The Clarinet Music of Dr. Austin Jaquith: A Performance Guide

Zachary Aaron Bond

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THE CLARINET MUSIC OF DR. AUSTIN JAQUITH: A PERFORMANCE GUIDE

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For the Degree of Doctor of Musical Arts in

Music Performance

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2020

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DEDICATION

This document is dedicated to the glory of God in honor of the instruction, friendships, guidance, support, and encouragement received from friends, family, instructors, and colleagues throughout my education and as a member of the music community.
ACKNOWLEDGEMENTS

I would like to begin by extending a very sincere thank you to the composer, Dr. Austin Jaquith, for giving me the opportunity to perform and conduct this research into his music. His support, guidance, and friendship are immeasurable. I am deeply honored to be the recipient of a new clarinet work, and I look forward to future collaborations. To Dr. Bruce Curlette, I would like to say thank you for your insight into these incredible musical works and support for this project. To Prof. Joseph Eller, I am very grateful for the many years-worth of steadfast instruction that inspires me to give my very best as a performer and educator. To the members of my committee, I thank each one of you for your support in my endeavors as a student and musician, culminating in the completion of this project. To Dr. Claudio Olivera, Dr. Anna Hamilton, Mrs. Sharon Rattray, Mrs. Winifred Goodwin, Mr. Viktor Lazarov, Mrs. Kimberlee Turnbough, and Mrs. Wanda Neese, thank you for your exceptional abilities on the piano, your friendship, and for being my supportive and guiding companions with each performance. To Dr. Barry McGinnis and Mr. John Bittle, the foundation was laid with your commitments as exemplary musicians and I will forever deeply cherish your friendship. Finally, to my family, friends, and colleagues throughout the years, no words can express the deep and heartfelt gratitude for the immense love, guidance, patience, and support that has been given to me throughout my journey. I only hope that I can return these gifts in equal if not greater measure.
ABSTRACT

Dr. Austin Jaquith is a critically acclaimed composer whose repertoire “runs the gamut from scoring for visual media to composing instrumental and vocal works in the contemporary classical genre.”¹ He has contributed to the repertory of the clarinet by offering three works, Rhapsody for Clarinet and Piano, Ballad for Clarinet Solo, and Mediation...Separation...for Clarinet and Piano. Each work is a demonstration of highly technical and musical skill and expression, showcasing influences from composers from the past brought together to create a wholly unique style, pushing the boundaries in the capabilities of both instrument and artist.

The purpose of this research is to provide first-hand practice and performance-based analysis of these three clarinet works, research that does not currently exist, showcasing Jaquith’s compositional style and techniques, and serving as a performance guide to encourage future performances, advocating for their inclusion in the clarinet repertory. Chapter One outlines the significance of the research, introduces Jaquith, and examines his influences, musical styles, and techniques. Chapters Two, Three, and Four analyze each work in terms of musical style and character, highlighting key features and challenges, and how to prepare each work from a performance-based perspective. A brief harmonic analysis of each piece follows. Chapter Five concludes the work with recommendations for further study, followed by a bibliography and appendices.

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CHAPTER 1

INTRODUCTION

1.1 Significance of Research

The history of Western music is a story outlining the evolution of music’s meaning and how it is expressed and understood in a variety of social, political, and cultural contexts. This is evidenced most succinctly, and perhaps most obviously, in the body of music literature in the form of scores and parts, writings about music from and about composers, scholars, musicians, individuals and society at large, the world in which these individuals lived and experienced music, and the plethora of musical artifacts which exist alongside the music, namely instruments. When outlining the history of Western music within its various style periods, the change in socio-cultural beliefs about music, evidenced in advancements in musical style and technique that mirror advancements in instruments in order to fulfill these beliefs in teaching and performance settings, is witnessed. The evolution of instruments becomes a catalyst for further advancements of musical style and technique, forging new understandings, meanings, and beliefs about music. A continuous cycle thus emerges encompassing the two, leading to the music of the present day.

The clarinet is one of many musical instruments that enjoys a long history of this cycle of technical and musical innovation, with many of the most recent works pushing the boundaries of the capabilities of both instrument and performer. This is certainly true of the clarinet music of Dr. Austin Jaquith, Professor of Music Theory and Composition
at Cedarville University in Cedarville, Ohio. Jaquith’s body of literature for the instrument currently consists of three works, two of which are published, *Ballad for Clarinet Solo* and *Mediation…Separation…for Clarinet and Piano*. The third work, *Rhapsody for Clarinet and Piano*, written for and premiered by the author in two lecture recitals in September and October 2019, is currently under revision. Written within the last decade, these works represent some of the latest additions to the repertoire for clarinet. While lacking contemporary extended techniques, with the exception of one particular example, a glissando in *Mediation…Separation…*, each are richly inspired both technically and musically from the music of the past and present, pushing the boundaries of performance capability, stamina, and musical expression for both artist and instrument. As recent works, scholarship in terms of practice and performance-based analysis is lacking. This is, therefore, the unique purpose of this research. By providing first-hand practice and performance-based insight into Jaquith’s clarinet works, enhanced by the composer’s own unique views, insight, and contributions to the field of music, it is the author’s hope to increase knowledge, awareness, and performances of these highly technical and musically expressive works.

**1.2 Dr. Austin Jaquith**

Jaquith is currently Professor of Music Theory and Composition at Cedarville University in Cedarville, Ohio. Born in 1980, his musical career began in his native state of California under the direction of Jack Perla before enrolling in the Cleveland Institute of Music under the tutelage of Margaret Brouwer.² After receiving his Bachelor of Music degree in Composition, Jaquith studied with Robert Smith at the University of Houston, Austin K. Jaquith, *Ballad for Clarinet Solo*, Jeanné Music Publications, 2012.

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Moores School of Music from 2003 to 2005, graduating with a Master of Music degree in Composition, followed by doctoral studies at Indiana University under the direction of David Dzubay, Chinary Ung, Richard Wernick, Claude Baker, and P. Q. Phan.\(^3\)

Jaquith’s catalogue of music for instrumental, vocal, stage, and film performances demonstrates his status as a versatile composer with works performed by a multitude of professional ensembles, including the Buffalo Philharmonic, the Dayton Philharmonic Youth Orchestra, the Mirari Brass Quintet, the El Paso Symphony Youth Orchestras, the Biava Quartet, the Cleveland Chamber Symphony, and the Parma Symphony.\(^4\) Recent activities include music for the ballet *Dracula: Bloodlines* (2016) by the Dayton Performing Arts Association in collaboration with Karen Russo Burke, Artistic Director of the Dayton Ballet. Additional performances include music for the movies *Adrift* (2015), *Christmas Ranch* (2016), and *The Challenger Disaster* (2019), music for multiple shorts, and the composition of *Rhapsody for Clarinet and Piano* for this project.\(^5\) Jaquith’s musical contributions are further distinguished by multiple awards and honors, including the 2015 Distinguished Composer Award from the Ohio Teacher’s Association, the 2007 Emil and Ruth Bayer Composition Award from the National Federation of Music Clubs, and the 2006 IU Jacobs School of Music Kuttner String Quartet Competition, both for his *String Quartet No. 3* (2012). Additional awards include the 2009 Dean’s Prize in Orchestral Composition from Indiana University for his orchestral

\(^3\) Jaquith, *Ballad*.


work *Blaze of Autumn* (2009), the Seraphim Prize from the University of Houston for his *String Quartet No. 2* (2012), a semi-finalist in the Bone Therapy Composition Contest for trombone ensemble works, and Third Place in the 2018-2019 American Prize Competition in the opera, theater, film, and dance division for *Dracula: Bloodlines*. An Earshot Readings Participant at the American Composers Forum, his works were selected for performances at the 2007 Midwest Composers Symposium and the International Trumpet Guild 2010 Conference in Sydney, Australia.

### 1.3 Compositional Style and Techniques

Jaquith is self-described as an “eclectic” composer, pulling inspiration from “so many different places” and “doing so many kinds of things” as not to belong to any particular school of compositional thought or process. However, the styles and works of late 19th- and early 20th-century composers Igor Stravinsky (1882-1971), Olivier Messiaen (1908-1992), and John Adams (b. 1947) are noted by Jaquith as particularly influential on his own compositional style, especially in regards to chamber music, such as *Chamber Concertino* published in 2013, and orchestral music, such as *Blaze of Autumn*. Generally speaking, stylistic features of Jaquith’s music, as seen specifically in his three works for clarinet, include Adams’ style of minimalism and “the permission to write tonally and melodically,” and the “irregular, jagged, and surprising rhythmic patterns,” including additive rhythm, inspired by the music of both Messiaen and

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7 Jaquith, *Ballad*; Jaquith, *Mediation...Separation....

8 Austin K. Jaquith, interview by author, August 1, 2018.

9 Ibid.

Stravinsky.\textsuperscript{11} Harmonically, Jaquith’s works have a triadic foundation, but it is not very systematic in nature. Instead, the composer suggests that the clarinetist emphasize the voice leading by responding to the rise and fall of the melodic contour in general and to changes in color and mood within sections of a work in the way they play and how they approach sound in those sections. This is most notable in \textit{Mediation...Separation...} as this piece is based on opposing characters representing perceptions of reality. This will be discussed at length in Chapter Four of this document.\textsuperscript{12} Relative to the performer emphasizing the voice leading, Jaquith expresses concern over the ability of the audience to relate to potentially more abstract musical works, again deemphasizing an established harmonic formula in favor of trying “to let the musical ideas themselves suggest as much as possible and follow them where they go, so that they truly do become a source of inspiration in and of themselves.”\textsuperscript{13} Therefore, a harmonic analysis rooted in the performer being cognizant of the underlying harmonic structure for successful performance is not the focus of this research.\textsuperscript{14} Instead, according to Jaquith, the performer should focus on the voice leading, responding traditionally in terms of dynamics to rises and falls of the melody and perhaps adjusting tone color to respond to color changes brought on by the use of certain harmonic elements as major and minor tertian chords with dissonance.\textsuperscript{15} As preparation and performance are the focus of this document, an in-depth analysis of Jaquith’s harmonic vocabulary and process within these three works is best reserved for future research. However, a general harmonic

\textsuperscript{11} Jaquith, email to author, January 5, 2018.
\textsuperscript{12} Ibid.; Jaquith, interview by author, August 1, 2018.
\textsuperscript{13} Ibid.
\textsuperscript{14} Jaquith, interview by author, August 1, 2018
\textsuperscript{15} Ibid.
analysis of each piece will follow each performance analysis, highlighting connections between Jaquith’s harmonic language and the various characters presented in each piece.

Jagged, irregular, and highly motoric rhythms are a hallmark of Jaquith’s music as seen in each of these works. Featuring wide, difficult leaps and register shifts requiring extremely precise, accurate, and controlled voicing, these rhythms, whose style is attributed as an influence of Stravinsky, give Jaquith’s music a highly energetic and intense character that the performer should exploit for dramatic effect. Upon first inspection, a sense of minimalism is suggested by the prevalence of triplet and duplet 16\textsuperscript{th} notes utilizing two to three pitches, as seen below in Figure 1.1, an excerpt from the second movement of \textit{Ballad}, which is extremely motoric throughout.

![Figure 1.1 Ballad, mvt. II, mm. 47-55. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.](image)

Jaquith claims the later, less-strict minimalist music of John Adams, such as \textit{Chamber Symphony} (1992) and \textit{Son of Chamber Symphony} (2007), as rhythmic inspiration, but insists he is not a member of a particular school of musical thought or process, showing only minimalist figurations in his music.\textsuperscript{16} In Figure 1.2, an excerpt from the second movement of the latter piece, the minimalist-like rhythmic and melodic

\textsuperscript{16} Ibid.; Austin K. Jaquith, email to author, September 16, 2019.
figurations in the piccolo and oboe, based upon dotted-8\textsuperscript{th} and 16\textsuperscript{th}-note patterns, with a driving bassoon rhythm are featured. Figure 1.3, from Mediation...Separation..., in comparison, shows similar figurations in the clarinet over a consistent roaming rhythm in the piano. Rhapsody, in Figure 1.4, also demonstrates this influence with the melodic writing in the clarinet over moving quarter notes in the piano.

These figures demonstrate the link between Adams and Jaquith while also revealing the greater melodic nature of these rhythms that is often at work in the latter’s music. These rhythms are frequently used as motives to start a section of character, and are subsequently expanded in terms of pitch and dynamic content to deliver melodic motion and phrasing. The piano further enhances the mood with clear diatonic harmonies which successively deliver contrasts in character and mood between sections. Moments of sheer lyricism are seen in stark contrast to the intense rhythms in these works, such as in the first movement of Ballad, evidenced in Figure 1.5, and in Mediation...Separation..., brought out by the use of more diatonic writing in contrast to earlier chromaticism, a technique discussed in the harmonic analysis of each work.
Figure 1.3 *Mediation...Separation...*, mm. 99-104. Austin Jaquith: “Mediation...Separation...for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.

Figure 1.4 *Rhapsody*, mm. 199-212.

Influenced by Messiaen, additive rhythms are another feature found in Jaquith’s music, adding further intensity and surprise to the already energetic rhythms that
establish each piece’s character. As indicative of their name, additive rhythms “add” a certain amount of time to an already metrical rhythm within a measure. This gives the music a more energetic and unstable quality as the motion continues between measures more characteristically even and stable and more robust in their metrical irregularity. This is precisely the rhythmic nature of Jaquith’s clarinet music, in particular Ballad and Rhapsody, the latter which the composer himself describes as having a “frenetic, energetic sound throughout” due to its highly disjunct rhythmic nature, combined with an unstable tonality and unpredictable accents.\(^{17}\) Being unmetered, both pieces clearly demonstrate the use of additive rhythms as the number of beats within each measure constantly shifts due to the addition of new rhythms. Ballad serves as the best example of the use of additive rhythm out of the three works, with particular regard to the third movement. In the third movement, as seen in Figure 1.6 outlining the first seven measures of the movement, additive rhythm on the second beat of the first measure is seen with the addition of a clarion F\(^\#\) 16\(^{th}\) note after the two preceding eighth notes. The second measure is similarly extended with the addition of a clarion E 16\(^{th}\) note followed by a clarion A 8\(^{th}\) note within the second beat. Finally, both groupings of the fourth bar are extended using the same principles. These additions delay the feeling of the next beat, and being unmetered, the number of beats within each measure appears to change between two and three beats. The underlying intensity of the motion, enhanced by strong accents and fermatas on the last notes of measures one and two, which are also in the clarinet’s altissimo register, in addition to the use of triplet 32\(^{nd}\) notes serving as an effective anacrusis to the main theme in measure six, create a highly energetic rhythm.

\(^{17}\) Austin K. Jaquith, email to author, September 10, 2019.
Following this initial segment, the movement grows evermore rhythmically disjunct and more wildly energized, again through the use of additive rhythm combining 8th and 16th notes. Figure 1.7 highlights a portion of transitory material leading to the conclusion of the first main section of the movement. The additive rhythm can be seen in the use of 8th notes on the second beat of measure 12, the first beat of measure 13, and the first beat of measure 14. This occurs after a more stable but energetic main melody in measures 6-11 emphasized by triplet 32nds, standard and triplet 16ths, and the use of accents immediately after strong beats, all underneath a drawn-out crescendo that proceeds along almost the entire length of the 14-bar opening section. The instability
wrought by the additive rhythm occurring between sweeping 32\textsuperscript{nd} notes, which propel the motion forward, further builds the intensity and openly alludes to what is to come.

Additive rhythm is a noted feature in Messiaen’s music, which frequently features highly jagged and disjunct rhythms with often erratic pulsation. A final connection to Messiaen with Jaquith’s music is non-retrogradeable rhythm, that is “symmetrical rhythms which when written backwards are identical to their forward statement.”\textsuperscript{18} The second movement of \textit{Ballad} demonstrates most clearly a basic musical palindrome which serves as a common rhythm used in the movement. As seen in Figure 1.8, an 8\textsuperscript{th}-16\textsuperscript{th} pair in measure 11 is followed immediately by its inverse. When paired together, despite a change in pitch, the combined rhythm itself is non-retrogradeable. The effect generated as the rhythm repeats in the next bar is, again, one of energy and urgent tension that defines the entire movement.

Another intriguing and defining element of Jaquith’s musical style, as seen in his clarinet music, is an instance of surprising rhythm combined with articulation, a driving alternation of triplet and duplet 16\textsuperscript{th} notes. This pattern, one distinct from the figures previously analyzed and from the overall melodic and rhythmic contour of these works, is first recognized in measures 46-47 in \textit{Mediation...Separation...}, depicted in Figure 1.9. Written in 12/8, the driving nature of this rhythm is generated by the partitioning of triplets into duplets, enhancing the syncopation. Some instances of this rhythm, found throughout the piece, also utilize accents on the first note of each

grouping, further enhancing the energy of the music. This is also found in the second
movement of *Ballad*, and again in *Rhapsody*, although slightly altered, taking the form of
straight, quadruple 16ths in 3/4 in measures 156-157, but with the characteristic
articulation pattern, as seen in Figure 1.10.

![Figure 1.7 Ballad, mvt. III, mm. 12-14. Austin Jaquith: “Ballad for Clarinet Solo,”
copyright 2012 by Jeanné Inc. Used by permission.](image)

This figure also demonstrates the use of extreme range and leaps between
registers of the clarinet, requiring careful voicing with clear articulation for effect, all of
which are additional general features of Jaquith’s musical style to be brought forth by the
performer. Of further importance is the extreme dynamic contrasts, again suggested by
the previous figure in combination with rhythm, pitch, and articulation. When considered
together, along with clarinet-specific technical considerations of airstream and breath
support, Jaquith’s music demands high musical and technical skill, showcasing a depth of compositional mastery, demanding agility and endurance, and a high degree of physical, mental, and musical stamina from the performer.

Figure 1.10 *Rhapsody*, mm. 153-162.
CHAPTER 2
RHAPSODY FOR CLARINET AND PIANO

Jaquith’s most recent work, *Rhapsody for Clarinet and Piano*, originally began as a violin concerto with chamber orchestra. Being unperformed, however, the piece was recast for clarinet and piano in 2018 to be premiered in two lecture performances by the author on Friday, September 20, 2019, at the University of South Carolina School of Music Recital Hall and Friday, October 25, 2019, at the University of South Carolina Aiken Etheredge Center.¹⁹ The title is befitting as the piece is a single-movement work with a free-flowing, episodic, almost improvisatory character, including an extended and highly virtuosic cadenza towards the end. At the time of writing, *Rhapsody* is currently unpublished, undergoing further revision. This should by no means take away from the significance of this work as Jaquith’s unique compositional style is realized, resulting in a work that pushes the boundaries of clarinet performance ability. The following is an analysis of the original version, successfully premiered in the Fall of 2019.

*Rhapsody* is initially marked Adagio at quarter note equals 72. With the clarinet appearing in the third measure, this piece opens softly at mezzo-piano, utilizing a simple quarter-note-eighth-triplet 16ʰ-motive which dominates the first 40 bars. Figure 2.1 highlights the basic outline of the initial melody, with this motive in measure four presented completely in the first seven bars. Increasing in volume at the end of the fourth

¹⁹ Austin K. Jaquith, email to author, September 10, 2018; Jaquith, email to author, September 10, 2019.
measure and retreating back to piano, the overall effect should be smooth and gentle, connecting seamlessly without breath across the clarinet’s registers to the clarion B in measure six, but with a subtle uneasiness just below the surface.

![Figure 2.1 Opening melody, *Rhapsody*, mm. 3-7.](image)

This initial tension should remain, and slightly increase, in measures 10-14, as demonstrated in Figure 2.2, as the same melody reappears with an increase in overall dynamic level and elevation in pitch content. For clarity, the performer should add a small tenuto on beat three of measure 12, specifically on the A, and clear articulation on the altissimo D should be observed in the following measure for additional emphasis.

![Figure 2.2 Repeated melody, *Rhapsody*, mm. 10-14.](image)

Aside from these suggestions, no further expressive considerations beyond what is written should be made at this point. However, as the melody is elongated through the use of sextuplets, which add tension by means of the crescendo beginning in measure 28 to the forte on the downbeat of measure 31, note Jaquith’s use of hemiola beginning in measure 30 through the use of sextuplets in the clarinet part and 8th notes in the piano part, seen in Figure 2.3, with clear articulation for rhythmic accuracy.
From measures 41-53, the tempo is marked Piu mosso with sextuplets, delayed by a tie or a 16th rest, serving as the rhythmic basis. A tempo marking of quarter note equals 80 is suggested by the author to subtly increase the tension without sacrificing overall expression or control of a rhythmically and tonally complicated section. Evidenced in Figure 2.4, the tonal language is rich with multiple accidentals occurring within and between measures. To further exploit this for clarity and to maintain rhythmic control, the author suggests placing a tenuto in measure 46 on beat two (the A) to bring out the mode change of the accidental. This author also suggests that a tenuto should be placed in measure 48 on beat two (the F#) and on the downbeat of measure 50 (the C#) for the same reasons, noting also the already marked tenuto on the downbeat of measure 49 (another F#).

The overall feeling of this section is one of transition as the dynamics and pitch level within each melodic/rhythmic phrase once more increases. By the arrival of measure 48, the distance between phrases shrinks by nearly two beats. An accelerando occurs beginning in measure 50, pushing to the powerful unleashing of the tension that has been waiting for release since the very beginning. This is evidenced by a fortissimo dynamic marking on a sustained clarion Bb trill to Cb, decorated by a Cb grace note, in
measures 53-54. It is here the author suggests using the left-hand chromatic fingering for Bb, and trill by lifting the index finger. As a general observation, all grace notes should be played off the beat.

![Figure 2.4 Più mosso, Rhapsody, mm. 41-52.](image)

As observed in Chapter One, Jaquith’s use of irregular articulation patterns often coincide with jagged and irregular rhythms, or gives off the sense of irregular rhythm. This author suggests careful articulation as written throughout this section to further amplify the growing tension and to help maintain control, especially with regard to the accelerando. In measure 52, a D-major triad seems to be emphasized by both pitch level and articulation on the way to measure 53. Here, each note should be only just emphasized in terms of length, connecting the air through each downward leap after each note, to maintain rhythmic cohesion with the piano. For further effect, a crescendo on the fortissimo in measure 53 should be done, followed by an air release at the end of measure 54. The performer should ensure appropriate breath after the dotted eighth in measure 51, at the start of the accelerando, to support these last two measures, as a slower Andante con moto, marked at quarter note equals 66, further amplifies the tension simultaneously as the music enters a new, and slightly more relaxed, section of material.
The Andante con moto, occurring over the next 30 bars to measure 83, where the tempo changes to Andante to denote another new and instant transition, serves only as a brief respite of the “frenetic, energetic sound”\(^{20}\) that characterizes this movement as the audience is again treated to a slowly unwinding, but gradually intensifying, contour of lyrical melodic writing. For the premiere performances, measure 61, an open measure in the clarinet part and a measure where the piano is sustaining a bottom-line G in the bass clef, was removed as excess space before the clarinet’s entrance in the following measure. The same is true for measure 333 as the piano is featured alone in a return of the initial Adagio section. Otherwise, Figure 2.5, showcasing measures 72-85, outlines another instance of motivic writing, giving way to increasing character intensification, exacerbated by another accelerando met with another instant tempo reversal. The basic rhythmic pattern underscoring this section is a 16\(^{th}\)-triplet 16\(^{th}\)-motive in the clarinet part, appearing previously in measures 72, 74, and 76, and expanding evermore across triplet 16\(^{th}\) notes, regular 16\(^{th}\) notes, and sextuplets, before the final accelerando. Articulation is again made rigidly clear in connection to the rhythm; however, the accelerando should begin on measure 82 rather than where it is marked at 81, leading through the pick-up 16\(^{th}\) in the previous measure and cuing the following downbeat. To emphasize the tempo change, the performer should place a heavy tenuto on the downbeat of 83 for the new Andante section, which is again marked at quarter note equals 66. This measure also clearly shows Jaquith’s use of jagged rhythms. A challenging measure, placing another tenuto on the altissimo F-natural on the second beat will enable clarity and ease of connecting the air across the leaps. Afterwards, the performer is free to gradually

accelerando across another transitory section on more subtly articulated running 16\textsuperscript{th} notes to the next major section of the piece, marked Vivace at quarter note equals 126. Also, note in Figure 2.6 the accented forte-piano on beat three of measure 93, molto crescendo and cue the fortissimo downbeat of 96.

Figure 2.5 Andante con moto, *Rhapsody*, mm. 72-85.

Figure 2.6 Vivace, *Rhapsody*, mm. 90-108.

To the author, everything that has previously occurred up to this point appears to be an extended introduction, as the remainder of the piece is in the faster Vivace tempo until the Adagio at measure 332, where the opening melody of the piece reappears in the piano. The tempo marking of quarter note equals 126 should be maintained throughout as the maximum tempo until the Adagio section for the sake of clarity as the player is
subjected to a constant onslaught of jagged rhythmic playing, heavy articulation, and extremes in both dynamics and range. A slower tempo can be utilized without sacrificing musical effect or expression, but should be no slower than 112 to 116 to the quarter note. The action begins in measure 109, seen in Figure 2.7, where the audience is treated to a new motive of rhythmic/melodic energy to the end of measure 113. Articulation is again used for expressive effect, especially in measures 111 and 116 where a triplet feeling is generated over straight 16th notes, although these measures should be played with a straight rhythm. The accent in measure 117 should be stinging, exacerbated by the forte-piano, and each quintuplet may begin with a small tenuto for clarity.

Figure 2.7 Vivace, *Rhapsody*, mm. 109-130.

After a 13-bar silence featuring the piano maintaining the energy by delivering a solo based upon many of the previously heard rhythmic motives, the clarinet re-enters in measure 134. For the next 28 bars, until measure 162, the clarinet is subjected to some of the most challenging music of the entire piece, which can be summed up as a test of stamina and musical technique. Each phrase of this section is somewhat motivic in nature, with each based upon beginning on two or three 16th notes on the offbeat of each downbeat, creating a driving character that the performer should immerse themselves in.
Dynamics are all sudden shifts between mezzo-forte, forte, and fortissimo, with many of the dynamics naturally coinciding with driving rhythms that push the listener to several “high points” in terms of pitch, as seen in Figure 2.8, outlining the first-half of this section, between measures 131 and 143.

Figure 2.8 Vivace, Rhapsody, mm. 131-143.

The importance of articulation, voicing, and air support is immediately clear. Articulation should indeed again be crisp and precise, with the performer noting constant shifts in articulation patterns, especially when slurring across every three notes over a group of 16\textsuperscript{th} notes as seen in measure 136. This was found previously in measures 111 and 116 and is a feature throughout this piece, and while it suggests a triplet feeling, the straight 16\textsuperscript{th}-note rhythm should be maintained. Careful voicing should be observed in measures 136-137 and 140-141 due to their extreme range and direction of their respective pitch content over several ascending and descending leaps. A tenuto can be placed on the downbeats of measures 137, (an altissimo F#), and 141, (an altissimo G#), and the performer can take a little time to start each measure and easily return to tempo towards the end of each to facilitate control of the voicing between each note and allow for note clarity. This has the added benefit of allowing coordination with the piano,
which is playing sparse, separated 8th notes, and for added dramatic effect. Special fingerings can also be used as well to ease navigation and are made more appealing by taking time in this section of the piece. The altissimo C# in measure 136 can be played using the bottom two side keys on the right-hand side of the clarinet’s top joint, while slightly clipping the preceding F# for clarity of pitch and articulation. The starting G# in measure 141 can be played by overblowing altissimo D#/Eb using the standard chromatic fingering with the right-hand sliver key. A chromatic fingering can also be used on the F# before the third beat (a C#) of measure 137 to facilitate this voicing if the right hand Eb key is not depressed for the preceding pitch on D.

As discussed in Chapter One, both the first and second half of this section beginning in measure 142 show Jaquith’s characteristic triplet and duplet articulation patterns over straight 16th notes, enhancing the piece’s already “frenetic, energetic sound.” This is found in measures 137 and 141, and as illustrated in Figure 2.9, moves from single-measure instances of this device, in measures 142, 144, and 146, to much longer declamations from measures 147-157. Voicing is more relaxed at this stage but can still be tricky, especially in measures 156 and 157. Here, the performer should add tenutos on these measures’ respective downbeats. In measure 157, chromatic fingerings can be used on the last two lower F#s. The second and third altissimo Ds should be played without using the right hand Eb key, again for ease of movement to the F#s. The performer should also note the subito dynamic shifts between mezzo-forte and forte between measures 153 and 154. These should sharply contrast from one another with heavy exaggeration.

21 Jaquith, email to author, September 10, 2019.
After another piano interlude, a calmer character change emerges beginning in measure 181, where the clarinet engages in softer and more sparse melodic writing supported by a more active piano part. Illustrated in Figure 2.10, this is the polar opposite from what came before for both instruments. The dynamic marking is a mezzo-forte, but a mezzo-piano brings out more of this character change. The tempo marking is still Vivace at 126 to the quarter note, suggesting an underlying current of energy. However, everything in the clarinet part should be played as smooth and connected as possible, outlining the phrase structure from measures 181-186 and 187-191. The performer should lean on the grace notes to facilitate this, and the descending leaps between the slurred F# and E in measure 183 and the clarion B to throat-tone Eb in measure 189 should be properly voiced and supported so no gap or “hiccup” appears in the sound.

This section continues from measures 195-211, highlighted in Figure 2.11, but with the music dying down by way of a piano and later pianissimo dynamic marking,
although with greater rhythmic intensity and range, rising to the forte in measure 210.

What follows is an elongated section from measures 214-332, where the opening section of the entire piece returns in an elongated piano exposition.

![Figure 2.10 Vivace, Rhapsody, mm. 163-194.](image)

![Figure 2.11 Vivace, Rhapsody, mm. 195-215.](image)

The section from 214-332 carries the same energy as when the Vivace section first appeared and is motivic in quality, gaining in intensity with each passing phrase in terms of opening rhythms used. Smaller subsections of activity based upon each starting rhythm and ending intensity seem to be suggested, with the first three, illustrated in Figure 2.12, appearing from measures 214-221, 222-230, and 242-248. A piano interlude mirroring the previous enters at measure 249, mixed with two brief clarinet entrances beginning in measures 269-273 and 276-280. These reflect the previous subsections, both seen in Figures 2.13 and 2.14. No additional musical considerations need to be
made in the first three subsections, being quite descriptive in writing, but using the second side key on the bottom of the top joint for the high D in measure 243 will soften the motion to and from the high C.

Figure 2.12 Vivace, *Rhapsody*, mm. 208-248.

More technical considerations must be made in the last two subsections, however, in a combination of concerns for pitch, rhythm and voicing. When playing measures 272-273 and 279-280, the performer should carefully voice low enough to the grace notes, adding weight and length to the start of each. Also, rather than using the sliver key fingering for the high Eb in measure 279, the right-hand ring fingering is recommended and the B grace note should be played on the left side for additional clarity and easier navigation.
As demonstrated in the prior figure, offbeat triplet 16th notes followed by regular 16th notes help identify the final subsection at 276. This motive continues until measure 332 when the clarinet drops out. Figure 2.15 outlines areas within this section of noted concern, particularly between measures 282-289. Precise and firm articulation returns overall, especially in measures 282-284. In measure 284, beat three is the most complicated technically. Here, the performer should play the high clarion A in the left hand with all right-hand fingers down with the Eb key for the altissimo F#, known as the “long” fingering for that note, and play the D# the same as the Eb in measure 279, with the right-hand ring finger, along with proper voicing. This should add further clarity by facilitating dexterity.

The final area of concern is from measures 315-317, seen in Figure 2.16. Along with clear articulation, the altissimo F# in measure 315 may be played with an overblown clarion Bb fingering, and a tenuto added to facilitate the leap from the lower clarion B-natural. The same is true for the altissimo F# in measure 316, although with no tenuto.
The altissimo G on the downbeat of 317, however, should be played with a slight tenuto to bring the note out from its leap from an altissimo E-natural.

Figure 2.15 Vivace, Rhapsody, mm. 282-289.

Figure 2.16 Vivace, Rhapsody, mm. 311-319.

After an extended piano feature reminiscent of the opening of the piece, the clarinet cadenza appears at measure 354 and lasts to the downbeat of measure 380 when the piano returns. It is measured, marked Vivace at quarter note equals 126, but should be played freely as it shifts back and forth between Vivace, Adagio, and Moderato tempos. The first half of the cadenza is marked by these sudden shifts between tempos, as seen in Figure 2.17. Aside from noting the articulation patterns and dynamic markings throughout, a gradual ritardando to the fermatas should be done in measures 356 and 359, with each Adagio between being a “weighted creep” to their respective ends. The Moderato should be instantly faster, but only to approximately quarter note equals 72. The third Adagio section, beginning in measure 363, should progress steadily, slowing to each altissimo downbeat at the end of each phrase, roughly every three measures, before
picking up again and doing the same, up to the final push to the Vivace at measure 372 that marks the second half of the cadenza, measures 372-379.

Figure 2.17 Cadenza, *Rhapsody*, mm. 353-373.

Figure 2.18 highlights the second half of the cadenza which remains in Vivace and realizes a return of Jaquith’s characteristic triplet and duplet articulation pattern, appearing in measures 372 and 377. Measures 373-376 are reminiscent of the subito dynamic changes and rhythmic trade-off seen earlier in measures 153 and 154. A triplet articulation pattern over straight 16th notes reappears in measure 378, which is also marked as a 3/4 measure while still a part of the cadenza, but unlike elsewhere, can be played as triplets instead of straight 16th notes. Finally, the piano entrance at 380 should
be cued in order to properly align the piano and the clarinet, with the tempo carefully observed to the end of the piece.

Figure 2.18 Cadenza, Rhapsody, mm. 371-379.

The remainder of the piece, still in Vivace at quarter note equals 126, is an ending culmination revisiting many of the major motivic rhythms. Figure 2.19 illustrates a return of the energetic rhythmic melody that introduced the first Vivace of the piece at measure 109, but with different pitches in measure 402. The characteristic duplet and triplet articulation patterns seen previously return beginning in measure 410, followed by the quintuplets not seen since measure 160. The same considerations for articulation and voicing made in the earlier corresponding sections should be observed, but with noted additions. In measure 411, the middle-staff C on beat three can fail to respond, so a slight tenuto on that note and choice fingerings, either on the left or right side of the instrument, on the surrounding Bs, can aid response. The same is true for the clarion E on the third beat of measure 414 and the altissimo D on the downbeat of 415, which also should be played with the right-hand Eb key so that the chromatic fingering for the following F# can be used. Finally, the 1-on-1fingering for the Bb after that F# can also be used to help navigate the measure.
As seen in Figure 2.20, additional considerations of fingerings can be made in measures 426 and 430, where the altissimo Ds can be played without the right-hand Eb key for ease of dexterity. In measure 433, the altissimo Db on beat three should be played using the throat-tone F# fingering that requires confident control of voicing.

Figure 2.19 Ending Vivace, Rhapsody, mm. 400-420.

Final musical considerations of the piece concern the altissimo A in both measures 453 and 455, and the ending ritardando, all noted in Figure 2.21. The grace notes preceding each altissimo A should be cleanly and clearly heard. Using the right-hand C#/F# key for A will help these tones respond and improve intonation. Finally, in the premiere performances, the molto ritardando was moved to the start of the last four bars, with measure 458 played as written but with measure 459 played using an air release articulation to bring the piece to a more dramatic end. The rhythms between the clarinet and piano are exactly the same in the last four measures of the piece, and should line up evenly. A cue for the downbeat of measure 458 will help, as well as a cue
for measures 460 and 461 as the piano has a new accented chord to play in the very last
measure that should line up with the clarinet’s final release.

![Music notation]

Figure 2.20 Ending Vivace, *Rhapsody*, mm. 421-433.

![Music notation]

Figure 2.21 Ending Vivace, *Rhapsody*, mm. 452-end.

*Rhapsody* was the first piece performed on the author’s two lecture recitals in the
Fall of 2019, as noted in the two programs for both recitals found in Appendix B of this
document. Both performances were premieres of this never-before-heard piece for
clarinet and piano. While the piece is currently undergoing revision, at the time of this
writing, it is the author’s sincere hope that the analysis of this technically challenging but
musically rewarding work will encourage further study and performance. A follow-up
performance and analysis of the finalized, published work is forthcoming.
From a harmonic standpoint, *Rhapsody* echoes Jaquith’s compositional ideas concerning an audience’s ability to relate to and comprehend an abstract musical work. Accordingly, as a rhapsody suggests a freedom in form, an unstable, but tertian-based harmonic quality is utilized to create the same effect, specifically a “frenetic, energetic sound” enhanced by the intense and jagged rhythmic drive that, as previously discussed, is of paramount importance in performing the piece.\(^{22}\) The opening introduction before the Vivace in measure 94 relies heavily on minor sonorities in the piano. Minimalist-like rhythms built on both major and minor sonorities seen, for example, in measures 19-21 in Figure 2.22 help to carry the subtle intensity between entrances of the clarinet, which grows increasingly chromatic as the rhythmic motion also becomes more jagged and irregular.

![Figure 2.22 Rhapsody, mm. 19-23.](image)

In the Vivace section, the piano is based upon standard major and minor chords and pitch pairs, such as seen in Figure 2.23. Interestingly, while major and minor pitch pairs are clearly seen in such measures as 98-99, an overall chordal structure in those measures, indirectly spelling out 9\(^{\text{th}}\), 11\(^{\text{th}}\), or 13\(^{\text{th}}\) chords, does not seem to take precedence over the character of a meandering melodic line. It instead enhances that character. Looking further, 9\(^{\text{th}}\) chords (Bb-D-F-Ab-C) progress note by note in the right

\(^{22}\) Jaquith, email to author, September 10, 2019.
hand in measures 100-101 and 11th chords (Bb-D-F-Ab-C-E and D-F-Ab-C-E-G) in the bass line in measures 103-104, continue the motion and instability of the piece as it moves towards the clarinet entrance at measure 109. Similarly, horizontal chord spellings, whether triads, 7ths, 9ths, 11ths, or 13ths, continue to be found in both the clarinet and piano in the Vivace sections, such as in Figure 2.24, where the quintuplets are created based on 9th chords. Historically speaking, based upon their construction, these expanded tertian harmonies were seen to straddle two or more tonal areas, major or minor, creating instability such as seen in this piece, and as time moved forward, further blurring the lines of tonality until it was practically non-existent. Instead of focusing on a clear and specific tonal area, this harmonic analysis as well as for Ballad and Mediation...Separation..., based on Jaquith’s ideas regarding using chromatic and diatonic writing, focuses on the use of both to generate character and action. This is made more poignant again as it relates to the composer’s “program,” especially of the latter piece.

In general, jagged and irregular rhythms are built using more chromatic writing in all three of Jaquith’s works for clarinet. However, when the clarinet engages in lyrical melodies, more diatonic writing made consonant by a preference for major sonorities over minor is use to bring out smoother contours of the line itself in contrast with the dissonant chromatic energies in the other sections. Various examples of this will be illustrated in the other two pieces, especially in Mediation...Separation where contrast is key in both performing and understanding that piece. It is important to note that as expressed in Chapter One, Jaquith’s harmonic language is “‘in the moment,’” deemphasizing an established harmonic formula in favor of trying “to let the musical ideas themselves suggest as much as possible and follow them where they go, so that they
truly do become a source of inspiration in and of themselves.”

While Jaquith classifies his music to be triadic in its overall harmonic foundations, he does not consider it to be very systematic, and does not rely upon overarching tonal schemes or formulas, such as found in Classical music.

In *Rhapsody*, as the clarinet becomes more lyrical at measure 181, illustrated in Figure 2.25, a more traditional diatonic formula of accented major and minor chords helps ground the change towards a smoother character. However, the grace notes in the clarinet part followed by the minimalist-like movement in the right hand of the piano keep the suspense. With the return of the more energetic rhythms, both between the previous lyrical section, the cadenza and afterwards, horizontal chord structures and pairs increase the instability until minor triads and 7ths emphasize the work’s dramatic conclusion.

![Rhapsody, mm. 94-105.](image)

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23 Jaquith, email to author, January 5, 2018; Jaquith, interview by author, August 1, 2018.
24 Jaquith, interview by author, August 1, 2018.
Figure 2.24 *Rhapsody*, mm. 116-120.

Figure 2.25 *Rhapsody*, mm. 180-185.
CHAPTER 3

BALLAD FOR CLARINET SOLO

*Ballad for Clarinet Solo* was the second piece performed by the author during the two 2019 lecture recitals and is perhaps the most illustrative of Jaquith’s compositional techniques and musical concepts. Published in 2012, this work is dedicated to Dr. Bruce Curlette, Professor of Music and Director of Clarinet Ensembles at Cedarville University, who successfully premiered the piece in October of 2011. Ballad represents what is perhaps Jaquith’s most unique concept, what he refers to as the “program.” In the study of the history of Western music, program music is identified as that which “tells a story, illustrates literary ideas, or evokes pictorial scenes.” A concept formulated in the 19th century, it now serves as a critical element in understanding the music of the time, such as in relationship to then current events, the rise of nationalism, and an increased exploration of both the natural and supernatural worlds. The piece still continues to inspire the ongoing study of the world in music. However, despite its descriptive title, Ballad is not programmatic in the traditional sense, but instead is a product of Jaquith’s unique style.

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In the process of music composition, Jaquith, lamenting the frequent occurrence of the audience’s inability to connect with more abstract music, tends to come up with a program before he writes a piece.\textsuperscript{27} A ballad is “simply a song that tells a story, often with the focus being on the event and action rather than the characters themselves”; however, Jaquith’s “program” of this work is not to tell a story, but for the piece to be a “dramatic unfolding of musical ideas in lyrical as well as highly virtuosic terrain,”\textsuperscript{28} a narrative of an entirely different sort. In his own words, “there is no actual ‘Person A’ setting out on some sort of adventure and doing these three actions and conquering this thing.”\textsuperscript{29}

Conquering, however, is exactly what the performer should strive to achieve with this piece. Curlette describes Ballad as an “incredibly tour-de-force ballistic piece.”\textsuperscript{30} Upon first inspection of the work, the performer will note this ballad is indeed action-oriented. Divided into three movements whose “dramatic intensity simply increases in each successive movement,” the “clarinet’s many facets are exhaustively used, from its warm, inviting low register to its shrill and piercing upper range. Its ability to both play a wonderful legato line, as well as sharp angular figures with great agility are also contrasted.”\textsuperscript{31} General features are characteristic of Jaquith’s compositional style and techniques already explored, with further additions signifying his “eclectic style.” These include highly motoric rhythms inspired by Adams’ minimalist style in terms of rhythm and pitch content, Jaquith’s distinguishing trade-off of duplets and triplets both via

\textsuperscript{27} Jaquith, interview by author, August 1, 2018.
\textsuperscript{28} Jaquith, \textit{Ballad}.
\textsuperscript{29} Jaquith, interview by author, August 1, 2018.
\textsuperscript{30} Curlette, interview by author, January 10, 2019
\textsuperscript{31} Jaquith, \textit{Ballad}.
rhythm and articulation patterns, and jagged rhythms influenced by Stravinsky and utilizing both non-retrogradeable and additive rhythms, akin to the music of Messiaen. Each of the three movements are relatively simple in terms of form, but embody a sense of cohesiveness and drama that a story demands, which is maintained all the way to its “exhausting and breathless finish.”

3.1 Lento

The first movement, marked Lento at quarter note equals 69, is measured with clear rhythms overall but with no meters marked by a time signature, though they constantly shift. It is in ternary ABA’ form that is clearly delineated by rhythmic and melodic motives. Section A begins with a descending 8\textsuperscript{th}-to-16\textsuperscript{th} note motive preceded by an extremely soft pianississimo that crescendos to a piano on the descent before descrescendoing back to pianissimo over three to four quarter notes and a half note, all over a span of one measure apiece. This is illustrated in Figure 3.1. There are no major challenges at this point; however, for added effect, each fermata note can begin with a niente opening, followed by a gradual accelerando to the suggested tempo through the runs before gradually slowing down and drawing out each following quarter note.

![Figure 3.1 Lento, Ballad, mvt. I, mm. 1-2. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.](image)

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\[32\] Ibid.
Grace notes feature prominently in this piece, and in keeping with the composer’s style, should be clear and even from the first note to the last. In the next section, marked Piu mosso, the expressivity of this piece begins to come through, which is suggested by the grace notes, also featured in Rhapsody and which should all be played off the beat. Referring to recordings of Ballad by Curlette, the author believes the grace notes suggest a “harp-like” character, gently but firmly swirling to their destinations with full and rich color. This can further be deduced by the phrasing structure and pitch content in the Piu mosso seen in Figure 3.2.

![Figure 3.2 Piu mosso, Ballad, mvt. I, mm. 3-5. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.](image)

Taking advantage of the clarion and altissimo registers in three regular phrases, this section is full and vibrant. Any extra-musical interpretations to “set the scene” of this story are left to the individual performer. In this section, the author suggests applying tenutos to the start of each grace note for control and clarity, gently accenting where marked, and following the subtle dynamic contrast. In general, rhythmic accuracy is important and should be strictly adhered to, as in all of Jaquith’s music. Overall, however, strict adherence to tempo is not necessary. A tempo marking at quarter note equals 78 in the Piu mosso gives life and expediency to this more active section, but the performer may feel free to begin the piece a little slower than marked and to take time in-between the measures of the Piu mosso, drawing out each note before the grace notes begin anew. However, each note should be smoothly connected to keep the phrasing.
This “harp-like” character should be brought out in the same manner later in the piece when the grace notes return after an extended absence in the Moderato section, the second half of which is illustrated in Figure 3.3. In this section, the player may take a little time at the end of each measure, taking breaths where needed to extend the phrasing to the end of the section after the poco ritardando. A smooth and connected contour should again be maintained.

![Figure 3.3 Moderato, Ballad, mvt. I, mm. 26-31. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.](image)

Moving back to the opening A section, the initial Lento returns in measure six for another three measures followed by another single measure at Piu mosso, which together constitutes some of the most challenging music in the movement and brings Section A to a close. As suggested in Figure 3.4, the final measures of this first section can be played like a measured cadenza. The tempo in measures six through eight may be kept, but the tempo in the 32\(^{nd}\) notes leading to the Piu mosso in measure nine should be gradually increased to a maximum of quarter note at approximately 78 beats per minute. The accents at the Piu mosso should be stinging, and the player should easily complete at least two or three trills before moving to the grace notes. The trill on the G\# can be played either using the regular fingerings for both notes or by using the next to the top side key of the top joint. Intonation with this trill fingering should not be problematic due to the speed of the music. Note the tenutos already marked on the 32\(^{nd}\) notes, making them long and weighty. Another tenuto can be placed on the altissimo F-natural for clarity. The
tempo in the Piu mosso section should be consistent, gradually increasing between the first two groups of 32nd notes, and then violently cascading through the last group of 32nd notes to the trilled C-natural. On the fermata, the performer may either decrescendo to the marked mezzo forte or softer still, tapering to the end over a long fermata to allow all tension to be released, which is the author’s performance preference. However, there should not be a significant pause before continuing with the following pick-up note. Instead, the performer should proceed right into the Meno mosso which starts Section B.

Figure 3.4 Tempo 1-Piu mosso, Ballad, mvt. I, mm. 6-9. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

Each of Jaquith’s three works for clarinet enter delicately with an undercurrent of tension that takes time to fully blossom and are later followed by moments of lyrical beauty. Section A of Ballad is no exception as both the performer and audience see and hear the gradual increase in tension with greater rhythmic drive and intensity, subsiding with the trill. Section B opens with a very lyrical melody that explores the instrument’s lower registers, the chalumeau, and throat tones. As shown in Figure 3.5, the composer’s notes tell the performer all they need to know in an otherwise unassuming melody that starts the section. It is added here as it is a change in character. This is the most important element a performer should recognize about Jaquith’s music, establishing
character and moving with it as it changes in this story of musical events. The performer should observe the Meno mosso tempo marking, subtitled con moto, and molto espressivo e cantabile, emphasizing dynamic contrasts and moving as gently and connectedly as possible in a very lyrical setting. The marked tenutos should be weighty and lengthy in order to add tension, which only increases through the following Poco piu mosso that leads to the already introduced Moderato section. The only other major concern in this section before the Moderato is the triplet 16\textsuperscript{th} notes in measure 20 which should begin slightly slower and then power through to the Moderato, which itself should be played at about quarter note equals 90. A tenuto should be placed on the Bb starting the second group of triplet 16\textsuperscript{th} notes, and the final clarion Bb can be played either using the regular side fingering or the 1-on-1 fingering.

![Meno mosso-Poco piu mosso](image)

Figure 3.5 Meno mosso-Poco piu mosso, Ballad, mvt. I, mm. 10-20. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

Section B continues in measure 32 at Tempo 1, with quarter note equaling 69. The character should be as at the beginning, slow and gentle, but with an undercurrent of subtle urgency after yet another moment of sheer tension in the preceding Moderato.
Again, the softer and gentler contour gives way to slowly increasing tension as another Piu mosso arrives, marked agitato, beginning in measure 39. This agitation builds to the climax in measure 47 as the clarinet moves through sextuplet 16ths, urgent grace notes, and heavy chromaticism. Figure 3.6 illustrates this section. The performer should take care not to rush the sextuplet 16ths, which should be played as triplet 16ths as hinted by the notation, with emphasis placed on the first note of each after the preceding ties. The second Piu mosso should be played with wild abandon, ever increasing in speed until the fortississimo on the held E-natural in measure 47. The performer should push the dynamics to their greatest extent and maintain that ferocity through the end of the trilled Bb in measure 48. The trill should be held as long as possible, dying down as soft as possible without silencing the sound, and carrying into the fortissimo of the next bar, taking a breath as written in measure 47 and after the chalumeau G# in measure 49.

The new Tempo 1 at measure 49 recalls the Tempo 1 of measures six through nine. Despite the difference in pitch content, this should be played in the same style at the more extreme dynamic marking. As seen in Figure 3.7, the performer should take time again in the expanded groupings of 16ths and 32nds, gradually building in tempo until measure 50. It is here, with the last grouping of 32nd notes, that the performer should decelerate with a tenuto on the downbeat and plunge into the accented trilled notes. The grace notes should be kept clear by stopping each trill in time, not the note itself, and the tempo should be increased to the Piu mosso in measure 51. The final trill in measure 50 should be played by using the side key on the top joint and the Piu mosso should be played at an exhaustingly loud dynamic level. This new Piu mosso is the final subdivision of Section B and is encapsulated by measure-spanning grace notes in
measures 52, 54, and 55, seen in Figure 3.8. The performer should start each of these slowly, increasing in tempo over a consistent air stream, and gradually getting louder after subito fortes.

Figure 3.6 Piu mosso-Tempo 1, Ballad, mvt. I, mm. 37-49. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

Figure 3.7 Tempo 1-Piu mosso, Ballad, mvt. I, mm. 50-51. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

Section C is another Tempo 1 that mirrors the opening in terms of rhythm and overall pitch content. While progressing just as rhythmically intense as in the Piu mosso and Tempo 1 of measures three through nine, it also moves evermore softly across
plodding quarter notes six measures from the end, which are seen in Figure 3.9. The breath marks should be treated as breaks until the breath mark in measure 62 in order to facilitate the phrasing and response of the grace notes on altissimo E-natural. The performer should play these grace notes slightly elongated while growing softer, and the last breath mark should be treated as another break without stopping the air, again to aid in response of the final measure, which can be as soft as the player desires or is capable for final suspense. The author also prefers to insert a poco ritardando for the final two measures and to use the regular fingering on the grace notes, but other fingerings are possible for response.

Figure 3.8 Piu mosso, *Ballad*, mvt. I, mm. 52-56. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

Figure 3.9 Tempo 1, *Ballad*, mvt. I, mm. 59-64. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.
3.2 Molto Vivace

The second movement also appears to be in ternary ABA’ form, and is near constantly motoric in its rhythms, emphasizing shifts in rhythmic contour and overall character that reinforces its program of outlining a series of musical events. Marked Molto Vivace at dotted-8\textsuperscript{th} note equals 160, the movement opens with an initial five-bar rhythmic-melodic sequence based upon 8\textsuperscript{th} notes expanded to 32\textsuperscript{nd} notes ending in emphatic trills, seen in Figure 3.10. The opening should be played with a forceful, declamatory character, as emphatic as possible on the rhythms and expression, so precision in the number of notes played, such as the 8\textsuperscript{th}-to-32\textsuperscript{nd} note motives, and note lengths before marked breaths, is not of greatest concern. However, the performer should clearly stop the 32\textsuperscript{nd}-note motion before moving to the next note, whether trilled or not. The author suggests overemphasizing the forzando in the first measure and to play with intense dynamics, doing the same in the second measure, entering the measure gently, noting the marked tenuto on the downbeat, before forcefully climbing to the altissimo G. The performer should let this note ring for two to three seconds, then use the overblown Bb fingering for the following F# for ease of transition and intonation, and play the ending C using the left side fingering. The performer should treat the breath marks in measure three as lifts, breathing at the end, pausing only briefly before moving on to the fourth bar, doing the same again. The performer may pause again at the end of the fourth measure to set up the next measure, which is an emphatic ending for this section and a transition to the next. Each note in measure five is accented and held with fermatas over a crescendo. The performer should be emphatic by starting softly, about pianissimo, then crescendo to at least a fortissimo, elongating each successive note more than the
previous. The next bar should be played without taking a breath, accenting the first note with the marked forte-piano to get the motion and style of the preceding fifth measure.

The ending of the movement, marked Tempo 1 and encompassing the last seven measures of the movement, seen in Figure 3.11, is almost an exact duplicate of the first six measures of the piece, with the exception of a lack of accents, changes in pitch content, and more decorative trills, making it a variation of the original. It should be played just as emphatically as the beginning to bring a sense of balance and closure to the movement, but with the new tenutos and dynamic changes. The last two bars are of particular note, as the player should gradually elongate each note held by a fermata across the crescendo from pianississimo to forte. After pausing briefly, the last note should be played with a heavy accent and at fortississimo, crescendoing through the grace notes.


The middle section of the second movement, beginning in measure six and lasting to the aforementioned Tempo 1 beginning at measure 125, can be summed up as continuous motoric rhythms defined by triplet 16th notes and non-retrogradeable rhythms such as seen in the music of Messiaen. Based upon the use of fermatas on altissimo notes
combined with extreme dynamics and rhythmic contour, it is possible to identify three
subsections of this middle section, between the first five bars and the last eight.

Figure 3.11 Ending statement, Ballad, mvt. II, mm. 122-end. Austin Jaquith: “Ballad for
Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

The first subsection roughly corresponds from measure six to the pick-up to
measure 47, characterized by the use of both triplet 16th notes and non-retrogradeable
rhythms. Overall, the character should be driving, although the performer should note the
use of accents, be clear in the articulations, and use tenutos to bring out the mode
changes, prevent any rushing, and for greater clarity. This can be seen in Figure 3.12,
highlighting the first and third notes in measure 19 and the first notes in measures 22, 24,
and 26.

The first high-note fermata occurs at measure 35, preceded by an ascending
sequence. Instead of marking the end of this subsection, the music descends in a relative
coda, moving from a fortissimo in measure 40 to the piano that starts the next subsection.
Figure 3.13 illustrates these features. Consider slightly slowing down on the two notes
preceding the fermata, add a small accelerando back to tempo in the measure with the
fermata, and play as legato as possible in measures 37-39.
The use of non-retrogradeable rhythms disappears in the second subsection, corresponding to the pick-up to measures 47-89, now relying solely on triplet 16ths which begin murmuring softly with the same energy as the preceding section without pause or relaxation in tempo. Great care should be taken in changing articulation patterns and using tenutos to bring out further mode changes. Seen in Figure 3.14, these include the first notes, a chalumeau A, Bb, a clarion B, D, and Db in measures 47, 50, 54, 57, 58, and
61-63, respectively. Adding a tenuto on the Db in the last three listed measures facilitates movement to the following notes for ease to play each Db using the left-hand fingering.

![Sheet music](image)

Figure 3.14 Ballad, mvt. II, mm. 47-64. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

After another fermata in measure 64, the second subsection engages in an elongated coda-like figure. Measures 67-71, seen in Figures 3.15 and 3.16, hearken back to measures 37-39 and should be played as legato as possible. The performer should not use the right-hand Eb key on the altissimo D in measure 67 in order to use the chromatic fingering on the following F#. Tenutos on the first note of each measure should be implemented for clarity and control, and the whole sequence should crescendo for additional expression. The rest of this figure sees a return to the rhythms used in the first subsection. On the downbeats of measures 77-83, seen in Figure 3.17, tenutos should again be used.
Figure 3.18 shows the ultimate climax of the piece, a fermata on altissimo B in measure 88, which should be played as dramatically and intensely as possible, and occurring after a sequence beginning in measure 84 at the end of the second subsection. Preceded by a chalumeau Eb, this leap is very difficult, but for added effect and ease of use, a molto ritardando on the last two notes of measure 87 followed by a quick breath can lead to instant response. A variety of fingerings for the altissimo B are available. The author recommends using the thumb and register keys, the first two fingers of the left-hand and the left C# key, all three fingers of the right hand and the right-hand C# key. The altissimo B should sing out in full volume, but the rest of measure 88 should play out as written, slowing the trill to a single chalumeau C before moving on.

Figure 3.15 Ballad, mvt. II, mm. 65-67. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

Figure 3.16 Ballad, mvt. II, mm. 68-71. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

The final subsection to the second movement corresponds to roughly measures 89-124, and is based upon the use of triplet 16ths akin to the first subsection. As seen in the previous figure, the most important feature as this subsection begins is to play the accents very aggressively. After this opening, which lasts until measure 101, the music itself moves aggressively at a constant forte. The accents continue to be the most crucial aspect, and when the performer arrives at the allargando in measure 111, seen in Figure
3.19, greater emphasis should be placed on the lower C#s. The intensity only increases from measure 112 to the end of the subsection. As illustrated in Figure 3.20, measures 112-113 outline the characteristic triplet-duplet figure seen in Rhapsody, and again in Mediation...Separation..., so the accents should be brought out. Emphasis should be placed on the first notes of each triplet-16th grouping in measures 114-115 to facilitate voicing, and the accelerando at measure 117 should begin very slowly for the same reasons. Open fingers, an overblown throat-tone G, F# and Bb on the altissimo D, C#, and E natural in measure 119 respectively should also be used for ease of response.

Referring back to Figure 3.11, tenutos on the low Gs along with 1-on-1 fingerings on the Bbs in measures 120-123 will allow for ease of play and clarity as the music accelerates. Finally, the right-hand C# can be used on the altissimo A held by a fermata in measure 124 for improved response and intonation. With this final exclamation, the music returns to its opening, ending this powerful movement, but without sacrificing its emphatic character.

![Musical notation](figure.png)

Figure 3.17 Ballad, mvt. II, mm. 76-84. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.
Figure 3.18 *Ballad*, mvt. II, mm. 85-90. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

Figure 3.19 *Ballad*, mvt. II, mm. 105-111. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

Figure 3.20 *Ballad*, mvt. II, mm. 112-121. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

### 3.3 Allegretto con moto

*Ballad* lives up to its reputation as an “incredibly tour-de-force” piece, and its exhausting nature culminates in the third movement. The inherent energy of this movement intensifies as, like the second movement, the performer has to carefully,
consistently, and accurately navigate a constant stream of highly motoric rhythms immediately from the beginning before this story reaches its ultimate conclusion.

Written in an ABA’ form and similar to the second movement, the third movement begins with a short, five-measure introductory section, shown in Figure 3.21, utilizing additive rhythms, air-released grace notes, extreme range and dynamics, and triplet 32\textsuperscript{nd} notes which form the basis of the main melodic material. This introduction will be elaborated upon in the longer A’ section.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{figure3.21}
\caption{Ballad, mvt. III, mm. 1-7. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.}
\end{figure}

With the pick-up to measure six, the following two measures illustrate the main melodic material of the movement: triplet 32\textsuperscript{nd} notes followed by five 16\textsuperscript{ths} and an accented 8\textsuperscript{th} note, as seen in the previous figure. Like in the first and second movements of this piece and in \textit{Rhapsody}, articulation is of paramount importance, thus the articulation should be kept crisp, clipping the first 16\textsuperscript{th} after the triplet 32\textsuperscript{nds}. A tenuto should be used for each triplet 32\textsuperscript{nd} note to keep them clear. The melodic material reappears in measures 9-11 followed by a bridge into the next major section of the piece, characterized by sextuplet 32\textsuperscript{nd} notes. As seen in Figure 3.22, these sweeps in measures 12-14 should be rapid, and a tenuto should be placed on the first note of each grouping
for both control and clarity of the groupings themselves, and the movement between the
low B, C#, and D#. This first section ends with standard 16th notes descending in pitch
and dynamic level to a mezzo-piano in measure 19.

Figure 3.22 Ballad, mvt. III, mm. 12-14. Austin Jaquith: “Ballad for Clarinet Solo,”
copyright 2012 by Jeanné Inc. Used by permission.

With the soft conclusion of Section A, Section B begins by taking a more lyrical
side in measures 20-27, while showcasing additive rhythm in measure 29 to keep the beat
consistency off-balance. This is seen in Figure 3.23. The intensity and instability of the
previous material returns and increases from here to the resolution at measure 35 by the
combination of triplet 32nd notes, non-retrogradeable, and additive rhythms. Seen in both
Figures 3.23 and 3.24, note the wide leaps in measures 29 and 33-34. The altissimo G in
measure 34 can be played using the left index finger and the right Eb key along with the
register and left thumb hole to facilitate the wide leap from the much lower chalumeau G
preceding it. A molto ritardando may be added in that same measure for added effect
along with a crescendo to fortissimo on the Bb in measure 35.

With the resolution at measure 35, the first half of Section B continues in an
expanded fashion, but still based upon the original material with the same as seen in
measures 36-37 of Figure 3.24. Crisp and changing articulations, shifting meters, and
extreme range and dynamic contrast also characterize the second half of Section B.
Figure 3.25 illustrates this material. The accents from measure 36-42 should be
aggressive, similar to the final subsection of Section B in the second movement. A
breath may be taken before the triplet 32\textsuperscript{nd} notes in measure 46 in order to sustain through the next phrase. The performer should note that the mezzo-forte dynamic is on the second note of measure 49, so a crescendo from measure 47 to the downbeat of measure 49, followed by a sudden pull-back in tempo for the mezzo-forte, should occur.

Figure 3.23 Ballad, mvt. III, mm. 20-29. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

Figure 3.24 Ballad, mvt. III, mm. 30-37. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

The remaining material of Section B, seen in Figures 3.26 and 3.27, becomes even more disjunct with additive rhythm, extremely wide leaps, and dynamic contrasts, especially in measures 56, 58, and 60. The performer should use the composer-written tenutos with a full and consistent airstream to facilitate proper voicing. In measure 58, the “long” fingering for the altissimo F# should be used for intonation and response, followed by the B on the left side and the low G# on the right side in order to play the
altissimo A. The performer may take a breath before the sextuplet 32\textsuperscript{nd} notes in measure 61 in order to support the remaining material of the section. For the climax of the piece, illustrated in Figure 3.27, tenutos again should be used for clarity and voicing across the additive rhythms in measures 62-65, both as indicated and on the first note of each 32\textsuperscript{nd}-note sweep. The 1-on-1 Bb and the “long” fingering for the altissimo F should be used for finger dexterity on the sweeps. The performer may take a breath before each sweep for proper air support as they ascend, including before the altissimo B in measure 66. The performer should be aware and careful of fingerings for the altissimo Ab, Bb, and B in measures 64-66. The B in measure 66 can be played using the same fingering as in the second movement, while the regular fingering can be used for the Bb and the open fingering, right-hand first finger and Eb key for the Ab. The “long” fingering for the F\# after the B in measure 66 should also be used for the sake of intonation and response. Finally, the fermata C at the ending of the section, should taper completely.

The third movement of \textit{Ballad} ends similarly to the second movement, with the third section a restatement of the first. However, the opening rhythm of the third section is the same but at a lower range and at pianissimo. Articulation again is critical, so the performer should note the articulation patterns and adhere to the tenutos for emphasis and control as the energy increases. The chromatic fingering for the chalumeau Gbs in measures 69-70 should be used, and the A on the downbeat of measures 71 and 72 should be clipped for response on the chalumeau F\#s.

The energy finally bursts into full bloom beginning in measure 81 after an accelerando in the previous measure, seen in Figure 3.28. Similar to the accelerando in the second movement, this one should start a bit slower and then speed up rapidly, with
the performer using the “long” F# fingering in measure 81. A breath should be taken before the triplet-32\textsuperscript{nd} pick-up in the same bar, and emphasis should occur on each triplet grouping with the accent as if they were on the beat for added clarity. With the crescendo to the quadruple-forte on the last short note, the story finally comes to a resounding close.

Figure 3.25 Ballad, mvt. III, mm. 38-54. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.

Figure 3.26 Ballad, mvt. III, mm. 55-61. Austin Jaquith: “Ballad for Clarinet Solo,” copyright 2012 by Jeanné Inc. Used by permission.
As the “program” for Ballad is not the unfolding of an extra-musical plot but an emphasis on the dramatic characters presented in the unfolding of individual musical ideas themselves, a harmonic analysis of the piece again shows connections between the
non-systematic triadic foundation characteristic of Jaquith’s style and the characters in
the music itself. Where flowing with the voice leading by responding to rises and falls of
the musical line traditionally in terms of dynamics, crescendoing with each rise, and
decrescendoing with each fall is integral to performance, as in the other two clarinet
works, the use of chromatic material underlying the jagged rhythms that the clarinet
navigates verses the more diatonic lyrical contrasts again shows the ebb and flow of this
unfolding story.\textsuperscript{33} To first illustrate this point, the clarinet’s more lyrical side initially
appears in the smooth melodic writing that opens Section B of the first movement, seen
previously in Figure 3.5. A tonal center around F minor seems to enhance the slightly
relaxed but urgent quality of the melody.

With the second movement utilizing a minimalist-inspired rhythm throughout, an
emphasis on major and minor seconds is readily apparent in the opening section, giving
the movement an even more intense energy. A longer linear analysis is possible when
considering the Section B, outlined previously in Figure 3.14, from measures 47-64, as
the clarinet climbs higher with modes progressing from A to Bb, B-natural to D, and
from Db to F. Chordal writing based on F, A and C# followed by minor seconds, seen
previously in Figure 3.15, release the tension before a return to a two-note pulsation that
drives the rest of Section B. Other longer analyses based upon an ascending step-wise
motion can also be found, specifically in measures 76-84, depicted previously in Figure
3.17, leading to the fermata on altissimo B-natural, with beginning pitches on F#, G-
natural, and G#. A 9\textsuperscript{th} chord based on C with a lowered 5\textsuperscript{th} is outlined in measure 87,
seen previously in Figure 3.18, just before the fermata.

\textsuperscript{33} Ibid.
Chromaticism fully returns along with more energetic and jagged rhythms in the third movement, where horizontal chord spellings, such as B#-D#-F#-A#-C# in measure 13, seen previously in Figure 3.22, are noted. Elongated step-wise pitch motion is also noted in measures 56 (Bb-C-D-(Eb)), 58 (D-E-F#-(G#)) and 60-61 (D-C-D-E-(F#)). This can be seen previously in Figure 3.26.
CHAPTER 4

MEDIATION…SEPARATION…FOR CLARINET AND PIANO

If there is an important legacy to be found in Jaquith’s clarinet music, it is the composer’s own concept of the “program.” In the previous chapter, a clever redefinition of the word “ballad” is witnessed. Jaquith’s “program” is a narrative unfolding of musical events without expecting the audience to necessarily reach the more traditionally programmatic conclusion upon listening to the piece. Even more compelling of Jaquith’s “program” is that it can also have true extra-musical meanings more concretely tied to a non-musical source without giving in to the highly descriptive and direct meanings of programmatic music. This is true for the final member of this trio of significant clarinet works, Mediation…Separation…for Clarinet and Piano, a work with clearly a more abstract title, but whose inspiring source is anything but.

The Glass Cage by Nicholas Carr serves as the extra-musical inspiration of this piece.\(^34\) In his book, Carr “asserts that while tools of the past became extensions of our bodies and helped us control and sense our environment with greater strength (such as an ancient scythe), automation and especially digitally-controlled automation separates us from the world and dulls our perceptions of it.”\(^35\) He goes on by offering “striking illustrations of the perils that result,” such as “pilots who struggle to fly planes in

\(^{34}\) Jaquith, Mediation…Separation…

\(^{35}\) Ibid.
emergency situations due to over-reliance on the autopilot, to medical doctors whose powers of diagnosis are weakened due to repeated dependence on software diagnostic aids. Thus, *Mediation...Separation...* was born, not as a retelling of the book through music as a more traditional program may direct the listener to discover; it is an attempt to “pit our perception of the world, often highly mediated through technology, against the hard, immoveable realities of our existence.”

Published in 2016, *Mediation...Separation...* was composed in 2015 on commission by Dr. Bruce Curlette, Dr. John Kurokawa, Lecturer of Clarinet at Wright State University in Dayton, Ohio, and Dr. Kevin Schempf, Associate Professor of Clarinet at Bowling Green State University in Bowling Green, Ohio. It unfolds as Jaquith’s program suggests, pitting “reality” against one mediated by technology, or “mediated reality” in the composer’s own words. Therefore, the form of this piece is sectional, with “reality” introduced and explored first and “mediated reality” following as the antithesis in terms of overall character and mood. In performance, the clarinetist should “respond to these color changes” as differences in harmony and contour are readily apparent. From the composer’s own description, both “reality” and “mediated reality” are identified by changes in overall character, melodic contour, and their differences in overall harmonic language. Many of the characteristic features of Jaquith’s style are shared with *Rhapsody* and *Ballad*, including energetic rhythmic motives,

36 Ibid.
37 Ibid.
39 Jaquith, *Mediation...Separation*....
40 Jaquith, *Mediation...Separation*.; Jaquith, interview by author, August 1, 2018.
additive rhythms and shifting meters, some of which are irregular, and triplet-duplet articulation patterns. A phenomenal closing piece, the audiences’ perceptions are challenged as the music moves the listener from one “reality” to the next, with true “reality” overtaking the music and bludgeoning the listener in its “unpredictable glory.”

Figure 4.1 outlines the first 12 measures. “Reality” immediately sets in at the start of the piece, represented by a simple motive of a slow-fast 16th-dotted-8th note pair in measure one at quarter note equals 50. The initial section is marked “very slow and plodding,” and the clarinetist should carefully cue and maintain the tempo in order to coordinate with the piano. This is further magnified by the fact that after an accelerando in measure five emphasizes this rhythm, the music slows suddenly and drastically to quarter note equals 40 in the next measure only to speed up again to the initial motive at the original tempo. Rhythm is crucial, so emphasis should be placed on the 16th note in each grouping in measure five. The performer should start measure six at a crawl, gradually speeding up right into the downbeat of measure seven, marked a tempo. The performer should cue the tempo on the second beat of that measure, taking a breath after the downbeat to play through the slow sustained note of measures 8-10. With the pick-up to beat three of measure 10, the clarinet moves again after a two-bar hold on a clarion Ab, crescendoing to the downbeat of that measure. Although the sparsity of the piano in measures 8-10 at such a slow tempo makes counting tricky, the piano plays a chord on the second beat of measure 10 that the performer should listen for to enter in on time.

From this point, as seen in Figure 4.2, the clarinet moves across wandering 8th notes with hairpin dynamic changes, with the energy increasing with a poco accelerando.

41 Jaquith, Mediation...Separation....
in measure 16 and sweeping 32\textsuperscript{nd}-note flourishes, leading to a crescendo to forte and a faster tempo at measure 18. The roaming 8\textsuperscript{th} notes from measures 10-16 should be smooth, with the performer maintaining the airstream with careful voicing, and using light legato finger motions to eliminate gaps or any overemphasis of pitch.

The hairpin dynamics should also be exaggerated by at least one dynamic level to create a swirling, mysterious character. The poco accelerando beginning in measure 16 should run smoothly to the downbeat of measure 18, reaching the new tempo of quarter note equals 72. Here, the performer should note the forte and decrescendo to piano on the first beat of measure 19, being careful not to rearticulate the tied throat-tone G before the 32\textsuperscript{nd}-note runs, which themselves should start slow and move clearly and effortlessly to the next measure. The clarinetist can also take time in measure 18 to play the sweeping 32\textsuperscript{nd}-notes clearly as the piano only plays the slow-fast pair motive on the downbeat. Most of the rubato should take place on the first two or three notes of each grouping, starting each sweep slowly to emphasize the downbeat and to keep the

Figure 4.1 Mediation...Separation..., mm. 1-12. Austin Jaquith: “Mediation…Separation…for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.
movement clear, then moving back to tempo. The fourth grouping should begin the same way but move right into another new tempo beginning at measure 19, marked quarter note equals 120.

Figure 4.2 Mediation...Separation..., mm. 13-23. Austin Jaquith: “Mediation…Separation…and Piano,” copyright 2016 by Jeanné Inc. Used by permission.

Measure 19 marks the start of the second half of the “reality” section, which is now more energetic and highly rhythmic, lasting until measure 66 where there is a one-measure fermata concluding the section before “mediated reality” begins. The initial “reality” slow-fast pair is now transformed and elongated to an accented and more rhythmic and melodic motive in measure 20, seen in the previous figure. Consider the composer’s notation to “sting accents, but overall volume should be soft.” This motive will now represent “reality” throughout the remainder of the piece, appearing in measures 24, 30, 220, 223, and in various forms throughout the piece, outlining when the music moves between sections of “reality,” which it again represents, and contrasting sections
of “mediated reality.” Important features of this second half of “reality” are the increased rhythmic intensity, generated by irregular meters, accented, crisp, and shifting articulation patterns, including the distinctive triplet-duplet pattern found also in Ballad and Rhapsody, and extremes in both range and dynamic contrast. Accordingly, Figure 4.3 demonstrates how tense and energetic the section is when considering the unique irregular meters utilized, including 15/16 in measures 27 and 35, 12/16 in measures 38-48, 14/16 in measure 49, 5/16 in measures 55-60, and 17/16 in measures 53-54.

In general, this section features the piano and clarinet locked in this rhythmic intensity, often echoing each other or playing together. The triplet-duplet pattern seen and discussed previously in Ballad and Rhapsody is the hallmark of the 12/16 measures, featuring both unaccented and accented articulations at various dynamic levels, from piano to forte-piano. In fact, each section of irregular meter is a variation of that pattern, and for performance, the challenge lies in preparing and anticipating each transition. The 15/16 measures are particularly challenging due to the triplet 16th rhythm on the last beat in the piano part in measure 27, and in the clarinet in measure 35. In that measure, the clarinet needs to anticipate the downbeat of measure 36, feeling the triplet rhythm on the last beat of the previous measure. Overall, each transition should be immediate in their coordinated arrival and character.

The 12/16 measures also feature both accented and unaccented triplets and duplets and a subtle character change within. The performer should note when to accent and not to accent, as marked in the music, but regardless, the starting note of each grouping should be clear. This will also facilitate keeping the rhythm from rushing, a technique helpful in the other works as well. The character change mentioned previously
occurs from measures 42-45, and while again outlining the triplet-duplet rhythmic pattern, it should be smooth and connected before the energetic intensity returns.

The 5/16 and 17/16 measures are challenging as they too require coordination between the piano and clarinet. In Figure 4.4, the piano plays a variation of the triplet-duplet 16th rhythm, this time a quadruple-triplet 16th rhythm in full, while the clarinet plays a more melodic version of that rhythm. To help coordinate, the clarinetist should listen for this rhythm to help place the first 8th note correctly and to play the succeeding dotted 8th notes at the appropriate length to match the triplets in the piano. Such considerations should also be made to place the quarter note correctly in measure 48 and to place the first duplet correctly in measure 49, both seen in Figure 4.3. The 5/16 bars should be coordinated as the duplet-triplet figurations in the piano make this section particularly unstable. The clarinetist may cue the downbeat of each bar, listening to the 2+3 feeling of the rhythm, being careful not to rush the 16ths in measures 57, 59, and 60.

The rest of this first section of “reality” plays out as written. For the sake of consistency in bringing out the underlying rhythm generated by the articulation pattern, and for greater effect in conjunction with the crescendo in measure 65 that leads to the fortissimo fermata note in the next bar, the author recommends adding a slight tenuto on the altissimo F on the third beat of measure 64, an accent on the articulated clarion G in the same measure, and two accents on the first and third note in the 16ths on beat three of measure 65, seen in Figure 4.5. A final thought as “reality” comes to a close is for the clarinet to sustain measure 66, tapering to silence with the piano entering at will after four or five beats and the clarinet ending instantly at that moment to allow the piano to carry the momentum even after the tension subsides.
As soon as “reality” fades “mediated reality” emerges dream-like and ethereal in stark opposition to the harshness of “reality.” Opening with the initial slow-fast rhythmic pair that opened the piece, it unfolds with a smoothed-out contour over much less dissonant chords.\footnote{Jaquith, \textit{Mediation...Separation}...} The dream-like character can first be felt in the series of grace notes found in measures 71 and 78, seen in Figure 4.6. Also seen at the end of the first movement of \textit{Ballad}, and marked ad. lib., these grace notes should be performed the same way, starting slowly over the first three notes and gradually increasing in speed smoothly into the next bar. The performer should maintain the airstream with proper voicing over the leaps, and use legato finger motions to smooth out the movement. The performer should also note that Jaquith gives the instructions for the second grace-note sweep to begin after the piano has diminished significantly in volume. This is due to the piano sustaining a dissonant chord at fortissimo, and the clarinet enters after that tension fades just enough for the smoother contour of “mediated reality” to reappear.

This seemingly push-and-pull of smooth and more intense contours characterizes how “mediated reality” begins, perhaps pictorializing the illusion of “reality” from within. What follows after each sweep seems to further support this as an accelerando back to quarter note equals 120 over ascending quarter notes and half notes crescendoing from piano to fortissimo occurs. The second ascending phrase is depicted in Figure 4.7 as well as in the previous figure beginning in measure 80, illustrating how the accelerando over a smoother contour with extreme range and dynamics creates a tense contrast. These measures are relatively unassuming; but the performer should consider using the “long” fingering for the altissimo F in measure 79, pressing down all the ring
keys along with the left-hand C#/G# key, and the left-hand thumb and register keys. The following Eb can be played using the E-natural fingering but with the right-hand ring-finger key pressed down. These suggestions are to allow for clearer motion and better intonation between pitches as the F will be more in tune, and the Eb will be more easily accessible. Intonation may be slightly flat, but that should not detract from the overall character of the music. Further considerations of fingerings and intonation can be made in measure 85. The altissimo F# can be played by overblowing the clarion Bb for better intonation.

After this initial push-and-pull section, “mediated reality” settles in, fully embracing its dream-like, ethereal character by featuring the roaming piano with swirling 16th notes in the right hand and more lyrical clarinet writing seen previously in Figure 1.3 in Chapter One. This character continues despite changes in range and dynamic level, as the clarinet soars to another altissimo F# at forte in measures 110 and 111. Beginning in measure 118, however, an area of slowly unraveling tension ensues. As seen in Figures 4.8 and 4.9, the piano changes to insistent 16th notes while the clarinet engages in more sparse entrances featuring quarter-note triplets and quintuplets. The overall feeling should be one of anticipation, enhanced by the clarinet’s subtle but increasingly louder dynamics over hairpin crescendos and decrescendos. The release comes at the pickup to measure 134, as “reality” interrupts the illusion with energetic, sweeping 32nd notes. A 5/8 measure with staccato 8th notes should be played decisively. The appearance of the second “reality” motive in measures 138 and 139 further establishes “reality’s” presence.

“Reality” appears to stay until the end of the section, ending at measure 188, and mirrors the earlier, livelier section by using the “reality” motive, triplet-duplet articulation patterns, and shifting irregular meters, including 12/16, 15/16, and 5/16.
Thus, the character should be just as energetic and intense, performed with adherence to written articulations, dynamics, careful preparation of transitions between shifting meters, and additional considerations of fingerings. Figure 4.10 illustrates some of these points, featuring the characteristic triplet-duplet articulation pattern in 12/16, with accents on each grouping, followed by shifts in meter, and another triplet-duplet articulation feature, this time unaccented. As seen earlier, the performer should abide by these markings, but the rhythm and articulation should remain equally clear and crisp between each phrase.

Furthermore, for the altissimo G on the downbeat of measure 153, the fingering combination of left thumb and register key, second left-hand ring key, bottom two side keys on the top joint, and the right-hand Eb/Ab key should be used for easy access to the note. This fingering is also relatively in tune for this fast passage. A tenuto on the note can also aid in its response.

The remainder of this interruption of “reality” is seen in Figure 4.11. Special performance considerations include the transitions between shifting meters, notably from the 15/16 to 12/16 in measures 162-163 and from the 5/4 to the 5/16 in measures 170-171, both mirroring similar passages in measures 35-36 and 54-55, and certain fingerings for intonation and dexterity, especially in the chromatic passages in measures 181 and 185. For the former, in measures 181-182, the throat-tone F# should be played using the two bottom side keys to move to the following E#, and the chromatic fingering, with the left-hand sliver key, for the throat-tone D# should be used. The altissimo E# in the next bar can be played using the “long” fingering for intonation.

Measure 185 is trickier, involving more considerations. For this measure, the performer should slightly clip with the tongue the first E# for the sake of the leap downward to the B#. A tenuto should be placed on the throat-tone F# on beat two for
clarity of the articulation pattern, and the next C# should be played using the left-hand C#/F# key and the following B# using the right-hand C/F key for ease of motion. In contrast, the following B# and C# fingerings should be flipped for the same reason. The performer should be careful to also note the final E# and play the following F# chromatically using the right-hand sliver key. Other considerations of note, based upon practice, is to make sure to carry the C# throughout measure 168, adding tenutos on the downbeats of each 5/16 bar from measures 171-174 to prevent the rhythms from rushing, and to make sure to carefully place the rhythm in measure 183 to coordinate with the piano’s own rhythm. This last point is especially crucial in measures 187-188 as the clarinetist should carefully place each syncopated 16th in alignment with the piano’s 16ths.

Played intensely at a fortissimo dynamic marking, the fermata note and chord of measure 188 represents the end of the interruption of “reality” and a return to its very slow and plodding nature, coming full circle from the beginning. For performance of these measures, the clarinetist should consider adding a crescendo in measure 187 to the downbeat of the next bar, and to push directly into that measure without a ritardando for full dramatic effect. A “long” fingering for the altissimo F# can also be used for intonation and dexterity. The clarinetist should sustain the dynamic level and give an air release once the piano enters freely for a full release of tension. What follows in measures 196-212, after a brief interlude based on the initial slow-fast 16th-dotted 8th note pair, is an exact duplicate of the opening “reality” section, with the exception of pitch content. It should therefore be played with the same considerations of rubato, dynamic contour, and legato finger motions.

Measure 212 marks the return of the harshness of “reality,” again featuring the two “reality” motives, the triplet-duplet articulation pattern, and shifting irregular meters.
Figure 4.12 highlights the opening of this return as “reality” further establishes itself on the way to the end of the piece. The onbeat 16th in measure 212 should be emphasized in the piano and the rhythms between both the clarinet and piano in measures 216 and 217 should also be carefully coordinated in practice and performance. The author prefers to increase the tension in this section by beginning the ritardando written in measure 217 one bar earlier, drawing out the rhythm to further aid in coordination. The clarinetist should cue the downbeat of measure 218 for the return to the fast tempo in both voices, setting up the insistency of the rhythm and the driving character of what remains. The 16th-and 32nd-note sweeps should be clear, and a tenuto on beat four, the clarion F#, after the triplet 16ths in measure 226, can be used to aid clarity and rhythmic accuracy.

The music in measures 228-243 unfolds along similar lines to what appears earlier in the piece, with the triplet-duplet 16ths and transitions to and from 12/16 and 17/16 matching the style of measures 36-54. Measures 240-243 are perfect copies of measures 51-54, and beginning in measure 244, there is a sense that the piece is about to conclude as measures 244-246 are also copies of measures 61-63, which ends the first “reality” section. This concluding section is illustrated in Figure 4.13.

Elongated, further intensification of the driving energy is shown by the use of half-step trills and sweeping sextuplets, followed by a glissando in measure 251. The performer may draw out the glissando beginning on the third beat of that bar and cue the piano with the conclusion of the glissando on the downbeat of measure 252. “Reality” is firmly established in victory over “mediated reality” as the clarinet and piano drive home with triplet-duplet articulation patterns and driving 16ths, a breathless finish to the struggle, and a resounding conclusion to the entire program.
Figure 4.3 *Mediation...Separation...*, mm. 27-61. Austin Jaquith: “Mediation...Separation...for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.
Figure 4.4 *Mediation...Separation...*, mm. 53-54. Austin Jaquith: “Mediation...Separation...for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.

Figure 4.5 *Mediation...Separation...*, mm. 62-68. Austin Jaquith: “Mediation...Separation...for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.

Figure 4.6 *Mediation...Separation...*, mm. 69-81. Austin Jaquith: “Mediation...Separation...for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.
Figure 4.7 *Mediation...Separation...*, mm. 78-94. Austin Jaquith: “Mediation…Separation…for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.
Figure 4.8 *Mediation...Separation...,* mm. 117-128. Austin Jaquith: “Mediation...Separation...for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.
Figure 4.9 *Mediation...Separation...*, mm. 119-139. Austin Jaquith: “Mediation...Separation...for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.

Figure 4.10 *Mediation...Separation...*, mm. 146-154. Austin Jaquith: “Mediation...Separation...for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.
Figure 4.11 *Mediation...Separation...*, mm. 155-189. Austin Jaquith: “Mediation...Separation...for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.
Figure 4.12 *Mediation...Separation...,* mm. 211-227. Austin Jaquith: “Mediation… Separation…for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.

Figure 4.13 *Mediation...Separation...,* mm. 244-end. Austin Jaquith: “Mediation… Separation…for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.
Mediation...Separation... has the most explicit “program” of the three works for clarinet, displaying the dichotomy of “reality” and “mediated reality” harmonically and illustrating the conflict between them as the piece unfolds. As discussed previously, “reality” is characterized as harsh, built upon energetically intense rhythms placed within constantly shifting irregular meters and enhanced with crisp and exaggerated articulations, including the triplet-duplet articulation pattern characteristic of Jaquith’s music in general. “Mediated reality” is the antithesis, carrying a more dream-like and ethereal character due to a smoother contour. As seen in Rhapsody and Ballad, more rhythmically intense sections are, again, overall chromatic and dissonant and sections of smoother contour are more diatonic and consonant. The composer notes this as a part of his overall technique, but for Mediation...Separation..., this is particularly crucial as the performer will hear these changes in harmonic color, brought on by the use of minor triads with added dissonance in one place, specifically in the “reality” sections, and major triads with added dissonance in another place, specifically in the “mediated reality” sections, expecting the performer to respond accordingly. This harmonic plan outlines the overall sectional form of the piece by emphasizing the duality of these two characters that is the basis for the piece’s “program.”

As discussed previously, both “reality” and “mediated reality” are classified as slow-fast pairs, each having a subsection first slow and plodding and later fast and energetic. Each also begins with a characteristic 16\textsuperscript{th}-dotted-8\textsuperscript{th} rhythm before unfolding, and for “reality,” the primary harmonic quality is minor for both of its sections. As seen in Figures 4.14 and 4.15 below, the slow section begins on a low C pedal, at the octave below, in the piano sustained across the first five measures. In the right hand, in measures two and eight, also written in bass clef, the use of an F# major triad with an
added G as the root is noted as an example of added dissonance, followed by a sonority built on Bb, F, Ab, and E, where F is the root. In measure nine, the piano holds a D diminished triad with an added raised seventh, a C#, while the clarinet is sustaining a clarion A# (sounding a G#). This chord begins the next measure followed by a D#b9(#5) chord sustaining through measure 11. More of these chords with added dissonance are used with the low octave notes, supporting the clarinet which is now roaming in rising and falling 8th notes until the rush towards the faster section beginning at measure 18.

The faster section of “reality” continues predominantly in minor, emphasized by further uses of minor, half-diminished, and diminished triads and seventh chords with added dissonances. Paired with the relentless intensity of the jagged and accented rhythms and irregular meters, the harshness of reality is clearly depicted and brought to bear. Further emphasizing this harshness is the use of major and minor seconds in pulsating fashion between brief sections of material in the clarinet, maintaining the intensity and instability of the section both in itself and with the pedal. This is illustrated in Figure 4.16, noting especially the E-F# and G-A# pairs in measure 23.

Additionally shown is the use of a long succession of open intervals in the piano, while the clarinet soars into the upper altissimo, such as in Figure 4.17, towards the end of “reality.” While more consonant, the effect is one of greater intensity due to range between the two instruments, the jagged triplet-duplet rhythm in the piano, and the chromatic nature of the clarinet part brought on by the use of half-steps. The mirroring of the two voices in the piano is a feature of this piece, with the composer alternating between expanding one voice and reducing the other for intensity, such as at this climactic moment, and to introduce the rhythm which will follow in another voice. The
harshness of reality is finally summed up with the use of a tritone duplet chord built on a C and F# in measure 66.

“Mediated reality” is built along similar principles but, while there is an underlying intensity, it is slightly minimized due to the more step-wise motion in both the clarinet and piano. This is demonstrated in Figure 4.18, where major triads and seconds are more predominant in the piano voice. The intensity returns with the use of major duplets, such as the major sixth between the C and A in measure 89 followed by a G#, a dissonance which according to the composer begins emphasizing to the audience that the “reality” in “mediated reality” is only an illusion. The running 16th notes maintain the energy, eventually giving way to the pulsation seen previously in Figure 4.8 as tension begins to build on the way towards “reality’s” return, fighting to take back control. As seen previously, “reality” will be maintained as its slow section reappears, briefly fighting off “mediated reality” once more, echoing its initial fast section, until it emerges decisively victorious.

Figure 4.14 Mediation…Separation..., mm. 1-2. Austin Jaquith: “Mediation…Separation…for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.

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Jaquith, Mediation...Separation....
Figure 4.15 *Mediation...Separation...*, mm. 9-10. Austin Jaquith: “Mediation...Separation...for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.

Figure 4.16 *Mediation...Separation...*, mm. 19-25. Austin Jaquith: “Mediation...Separation...for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.
Figure 4.17 *Mediation...Separation...*, mm. 53-54. Austin Jaquith: “Mediation...Separation...for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.

Figure 4.18 *Mediation...Separation...*, mm. 79-89. Austin Jaquith: “Mediation...Separation...for Clarinet and Piano,” copyright 2016 by Jeanné Inc. Used by permission.
CHAPTER 5

CONCLUSIONS AND FURTHER STUDY

Dr. Austin Jaquith is an “eclectic” composer whose three works for clarinet, *Rhapsody*, *Ballad*, and *Mediation...Separation...* were inspired by his own “love to create” as well as the works of late 19th and 20th century musical masters, most notably John Adams, Igor Stravinsky, and Olivier Messiaen, striving to say something meaningful in a music that is wholly original at the beginning of a new century. From these composers, Jaquith utilizes minimalist-inspired approaches and non-retrogradeable and additive rhythms to give his works vitality and energy. His less-systematic approach to harmony, though triadically-based, generates moments of melodic intrigue and beauty among the whirlwind. He takes the listener on a journey of intense drama with changing characters, colors, and moods. With his concept of the “program,” though less concrete than the 19th century concept but more than the abstract, or in essence simply “art for art’s sake,” he delivers a message for the listener to ponder through their musical senses.

For the performer, Jaquith’s rhythmic energy combined with wide leaps, constantly shifting articulation patterns and meters, and use of extreme pitch range and dynamic contrast, creates works which are simply stunning. As demonstrated in this analysis, there is much to say about these works which are challenging in terms of stamina and mental focus while remaining easily accessible to the performer. It is the

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44 Jaquith, interview by author, August, 1, 2018.
hope of the author that this initial research into Jaquith’s clarinet music will inspire further academic exploration of his repertory and his thoughts and practices in composition. While a harmonic and theoretical analysis was not the focus of this performance-based endeavor, the general harmonic framework provided offers a glimpse into the connection between basic principles of Jaquith’s harmonic process and language with the characters that the performer should display on stage that are the true focus of the composer’s musical stories, whether abstract as in Rhapsody or carrying a “program” as in Ballad and Mediation...Separation.... Nevertheless, Jaquith’s harmonic process, language, and principles regarding composition are now ready to be explored in a more in-depth manner, bringing together evermore closely musical and extra-musical character with theoretical compositional principles. It is also the hope that this initial endeavor into these works for clarinet will inspire future performances by other artists in the field and further push the boundaries on what is possible on the clarinet from both a compositional and performance standpoint, further cementing its status as a serious instrument of expression. As for the author, many more performances of these incredible works are to come, and with the arrival of a finalized version of Rhapsody, a performance-based update to that given in this document is forthcoming.
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APPENDIX A

TRANSCRIPTS

Interview with Dr. Austin Jaquith, August 1, 2018

Zachary: As a composer, in general, what is your purpose in writing music? I personally found your bio on your website, specifically about "communicating compassion, optimism, enthusiasm, and ultimately, Hope" as particularly interesting.

Dr. Jaquith: That really goes down to the heart of it doesn't it? I am going to give you a lot of reasons. I struggle when I think about why I do this. I struggle to come up with just the one reason. In a bio, you have to stem it down to just a few words, but if I don't have just a few words, there is the personal reason just that you love to create. In my case, I just love to make things, and I've been composing since I have been in middle and high school. I just always love the experience of creating something for musicians who would perform it, and being in the same room with them, communicating with them about the music, how to play it, etc. So, it is very compelling, and there is just a part of me that just loves doing it. And so, even if I did not have an overarching philosophical reason to compose, I probably still would. So that is one reason. My opinion about the arts is that the arts obviously struggle today to mean anything to people, and that is reflective by how much attention they tend to give the visual and auditory arts outside of the popular medium. Given that struggle, I want what I do to communicate things to people that they would not otherwise encounter. I want the art that I do to...life has a really boring facade the way I see it. For most of us, at least those who are blessed to live in first-world Western countries, we live fairly comfortable lives. We have these day-to-day routines that are pretty bland. There is no grand narrative. What goes on for most of us is that we get up in the morning, and we pursue whatever it is we are pursuing and that's nice. We eat a good meal, have good coffee, but I do not really think that is the essence of life. And so, I really hope that, at least in my case, that the art I give can take the bland veneer that life has and sort of reveal what it really is. And that is a whole long, really deep discussion, and I don't know if we want to go there. For me, *Mediation...Separation...*, just the very normal thing of picking up a machine and using it, which we all do without thinking: we buy our iPhones, we buy our computers, we have a lot of digital tools especially that we use, but we never really consider what it means when we use this tool. How does this affect and change me? How does this change a vast group of people as they are all interacting with these machines? This little clarinet piece is obviously not going to grapple in a grand way with these ideas, but I wanted to at least take a little piece of that and I chew on it. This book I read was particularly interesting talking about the behind-the-scenes effect that machinery has on us. Ultimately, that taking and showing us life behind the scenes is a really big thing for me.
I would love all of my music to do that. That's obviously a lot to ask of music for every single piece, and certainly a lot of what I am doing is just for fun. There is this behind the scenes stuff that I mentioned, the program notes, but listening to the music you would never know, and the music itself doesn't really grapple with it very specifically. It doesn't give any answers. It offers an interesting question for people to think about, and give them something a little bit more concrete to think about as they listen to the music. As you know, music being abstract, many people struggle, you know, if it is just called 'sonata' they just struggle to connect with it, and so most contemporary composers have these other names that they will assign the pieces, sometimes after the piece is written. I tend to come up with the ideas before the piece is written, because I don't care for writing a long piece, finding a random topic and then slapping that topic as a title or something, so I tend to come up with a program before I write a piece. I guess for me personally there are some personal spiritual reasons for pursuing these. I consider myself a Christian and I believe in God, and I think that, you know, the Bible says that "in the beginning God created the heavens and the Earth," and it goes through this creation narrative and it says that all that HE made was good. That goodness of the creation is something that I would love to put in my music and somehow show it in some way. That is a very personal reason, and listening to my music I have no idea how well, well it's not going to be that clear just from the music itself, but that would be another overarching goal that I have in my artistic production.

Zachary: How important is artist interpretation to you in performance? Do you believe in an artist performing with a lot of freedom and individuality with your works, or with technique that is controlled on the page?

Dr. Jaquith: I am a complete advocate of artistic freedom for the performer. Composers, as we write our works, unless we are writing for an instrument we already play, we won't necessarily have the best conception of how to make our works sound great. I think that one of the best supporting cases for that fact is if you listen to Stravinsky's recordings of his own works, which are not regarded as the best. They are not bad, but certainly not regarded as the best. I think that art at its best involves more than one person. When you take human creativity and mix it together and layer one person's creativity on another person's creativity on another person's creativity, I think that is what often creates the most compelling artistic events. For instance, I can write all of these notes in Mediation...Separation... and I am thinking very hard about form, and thinking very hard about harmony, and I am certainly thinking about how to play it, there is no doubt about it, but that is not to say that my ideas of how the work should be performed are necessarily going to be the most compelling. Furthermore, individual performers differ in what they are best at. Some will be very lyrical players, some will be more percussive and energetic, and so ultimately, I think that for a performance to really shine, the performer has to take their own individual strengths and their own individual conception of the piece and pour it into the piece. If a performer is just thinking "my job is to just dutifully do it exactly as the composer told me and try to avoid getting whipped as some sort of slave; just do my job," they are not going to bring the same kind of energy as if they are saying, " Ok. I have been given this kind of map and I am going to go on this journey, but the path is wide, it's not this narrow, one-lane track. It's a bigger path and I can make little decisions as I go. I can bring things to this piece that the composer would have never thought of," and I think that it is only under these circumstances that
performances really thrive and just soar. Take standard repertoire composers. Pianists love to re-record Beethoven sonatas all of the time and each take of a great artist is going to have something interesting in it. If every single one of them, if all they said was "I am going to follow the directions precisely," and if Beethoven would have provided much more detailed instructions, and everybody just followed these instructions; let's imagine if Beethoven had a recording device and he can record precisely how he wanted his sonatas played, and then everyone said that is all we are ever going to do with this Beethoven sonata, the art of playing Beethoven is going to be figuring out how to play every dynamic and pedal marking precisely the way Beethoven intended, and our repertoire of Beethoven recordings would be significantly impoverished compared to what we experience today. So, I love performer freedom. I think that you guys should have the license to take a piece and really make it your own performance. I am very much in favor of that. I wrote all of those comments on the notation, and if you just decide "I did not like this thing you said here," it would not offend me; I would have no problem with it. I obviously wanted to respond to your performance with how I felt about it. It is sort of like a dance between an author, a filmmaker, and a critic. The critic can make comments, the filmmaker reads it and responds with the next film perhaps taking it into view or not, so I am perfectly fine if you said for instance, " These comments just don't fit with what I am trying to do, so I am going to do something else." That would not bother me at all. There are limitations to what I am saying, like changing every rhythm and note. You could no longer call it Mediation...Separation..., but with standard interpretive variations, absolutely, go for it!

Zachary: As a musician, I find imagery to be a useful means for interpreting music, and I was taken immediately with Ballad being an exploration, if you will, of American folklore, a story. Are you a storyteller, and what specific stories do your clarinet works tell, or what would you like them to tell?

Dr. Jaquith: Am I a storyteller? Yes, especially in that piece in particular. With that being said the piece is not really a specific story. It does not have any concrete connections with any particular folklore. I use that image as a way to think about the piece. I'm thinking about the program notes focusing on action rather than character development. So, the story I am telling is purely a musical one. There are no actual folklore characters in this piece, but that idea of telling a story and it being narrative in format where time is one event followed by another, then another, then another, which in modern music is not necessary, you cannot expect that for sure; sometimes you have many different approaches to time that composers developed. That idea of a ballad as a means of storytelling was mostly a helpful image as a way to deal with time and a way to unfold, where you have climaxes and very clear shapes that move in a kind of story format, but there is no actual "Person A" setting out on some sort of adventure and doing these three actions and conquering this thing. There is not actually any of that behind the piece. It is mostly a musical journey, with motives and rhythms and everything else.

Zachary: Would you say that you are a member of a particular compositional school? You mentioned John Adams, who is often grouped with the minimalists, as an influence on your own style.
Dr. Jaquith: I think that a lot of composers today look in the rearview mirror of history and there is so much there, and most of us are not inventing a new style, like John Adams, Stockhausen or any host of composers were. They developed a particular style and became known for that. I am definitely not working in that kind of world myself, but I would say that I am an eclectic. I pull from many different influences but I would not consider myself any one of those schools. You take the John Adam' reference. There are some minimalist figurations in Mediation...Separation..., but it's not really a minimalist piece, however. It is taking some cues there. Or Messiaen; there are some figurations in both pieces in the rhythm especially that really do sound like Messiaen, with the alternating between dotted eighths and normal eighths. It has a real Messiaen feel. So, these influences that I am pulling in, I am pulling from so many different places, and to define it or myself as a particular school just does not work in my opinion. I do so many different kinds of things. I did this ballet a couple of years ago for a local ballet company and it was kind of Romantic in character, Romantic and early 20th Century. It was Dracula and it really fit what we were doing. I do film scoring where it is more influenced by Hans Zimmer and John Williams and contemporary film composers. I do all kinds of stuff, so I can't really define myself in any particular school.

Zachary: You've also mentioned that your works have a triadic foundation. Are there specific theoretical elements in terms of harmony and pitch in your works that performers need to be aware of and give your pieces a sort of “structure/meaning?”

Dr. Jaquith: The harmonic language I use is pretty "in the moment." It's definitely not the case where there are these overarching formulas of tonal music, like Classicism or something like that. I would say that the main thing as a performer is feel free to flow with the voice leading. Most of the movement I have in the voice leading is quite clear, and in many cases, quite smooth. I would say do not shy away from traditional ways with dealing with smooth voice leading, like in between two ascending notes, des crescingoing, or just listening to the motion from chord to chord and playing through that. Other than that, I would say you can pretty much just follow the lines, and you do not necessarily have to be cognizant of the underlining harmonic structure. You will as you go through, for instance, Mediation...Separation..., with the difference between the reality and the sort of artificial life. You will hear more emphasis on minor triads with some sort of dissonance versus major triads with some sort of dissonance. Listening to those color changes, I would definitely suggest responding to the color changes in the way you play and perhaps your own tone and how you approach the sound in those sections. However, I think most of those will come through without analyzing theoretically. It will be clear just by listening to it: there are more major thirds here than minor thirds than there were over here. I would say harmonically, what I do is not very systematic. It's sort of like what I mentioned, just my overarching style of being an eclectic. This chord sounds good here and that one sounds good there. The one thing I am careful of is doing too many different kinds of chords. When I teach my own composition students, one of the "laws" that I often tell them, which I heard from a teacher from my Master's program, is one of a kind is always wrong. So, if you establish a sound world and you do something completely different just one time, it's not going to make sense. I use a lot of that thinking. In every piece that I write there is a harmonic boundary and I try to be relatively consistent, but the overarching gene pool, shall we say, is much bigger than to say a Classical piece. It is much more expansive than that. Given
the fact that it is not super systematic and it’s to me fairly expansive, I would say to the performer that careful analysis of every chord is probably not necessary to understand the piece and to do a fine performance.

Zachary: What about jazz? *Mediation...Separation...* seems to have a jazz flavor.

Dr. Jaquith: I would say jazz is definitely somewhat of an influence. I can listen to some jazz but I don't spend hours listening to jazz. I don't dislike it in any way, but it's not something I tend to focus on. It is there clearly and for two reasons. First of all, when you look at the development of harmony from monophony and chant and gradually through the Renaissance and Baroque period, adding more and more tertian notes to these chords, after the triad and seventh chord, basically if you want to go further but stay triadic, there is only one option, and that is to add further tertians like elevenths and thirteenths and then add color tones, which is what jazz does. Whether you are motivated by trying to stay true to a triadic aesthetic but go beyond but not sound Classical or Romantic, or whether you are motivated by listening to a lot of jazz, the same kinds of results are going to occur. Both are going to force you in the same place. I think that some of the jazz influence you are hearing is because of the techniques or foundational principles that I started with are pushing you in the same direction as the jazz artists were pushed into as they were developing. The other thing, rhythmically speaking, if you want it to be related to what we know, where there is regular pulsation and some degree of phrasing to the rhythm, but you don't want to be just Classical or Romantic and it be primarily just quarters, dotted quarters, eighths, sixteenths, and ties, if you want to get outside of that world, you are forced into syncopated patterns. So those syncopated patterns, again rhythmically speaking, if you want to be related to the past, but I want to push outside the boundaries of Classicism and Romanticism and use these syncopated figures, it is going to sound like jazz, because jazz does some of those same kinds of things. Listening to jazz and the knowledge of syncopated music that I have has most certainly influenced that as well, and it is also these technical, rhythmic reasons as well, I think is the other cause. The split-third chord formulations that I have in *Mediation...Separation...* is going to sound jazzy.

Zachary: How do these compositions compare to other works that you have created, with or without clarinet? You’ve referenced *Blaze of Autumn* and *Chamber Concertino*.

Dr. Jaquith: I kind of had two paths in my compositional output. One of them I consider the poetry side of me, poetry versus popular novels. In poetry, every word should have a meaning, emotion, or mood. In our music it's the same thing. Everything is compressed, dense, and everything should be important. There is an expectation for connoisseurs of contemporary music for the complexity, depth and virtuosity, and so, these two pieces are some of the best pieces that I have done in that kind of style where it is all these things. It's virtuosic and challenging, it's got some sort of depth, and it's dissonant and demanding. For all of the concert poetry music that I have done, I would say the kinds of things you are seeing, the subtractive rhythm I call it, when you take 4/4 and 3/4 and subtract a sixteenth and get 15/16 or 11/16 or something, and the triadic plus colored tones and accented tertians, those have been the kinds of things that I have done in my concert music since fairly early on. My first attempts at composing always sounded like Tchaikovsky, but once I got beyond that, not saying I improved upon Tchaikovsky, but
once I moved into other kinds of expression, these are the sorts of devices I would use. If you look at most of my instrumental concert music, there is going to be many of the same kinds of devices that I am using. The other stream I pursue from the progression of film score chords, let's call it more "functional" music, such as this ballet I did, Dracula, I could not do all of these 15/16ths because we had an hour and a half of music and three rehearsals. You're not going to be writing this crazy stuff because it is going to be way too hard. The same thing is true if you are writing film music, for instance, where your music is only one piece of maybe 5-6 layers. If it is going nuts with the rhythm and the harmony, it is going to be totally distracting so you really have to temper it down. So, these two pieces are really in that kind of poetry realm as I like to call it where it is just very detailed and precise, but challenging to both the composer and performer. That has been the hallmark for most of the instrumental concert pieces that I have written.

Zachary: Is there anything else you would like to add about these works?

Dr. Jaquith: I will respond to your question by giving you some general thoughts about performing them. As much as possible, you should imagine yourself as a bird soaring, being very emotional and emotive, and if that means being a little out of control at times that is ok. It should have a sense of abandonment about it. I hope that you as a performer can sort of become the piece. Throw yourself into the piece and hopefully let the technique just sort of disappear. Now I know with the pieces, every time I go back to them, I think "this is so hard to play," and I almost feel guilty for writing so many notes. We study Ligeti and Stockhausen and all of these virtuosic, crazy pieces, and you listen to these recordings, and they sound so good, and you assume they are really easy to do with minor ninths everywhere for 30 seconds! As a point of fact, it is ridiculously challenging. So, as much as possible, if you can let the technique sort of fly away and kind of run with the dramatic shape of the piece, that is what I would want to hear the most. If that means the technique is not quite as precise, that is fine with me. I prefer more flamboyant and dramatic playing that is not as precise or careful. Whatever that is worth, that is sort of my general suggestion as far as what to do with the piece.

Interview with Dr. Bruce Curlette, January 10, 2019

Zachary: How did you come across the music of Dr. Jaquith? Did you know of him and his music before performing these compositions?

Dr. Curlette: His office is just down the hall from me. We teach at the same school at Cedarville University. Since he was a budding young composer, I always ask people if they want to write a piece. I am really big on unaccompanied music, so he wrote this gargantuan unaccompanied piece (Ballad).

Zachary: When did you premiere these works? How were they received?

Dr. Curlette: I premiered Ballad in October 2011 and recorded it in 2012, and I have played it other times since then. Here is why it is successful: if you can get through it, then people are so impressed because it lasts about 17 minutes. You are standing up there playing this incredibly tour-de-force ballistic piece and people are so impressed. I played it for Jim Pines' retirement ceremony in 2015, so it's clarinet players from all over
the country both big guys and little guys, and I performed the whole thing. They liked
the first movement, and the impression was that after 5 or 6 minutes of an accompanied
piece it began to wear on you, but everyone was impressed. It is a great piece. Kevin
Schempf, the clarinet professor at Bowling Green State University likes to play it on
recitals in various parts. If he goes to do a masterclass then he will probably play the 2nd
and 3rd movements or he'll just play the 1st movement, and that works really well.
I performed *Mediation...Separation...* in Fall 2015, also in October.

Zachary: How would you interpret these clarinet works? Do you associate any
extramusical ideas with these works?

Dr. Curlette: Not necessarily extramusical, but in *Ballad*, I hear Stravinsky's *Firebird*
in the first movement, 4th line. I try to sing as much as possible in that movement, and the
third line is sort of like Bartok's *Mikrokosmos* or Bozza. Looking at the second
movement, I am thinking about Rossini due to the motoric rhythm. It just goes after it.
Jaquith originally wrote it without breath marks; he wanted me to circular breathe, but he
later changed it adding rests. In the third movement, the music stands on its own, and
that is one thing that is great. It is unbelievably difficult, I think, but it is real music.
Short answer: I just think of repertoire I played in the past and I try to make it sound like
something. We had a composer who composed only modern music and he said "You can
even make a phone book sound good if you play well," and that's the way I look at it, not
that it's a phone book, but it is a lot of notes, but they need to say something; they need to
make something. There is a climax in each movement and so you go there, those kinds
of things. I am trying to stay away from just playing the notes.

Zachary: What do you consider to be the most challenging passages in these two works?
What aspects of these pieces, technical or musical, do performers need to be most aware
of?

Dr. Curlette: In *Mediation...Separation...*, Jaquith worked really hard on making it lay
well on the fingers. What I had to work on incessantly was the rhythm. I took his music
notation file and put it in Sibelius, and I wrote four little sections and put it on a loop so
that Sibelius could play me the piano accompaniment so that I could get the rhythms
right. Here are the measure numbers: mm. 50-66, 155-188, 212-219, and 212 to the end.
With all of these pieces the rhythms have to be dead accurate especially in
*Mediation...Separation...*. You can take little liberties in *Ballad* as you are
unaccompanied and to get in breaths, especially in movement 2 which has a rhythm,
when you do it right, that just grooves and is really impressive. Once you get past the
first 8 or so measures of the 3rd movement, that has some nice rhythms too. So rhythm is
important but number 1 has to be physical stamina. I would put *Ballad* in the middle of a
recital. Stamina is the number 1 thing. So, we got rhythm and we got stamina. You have
to bring the music out. The music is in there but it won't come out just by playing the
notes, so you've got to really work to bring the music out. Of course, we are talking as
though the fingers and getting the right notes is just a given.
Zachary: On jazz: Do you get that impression from *Mediation...Separation...*?

Dr. Curlette: I never once thought about jazz. Playing *Ballad* and knowing Jaquith, he wasn't thinking jazz either. For example, in measure 24, you cannot play it like a jazz musician, you have to be absolutely accurate with the rhythms. Then it goes into 15/16, and maybe he gives you the thought that it's going to be a little jazzy, but no, no it's not. It's going to be these typical Austin Jaquith rhythms. Also, in measure 26 and to the end from measure 61, it sounds disjunct but it's not and that's the beauty of it. "Mediation...Separation...," right?

Zachary: Any thoughts on his *Rhapsody for Clarinet and Piano*?

Dr. Curlette: I worked with Jaquith a little bit trying to make some of it not necessarily easier but possible to play because he likes to go between difficult partials that come from the same fundamental, such as slurring downward from a high E three ledger lines above the staff to a G on top of the staff at a fast tempo, getting into things that were mechanically and acoustically impossible for the clarinet, and there are many things that are pretty close to that. *Rhapsody* was also originally written for violin, so there you go. In the middle it seems that there are things that are extremely hard. However, Jaquith is not that interested with absolute fidelity to the metronome markings. In *Ballad*, I believe I played it a little bit faster than his markings, and a lot of times I'll play a little bit slower, but it will be just as effective.

Zachary: Is there anything else you would like to add about these works?

Dr. Curlette: To me the goal is to play it like a "real" musician who says something through playing it, with great expression. It's about the sheer heart of it, of going in there and pulling it off. There are a couple of differences between the published version of *Ballad* and the original version that I have. There were always questions about what were accidentals and what were not, but he fixed all of that. Also, in movement 3, on the last page in the second measure of the second line, it was originally written down an octave, but I always played it up an octave and after the high B, I play in straight rhythm an A-natural, G, F#, E, D, C on top of the staff. From the bottom of page 10 to that measure, it is the most challenging part of that movement because of the partials and rhythm.
APPENDIX B

RECITAL PROGRAMS

Figure B.1 University of South Carolina Columbia Doctoral Lecture Recital Program.
Performing Arts Series
Zachary Bond, clarinet
Dr. Anna Hamilton, piano
Friday, October 25, 2019
7:30 PM
Program
Rhapsody for Clarinet and Piano (2018) Austin Jaquith
(b. 1980)
Ballad for Clarinet Solo (2012)
Lento
Molto vivace
Allegretto con Moto
Mediation...Separation...for Clarinet and Piano (2015)

Figure B.2 University of South Carolina Aiken Faculty Artist Recital Series Program.
Program Notes (by Dr. Austin Jaquith)

Rhapsody for Clarinet and Piano

_Rhapsody for Clarinet_ began as a violin concerto which went unperformed for several years. When Zachary Bond reached out to me and asked if I had any clarinet works beyond _Mediation...Separation..._ and _Ballad for Solo Clarinet,_ I thought this composition might have some potential with careful recasting in places. The harmonic language is a tertian, but unstable, tonality. The melodic gestures feature wide leaps and agile shifts of register to create tension and pathos. Many of the virtuoso gestures are derived from shifts between groups of three and two sixteenths, creating an unpredictable accent scheme in many places. The combination of unstable tonality, unpredictable accents, and disjunct contour creates a frenetic, energetic sound throughout which is never quite resolved. While the title implies a freewheeling approach to form, the piece contains only a few discrete ideas which cycle through in a fairly logical manner. The dramatic crux comes near the end in an accelerating cadenza which is followed by one more episode which recaps some of the main ideas found throughout the work. Special thanks to Zachary Bond for being willing to take on the premier of this difficult work.

Ballad for Clarinet Solo

_Ballad for Clarinet_ is the second of a series of pieces for solo instruments. The essence of a traditional ballad is simply a song that tells a story, often with the focus being on the event and action rather than the characters themselves. Although the analogy to this piece should not be overstressed, it does seek to be a narrative, a dramatic unfolding of musical ideas in lyrical as well as highly virtuosic terrain. The clarinet’s many facets are exhaustively used, from its warm, inviting low register to its shrill and piercing upper range. Its ability to both play a wonderful legato line, as well as sharp angular figures with great agility are also contrasted. Divided in three movements, the dramatic intensity simply increases in each successive movement, leading to an exhausting and breathless finish.
Mediation...Separation... for Clarinet and Piano

Mediation... Separation... is a work borne from reflections on our relationship with technology. Inspired by Nicholas Carr’s book The Glass Cage, it pits our perception of the world, often highly mediated through technology, against the hard, immoveable realities of our existence. Carr asserts that while tools of the past became extensions of our bodies and helped us control and sense our environment with greater strength (such as an ancient scythe), automation and especially digitally-controlled automation separates us from the world and dulls our perceptions of it. Some striking illustrations of the perils that result include pilots who struggle to fly planes in emergency situations due to over-reliance on the autopilot to medical doctors whose powers of diagnosis are weakened due to repeated dependence on software diagnostic aids. In both of these cases, individuals move from being in control of their work to playing the role of bystanders while their machines perform the heavy lifting, with occasionally catastrophic results.

To translate these ideas into music, I begin with a slow-fast pair that represents reality. Both of these sections are fairly dissonant, but have moments of stark lyricism. Irregular meters such as 15/16 and 5/16 are prominently featured, symbolizing the unpredictability, but also the excitement found in nature. The opening pair is then recast, representing “mediated reality” in another slow-fast pair. The chords are much less dissonant and the angular contours are smoothed. In the slow section of this pair, we hear cliché film-score progressions that emphasize that this is all fantasy. The fast portion begins with a gentle, undulating texture. Although this continues for a while, a sharp burst suddenly intrudes, only to be overtaken by the previous undulating texture. Several other sharp bursts appear, eventually taking over the section, which now takes on the character of reality, using musical ideas from the first fast section. With one final effort however, the harshness of reality is overcome and we return to a peaceful landscape. Once again however, the insistent striking of a dissonant chord overtakes the music and reality, in all of its unpredictable glory, overtakes the work and bludgeons us for a few brief moments before the work concludes.

Due to the subject matter, this piece was composed on homemade craft paper with a charcoal-based ink.
APPENDIX C

PERMISSIONS

Memo

To: Zachary Bond
From: John Anderson
Date: December 10, 2019
Re: Copyright use in DMA dissertation

We hereby grant permission to include excerpts from our publications of Austin Jachna’s “Ballad for Clarinet Solo” and “Meditation: Separation... for Clarinet and Piano” to Zachary Bond in his DMA dissertation. The following note must be included with each excerpt:

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John Anderson
Jeanné Inc.

Figure C.1 Jeanné Inc. Copyright Permission.
July 21, 2020
Zachary Bond
University of South Carolina Columbia
RE: “Son of Chamber Symphony” by John Adams

Dear Zachary:

We hereby grant you gratis permission to include excerpts from the above referenced work in your dissertation for University of South Carolina Columbia.

We do require that you include the following copyright notice immediately following the excerpts for which it pertains:

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