At the age of nine Siegmeister began his musical education with the study of the piano. He began a more serious study of the piano at the age of fifteen with his first significant teacher, Emil Friedberger.

Siegmeister graduated from high school and entered college when he was only fifteen years of age.² He attended Columbia University and studied composition with Seth Bingham from 1924 to 1927 and Wallingford Riegger at Ithaca in the summer of 1926. Upon graduation from Columbia in 1927, Siegmeister traveled to Paris to pursue studies with composer Arnold Schoenberg but instead became a student of the famous teacher Nadia Boulanger.³

Siegmeister's notable comrades, such as Aaron Copland, Virgil Thompson, and Walter Piston, willingly accepted Boulanger and her opinions. Siegmeister had already developed his own more liberal views about music and composition prior to the sessions in Paris and resisted her conservative nature. Personal comments about his studies with Boulanger indicated that her staunch personality negatively influenced their relationship in addition to philosophical differences in both music and politics.

³ Oja, 159.
Most of my contemporaries were writing in a Stravinsky-ish or Poulenc-ish neoclassical style. Whether out of stubbornness or a spirit of contradiction, my work smacked more of New York than of Boulevard Montparnasse.\(^4\)

While studying with Boulanger, he became interested in the incorporation of jazz elements into his compositions.\(^5\) Siegmeister’s focus on the inclusion of this uniquely American genre into his music would last to the end of his career.

Siegmeister returned to the United States in 1932 and continued his college training from 1935 to 1938 at the Juilliard School of Music,\(^6\) receiving a fellowship to study conducting under the tutelage of Albert Stoessel.\(^7\) Upon returning to the United States, he had to adapt his compositional style to that of a different time and place.\(^8\) Previously writing works that would have been accepted only by an intellectual, obscure audience,\(^9\) the composer faced a depressed economy and a culture wrought with social problems.\(^10\) What might have been an end to self-expression for other musicians was an opportunity for Siegmeister. He had already utilized jazz elements in a few compositions while in Paris so the new environment in which he was placed actually encouraged his desire to reach a broad, diverse audience. This desire to reach a larger audience throughout the United States became a passion and stemmed partially from a keen interest in the music of Charles Ives. Siegmeister felt as though Ives had previously

\(^6\) Ibid.
\(^8\) Oja, 159.
\(^9\) Ewen, *Composers Since 1900*, 538.
\(^10\) Oja, 159.
established a compositional style that included the incorporation of native music, allowing him to continue along his desired artistic path. In his writings about the composer in *The Music Lover’s Handbook*, Siegmeister emphasized the correlation between Ives’ incorporation of native tunes and the fact that he was not a professional composer, but an insurance salesman. Siegmeister identified with Ives in that a class struggle existed between elitist, purist musicians and those who desired to incorporate native music into the classical genre.

Attending a performance in 1934 was a folk singer named Aunt Molly Jackson. Aunt Molly Jackson, born in 1880, was originally from the coal mining town of Harlan, Kentucky. She was discovered to be a talented folk singer when a group of writers journeyed to Harlan to cover a miner strike, backed by a communist union, in the early 1930s. After singing for a group of officials, she was urged to travel back to New York and perform to raise funds for the strike. The strike ended, but Jackson remained in the city, a favorite of the radical-left community. Jackson sang for Siegmeister, and he was so captivated by the music he developed an even greater determination to pursue and utilize the folk music of the nation. He actually helped Jackson notate the songs, some of which she had written. The composer eventually collected and utilized so many native melodies that he became known as a pioneer of the use of American folk material in contemporary art music. Whereas the influence of folk music on the vocal literature of

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11 Ewen, *Composers Since 1900*, 538.  
16 Oja, 169.
Siegmeister was already firmly established, his instrumental music would not display the same influence until later in his career.

The influence of folk music in all aspects of Siegmeister’s career could not be denied, but he composed many pieces of absolute music. These include the first string quartet (1935), three symphonies (1947, 1950, 1957), the second string quartet (1960), the second violin sonata (1959), and the second piano sonata (1964).\(^{17}\) Siegmeister described *Symphony No. 1* as having no program and composed without the quotation of folk melodies. However, he later referred to the piece as dealing “with the spirit, the struggle, the hope of man,” and portrayed its themes as having “a marked folk character.” The composer labeled a portion of the second movement as “blues-like.”\(^{18}\) *Symphony No. 1* was premiered in New York on October 30, 1947, under the baton of Leopold Stokowski and performed by the New York Philharmonic.\(^{19}\)

Siegmeister joined the faculty of Hofstra University in 1947. His employment at the university came at a time of personal financial difficulty. Many of his comrades had let go of their prior populist ideals of the 1930s, in return for more profitable ventures. Although employed at an institution of higher learning, predicted by some to eventually smother his proletarian values, Siegmeister remained committed to his socialist philosophies. He eventually followed other composers, distancing himself from the utilization of folk music, but he retained certain characteristics as a result of the experience such as tuneful melodies, translucent orchestration, and the use of extramusical programs.\(^{20}\)

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\(^{17}\) Ewen, *Composers Since 1900*, 539.


\(^{19}\) Ibid, 754.

\(^{20}\) Oja, 173.
Both Siegmeister and his followers labeled the mid-1950s as the beginning of his next compositional period. Instrumental works representative of this era, including *Concerto for Clarinet and Orchestra* (1956) and *Symphony no. 3* (1957), have been described as abstract, but remaining true to his original style by the use of folk melodies and jazz rhythms.\(^{21}\) The third symphony was premiered on a radio broadcast by the Oklahoma City Symphony in 1959. Siegmeister abandoned the sonata form utilized in the earlier two symphonies and built the work using a free variation form. One critic praised the composition because the composer communicated the “pungency of contemporary musical speech” while remaining sensitive at the same time.\(^{22}\)

Siegmeister turned to literary influences in the compositional process throughout his career. *I Have a Dream*, a cantata for solo baritone, narrator, chorus, and orchestra, was commissioned by Temple Beth Sholom in Long Beach, New York and premiered at that location on April 16, 1967. The text was written by Edward Mabley but was based on a speech made by Martin Luther King, Jr. at a civil rights march on Washington in August, 1963. The composer felt that King’s message, urging the unification of all the races, had meaning not only for African-Americans, but for the Jewish people as well. Siegmeister utilized material from both traditions in the construction of the piece while including his own stylistic characteristics. Throughout movements with titles such as “The Sound of Freedom,” “Exile,” and “Now is the Time,” the composer integrated jazz, blues, spirituals, and ancient Hebrew chant.\(^{23}\)

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\(^{21}\) Ibid, 174.


\(^{23}\) Ibid, 755-756.
Commissions and performances of Siegmeister’s works have not come from the major ensembles along the East Coast. Despite this lack of programming, audience reviews have been favorable where performances of the composer’s works have taken place.\textsuperscript{24}

Siegmeister died on March 10, 1991 in Manhasset, Long Island.\textsuperscript{25} Since the mid-1950s, the composer had produced ten large orchestra works, instrumental solos with orchestra, choral works, seven operas, two string quartets, five violin sonatas, seven large works for piano, songs, and a Hollywood film score (\textit{They Came to Cordura}, 1959).\textsuperscript{26} He also authored \textit{Harmony and Melody}, a two volume analytical treatise in 1965-1966.\textsuperscript{27} Siegmeister’s legacy also includes numerous students who are now teachers in colleges and universities throughout the country.

\textsuperscript{24} Oja, 176.
\textsuperscript{26} Oja, 174.
CHAPTER 2
THE CLARINET CONCERTO

Elie Siegmeister completed the *Concerto for Clarinet and Orchestra*, his first composition in the concerto genre, in 1956. It premiered in Oklahoma City in that same year\(^{28}\) and was introduced on the radio there on March 3, 1957 by clarinetist Earl M. Thomas with the Oklahoma City Symphony Orchestra.\(^{29}\) The work was representative of Siegmeister’s “middle” period, the mid-1950s to the mid-1960s, and exhibits the elements of jazz, folk, and blues as do the *Symphony No. 3* (1957), *Concerto for Flute and Orchestra* (1960), *Theatre Set* (1960), and *Sextet for Brass and Percussion* (1965).\(^{30}\)

According to one author, Siegmeister chose the clarinet over the violin or his own instrument, the piano, because the clarinet represented to him a personal, popular, typical American voice. It effectively expressed the jazz idiom and the wide range of emotions of the American people more than any other instrument;\(^{31}\) the piece was also a reflection of the composer’s involvement with the Broadway theatre.\(^{32}\)

\(^{29}\) Michelle Winters, Marketing Director with the Oklahoma City Symphony, personal e-mail, 20 December 2001.
\(^{30}\) Stern, PRCD 1010.
\(^{31}\) Ewen, 754.
Jazz played an important role in the works of Siegmeister from the outset of his career:

When I began composing seriously, in 1927, my first pieces had a marked jazz flavor—mainly in cross-rhythms and blue notes... For many American composers, jazz was a fashion, a plaything to be taken up for awhile and then discarded in favor of the latest European style. With me it has persisted for over sixty years of composing. Perhaps my most consistent use of jazz was in the Concerto for Clarinet and Orchestra, written in 1955-56.33

Siegmeister’s use of the term jazz in describing the concerto has been a source of debate by many authorities on the subject. The definition of jazz is not consistent among most musicians, especially those who are trained in the classical arena only. The most common definition of jazz requires that a performance contain improvisation and convey the jazz swing style (see Figure 1). 34

![Figure 1. Interpretation of eighth note and dotted-eighth/sixteenth note rhythms when performed in the swing style.](image)

The presence of a bluesy sound, saxophones and drums, jazzy rhythms, or manipulations of pitch and tone quality may qualify a piece of music as jazz to some. This means that a given performance might fall into the jazz category even though it employs no improvisation and conveys no swing feeling. This interpretation of jazz might be better expressed as “jazz-like.”35

33 Stern, PRCD 1010.
Controversy surrounds the requirements of swing and improvisation because it excludes many well-known compositions that most musicians and non-musicians alike consider to be jazz. Gershwin’s *Rhapsody in Blue* (1924) contains no improvisation and does not swing. This definition not only impacts familiar orchestral literature but compositions by respected jazz musicians such as Duke Ellington. Ellington’s *Transbluency* neither swings nor is it improvised. The avant-garde jazz of the 1960s and 1970s does not convey the jazz swing feeling so its classification is left open to debate.\(^{36}\)

If the more strict sense of the term is applied with the requirements of both swing and improvisation, Siegmeister’s concerto cannot be labeled jazz. The work is fully notated and contains no improvisation. However, the composer did utilize swing and other elements that would allow the piece to be described as “jazz-like” or “influenced by jazz” by most listeners. Another possible categorization of the work would be that of “symphonic jazz.” *Rhapsody in Blue* was the first significant attempt by a popular musician to create a large-scale composition in which elements of classical music, popular song, jazz, and the blues were combined into a stylistically unified whole. *Concerto in F* (1925), *An American in Paris* (1928), and *Porgy and Bess* (1935) soon followed.\(^{37}\) Gershwin’s work plus Grofé’s *Grand Canyon Suite* (1931) became collectively known as “symphonic jazz,” although some authorities on jazz would claim no relationship existed between the compositions and jazz.\(^{38}\) Other composers who utilized elements of jazz in symphonic works or clarinet literature were Arthur Honegger, Igor Stravinsky, Darius Milhaud, Aaron Copland, and Leonard Bernstein. Within clarinet

\(^{36}\) Ibid, 8.
\(^{38}\) Ibid, 349.
circles, Copland’s *Concerto for Clarinet and String Orchestra with Harp and Piano*, composed in 1947, most often brings to mind clarinet literature influenced by jazz. Although Copland’s composition is associated with jazz, the *Piano Concerto* (1926) marked the end of his explicit use of the genre.\(^{39}\) When compared with his compositional style of twenty years earlier, the jazz influences in the clarinet concerto are more subtle. The first movement has no readily attributable jazz elements while the second movement is described as more characteristic of the genre.\(^{40}\)

**PERFORMANCE TRENDS**

Through a survey conducted in the United States and Canada in 1973, it was determined that the concerti most often included in the repertoire of clarinet teachers and performers included those by Mozart, Nielsen, Weber, Copland, Stamitz, Spohr, and Hindemith.\(^{41}\) Siegmeister’s *Concerto for Clarinet and Orchestra* was not included in any response by the participating artists on the undergraduate, master’s, or doctoral level lists. However, the personal repertoire recommendations of Earl Thomas, who performed the radio premiere of the concerto, and Stanley Drucker, principal clarinetist of the New York Philharmonic, both included the piece.\(^{42}\) If a piano reduction were not available, this lack of popularity would be understandable, especially among university students. However, a reduction is available, published in 1962, and according to available sources, was edited by the composer.\(^{43}\)

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\(^{40}\) Ibid, 10.


\(^{42}\) Ibid, 68, 71.

\(^{43}\) Samantha Embrey, personal E-mail, 27 September 2001.
Norman H. Heim describes the piece as “excellent,” and is equally complimentary in describing its potential as recital repertoire in *The Clarinet Concerto in Outline*, published in 1997. The author also makes reference to the piece’s difficulty and its requirement of a flexible lip, wide range, facile technique, and a good understanding of the jazz idiom. Heim makes note of the difficulty of the piano reduction and its challenge to the advanced performer. The combined difficulty of both parts may have prevented the piece from reaching standard recital repertoire status. Students of the clarinet in universities and colleges most often have the opportunity to perform concerti with their campus orchestras only when they have participated in, and won, a concerto competition. Thus a concerto’s piano accompaniment can be a deciding factor in its choice as recital repertoire for most students.

THE SCORE

Unlike most other concerti within the body of clarinet literature, Siegmeister’s *Concerto for Clarinet and Orchestra* is divided into four movements instead of the typical three. Each movement, labeled only with a Roman numeral, is separate and is without any type of transitional area or cadenza connecting the sections or movements. The Copland and Nielsen concerti, which are standards of the clarinet repertoire, are both sectional, but are not divided into separate movements. These works rely upon transitional phrases and cadenzas for divisional purposes.

Suggested metronome tempi are indicated at the beginning of each movement along with instructions: I. Easy, freely ($\text{♩}=76\text{-}80$), II. Lightly, lively ($\text{♩}=104$), III. Slow

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drag ($J=80$), and IV. Fast and driving ($J=126$). All four refer to a particular style or mood instead of simply giving the performer instructions as to particular tempi. Although the tempi vary within the first, second, and fourth movements, they are basically medium slow, medium fast, medium slow, and fast, respectively. The composer has indicated the duration of the piece to be sixteen and one half minutes.

The instrumentation of the concerto is solo clarinet in B♭, flute, oboe, bass clarinet (doubling on clarinet in B♭), bassoon, two horns, two trumpets, two trombones, piano, strings, and two percussion. Percussion instruments required for performance include snare drum, bass drum, timpani, cymbals, suspended cymbal, two tomtoms, two timbales, wood block, triangle, cowbell, glockenspiel, and xylophone.

In an attempt to provide the clarinetist with a chance to interpret the concerto with as much stylistic integrity as possible, Siegmeister labeled the work in detail with a wide range of symbols indicating phrasing and articulation. At times, however, the composer labeled similar phrases inconsistently. In contrast, he clearly and consistently states instructions as to how one is to interpret certain rhythms in the swing style. He also applies such instructions as "rhythmic" in certain passages. In addition to emphasizing accuracy, this could also indicate Siegmeister's wish for the performer to play the rhythm as close to what is written as possible with no alteration of the score. Although a number of discrepancies in articulation are present between the conductor's score and piano reduction, there are no contradictions in rhythm. It is the author's opinion that the performer should honor the written rhythm and not diverge from Siegmeister's original composition.
FORMAL CONSIDERATIONS

MOVEMENT I

The formal boundaries set forth in Siegmeister’s concerto tend to correspond with changes in tempo, the presentation of new melodic material or variations thereof, changes in key, and the placement of the double bar. Although the keys and harmonic changes vary among the movements, the composer ended each movement in the same key in which it began. Movement I contains no introduction and the clarinet soloist enters on beat one, accompanied by the strings in the key of C major (Section A). This section ends with a double bar in measure 32 and is followed by the presentation of transitional material in the solo line in measure 33 in the key of G♭ major (trans).

After a second double bar, a new area begins in measure 38 in the key of D minor (Section B). This section contrasts with the swing rhythm in A by the presence of straight eighths in the orchestral accompaniment and straight sixteenths in the solo clarinet line. Following a double bar, another section begins in measure 59 in the key of F minor, labeled Moderato (Section A/B). This portion includes a melodic motive in the solo line that is derived from similar motives present in the A and B sections of the movement.

The change of focus from eighth notes to sixteenths in the solo line in measure 77 marks a transitional area (trans2). This leads to a double bar and a new section at measure 83, labeled Faster, that recalls the melodic line in measure one and is also in C major (A1). The orchestra is featured in the transitory passage from measures 91 through 99 (trans3). Following a double bar and labeled Tempo I, another version of the opening melody is presented in the solo line in measure 100 in the key of C major (Section A2). This section ends in measure 120.
Following a double bar, measure 121, labeled Slowly, initiates the concluding section of the first movement initially in the key of A major (Coda). The oboe recalls the opening melody for the final time in measure 129 before the conclusion and harmonic resolution of a C major chord in measure 131 (see Figure 2).

![Figure 2. Formal summary, orchestral score, movement I.](image-url)
MOVEMENT II

After a brief introduction presented by the percussion section, the solo clarinet introduces a melodic line in the swing style in measure 9 in the key of A minor (Section A). Accompanying this line is the walking bass motive presented by the contrabass. These motives, or similar variations, continue until measure 39 where a sixteenth note passage suddenly appears in the solo line (trans), moving the listener toward a new passage at measure 42 in the key of F₄ minor (Section B).

The swing style rhythm and walking bass pattern are abandoned in Section B. They are replaced by a heavy emphasis on syncopation, and a pattern similar to the Alberti Bass in the combined low woodwinds, low brass, and strings. A similar rendition of the opening passage in A minor is introduced in measure 77 with a return to the ride cymbal rhythm, walking bass, and swing rhythm in the solo line (Section A1). The percussion line differs from the opening, so the soloist should count and watch carefully. Measure 110, labeled A little slower, serves as the concluding passage with the movement ending in the key of A minor (see Figure 3 on page 18).
**Figure 3. Formal summary, orchestral score, movement II.**

**MOVEMENT III**

Movement III, labeled Slow drag, features the orchestra in the introductory statement in the key of C minor. The formal structure of this movement may be viewed from the standpoint and use of two rhythms appearing in the accompaniment. The first of these two, a syncopated rhythm, appears in measures one through four and measures eleven and twelve, and will be designated by the letter A. The swing rhythm,
represented by the letter B, is introduced in measures five through ten. This rhythm accompanies the solo clarinet line throughout most of the movement.

The clarinet soloist enters in measure thirteen, accompanied by rhythm B. This section continues through measure twenty. Rhythm A reappears in the accompaniment and the solo clarinet line in measures 21 through 24. Siegmeister then returned to a version of rhythm B in measures 25 through 30.

The composer recalled the opening statement made by the solo clarinet in measure thirteen with a slight variation of the same melody paired with rhythm B in measure 33. Siegmeister then featured rhythm B in the accompanying parts until measure 57. At this point a sustained chord is paired with a moving passage in the solo line to form a short, concluding passage that ends in the key of C minor (Coda).

Siegmeister used rhythms A and B to establish style and set boundaries in movement III (see Figure 4 on page 20).
<table>
<thead>
<tr>
<th>measure:</th>
<th>1</th>
<th>13</th>
</tr>
</thead>
<tbody>
<tr>
<td>section:</td>
<td>A/B</td>
<td>B</td>
</tr>
<tr>
<td>key center:</td>
<td>C minor</td>
<td></td>
</tr>
</tbody>
</table>

**Measure 1**

- **Section:** A/B
- **Key Center:** C minor
- **Tempo:** Slow drag, very rhythmic (\( \frac{3}{4} \) = 80)

**Measure 13**

- **Section:** B
- **Key Center:** C minor

**Measure 21**

- **Section:** A
- **Key Center:**

**Measure 25**

- **Section:** B
- **Key Center:**

**Measure 33**

- **Section:** B
- **Key Center:** C minor

**Measure 34**

- **Section:** B
- **Key Center:**

**Measure 57**

- **Section:** Coda
- **Key Center:** C minor

**Coda**

- **Tempo:** p tenderly, freely

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*Figure 4. Formal summary, orchestral score, movement III.*
MOVEMENT IV

The boundaries set forth by the composer in movement IV, like the prior three, can be based upon rhythmic, stylistic, and melodic elements. Measures one through 54, labeled section A and in the key of C major, are built upon variations of two syncopated rhythms common to the jazz style. The first rhythm is introduced in measure one in the piano and low string parts, and the second appears first in the solo line in measure fourteen. With only a slight ritard in measure 54 used to signal any changes ahead, a new section, labeled B, is introduced in measure 55. This section, which is in the key of F major, almost abandons the syncopated style of the opening and focuses on a quarter note pattern in the accompaniment and straight quarters and eighths in the solo line.

Measures 103 through 115 serve as a transitional area. The syncopated rhythms introduced in the opening passage are represented in the orchestral accompaniment in measures 107 through 110 and 113 through 114.

A new section begins in measure 116. This section, labeled A/B, consists of rhythmic elements from both sections A and B. The straight eighths from section B are represented in the solo line in measures 119 through 124. A syncopated rhythm in the solo line, derived from one introduced in section A, is represented in measures 131 and 133. Although measure 135 is labeled *A little faster*, it is actually begins a lengthy extension of section A/B since the alternation of the prior mentioned rhythmic elements continues in the solo clarinet line and accompanying orchestral parts.

The rhythmic struggle continues until the arrival of measure 193, with the key of C major and a return to a similar setting of Section B. The clarinetist enters at a key change to B♭ Major in measure 200, but the same melodic and rhythmic setting
reminiscent of Section B continues. Following a key change to back to C major in measure 213 and gradual broadening of the tempo from measures 226 through 231, a return to Tempo I occurs in measure 232. Siegmeister hinted at a rhythm present in Section A in measure 232 in the orchestral accompaniment before concluding the movement in C major (see Figure 5 on page 23).45

45 Elie Siegmeister, *Concerto for Clarinet and Orchestra* (New York: G. Schirmer, 1955). All specific references made by the author to the orchestral score in this chapter and subsequent chapters are courtesy of Carl Fischer, LLC.
Figure 5. Formal summary, orchestral score, movement IV.
CHAPTER 3
TONE AND VIBRATO

The clarinetist should examine the use of vibrato in the concerto from the very outset of movement I. Vibrato is often taken for granted, because it is a natural characteristic of tone production on most wind instruments. In the sustained tones in the work of most singers, violinists, saxophonists, trombonists, and trumpeters, it can be heard. Vibrato can be present or absent, fast or slow, regular or irregular. Many jazz singers and instrumentalists tend to start vibrato slowly and then increase its rate so that it is fastest at the end of the note. This contrasts with the practice of musicians in symphony orchestras who tend to maintain an even rate of vibrato through a tone’s complete duration. They employ different rates of vibrato for different styles of composition; however, many use no vibrato at all.

Vibrato is considered an expressive device. It can also be a prime characteristic for differentiating styles. Early jazz players tended to use much quicker vibratos than modern jazz performers. The fast vibrato was a characteristic contributing to the popular description of early jazz as “hot,” while modern jazz of the 1940s and 1950s, with its slower vibrato, was considered “cool.” During the 1960s and 1970s, many jazz saxophonists employed faster vibrato than was common during the 1940s and 1950s.
Saxophonists of the 1980s often used a regular rate of vibrato, rather than increasing it near the end of the tone.\footnote{Gridley, 46.}

Students of the clarinet, unlike those of the saxophone and flute, rarely incorporate the practice of vibrato in their daily schedules. Vibrato, although common in a jazz performance, is not a familiar characteristic of the classical clarinetist's overall tone production. Although some performers use vibrato in a limited fashion, the technique is especially prominent among clarinetists who have a strong background in jazz and demonstrate a high level of expertise within that musical style. The results of Gold's survey indicate that out of 155 responses, 112 used vibrato occasionally, 32 never, 11 usually, and 0 always. Of those that utilized vibrato in their playing, most used jaw-lip vibrato over diaphragm vibrato.\footnote{Gold, ed., 31.} Most performers would agree that the use of vibrato should enhance an already well-established, consistent, characteristic tone quality. Vibrato should only be a small part of the tone and not an overwhelming, distracting nuisance to the listener.

The use of vibrato in Siegmeister's concerto is appropriate in light of the composer's instructions to play "in jazz style" as previously mentioned. The choice of vibrato production is one of both personal taste and musical setting. However, one should look to those who regularly apply the technique within the jazz genre. In the saxophone sections of jazz bands, jaw vibrato is the most common technique used at present. This same technique may be adapted to the clarinet. An obvious difference between the two instruments is the angle of the mouthpiece in relationship to the teeth. Dropping the jaw slightly then returning to the original position, not back and forth, while keeping the
embouchure steady, will produce a drop in pitch. The continuous dropping of the jaw will cause the tone to regularly drop below pitch and then return to the proper level. If diagramed, incorrect vibrato and correct vibrato would differ in their relationship to the sounding pitch (see Figure 6).  

Figure 6. Above left, incorrect vibrato; right, correct vibrato.

First attempts at vibrato should be slow and exaggerated, then accelerated once evenness is achieved. In applying vibrato to notes and phrases in Siegmeister’s concerto, the clarinetist should observe the following: (1) In fast passages, do not use vibrato. (2) Always maintain sufficient embouchure pressure while using vibrato. (3) When using vibrato for a sustained note, make certain the vibrato does not end before the note and (4) Faster vibrato can be applied to higher pitches than lower.  

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Siegmeister indicated articulation style in the *Concerto for Clarinet and Orchestra* with the use of a wide variety of symbols and combinations throughout the work. One of the most difficult parts of preparing the piece for a performance is the consistent interpretation of these combinations and the observation of a hierarchy, or progression, of articulations from one extreme to the other. A technique analogous in the visual arts is the use of a value scale. Before attempting a painting, some artists will develop a chart with pigments ranging from light to dark. Preplanning this range of values helps the painter to maintain a wide spectrum of lights and darks, thus adding a sense of dimension to the work and avoiding flatness.

The clarinetist who is preparing Siegmeister's concerto can use a similar process by practicing the required articulations out of context on any given pitch. When attempting to perfect the articulations, the player should practice slowly and with repetition until he/she can play each articulation so that the listener may differentiate between the styles. The clarinetist should use the tape recorder to verify that progress is being made. What the player hears and what actually is produced are vastly different most of the time in every area of performance. A consistent attempt to differentiate between the various articulations will result in more control and variety when the time
comes to rehearse the entire piece. The articulation symbols utilized by the composer represent length, degree of emphasis, or a combination of the two.

MOVEMENT I

In comparing the orchestral and piano scores, it is obvious that discrepancies exist between the two, especially in articulation. The first is in measure two on beats one and two. In the piano reduction, these beats are labeled with a tenuto symbol and tenuto/staccato symbols, respectively. The same measure in the orchestra score has no such indications in the solo part or in the viola line, whose rhythm is the same as the clarinet. In the piano accompaniment, neither beats one nor two are marked (see Figure 7).

Figure 7. Top, piano reduction, movement I, solo clarinet, m. 2; middle, orchestral score, movement I, solo clarinet and viola, m. 2; bottom, piano reduction, movement I, piano accompaniment, m. 2.
In measure three in the solo line, the composer labeled the first notes on beats one, two, and three with tenuto symbols (see Figure 8).

Figure 8. Orchestral score, movement I, solo clarinet, m. 3.

The definition most often accepted for tenuto is fully sustained. In this case, the notes are under a slur so they are automatically sustained to their full value. The composer may have intended for the clarinetist to simply emphasize these notes slightly more than the surrounding pitches. If that is the case, the player should take care not to emphasize the D flats, which are on the weaker beats. Even though those notes are only one half step higher, many players would tend to accent the higher pitches in the phrase. The pitches may be emphasized with a firmer tongue or with more air volume, but subtlety should be observed due to the range of emphasis required throughout the piece. Breath accents are sometimes more effective than those forced with the tongue.

In measure five, the accent is introduced. The placement of this symbol requires that more stress be applied to the beginning of the labeled note than the surrounding pitches and that it be sustained full value (see Figure 9).

Figure 9. Orchestral score, movement I, solo clarinet, m. 5.
There should be an audible difference between the accented note and the previous notes marked with tenuto symbols. Since this accent is over a pitch that is under a slur, it is automatically sustained to full value. The accent also appears in measure seven but in combination with the spicatto and the staccato (see Figure 10).

Figure 10. Orchestral score, movement I, solo clarinet, m. 7.

The first F sharp should be the shortest, the second slightly longer, and the third accented. The first two symbols refer to length and the third to emphasis. Siegmeister went to great lengths in order to differentiate articulation between the three notes. With grace notes preceding all three notes, the given articulation adds clarity to the line, enabling the audience to hear the pitches and rhythm in the solo line with ease. Siegmeister could have attempted to employ a staggered sense of rhythm, causing the soloist to drag slightly, thus creating a more relaxed feeling. This technique is characteristic of the early swing era and the style of Louis Armstrong (1901-1971). At times Armstrong would stagger the placement of an entire phrase as though he were playing behind the beat.49

Siegmeister introduces the sfz, or sforzando, in measure nine. Thus far, the accent has been used to indicate the emphasis of the beginning of a pitch. Sforzando is interpreted as the forcing of a single note or chord with a strong accent. In the hierarchy of articulation, beat two in measure nine should be the most emphasized note in the piece thus far (see Figure 11 on page 31).

49 Gridley, 47.
In measure eleven in the orchestral score, an accent is placed on the F2 in the solo line.\textsuperscript{50} Accents are placed on the F3 plus Gb1 and Bb1 in the piano reduction (see Figure 12).

Although no rationale for this articulation exists because of orchestration, the placement of these two additional accents emphasizes the upbeats thus creating a heavier feeling of syncopation. In proper swing style, a series of quarter notes appearing on the upbeat are often accented and spaced. The clarinetist should consider applying the accents as they appear in the piano reduction but without the spacing. The application of space between the notes would interrupt the flow and upper direction of the melodic line.

\textsuperscript{50} The written C in the chalumeau register begins the octave represented by the number 1 (C1 up to B1). The written C in the clarion register begins the octave represented by the number 2 (C2 through B2). The written C in the altissimo register begins the octave represented by the number 3 (C3 and up).
In measure thirteen Siegmeister placed three notes labeled with a staccato side by side followed by a spiccato in combination with a sforzando. The word “rhythmic” is also indicated. The spiccato is replaced by a staccato, a slightly longer articulation, in the piano reduction (see Figure 13).

Figure 13. *Above left*, orchestral score, movement I, solo clarinet, m. 13; *right*, piano reduction, movement I, solo clarinet, m. 13.

Again, observing the staccato symbols aids in clarity of the line, but the three pitches should now be of equal length and without the same emphasis as those labeled with the accent symbol. The composer’s reminder to play in rhythm is important because the violins and violas enter with the clarinet after the grace note with a pizzacato. In addition, the trumpets enter on beat three with the clarinetist (see Figure 14 on page 33).
Figure 14. Orchestral score, movement I, full score, m. 13.

The orchestration is thin at this point, and any discrepancy in the vertical alignment of the rhythm would be obvious to most listeners.

Siegmeister chose to emphasize the pitches in the solo line even more in measure 26 with the combination of an accent and sfz, or sforzando. These pitches should receive more emphasis than those labeled with only an accent or only the sforzando. The solo
line in the piano reduction is missing the sforzando on both pitches but they should be applied since most of the orchestra is accompanying the soloist at a dynamic level of forte (see Figure 15).

![Figure 15](image)

Figure 15. Orchestral score, movement I, full score, m. 26.

The spiccato symbol is used in combination with the staccato in measure 28 in the orchestral score. In contrast, the spiccato is applied to all four pitches in the piano reduction (see Figure 16).

![Figure 16](image)

Figure 16. Top, orchestral score, movement I, solo clarinet, m. 28; bottom, piano reduction, movement I, solo clarinet, m. 28.

The soloist should consider applying the spiccato to all pitches as illustrated in the piano reduction in an orchestral situation. The strings play pitches labeled with an accented pizzacato throughout the measure and the trumpet entrances are also the labeled spiccato in the orchestral score.
In measure 29, the composer inserted an abbreviation for the word tenuto ("ten.") above beat two (see Figure 17).

![Figure 17. Orchestral score, movement I, solo clarinet, m. 29.](image)

This is the first attempt by the composer to differentiate between the accepted definition of tenuto and his interpretation in the concerto thus far. All other pitches labeled with the tenuto symbol were under a slur. The pitch on beat two is articulated and so is the following note. Since the composer actually labeled the note with the name of the symbol, the soloist should interpret the tenuto in the traditional manner by playing the pitch at full value. This is in contrast to the earlier notes labeled with the tenuto, in which the symbol most likely calls for emphasis only.

Accented upbeats characteristic of the swing style (see Figure 1) appear again in measure 30 (see Figure 18).

![Figure 18. Orchestral score, movement I, solo clarinet, m. 30.](image)

The measure should first be rehearsed without the grace notes so the clarinetist can ensure that the top notes are in tune by applying an appropriate fingering. The orchestration is made of almost all piano winds at this point and the fingering of choice should also be flexible dynamically. The flute line is almost identical to that of the solo
clarinet, including accents but minus the grace notes. The soloist should be focused on accenting those pitches that are labeled and not the grace notes.

The articulation pattern in measures 33 through 37 in the solo clarinet line utilizes both staccato and spiccato (see Figure 19). All pitches are labeled with the staccato symbol with the exception of beat three in measure 33, beat one in measure 34, and beat one in measure 35. Siegmeister labeled all pitches in measures 36 and 37 with the spiccato symbol. The orchestral score and piano reduction are labeled with the same articulations in these measures with the exception of beat two in measure 35. The solo line is the only one that reflects any major change in articulation within this group of measures.

![Figure 19. Orchestral score, movement I, solo clarinet, mm. 33-37.](image)

Measures 33 through 35 offer the soloist the chance to further enhance the swing feeling by the emphasis of the syncopation already in place by the composer. In all three measures, the third pitch in the triplet groups on beats one and three are tied to the first pitches in the triplet groups on beats two and four, respectively. If the soloist slightly accents the third pitch in the triplet groups on beats one and three, syncopation, a crucial aspect of the jazz style, will be more pronounced (see Figure 20 on page 37).
Siegmeister enhanced syncopation through orchestration in measures 34 and 35. The trumpets enter with the soloist on the upbeat prior to beat four in measure 34 and again on the upbeat prior to beat two in measure 35 (see Figure 21).

The first appearance of the marcato accent occurs in the solo line in measure 52 (see Figure 22).

The progression of symbols which refers to the emphasis of a pitch in the work thus far has been accent, accent with sforzando, and now the marcato. This label requires that the clarinetist emphasize the beginning of the pitch but, unlike the accent, hold less than full value. This shorter length is convenient technically since the player must leap from Gb3 down to D1 immediately.
In measures 61, 62, 64, 66, and 67, the upper notes in the solo line are labeled either with accents or with the tenuto symbol (see Figure 23).

![Musical notation]

Figure 23. Above left, orchestral score, movement I, solo clarinet, mm. 61-62; right, orchestral score, movement I, solo clarinet, m. 64; bottom, orchestral score, movement I, solo clarinet, m. 66.

The clarinetist should make attempts to clearly emphasize these pitches as the upper notes in the swing style are often accented. The orchestration is light at this point and a hard tongue is not necessary. A breath accent might be more desirable because of its effectiveness.  

Siegmeister utilized the tenuto symbol by applying it to articulated pitches appearing consecutively in measures 77 through 78. If the clarinetist applies the normal definition by sustaining the marked notes at full value, then a greater contrast will be achieved when articulating the pitches in measures 79 through 80, marked with the spiccato symbol (see Figure 24 on page 39).

51 Lawn, 33.
This passage should be played as short and tight as possible to produce the most consistent sound with the accompanying pizzacato strings. The winds are not included in these two measures.

Siegmeister utilized the altissimo register of the clarinet throughout the first movement, but usually in passages of moving notes and not sustained. The composer alters this consistent habit in the last four measures of the movement. In measure 128, he
requires that an F3 be sustained at pianissimo for five and one half beats then proceeds up one half step to the last note of the movement, an articulated F#3. This note is to be held for eight counts at the same pianissimo dynamic level (see Figure 25).

![Figure 25. Orchestral score, movement I, solo clarinet, mm. 128-131.](image)

Preparation for this final, delicate articulation should begin in measure 121 (see Figure 26).

![Figure 26. Orchestral score, movement I, solo clarinet, m. 121.](image)

An attempt to relax is imperative at the half rest and the player should not inhale too deeply. Deep inhalation without the chance to empty the lungs can cause tension and this should be avoided at this point. A breath may be taken before beat four in measure 124 and again on beat one in measure 127 (see Figure 27 on page 41). The clarinetist should consider either the most delicate tongue applied to last note as possible, or a breath attack. Both approaches require the utmost of consistency, but the breath attack would be less likely to produce the slight emphasis or “bump” on the last note that would counteract the delicate timbre of the last two measures.
MOVEMENT II

The solo clarinet line opens with a succession of dotted eighth/sixteenth combinations in measures nine and ten. The composer inserted an asterisk in the conductor's score referring to a note at the bottom of the page indicating the dotted eighth sixteenth rhythm is to played like a triplet figure in the swing style (see Figure 1).

Siegmeister labeled each sixteenth note in measures nine and ten with the tenuto symbol (see Figure 28).

As in the first movement, the traditional interpretation of the tenuto is not applicable due to the slur written over the phrase. The option would be the placement of extra emphasis on the sixteenth notes. If the slur is recognized by traditional definition, the player would have no choice but to emphasize the sixteenth notes by way of air support. This method of execution would be awkward and would most likely interrupt the rhythmic flow of the line. It would also contrast with the composer's instructions of "Lightly, lively" as written at the outset of the piece.
If the player interprets the slur in the jazz style, the slur would only be seen as an indicator of phrase length in some situations. In the swing style, pitches under a slur are sometimes tongued lightly, comparable to the use of the “du” syllable. With the presence of the tenuto symbol, Siegmeister indicates that a contrast is to be made between the articulation of the dotted eighth notes and the sixteenth notes. In general, a stream of eighth notes in swing will be played with an articulation pattern of slurring off of an upbeat into a downbeat. This takes the stiffness out by taking the stress and weight off the downbeat, allowing the beginning of the swing to be felt and heard. The clarinet soloist should make an attempt to tongue smoothly with no gaps in between notes. The first two notes of the phrase could be lightly tongued then only the sixteenth notes thereafter. This phrase would now be written differently for the novice jazz performer (see Figure 29).

The performer should take care in this interpretation that the sixteenth notes are not accented. This could create a stiff, corny, false, swing feel. The same phrase in the piano reduction is marked differently. Only the downbeats are labeled with the tenuto (see Figure 30 on page 43).

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52 Ibid, 33.
54 Lawn, 33.
If only the downbeats are lightly tongued, this would lessen the swing effect and might produce the stiff, false swing mentioned above.

In measure thirteen in the orchestral score, Siegmeister labels a similar phrase, which begins a minor sixth lower than the first, with tenuto symbols on every note, all under a slur again (see Figure 31).

The double bass is the only instrument present with the soloist in both measure nine and thirteen. The only difference between this phrase and the opening statement is the slightly lower range of the clarinet. It appears that all notes are to be lightly articulated in this phrase. The piano reduction shows tenuto marks on only the downbeats, which is consistent with the first phrase in the same edition. In the conductor’s score, Siegmeister might have made an attempt to differentiate between this phrase and the introductory line in measure nine by altering the articulation pattern. The soloist may choose to follow these markings as written, utilizing a light articulation. However, if all of the pitches are tongued, the swing effect will be lessened.
The upbeats in measures sixteen, seventeen, and eighteen are paired with notes under slurs and are labeled with accents (see Figure 32).

Figure 32. Orchestral score, movement II, solo clarinet, mm. 16-18.

If Siegmeister had notated this swing line without indicating the swing rhythm, straight eighth notes would be present instead of the dotted eight sixteenth rhythms. Upbeat eighth notes, if not surrounded by higher notes, are typically accented in swing. If the written sixteenth notes are accented with the diaphragm, the rhythmic flow of the melodic line would be awkward and could be disrupted at the tempo suggested by the composer. The clarinet soloist may choose to match the articulation to the suggested pattern in measure nine, slurring off of an upbeat into a downbeat. The notes labeled with accents would now be tongued, thus making the accents easier for the soloist to produce (see Figure 33).

Figure 33. Orchestral score, movement II, solo clarinet, mm. 16-18 revised.

In measure 48, Siegmeister uses two accents to emphasize syncopation followed by a spiccato on the last pitch of the measure (see Figure 34).

![Figure 34](attachment://Orchestral_score_movement_II_solo_clarinet_m._48.png)

Figure 34. Orchestral score, movement II, solo clarinet, m. 48.

The soloist should make some attempt to resist accenting the last note, even though it is super short, because the composer wanted to differentiate between this pitch and the prior two and because the following downbeat in measure 49 is labeled with a sforzando and is forte.

Measure 61 and 62 are again typical of the swing style in that syncopation in the solo line and first violins is placed against straight eighths in the accompanying parts (see Figure 35 on page 46).
In the solo clarinet line, the last note in measure 61 is labeled with an accent.

Siegmeister’s instructions in the orchestral score are to play the two measures marcato and mezzo forte with a crescendo. If the soloist follows the instructions in the score and separates the pitches in addition to accenting, the syncopation will be enhanced even
further. The first violins should consider the same articulation because the same rhythm is present in that part.

The section beginning with measure 77 is characterized by a return to the opening theme in the same key. Also present is the inconsistent labeling of articulations within the recurrent melodic lines in the solo clarinet line in measures 83 and 87. In measure 83 and 84 in the orchestral score, the dotted eighth notes, all on the downbeat, are labeled with the tenuto. Measure 87 and 88 are labeled this way also (see Figure 36).

Figure 36. Above left, Orchestral score, movement II, solo clarinet, mm. 83-84; right, orchestral score, movement II, solo clarinet, m. 87.

In measures 83 and 84 in the piano reduction, all pitches in the melodic lines are labeled with the tenuto. Measures 87 and 88 reflect this same articulation pattern (see Figure 37).

Figure 37. Top, piano reduction, movement II, solo clarinet, mm. 83-84; bottom, piano reduction, movement II, solo clarinet, mm. 87-88.

The inconsistencies in articulation exist within the individual editions and between the two. As stated previously, in general, a stream of eighth notes in swing will be played with an articulation pattern of slurring off of an upbeat into a downbeat. There is no
obvious reason why Siegmeister would have elected to alternate the articulation patterns within or between these editions in the measures referred to above. Both the orchestration and dynamics are consistent in both editions and do not represent any motivation to make such decisions. The clarinetist should examine the situation and make a conclusion based upon his/her own technical ability, flexibility, stylistic goals, and the acoustic properties of the venue.

MOVEMENT III

The clarinet soloist enters on beat one of measure thirteen on an E3. Below the staff in the orchestral score, Siegmeister includes the following instructions to the soloist: “singing, freely, blues style.” Above the staff next to the E3 the word freely is indicated again (see Figure 38).

![Figure 38. Orchestral score, movement III, solo clarinet, m. 13.](image)

The directions in the piano reduction are the same with the exception of the word “freely” next to the E3. It is replaced in that edition by the term “tenderly.” The only accompanying instruments on beat one are strings and bass drum, all marked piano. This first entrance might best be executed with the breath attack, since the solo entrance is the highest voice in the measure and especially if the term “tenderly” is honored. The breath
attack would be the most effective in that it would allow the soloist to enter from a
dynamic level of pianissimo or less without the danger of a slight accent and also blend
with the ensemble. If this articulation is chosen, the soloist should prepare for this attack
by setting the embouchure at least one and one half measures prior to the entrance. The
embouchure cannot be set properly just prior to any type of entrance or else rhythmic
accuracy will immediately suffer.

The first pitch in measure fifteen is marked with the tenuto symbol. As discussed
in previous movements, Siegmeister’s use of the tenuto over a pitch placed under a slur
most likely refers to emphasis of the pitch instead of its length. The composer utilizes the
tenuto symbol again in the next measure, but in between notes labeled with accents
(see Figure 39).

![Figure 39. Orchestral score, movement III, solo clarinet, mm. 15-16.](image)

All three pitches are preceded by grace notes. Upon initially examining this measure, the
soloist might question Siegmeister’s motivation in alternating articulation symbols on
pitches adjacent to each other that are preceded by grace notes. Two reasons should be
considered. Since the tempo is \( \frac{\text{dotted quarter note}}{4} = 80 \), a medium slow tempo, most players would
assume the impact of such articulations on an audience could be minimal at the very
least. In contrast, if the soloist honors Siegmeister’s detailed investment in the
articulation and the orchestra remains at the indicated piano dynamic, audience members
could hear the contrast. The blues style, although both vocal and instrumental, is most
associated with a vocal style. The blues style associated with the state of Texas is characterized by high, clear singing. The Mississippi Delta blues are, vocally, the most speech-like.\(^{56}\) The articulations could represent an attempt by the composer to convey the varied, speech-like inflections of the vocal blues style to the listener. If the contrast in articulations is conveyed to an audience, the effect could be similar to that of different syllables being voiced on the same pitch in a vocal blues performance.

In contrast, the composer’s intentions could possibly have been directed internally toward the soloist rather than externally. The words “Slow drag” represent both a tempo and a type of dance. The Slow Drag was a social dance of the late 19\(^{th}\) and early 20\(^{th}\) centuries performed by couples to a slow blues with leisurely, sensuous rhythms. The musical rhythms would drag behind the beat, reflecting the smooth movements of the dance.\(^{57}\) Siegmeister’s detailed articulation pattern could have been the composer’s way of holding the solo line back slightly thus keeping the tempo subdued and steady.

Siegmeister placed an articulation symbol on every note to be tongued in measure nineteen. He again alternates articulation symbols within a triplet figure. The first note of the triplet is labeled with an accent and the subsequent two are labeled with the tenuto symbol. The A2 on beat 2.5 is also labeled with the tenuto and beat four is labeled with an accent (see Figure 40 on page 51).


Although each articulated pitch in measure nineteen is to receive emphasis, beats one and four should be stressed the most of all. A crescendo is indicated in all accompanying parts throughout the measure so beat four should be stressed with both the air and tongue to provide the most contrast.

Beginning in measure 21, Siegmeister emphasizes syncopation for four measures. Blues songs are lyrical rather than narrative; the singer expresses his or her feelings rather than tells a story. To further express these feelings, blues performers use vocal techniques such as syncopation. In contrast to his use of syncopation in the prior movements, the composer emphasizes the rhythmic struggle for four bars utilizing the brass, piano, upper strings, and the clarinet soloist (see Figures 41 on page 52 and 42 on page 53).

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\[\text{Figure 40. Orchestral score, movement III, solo clarinet, m. 19.}\]
Figure 41. Orchestral score, movement III, full score, mm. 21-22.
From measure 21 through 24 in the solo clarinet line, Siegmeister labeled all articulated pitches with an accent. At this point, the soloist becomes a part of the accompaniment and should make an attempt to be heard as a part of the overall orchestral color. The emphasis on each pitch with an accent is necessary for the part to be heard as is the
fortissimo dynamic level. Throughout these measures, the soloist should consider lifting the clarinet to an almost horizontal position to be heard along with the ensemble by the audience.

In measure 25 in the orchestral score, the first, third, fourth, and fifth pitches in the solo clarinet line are labeled with accents. The bassoon line, which corresponds to the solo line rhythmically, is labeled in the same manner. The cello line is labeled similarly, with the accents on the major beats (see Figure 43).

![Figure 43. Orchestral score, movement III, solo clarinet, cello, and contrabass, m. 25.](image)

In the same measure in the piano reduction, the second, fourth, and sixth pitches are accented in the solo line. The line in the right hand in the piano accompaniment, is labeled the same. The word “heavily” is present below the staff in the reduction, but is not present in the orchestral score (see Figure 44).

![Figure 44. Piano reduction, movement III, accompaniment, m. 25.](image)
In evaluating which set of articulations would be more effective, the clarinetist should examine what appears before measure 25. As already stated, measures 21 through 24 represent Siegmeister's most intense use of syncopation in the concerto thus far. If the case of the accent placement present in the orchestral score, Siegmeister achieves a rhythmic dichotomy when the emphasis of strong beats suddenly occurs in measure 25. Rhythmic contrast and struggle are achieved. The accent placement in measure 25 in the piano reduction represents a continuation of the syncopation already present in the previous section. Although the decision is one of personal taste, contrast in articulation will add interest to the performance. Measure 29 represents a continuation of the same conflict in articulation in the solo clarinet line between the orchestral score and piano reduction. Strong beats are accented in the orchestral score and weak beats in the piano reduction (see Figure 45).

![Figure 45](image)

Figure 45. *Top*, orchestral score, movement III, solo clarinet, m. 29; *bottom*, piano reduction, movement III, solo clarinet, m. 29.

The three pitches comprising the triplet in measure 36 in the orchestral score are each labeled with accents. The prior statement of this triplet figure in measure sixteen is labeled accent, tenuto, then accent (see Figure 46).

![Figure 46](image)

Figure 46. Orchestral score, movement III, solo clarinet, m. 36.
The same pitches in measure 36 in the piano reduction are labeled accent, tenuto, and tenuto. This labeling is consistent with measure 16 in the same edition (see Figure 47).

![Figure 47](image)

Figure 47. *Above left*, piano reduction, movement III, solo clarinet, m. 16; *right*, piano reduction, movement III, solo clarinet, m. 36.

Siegmeister's decision to label all three pitches with accents in the orchestral score could have been another attempt to emphasize the "slow drag" aspect of the movement or to produce a vocal contrast from that of the original statement of the line.

Measure 45 offers the soloist the chance to stress the syncopated nature of the blues style yet again. The first pitch is labeled with the tenuto symbol in the orchestral score while the first two are emphasized in the piano reduction. The third articulated pitch, an E3, is not labeled in either edition. *Molto espressivo* is indicated in both versions (see Figure 48).

![Figure 48](image)

Figure 48. *Top*, orchestral score, movement III, m. 45; *bottom*, piano reduction, movement III, m. 45.
The clarinetist should consider emphasizing all three pitches in order to emphasize the syncopation already set up by the rhythm. As previously stated, syncopation is an important part of the blues idiom.

The articulation applied to measure 52 in the orchestral score and the piano reduction is treated differently by Siegmeister. No articulation symbols are present in measure 52 in the orchestral score whereas in the piano reduction, accents are placed on every other pitch, the weak beats (see Figure 49).

Figure 49. *Top,* orchestral score, movement III, solo clarinet and strings, m. 52; *bottom,* piano reduction, movement III, piano accompaniment, m. 52.
The clarinetist could apply the accents as indicated in the piano reduction but should
observe that a diminuendo is also present. The diminuendo is present in the same
measure in the orchestral score but in the low strings. Since the accented pitches are also
the higher pitches, the notes will be accented to a degree without any help from the
soloist. In addition the same rhythm and upward movement of the line is present in the
first and second violins. The orchestral accompaniment is very light at this point and any
overemphasis of individual pitches could spoil the effect of the diminuendo.

The last indications of articulation of note in movement three are in measure 59.
Beats one and three are labeled with tenuto symbols in the orchestral score while all three
pitches are labeled as such in the piano reduction (see Figure 50).

![Figure 50. Orchestral score, movement III, solo clarinet, m. 59.](image)

In contrast to most melodic lines which are meticulously labeled in the piece,
Siegmeister’s placement of these symbols in this measure and their subsequent effect
could be debated. Emphasis of the notes with the popping of the fingers or with the
tongue would be inappropriate at such a delicate moment, especially with the solo
clarinet unaccompanied by the orchestra and a slur in place. The potential soloist should
examine this measure and its delicate nature before adding additional distractions.
MOVEMENT IV

The first entrance made by the clarinet soloist in movement four is in measure five at a dynamic level of pianissimo. The soloist is accompanied by the piano, percussion, and low strings, all marked pianissimo as well. Despite the pianissimo entrance, the clarinetist should avoid the breath attack and enter with a firm tongue in order to be exactly in rhythm. The entrance lines up with the second pitch in the accompanying parts (see Figure 51). The same setting occurs again in measure ten.

![Figure 51. Orchestral score, movement IV, solo clarinet, strings, and percussion, m. 5.](image)

In measure fourteen, the solo line is labeled with a spicatto on beat one and a staccato on beats 2.5 and 4. The dynamic level is piano and the instruction “very rhythmic” is indicated. The spicatto and staccato are easily achieved by a quick placement of the tongue on the reed, thus stopping the tone. Siegmeister’s request to play the notes marcato or accented should be delayed due to the piano dynamic level and the subsequent crescendo beginning in measure fifteen. A dynamic level of forte is not
reached until measure 25 so the soloist should wait until at least measure nineteen to apply accents to the pitches (see Figure 52).

![Figure 52. Orchestral score, movement IV, solo clarinet, mm. 14-20.](image1)

Beat four in measure 24 is labeled *marcato*. Marcato is most often interpreted as a heavy accent applied to a pitch to be held less than full value. In this case, Siegmeister utilizes marcato to indicate a very heavy accent since the note is tied over to beat one in the following measure (see Figure 53).

![Figure 53. Orchestral score, movement IV, solo clarinet, m. 24.](image2)

Siegmeister utilizes the tenuto in measure 32, which is labeled *mezzo piano* and *delicately* (see Figure 54).

![Figure 54. Orchestral score, movement IV, solo clarinet, m. 32.](image3)
The player should observe the symbol’s traditional interpretation when playing beat one by sustaining the note to its full value. The F3 and F#3 are also labeled but should not be emphasized. The two pitches will automatically stand out due to the altissimo register. Exact placement should be the goal of the soloist when dealing with these leaps. In observing the instructions to play delicately and mezzo piano, the clarinetist should not shy away from these notes, but be aggressive in providing plentiful air support throughout the measure.

The soloist enters in measure 55 on D3 at a piano dynamic level. Labeled *cantabile* by the composer, the beginning of this section would be very effective if the note were started with a breath attack. In addition, the crescendo which is indicated would be made that much more effective (see Figure 55).

![Figure 55. Orchestral score, movement IV, solo clarinet and percussion, m. 55.](image)

However, the timpani enters on beat one with the soloist. If the soloist does not have complete control over the breath attack, the tongue should be used to guarantee a unison entrance with the timpani.
The pitch on beat one in measure 57 in the solo line is labeled with the tenuto symbol in the orchestral score but not in the piano reduction. Beat four is labeled with the tenuto in the piano reduction but not in the orchestral score (see Figure 56).

Figure 56. Top, orchestral score, movement IV, solo clarinet, m. 57; bottom, piano reduction, movement IV, solo clarinet, m. 57.

The soloist should decide if the strong beat should receive the emphasis or the weak beat at the end of the measure. Siegmeister did not emphasize syncopation in this section, again, labeled with the word “singing,” as he did in others. However, the untimely addition of the time signature of 3/2 in measure 56 helps to diminish a sense of strong or weak beats.

The half rest on beats three and four in measure 61 are labeled “breve” and are under a fermata. In the piano reduction, the same beat is labeled only with a tenuto. In this case, the tenuto reflects a slightly longer note length, but the fermata would indicate an actual pause. As in the placement of the tenuto in measure 57, the length of this pitch can produce a misplaced sense of rhythm, especially if the tempo is immediately observed when the soloist arrives on beat one of measure 62 (see Figure 57 on page 63).
Siegmeister placed accents on both strong and weak beats throughout measures 85 through 92. This section is labeled “very rhythmic” so the soloist should take care to play the second pitch in pairs of slurred notes short to facilitate leaps and stay on top of the rhythm (see Figure 58 on page 64).
The accompanying orchestral parts are made up of quarter notes and eighth notes so any slack in rhythm from the soloist will be obvious to the listener.

Consideration of the articulation in measure 102 in the conductor’s score and piano reduction is important because articulation ability varies so much from player to player. The entire measure is articulated in the conductor’s score and is slurred in the piano reduction (see Figure 59).

If the clarinetist chooses to articulate or slur the phrase, he/she must first establish the leap from the F3 in the prior measure to the altissimo A♭ 4 in measure 102. If this leap is firmly set, the execution of the rest of measure 102 will be easier. Most players will tend to focus too low, due to failure to hear the A♭ high enough, in playing such a wide leap. The most effective practice method for the articulation of such a difficult measure results from playing each note as short as possible at a slow tempo and popping the fingers. Practicing the phrase slurred involves the same popping of the fingers.
Siegmeister places the marcato accent, normally referring to a heavy accent held less than full value, on pitches that are under a slur in measures 129 and 130. The same symbol appears again on independent pitches in measures 131 and 133. The pitches under the slur should be accented as much as possible and those without the slur should be treated the same only held less than full value (see Figure 60).

![Figure 60](Image)

Figure 60. Orchestral score, movement IV, solo clarinet, mm. 129-133.

With the exception of the accompanying wood block on beat one, the soloist is alone in measures 145 through 148. The string of eighth notes in the solo line is not marked with any specific articulation (see Figure 61).

![Figure 61](Image)

Figure 61. Orchestral score, movement IV, solo clarinet, mm. 145-148.

Due to the tempo and the required technique to execute this phrase, the clarinetist should focus on playing as rhythmic as possible and forgo any attempt to play the notes extremely short.

The typical clarinetist many times fails to reach the standards of speed and accuracy of articulation set forth by comrades who play other wind instruments. Failure to gain control over articulation and the many variations required by literature such as the concerto will limit the performer in the range of musical expression available to him or her. Siegmeister uses articulation in the concerto, not only as a musical device, but as a
way to regulate the rhythmic struggle present in the music of the jazz style. In order for
the fulfillment of the composer's goals for the piece to take place, a detailed exploration
of the many uses of articulation in the concerto should be a goal of the clarinetist
preparing the piece for performance.
MOVEMENT I

In movement I, measure one, the phrase “in jazz style” is written below the solo clarinet line in both the orchestral score and piano reduction. In the solo clarinet part in the orchestral score, the written rhythm of the melodic line in measure one is three dotted-eighth/sixteenth note combinations followed by a triplet (see Figure 62).

Figure 62. Orchestral score, movement I, solo clarinet, m. 1.

The composer placed an asterisk by the first note, referring to a statement written at the bottom of page one: “The rhythm is to be played in jazz style throughout.” Without consideration of the style of the piece, most clarinetists would have played the dotted eighth/sixteenth note rhythm in the typical, subdivided fashion. The phrase “in jazz style” should be interpreted as a request for the performer to swing the rhythm (See Figure 1).

In the orchestral score, the note from the composer concerning the swing style is written under the clarinet line and visually appears to apply only to the solo clarinet. In
the piano reduction, the swing rhythm in the solo line and in the piano score is written utilizing the triplet figure instead of the dotted eighth/sixteenth note (see Figure 63).

Figure 63. Piano reduction, movement I, solo clarinet, m. 1.

The use of the triplet figure in movement one in the piano reduction corresponds to the placement of the dotted eighth/sixteenth rhythm in the orchestral score. All members of the orchestra should interpret the dotted eighth/sixteenth note rhythm in the swing style with the goal of a consistent performance.

In many jazz-influenced pieces that were published before the 1960s, dotted-eighth sixteenth figures appeared whenever the arranger wanted a swing eighth sound. The notation appeared as even eighths thereafter in most arrangements, but the intention was for those notes to be played as swing eighths. If an arranger of this period wanted even durations, a written message appeared above the notes: “even 8ths.” The musician’s assumption was to otherwise play all the written eighth notes in a swing rhythm.58

The conductor, soloist, and members of the orchestra should observe that Siegmeister specifically indicated the rhythm that should be played with a swing style by the notation and instructions in the score. There exist groups of eighth notes that might be interpreted by the soloist and orchestra to be played in the swing style but are not

58 Gridley, 380.
notated as such. Siegmeister did not indicate these eighths to be played straight with written instructions, but notated them in the traditional manner. It is suggested that these rhythms be executed as they are written and not altered to fit the swing style in order to interpret the composer’s original intentions. The first example of eighth notes that should be played straight in the solo clarinet line are those in measure seventeen on beats three and four. Two straight eighths also occur on beat four in the viola line (see Figure 64).

![Figure 64. Orchestral score, movement I, solo clarinet, m. 17.](image)

Although the contrast between the groups of three and groups of two in measure seventeen is important, the soloist should make every effort to execute these four notes in perfect time and not too slowly, as the tendency would be for most players. The soloist and violist must be in perfect unison on beat four.

Siegmeister indicates *poco accelerando* in measure 27 (see Figure 65 on page 70). The composer utilizes the word “hurrying” in the piano reduction. This gradual increase in tempo is easily executed, but in measure 28, the composer indicates *a tempo*. The natural tendency would be to continue the established momentum after the accelerando, but the soloist must hold back instantly when beat one of measure 28 is reached. The clarinetist is joined by the upper strings and muted trumpet on beat three.
Siegmeister indicates that measure 33 is to be played *tempo giusto, ritmico*. This is interpreted in the piano reduction as "In strict time, rhythmic" (see Figure 66).

*Crescendo poco a poco* is indicated in measure 34. With the melodic line gradually climbing and the soloist required to crescendo simultaneously, most clarinetists will accelerate in tempo. According to the conductor's score, the tempo at measure 33 should be that of measure one, $J=76-80$. If a gradual increase in tempo occurs, the tempo change at measure 38, $J=108$, will have no effect or contrast to that of the prior section (see Figure 67 on page 71).
Figure 67. Orchestral score, movement I, full score, mm. 38-40.

The soloist enters in measure 40 after the tempo change beginning at measure 38. This section of the piece is the first real challenge to the clarinetist's fingers in the piece and is the first noticeable deviation from the swing style established at the beginning. No swing rhythms are present in the solo line or accompanying parts. Rhythmic control and
accuracy are especially important in this section due to the accompanying parts and their upbeat entrances (see Figure 68).

The clarinetist should consider practicing this section slowly with multiple repetitions and popping the fingers against the keys while doing so. This will emphasize the tactile
sensation more than a light touch, helping the player to develop accuracy when the required tempo is eventually reached.

The composer indicates *poco accelerando* in measure 50 only to immediately return to *a tempo* in measure 51. The tempo immediately changes to $J = 84$ at measure 59, which is slightly faster than the opening of the movement, and is labeled “Moderato” (see Figure 69). The soloist should practice each section utilizing the metronome to achieve the instant contrasts in tempi that the composer obviously wanted to achieve. The metronome may also be used to practice areas that require an accelerando. The tempo should be increased measure by measure in increments and these gradations should then be written on the music for future reference. This is especially helpful in rehearsing with a piano accompanist in attempting to achieve unity and consistency in the accelerandi.

![Figure 69. Orchestral score, movement I, solo clarinet, mm. 50-51.](image)

An obvious stylistic characteristic from the jazz idiom appears in measure 62 on beat three. The glissando, spill, or fall-off, must be timed correctly (see Figure 70).

![Figure 70. Orchestral score, movement I, solo clarinet, m. 62.](image)
It is imperative that the soloist be rhythmic because the winds and piano enter in unison on the second note of the glissando. In jazz performances, if the interval of the glissando is a third or less, the notes should be connected chromatically. If the interval is larger, as in this case, the pitches should be connected diatonically. In either case, no individual notes should be heard.\(^\text{59}\) A good attack is important when executing a glissando and the composer makes this obvious with the presence of the accent on the first note.

A brief return to the jazz style occurs in measure 64, 66, and 67 with the syncopated lines in the solo clarinet line. These syncopations are placed against straight quarter and eighth notes in the accompanying parts (see Figure 71).

Figure 71. Orchestral score, movement I, solo clarinet and strings, mm. 64 and 66-67.

The tension generated by the tugging at opposite sides of the beat is essential to a jazz swing feeling. Playing slightly after the beat can lend a soulful, laid back feeling to the music, and syncopations are especially effective when this characteristic is required. Jazz musicians exaggerate this tendency more than classical musicians, and, if a classical

\(^{59}\) Bash and John Kuzmich, Jr., 135.
musician were presented with a written syncopation, he/she would play it slightly earlier than would a jazz musician.\textsuperscript{60} The rhythmic tug between the soloist and accompanying lines continues in measures 68 and 69 with triplets placed against straight eighths (see Figure 72).

![Figure 72. Orchestral score, movement I, solo clarinet and violin I, mm. 68-69.](image)

In measure 70 the tempo increases to $J=92$ and it would appear to the listener that the composer had ended the rhythmic struggle between soloist and accompanying parts for the moment. However, the soloist enters on beat 3 in measure 70 with the melody previously introduced at measure 61. This melody is now present in the solo line, one octave and one step lower than that at measure 61 (see Figure 73).

![Figure 73. Orchestral score, movement I, solo clarinet and trombones, mm. 70-73.](image)

The trombone imitates the soloist on beat one of measure 71 on a Db and continues this two beat delay into the next measure. Siegmeister continues the series of imitations in

\textsuperscript{60} Gridley, 6-7.
measure 73 with the entrance of the soloist on beat one, the viola on beat three, and the first violin on beat 4.5 (see Figure 74).

Figure 74. Orchestral score, movement I, solo clarinet and strings, mm. 73-76.

Neither the viola nor the violin imitate the clarinet line exactly. At this point the soloist, first violin, and cello lines are of equal importance, but the composer labels the solo line in measure 73 with the word “expressive.” Some attempt to balance these three lines should be made without the clarinetist being required to overblow. A crescendo to forte is required in measure 76 so the dynamics should somehow be kept conservative in building up to this measure.

Measure 77 marks the beginning of a string of sixteenth notes in the solo line. Siegmeister inserted the word “rhythmic” in measure 77, then “stringendo” in measure
79. After “stringendo” and continuing above the staff through measure 82, he placed a series of dashes, implying the stringendo is to continue until measure 83 (see Figure 75).

![Orchestral score, movement I, solo clarinet, mm. 77-83.](image)

**Figure 75.** Orchestral score, movement I, solo clarinet, mm. 77-83.

The tempo at measure 83 is $J=104$ and *Piu mosso* is written above the staff. The clarinetist should speed up gradually from measure 79 through 82, ending up at $J=104$ at measure 83.

In measure 83, the composer returns to a variation of the opening motive in the solo line and the swing rhythm. In contrast to the opening bars, a series of staccato sixteenth notes appear in the violin lines, continuing through measure 90 (see Figure 76 on page 78).
The soloist should make every effort to continue the swing style throughout these bars.

This contrast in rhythm between the solo clarinet line and the violins is important. Just as the use of syncopation emphasizes the rhythmic tug characteristic of the swing style, the dichotomy of swing rhythm placed against straight sixteenths can produce the same goal.

Following a brief orchestral transition, the soloist enters at measure 100 repeating another version of the opening melody. In contrast to measures 83 through 90, the orchestra unites with the soloist in the swing style. Siegmeister effectively weaves the swing rhythm throughout, but moving between contrasting sections of the orchestra. The swing rhythm moves from the flute in measures 100 through 101 to the bass clarinet and
double bass in measure 102 (see Figure 77). The trumpets and trombones then continue to swing in measures 103 and 104 (see Figure 78 on page 80).

Figure 77. Orchestral score, movement I, full score, mm. 100-102.
Figure 78. Orchestral score, movement I, full score, mm. 103-104.
The short lift, an element common to the jazz style like the glissando, precedes the first pitch in the solo line in measure 105. The pitches in a lift are normally not indicated, but Siegmeister indicates the notes to be played in the score (see Figure 79).

![Figure 79. Orchestral score, movement I, solo clarinet, m. 105.](image)

Just as the note that serves as the culmination of a glissando should be slightly accented, the note which sits at the top of the lift should be slightly accented.

The dynamic level indicated for the soloist in measure 110 is pianissimo. A substantial breath should be taken before measure 109 so that sufficient air support is available for the soft playing in the altissimo register in measure 110. A lack of air support will only cause the pitch to rise and promote a pinched tone quality. It is important that the soloist play this softly because the clarinetist is joined by a solo horn and solo viola in a short, three bar trio accompanied by other members of the orchestra (see Figure 80 on page 82).
The clarinetist will overpower the thin orchestration if this line in the altissimo is not handled delicately. All three instruments are assigned melodic material that has already appeared in the piece. The solo and viola lines are the same melodic material but sound one half step apart throughout almost all of the three measures.

Figure 80. Orchestral score, movement I, full score, mm. 110-112.
The syncopation characteristic of the swing style is again put to use by the composer in measures 111 and 112, both in the solo line and the orchestral accompaniment (see Figure 81).

Figure 81. Orchestral score, movement I, full score, mm. 111-112.
Siegmeister attempts to move the listener back and forth between styles when he returns to straight sixteenths in measure 116 through 118. He returns to the swing rhythm in measure 119 and 120 only to return yet again to a straight feel from 121 through 126 (see Figure 82). The swing rhythm returns yet again from measure 127 to the end of the movement (see Figure 83).

![Figure 82](image1.png)

**Figure 82.** Orchestral score, movement I, solo clarinet, mm. 116-121.

![Figure 83](image2.png)

**Figure 83.** Orchestral score, movement I, solo clarinet, m. 127.

As mentioned previously, tugging at opposite sides of the beat is necessary for a jazz swing feeling (see Figure 1) to come across in a performance in the jazz style. Siegmeister accomplishes this tension within individual measures, but also between groups of measures. This alteration between a straight feel, associated with even eighths and sixteenths, and the swing feel, accomplished with the swing rhythm and syncopation, is another tool by which Siegmeister effectively produces tension and release in the concerto.
MOVEMENT II

Movement II is stylistically similar to movement I in that Siegmeister again utilizes the swing style with traditional rhythms inserted throughout to be interpreted straight. The tempo is $J = 104$, in $\frac{4}{4}$ time, and the instructions “Lightly, lively” are given to the soloist and orchestra.

The percussion section is prominent in this movement with the use of the ride cymbal, timbales, tom-toms, bass drum, snare drum, xylophone, glockenspiel, and cowbell all featured in various lengths throughout. The ride cymbal, tom-tom, bass drum, and snare drum are parts of the typical drum set, found in almost all jazz ensembles.

The movement opens with the small ride cymbal and bass drum forming the introduction and then replaced by the timbales in measure five. The rhythm played by the ride cymbal is significant in that it is the timekeeping rhythm, or ride rhythm, commonly executed with that instrument in a jazz ensemble.\(^{61}\) The timbales enter in measure five with straight eighths but with accents strategically placed by Siegmeister (see Figure 84).

Figure 84. Orchestral score, movement I, percussion, mm. 1-6

\(^{61}\) Ibid, 6-7.
Syncopation has played a prominent role in the concerto already and continues to do so in movement II through such tools as the placement of accents. The first accent in measure five in the timbale line is on beat one, which is a strong beat. The second is on beat 2.5, and the third on beat four. The accent in measure six is placed on beat 1.5. Siegmeister’s placement of accents in these two measures is reminiscent of a syncopated rhythm that is common to the jazz style (see Figure 85).

![Figure 85. Syncopated rhythm common to the jazz style.](image)

After the introduction featuring the ride rhythm and syncopation executed by the percussion section, the clarinet soloist enters in measure nine. The rhythm is that of measure one in movement I, and Siegmeister again inserted an asterisk referring to a note at the bottom of the score (see Figure 86).

![Figure 86. Top, orchestral score, movement II, solo clarinet, written rhythm, mm. 9-10; bottom, orchestral score, movement II, solo clarinet, note by the composer.](image)

The player is instructed to play the rhythm in swing style as in movement I. This entrance is difficult for the soloist because the snare drum role prior to the entrance is on beat 3.5. It is imperative that the clarinetist enter after the snare drum even if the soloist...

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62 Ibid, 444.
and the percussion section are in disagreement up to that point rhythmically. Students are taught to depend on rhythmic accuracy through counting, but this entrance is an example of the need to trust one's ear and know the score. Instead of the normal subdivision the soloist might feel more at ease counting strong beats instead of subdividing in order to make this entrance.

Accompanying the clarinet soloist in measure nine, is the contrabass, required to play a series of pizzacato quarter notes (see Figure 87).

Figure 87. Orchestral score, movement II, contrabass, m. 9.

This line, which serves as an aid to establishing pulse, as does the ride rhythm, is characteristic of a work in the swing era during the 1930s and 1940s. Described as "walking bass," this type of bass line is plucked, and is felt more than heard. Each beat of each measure receives a separate tone, thus creating a moving sequence of quarter notes in the bass range.63

Siegmeister continues to employ the swing style through measure 26 utilizing the swing rhythm and walking bass. As he did in movement I, the composer changes the rhythmic pattern from swing to even eighths in the solo line when arriving at measure 26. Should the clarinetist desire to continue with the swing rhythm in measures 28 and 29, he or she should note that Siegmeister indicated straight eighths. The oboist shares the same

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63 Ibid, 421.
rhythm in measures 27, 28, and 29 so the utmost in consistency is required in playing the rhythm (see Figure 88).

![Figure 88. Orchestral score, movement II, solo clarinet and oboe, mm. 26-29.](image)

The walking bass returns in measure 31, joined by the bassoon, piano, and cello, and the swing rhythm in the solo line in measure 32 (see Figure 89). This obvious swing style lingers only until measure 39 where the composer returns to the contrasting straight, or even, eighth and sixteenth note patterns.

![Figure 89. Orchestral score, movement II, solo clarinet, bassoon, piano, cello and contrabass, mm. 31-32.](image)

Technically challenging for the soloist at the required tempo, this section is also worth extra focus due to the dynamic level and placement of accents. The full orchestra, playing at a fortissimo dynamic level, and the placement of accents on weak beats in the
piano line might add confusion to the clarinetist's sense of timing and rhythmic placement. This short passage, through measure 41, is worth a meeting with the conductor so that the soloist can confirm the conductor's plans in the interpretation of this section. Visual cues in this section may be of more value to the clarinetist than aural (see Figure 90).

![Figure 90. Orchestral score, movement II, solo clarinet and piano, mm. 39-41.](image)

The next section, beginning with measure 42, remains in the straight style and does not swing. Syncopation is very prominent and reinforces the jazz aspect of this movement even though the swing rhythm is not present. The tom-toms now provide a constant rhythm in the percussion section but the soloist should listen for the downbeats of the trombones and piano (see Figure 91 on page 90).
Siegmeister characterizes this movement as filled with "...light-hearted surprises, explosions, changes of mood...". Short melodic motives are alternated with syncopated measures traded off between the soloist, percussion, brass and piano. After the solo clarinet entrance the xylophone is presents a fast, sixteenth note motive in measure 45 then is followed by a measure of syncopation played by the horns and trumpets in measure 46 (see Figure 92).

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Figure 91. Orchestral score, movement II, solo clarinet, trombones, piano, and percussion, mm. 42-43.

Figure 92. Orchestral score, movement II, horns, trumpets, and percussion, mm. 45-46.

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64 Stern, notes to Elie Siegmeister, PRCD 1010.
Another measure of sixteenths appears in the solo line then is followed by a measure of syncopation in which the horns and trombones join the solo clarinet in rhythmic unison (see Figure 93).

Siegmeister’s efforts to offset one’s sense of strong and weak beaks in movement II are exaggerated even more when the soloist shares two measures of syncopation with the first violins in measures 61 and 62 (see Figure 94).

A piano solo sets up a chain of syncopation with its entrance on beat one in measure 64. The layering continues with the entrance of the brass in the same measure on beat 3, the high strings in measure 65 on beat one, and the high woodwinds in measure 65 on beat
4.5. The brass ends the layering effect of syncopated lines in measure 66 as the solo clarinet again picks up the line with a technical passage of sixteenth notes (see Figure 95).

Figure 95. Orchestral score, movement II, full score, mm. 64-66.
A return to the opening swing section, labeled “Tempo I,” occurs in measure 77. The percussion section again consists of the ride cymbal, bass drum, snare drum, and timbales. The tom-toms, not present in the opening of movement II, are also added. The soloist should pay particular attention to the rhythm present in the percussion section in measures 80 through 82 (see Figure 96).

![Orchestral score, movement II, percussion, mm. 77-82.](image)

The rhythm is the same in 80 and 81, and the bass drum entrance in measure 82 matches the two prior measures, but the instrumentation changes almost beat by beat. These measures are important because they are leading into the soloist’s entrance with the walking bass line, as encountered in the opening section of the movement.

Communication between the conductor, soloist, and contrabass section cannot be emphasized enough in reference to the entrances in measure 83. The orchestration at this point is that of a small jazz combo, complete with soloist, bass, and percussionist. Although visually simplistic when viewing the score, this section is quite fragile rhythmically consisting of weak beat accents and syncopation in the percussion parts (see Figure 97 on page 94).
After a return to the opening themes in the swing style, Siegmeister presents the ride cymbal briefly in measure 105, then the walking bass in measures 107 through 109 (see Figure 98).

The movement concludes with a sparse section labeled “A little slower” beginning with measure 110. Following a brief entrance by the violins in measure 110, the cymbal and bass drum enter again in measures 111 and 112. The soloist must enter on count four with a solo contrabass in measure 113 leading to the final pitch (see Figure 99 on page 95).
Both soloist and contrabass should watch the conductor for a visual cue and not depend totally on their interpretation of the rhythm in the percussion line to make the entrance. The clarinetist will most likely be closer to the percussion section than the contrabass, but the contrabass, unlike the soloist, will be able to communicate visually with both the
conductor and the percussion section. Following the conductor's cue would be the safest solution to a unison attack.

MOVEMENT III

Scholars differ in their opinions about the blues and its connection with jazz. Some speculate that the blues was actually early jazz or that jazz grew out of the blues. Most would agree that vocal blues originated before jazz, then influenced jazz by offering novel sounds and new repertory. The original title of movement III was "Deep Blues." As to the style of movement III; Siegmeister was quoted: "The playing should be as "dirty" as possible. Oddly enough, I use neither the standard blues chords nor the twelve-bar pattern; it's my own concept of blues." According to the composer, he abandoned the harmonic and formal aspects of the blues to pursue his own interpretation of the genre. As to Siegmeister's request that the playing be "dirty," the clarinetist can look to blues singers for an interpretation of the term. Bessie Smith, one the most admired early blues vocalists, sang the blues, but also jazz and vaudeville numbers. She had a powerful voice that added a weighty quality to the unusual intensity of her voice. Although her manner was very aggressive and hard-hitting, she had excellent intonation and breath support. She played with the pitch and size of her sound to extract maximum "bluesiness." Before attempting to be "dirty" or embellishing, the clarinetist should not forgo consistent tone production, support, and pitch center.

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65 Gridley, 87.
66 Freeman, TROY356.
67 Gridley, 82.
“Slow drag, very rhythmic” \( (\textit{♩}=80) \) is indicated above measure one in movement III in the orchestral score and piano reduction. As in movements I and II, two versions of rhythm exist between the two editions. The featured rhythmic pattern in the orchestral score in measure one is written as eighth/sixteenth rest/sixteenth tied to eighth in the horn and trumpet lines. The same rhythm in the piano reduction in the accompaniment is triplet eighth/eighth rest/triplet eighth tied to triplet eighth (see Figure 100).

Figure 100. \textit{Above left}, orchestral score, movement III, horns and trumpets, m. 1; \textit{right}, piano reduction, movement III, accompaniment, m. 1.

It would seem that the same interpretation of dotted eighth-sixteenth rhythms as swing triplets would apply in this movement as in the first two, but Siegmeister failed to include the instructions to swing the rhythm that are included in the first two movements. In light of the triplet rhythm in the piano reduction, the conductor and orchestra should adapt the swing form of the dotted eighth sixteenth rhythm.

The words “heavy accents” are included in the piano reduction in measure one. This is not included in the orchestra score, but the accents are present (see Figure 99). The presence of loud accents between major beats, or syncopation, was a characteristic of early ragtime. Ragtime musicians would use syncopation in different types of music and label the habit “ragging.” The term “to rag” came to mean giving a piece of music
distinctly syncopated or ragged-time feeling. Louis Armstrong later developed a style that abandoned the stiffness of ragtime and used a more graceful style of syncopation. Armstrong would sometimes stagger the placement of an entire phrase.

Siegmeister uses syncopation with the same enthusiasm throughout the concerto in melodies and accompaniment, as he does in this introduction. The solo clarinet enters in measure thirteen with "singing, freely, blues style" indicated (see Figure 101).

With the use of such specific instructions, Siegmeister obviously wanted the solo clarinetist to convey an expressive style to the listener in the opening statement. The composer emphasizes this expression by placing a crescendo in measure fifteen and a decrescendo in measure sixteen (see Figure 102).

Too often, musicians will honor a crescendo or decrescendo, but the timing is such that the attempt to be expressive is lost to an audience. The symbols used to represent the

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68 Ibid, 35.
crescendo and decrescendo are not accurate in their depiction of what should actually occur. If rewritten to reflect what the musician should actually do, the new versions would be altered slightly (see Figure 103).

Figure 103. Revised symbols that reflect what the performer should actually execute to produce an effective crescendo (left) and decrescendo (right).

The majority of the increase in volume should be saved until approximately the last third of the crescendo. The majority of the decrease in volume should be saved until the last third of the decrescendo. This exaggeration is necessary to convey expressive playing to an audience.

Siegmeister placed grace notes preceding the individual pitches of the triplet in measure sixteen (see Figure 104).

Figure 104. Orchestral score, movement III, solo clarinet, m. 16.

Grace notes are common in almost all musical styles as a method of ornamentation. Berlioz carried this use to an extreme in the notable Eb clarinet solo in Symphonie Fantastique. When a grace note is placed especially close to the pitch to which it is slurred, the effect is similar that of the pitch being bent. Pitch bending and other manipulations are common in the blues and jazz styles. The pitch may be altered at the
beginning, middle, or end of the note. The notes in the triplet figure on count one in measure sixteen are all the same pitch and the grace notes are one half step below the main pitches. The effect of bending the pitch is more pronounced than if all three pitches were different. This effect would be enhanced even further if the clarinetist simultaneously loosened the embouchure and dropped the jaw at the beginning of the grace notes.

The intense syncopation of the introduction returns in measure 21 through 24 in the brass. In contrast to the beginning of the movement, the syncopated rhythm also appears in some quantity in the piano, solo clarinet, and high string parts (see Figure 105 on page 101).

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Ibid, 45.
This reinforcement serves to emphasize the rhythmic displacement, common to jazz and blues, even more than the introduction. As the solo clarinet line proceeds down to the bottom of the chalumeau register, the volume should be increased so that the solo line remains a part of the overall texture.
A sudden thinning in orchestration occurs in measure 25. The solo line is marked *forte* and a sudden leap into the altissimo register occurs in measure 26 (see Figure 106).

Figure 106. Orchestral score, movement III, full score, mm. 25-26.
The soloist should perform this passage with confidence and abundant air support despite the lower dynamic levels in the accompanying parts. Another thinning occurs in measure 29 with the addition of a sudden drop to piano in all parts (see Figure 107).

Figure 107. Orchestral score, movement III, full score, m. 29.
The solo clarinet and bass clarinet are in rhythmic unison. The bass clarinetist should pay close attention to their entrance since the solo clarinetist will most likely be on time in measure 29.

Siegmeister uses syncopation to produce contrast in rhythm. He also manipulates orchestration and dynamics from measure to measure to create an atmosphere that is emotionally extreme. Another sudden contrast occurs again in measures 31 and 32 with a rise to fortissimo and full orchestration. A GMaj7 arpeggio leads into measure 33 in the solo line. When a clarinetist plays an arpeggio that is directed upward, the automatic response is to crescendo into the upper note, in this case an altissimo G (see Figure 108).

Figure 108. Orchestral score, movement III, solo clarinet, mm. 31-34.

Siegmeister asks the soloist to do the exact opposite in measures 33 and 34 by executing a decrescendo into the top note. Additionally, the orchestration thins out again in measure 34 and the accompanying parts are marked piano and pianissimo. In order to make the decrescendo audible and the G4 blend with the line, the soloist should attempt to play the last two or three notes of the arpeggio piano.
Though marked *molto espressivo* in measure 33, the soloist should attempt to remain mezzo piano through measure 36 as a crescendo is indicated in measure 37 with a goal of forte in measure 39 (see Figure 109).

Figure 109. Orchestral score, movement III, solo clarinet, mm. 35-39.

Siegmeister brings the volume level down to mezzo forte in measure 43 only to return to forte in measure 45 with most of the orchestra accompanying the soloist (see Figure 110 on page 106).
Figure 110. Orchestral score, movement III, full score, mm. 43-45.
Measure 47 is the pinnacle of the progression of dynamics, marked *fortissimo*, and the pitch range of the melodic line as the solo line extends to an altissimo A4 (see Figure 111).

Figure 111. Orchestral score, movement III, solo clarinet, m. 47.

The quiet atmosphere established in measure 50 continues to the end of the movement. The last phrase played by the soloist begins in measure 57 (see Figure 112).

Figure 112. Orchestral score, movement III, solo clarinet, m. 50.

Labeled “tenderly, freely,” this last statement should be played with a noticeable amount of rubato, but not so much that the sense of forward motion and direction is lost to the listener (see Figure 113).

Figure 113. Orchestral score, movement III, solo clarinet, mm. 57-61.
MOVEMENT IV

Movement IV, labeled “Fast and driving,” begins with a unison accompaniment in the piano, percussion, cello, and contrabass lines (see Figure 114). This particular rhythm is a slight variation on a pattern that is common to syncopation in the jazz style (see Figure 115).  

![Orchestral score, movement IV, piano, percussion, and low strings, mm. 1-2.](image)

Figure 114. Orchestral score, movement IV, piano, percussion, and low strings, mm. 1-2.

![Syncopated rhythm common to the jazz style.](image)

Figure 115. Syncopated rhythm common to the jazz style.

Siegmeister labeled the beginning pianissimo in both editions and also indicated “very rhythmic throughout” in the piano reduction. The clarinet soloist, after exploring further, will immediately see the opportunity to swing groups of eighth notes in measures six, eight, eleven, thirteen, twenty-five, and twenty-six (see Figure 116 on page 109).

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70 Ibid, 444.
Since the composer has specifically indicated "very rhythmic," the soloist should err on the side of conservatism and play the rhythm as written and not attempt to swing the eighth note groups. Siegmeister, referring to the last movement, commented on the style: "Here is a get up and go finale. When composing it, I wondered whether it was not moving outside of the jazz framework..." Even though the composer prepares the listener for another movement in the jazz style with obvious syncopation in the accompaniment, his comments, in contrast, tend to make one rethink any alteration of the melody.

Beginning in measure fourteen, Siegmeister makes frequent use of another syncopated rhythm common to jazz, but this time in the solo line (see Figure 117).  

Figure 116. Orchestral score, movement IV, solo clarinet, mm. 6, 8, 11, 13, 25 and 26.

Figure 117. Orchestral score, movement IV, solo clarinet, m. 14.

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71 Stern, PRCD 1010.
72 Gridley, 444.
Variations of this rhythm first appear in measure 14 then continue throughout this section of the movement. The composer uses this rhythm, combined with varying pitches in different ranges of the clarinet, as the building block for melodic material in the opening section of movement IV. Siegmeister stated that he questioned his compositional direction in the last movement, but with the obvious use of rhythms common to jazz, he managed to remain close to the style established in the prior three movements.

The section that begins with measure 55 is labeled “a little slower” and “cantabile.” Stylistically, the solo line in this section is more vocally oriented, having fewer wide leaps and lacking the consistent emphasis on rhythm that was present in the opening section of the movement (see Figure 118).

Figure 118. Orchestral score, movement IV, solo clarinet, mm. 55-60.

Siegmeister took advantage of a rhythm common to jazz in the melodic line in the opening section. In this section of the movement, the composer consistently uses a rhythmic pattern in the accompanying parts. The basic pattern is present in measure 55 continuing through beat one in measure 56. Siegmeister uses this pattern, in combination with a skeleton I-IV-I progression and measures of 3/2, to add a sense of playful awkwardness to the melody in the solo line (see Figure 119 on page 111).
Figure 119. Orchestral score, movement IV, piano, brass and percussion, mm. 55-56.

He achieves this with the inconsistent use of harmonic rhythm. The result, in complete contrast to the opening of the movement, is a loss of any aural sense of strong and weak beats from the standpoint of the listener (see Figure 120 on page 112).
Figure 120. Orchestral score, movement IV, full score, mm. 55-58.
The arrival of measure 77 is characterized by a more rhythmic character in the solo clarinet line with the more vocal melody placed in the trumpet line (see Figure 121).

Figure 121. Orchestral score, movement IV, solo clarinet and trumpets, mm. 77-80.

In measure 81 the trumpet line adopts the more rhythmic melodic character displayed by the solo clarinet (see Figure 122).

Figure 122. Orchestral score, movement IV, trumpet, m. 81.

The solo clarinet again takes precedence from measures 85 through 92 (see Figure 123).

Figure 123. Orchestral score, movement IV, solo clarinet, mm. 85-92.

Measure 93 begins a five measure group in which an identical rhythmic pattern is common to the solo line and the orchestral accompaniment. The harmony changes from
measure to measure, but is consistent in that the chords outlined by the pattern are either seventh chords or triads (see Figure 124).

Figure 124. Orchestral score, movement IV, full score, mm. 93-97.
A similar compositional technique was used in the swing era titled “call and response” or “responsorial style.” One section of the band would play while another accompanied them or even remained silent. Sometimes portions within the passages were passed back and forth. The resulting effect was the posing of a question by one section with the answer supplied from another.

Beat four of measure 115 should be a focus for both the conductor and the soloist, or the piano accompanist if performing the reduction (see Figure 125).

![Figure 125. Orchestral score, movement IV, solo clarinet, mm. 115-116.](image)

The orchestra’s entrance on beat one in measure 116 could be problematic if the soloist does not communicate with the conductor visually. The soloist should consider slightly lengthening the last two eighth notes in measure 115 in order for the conductor to sufficiently prep the first beat in measure 116.

Returning to *a tempo* in measure 116, two characteristics of the jazz style are immediately obvious. A reduced version of the ride rhythm is present in the percussion line, played on the cymbal (see Figure 126).

![Figure 126. Orchestral score, movement IV, percussion 1, m. 116.](image)
Siegmeister also returned to a variation on the walking bass, another component of the jazz style encountered in movement II (see Figure 127).

Figure 127. Orchestral score, movement IV, contrabass, m. 116.

The walking bass pattern is characterized by a rhythm made of quarter notes, with a different pitch on each consecutive beat. The pitches are stackable in thirds. The true walking bass pattern appears in measures 124 through 129 (see Figure 128).

Figure 128. Orchestral score, movement IV, contrabass, mm. 124-129.

The clarinetist is featured in a brief solo passage, demonstrating technical facility, in measures 145 through 148 (see Figure 129).

Figure 129. Orchestral score, movement IV, solo clarinet, mm. 145-148.

The ride rhythm and walking bass variation reappear in measure 149 (see Figure 130).

Figure 130. Orchestral score, movement IV, percussion 1 and contrabass, m. 149.
The orchestra and soloist begin the section at measure 185 at a fortissimo level and continue with brief alterations between measures of syncopation and even eighths or quarters (see Figure 131).

Figure 131. Orchestral score, movement IV, full score, mm. 185-187.
The tempo, labeled "a little slower," immediately slows down to $\frac{\text{d}}{\text{s}} = 108$ in measure 193 where the orchestra is featured in another fortissimo section (see Figure 132).

Figure 132. Orchestral score, movement IV, full score, mm. 193-194.
The soloist reenters in measure 200 with a variation on the melody introduced in measure 193 but one whole step lower (see Figure 133).

![Figure 133. Orchestral score, movement IV, solo clarinet, m. 200.](image)

The solo clarinetist may have difficulty with projection when passages extend into the clarion or chalumeau ranges toward the end of the piece. As the melodic line in the solo part follows a downward directional path, as in measures 214 and 215, the clarinetist should react by increasing their volume in order to project to the audience (see Figure 134).

![Figure 134. Orchestral score, movement IV, solo clarinet, mm. 213-214.](image)

Siegmeister ended the movement with a sudden decrease in tempo in measure 226 and the beat-by-beat entrance of trills and flutter-tonguing in most of the orchestra. The tempo decreases slightly again in measure 230, labeled “Broad,” then returns to tempo 1 in measure 232 for the last three measures of the movement.

The presence of specific rhythms associated with jazz in Siegmeister's concerto cannot be denied. The swing rhythm, consistently a part of jazz since the early twentieth century, is prominent throughout the piece as are other important rhythmic devices, such as the ride cymbal rhythm in movement II. Even though the composer questioned the
authenticity of movement IV in its relationship to the other movements and the jazz style, his use of defining jazz rhythms and stylistic devices remained constant throughout all four movements.
Elie Siegmeister completed the *Concerto for Clarinet and Orchestra* in 1956. The concerto followed other compositions in his repertoire that were all influenced to some degree by music native to the United States, a source of inspiration often overlooked and neglected by many American musicians. In the case of the concerto, jazz was the major influence. Even when studying with the opinionated and staunch Boulanger, Siegmeister had a desire to utilize the idiom in his compositions.

One of first conflicts encountered when exploring the clarinet concerto is the attempt to categorize the piece as true jazz. The work certainly sounds like jazz, with such characteristics present as the swing rhythm, syncopation, the ride cymbal rhythm, and the walking bass. One element not present in the concerto is improvisation, a requirement of almost all scholars for a work to be classified as jazz. Siegmeister provided a very detailed score for the performer and requested no improvisation. The most accurate description of the clarinet concerto, based on most definitions of jazz, would be that it reflects the jazz style.

The use of vibrato while performing traditional solo or orchestral literature is not common among clarinetists. Some players use the technique periodically to enhance individual pitches, but rarely throughout an entire work. Jazz clarinetists are the exception with the use of vibrato being the norm. In order to match tone color with the
other stylistic elements of the concerto, clarinetists should seriously consider using vibrato in the concerto. Most jazz clarinetists and saxophonists use jaw vibrato so this would be the most likely technique for Siegmeister’s concerto. As always, the player should strive to use vibrato to enhance the tone and not produce an effect that is distracting to the listener.

When the clarinetist, or any musician, repeatedly rehearses any piece of music in the practice room setting, a false sense of confidence is usually the first result. To the player’s ear, it may sound as though all the dynamics, articulations, and any other expressive devices are being observed beyond what is necessary. When the session is taped, a different, inadequate performance is often heard. One of the greatest challenges of Siegmeister’s concerto is meeting the requirements of the dense and varied placement of articulation symbols present throughout. When one first opens the score, the most challenging aspect appears to be the flexibility and speed required by the fingers. If the entire piece is viewed with the detail required for a high caliber performance, the articulation will also be a priority. Not only did the composer place an articulation symbol on almost every note in some measures, he would also vary the articulation from note to note. In order for the clarinetist to honor the composer’s wishes and the highly expressive nature of the music, the clarinetist should attempt to differentiate between the articulation as much as possible. Contrasts between tenuto, staccato, marcato, and spiccato should be obvious to the audience. Siegmeister’s reasoning behind the application of such contrast in articulation could have been as much stylistic as expressive. Some contrasting symbols, appearing consecutively, could have been
intended to simulate the varied patterns of articulation in vocal blues or cause a laid back or dragging feel between the melody and the pulse in the accompaniment.

The term rhythm has different connotations within the discipline of music. Rhythm may refer to the underlying pulse of a composition, to the different combinations of note values appearing on the page, or to a combination of the two. In the concerto, rhythm may refer to the pulse and note values, or it may also represent a particular musical style. The swing rhythm is introduced in the solo line in the first movement. In this case, the rhythm defines the musical style. Siegmeister prevented any misinterpretation of the swing rhythm by writing a note to the soloist and conductor, requesting the rhythm be played in jazz style. Throughout the concerto, rhythm and style are synonymous. The jazz style in the concerto is clear to the listener because of the swing rhythm, the ride rhythm, and the walking bass. Just as the clarinetist should make every attempt to play the swing rhythm with as much accuracy as possible, he or she should also take care to play passages of straight eights with the same accuracy. The clarity of the jazz style in the concerto is dependent upon contrast.

Elie Siegmeister’s *Concerto for Clarinet and Orchestra* does not share the same status in the repertoire as do other concerti. Some musicians and most concert audiences tend to prefer a comfortable existence in the familiar rather than exploring listening and performing experiences outside of their typical pallet. Finger dexterity is a requirement for performance, but probably more important is the commitment to the details that originated within a musical style unique to America.
BIBLIOGRAPHY


