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New music for unaccompanied clarinet by Soviet composers

Curlette, William Bruce, D.M.A.
The Ohio State University, 1991

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NEW MUSIC FOR UNACCOMPANIED CLARINET

BY

SOVIET COMPOSERS

DOCUMENT

Presented in Partial Fulfillment of the Requirements
for the Degree Doctor of Musical Arts
in the Graduate School of
The Ohio State University

By

William Bruce Curlette, B. S. Ed., M. M.

* * * * *

The Ohio State University

1991

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David Butler
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Clarinet. The instrument itself has no significance in a dream.--Lady Stearn Robinson and Tom Corbett, The Dreamer's Dictionary.

*Klara ukrala u Karla Klarnet
Karl u Klary ukral karally.

Clara stole from Carl a Clarinet,
Karl from Clara stole Coral.

--traditional Russian tongue-twister
ACKNOWLEDGEMENTS

I am deeply indebted to my dear friends Zhanna and Vladimir Tropp, and Svetlana and Edward Khodorkovsky who, leaving all in the Soviet Union to find a better life in America, showed me the heart and mind of the Soviet People.

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Carl H. C. Anderson, Professor of Clarinet at Jacksonville State University in Alabama, who addicted me to unaccompanied clarinet music.

The greatest debt I owe to my father, who taught me to love music.
VITA

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PREFACE

In the published repertory for unaccompanied clarinet, Soviet composers are very little represented. The only Soviet composition currently available through music suppliers in this country is Edison Denisov’s Sonata. To some extent, this situation is caused by Western prejudice generated in part by obvious political differences, as well as the lack of openness on the part of the Soviet Union. Even with the many recent changes in the political system of the Soviet Union, which have brought new glimpses into the Soviet musical scene, Soviet composers are still relatively unknown in the United States.

In the 1920's there was much experimentation. During this time, the first electronic musical instrument was invented, a society for quarter-tone music was founded and music of Schoenberg, Berg and other modernists was frequently heard. But in 1952, the Great Soviet Encyclopedia reads

Modernism (from the French new, contemporary), a general concept of various decadent trends (impressionism, expressionism, constructivism) in bourgeois art and literature of the imperialist era. Modernism is characterized by the distortion of reality, the refusal to represent the typical, the confirmation of reactionary tendencies, anti-
Once on the frontier of modern music, Soviet composers were shackled for decades, told what and how to write. Today, with the emergence of Glasnost and Perestroika, they are no longer hindered by the dictates of the government. Alfred Schnitke, one of the Soviet Union's best-known and highly respected composers, says "I prefer composers who break rules of taste and style. Charles Ives and Mahler are probably the most important figures for me, because they weren't purists...But in the end, I write the music I hear, without worrying about where it comes from."¹ This statement would have been grounds for certain censure in the past, but music in the Soviet Union has come full circle. Because Soviet composers have experienced this remarkable journey from freedom to artistic and creative slavery and back, they now have much to say in their music.

In March and April of 1991, the author travelled to the Soviet Union to uncover works for unaccompanied clarinet by Soviet composers. After talking with performers and teachers of clarinet, composers, librarians, and students in Leningrad and Kiev, the author was able to find thirty-one pieces for unaccompanied clarinet by composers from all over the Soviet Union. The majority of these pieces deserve to

be performed and will make an important addition to the clarinet repertory.

In this document, the compositional style and performance aspects of each piece are discussed individually. A score of the piece is included at the end of each discussion for scholarly reference only. A brief biography of the composer begins each discussion. The purpose in this study is not only to expand the repertory of the instrument, but to bring to the fore an entire world of talent that has until recently been unknown in the West.
PART I

THE HISTORY OF SOVIET MUSIC
CHAPTER I
HISTORY OF SOVIET MUSIC

Introduction

Since the October Revolution of 1917, the Soviet Union has embarked on a convoluted journey, sometimes tragic, but always historically important. This revolution swept up every aspect of life in Russia, including music, and had an enormous influence the creative endeavors of Soviet composers.

"The history of Soviet music is punctuated by conflicts between high-minded artists and low-minded bureaucrats, alternating between defiance or compliance by the musicians, concessions or repressions by the Government and the Party." From the onset of the Revolution, Soviet composers were given guidelines by which to work. The roots of these guidelines have their origin in the following thoughts of Lenin:

Art belongs to the people. It must have its deepest roots in the broad masses of workers. It must be understood and loved by them. It must be rooted in and grow with their feelings, thoughts

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and desires. It must arouse and develop the artist in them. Are we to give cake and sugar to a minority when the mass of workers and peasants still lack black bread? We must keep the workers and peasants always before our eyes. We must learn to reckon and to manage for them even in the sphere of art.

So that art may come to the people, and the people to art, we must first of all raise the general level of education and culture.

At first glance this appears to be a very rational and intelligent thought. Indeed it is, for is it not what every music educator, every composer, every performer wants but to "raise the general level of education and culture" of their audiences? The problem, we will see, is not Lenin's thoughts on musical culture, but how these thoughts were carried out by his successors and their subordinates.

The First Years After the Revolution

The man whom Lenin appointed to execute his cultural ideas was Anatol Lunacharsky, who became the People's Commissar of Public Education in 1917. From then until 1929, Lunacharsky guided the arts in the Soviet Union with care and inventiveness. This was quite an achievement, for the task that lay ahead of him was monumental. There was a vast, untutored mass audience which desperately needed to be

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educated. In order to do this, Lunacharsky had to win the confidence of the arts community as well as convince the political leaders that the support of the arts was an integral part of mass education. Lunacharsky succeeded in both these endeavors, and the People's Commissariat of Public Education was established. Within this organization there were subdivisions for the theatres, the fine arts, and music. Administrative assignments were given to artists, and in the field of music, Lunacharsky's chief assistant became Arthur Lourié, a young composer with strong modernistic leanings.

The first challenge to be met by Lourié was the education of the new class of workers and peasants. To accomplish this, singers and instrumentalists formed mobile ensembles to carry music to audiences of workers, peasants, soldiers and sailors. These concerts were given not only in established halls, but in workers' clubs, factories, and suburban centers. The conditions under which these musicians performed was far from ideal, as can be seen in the following reminiscence by the composer Alexander Gretchaninov.

In the early years of the Bolshevik Revolution, lecture recitals for workers' children were given in various districts of Moscow...I gave the children some general ideas about music, and then commented on the specific works on the program...During intermission we were given
herring and horrible black bread to sustain our physical strength. In lieu of a honorarium we received flour, cereals, and sometimes, as special premium, a little sugar and cocoa. Triumphantly, I carried this "honorarium" home; it sweetened our beggarly fare which consisted mostly of frozen fish and millet kasha.

I also played in many sanitariums that had sprouted all over Moscow and in the suburbs. After a while I myself became an inmate in one of them, for my health had been undermined by undernourishment and cold to such an extent that I could hardly drag my feet. My hands suffered from frostbite, and I could not touch the piano.*

The control exercised by the new government over all cultural institutions was absolute. In July of 1918 the conservatories of Moscow and Petrograd were declared state institutions of higher learning. There soon followed the nationalization of the chapel choirs of Moscow and Petrograd, of all private music schools, publishing houses, and printing establishments, instrument factories, libraries, archives and concert institutions. After seizing all physical means of artistic expression, the government turned to the music itself and declared the works of deceased composers to be state property. In the meantime, the People's Commissariat of Public Education worked towards establishing full supervision over all aspects of musical activities. Artists were required to obtain permission from

the government for concert trips. Programs, announcements, placards, even tickets were subject to advance approval. The musical repertoire was regulated by a special commission. Concerts judged to be without artistic value were refused a licence. Model concert programs were worked out by the government and distributed to organizations and individuals. Detailed reports on all musical activities had to be filed by all involved with music—composers, performers, critics, historians, teachers, librarians, conductors, and theatre directors.\(^5\)

During these first years of the new Soviet State, a split developed between the artists and the music division of the People's Commissariat of Education. The situation became serious enough for Lunacharsky to hold a conference in October of 1920. The result was a document, entitled "Basic Policies in the Area of the Arts" (Ob osnovakh politiki v oblasti iskusstva). These guidelines established the principle that the arts are subject to the supervision of the State and the dictates of the Party.\(^6\)

\(^5\)Schwarz, p. 20.

\(^6\)Ibid. p. 25.
The 1920's

The 1920's heralded the implementation of the New Economic Policy. The New Economic Policy made certain economic concessions, such as restoration of the wage system, free trade in grain, private ownership of some smaller businesses and factories, and the encouragement of foreign capital investments. The improvement in economic condition brought about by New Economic Policy was soon reflected on the musical scene. There was a lessening of the revolutionary militancy, a relaxation of ideological tensions, and a greater permissiveness in matters of musical taste and style.  

During the 1920's, two important musical societies came into existence: the Association for Contemporary Music and the Russian Association of Proletarian Musicians. The Association for Contemporary Music was established in Moscow in 1923 by Soviet musicians such as Miaskovsky, Belayev, Sabaneyev, and Asafiev and included almost all of the practicing musicians and composers. This organization

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7Ibid. p. 43.


sponsored concerts in which modern Soviet and West European music was heard. The Association for Contemporary Music was quite bold in its presentation of contemporary music and was receptive to experimentation. Most importantly, it worked to establish contacts with contemporary Western European musical thought, thereby providing an open window to the West.\textsuperscript{10}

Opposing the Association for Contemporary Music was the Russian Association of Proletarian Musicians. It comprised composers who were working within the propaganda division of the State Publishing House. The aim of the Russian Association of Proletarian Musicians was to ignite the class struggle on the musical front and spread the concept of proletarian music.\textsuperscript{11} The wish of this organization was to ignore the contemporary West and select traditions from among the simplest of Russia's past, and in so doing, declared almost all great composers of the past as alien to the proletarian ideology.\textsuperscript{12}

Much of the Soviet music composed during the 1920's seems barren and shallow; it was created to fill the needs of the times and was aimed at a certain type of audience.

\textsuperscript{10}Olkhovsky, p. 149.

\textsuperscript{11}Ibid. p. 55.

\textsuperscript{12}Krebs, p. 49.
Though Soviet music of the 1920's failed to achieve greatness, it was not inconsequential. During that decade, a firm base was established that assured future growth. Everything was tried—music that was backward-looking or futuristic, proletarian or obscure, programmatic or absolute. Out of these conflicts arose a genuine Soviet style that reflected the difficult hurdles and challenges of the times, hurdles and challenges that the new Soviet composer successfully overcame.

**The 1930's**

The 1930's saw the replacement of the "New Economic Policy" by the Five-Year Plan. Lunacharsky, having long since established himself as a capable administrator of the arts policy, was removed from the ministry of education. At the same time, the Party's Central Committee adopted a more militant policy towards literature. These changes found their reflection in the field of music.

It was during this decade that the first of many constricting resolutions was passed in regard to the arts. The Party Resolution entitled "On the Reconstruction of Literary and Artistic Organizations" signified the end of the previous era of flexibility, and heralded a long future

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13Krebs, p. 57.
of regimentation and intolerance. It transformed Soviet arts from diversity to conformity and, ultimately, to uniformity. The Central Committee disbanded artistic organizations such as the Russian Association of Proletarian Composers and the Association for Contemporary Music. In place of these groups, a single union of composers and musicologists was established and was named Soyuz Sovetskich Kompozitorov (Union of Soviet Composers). Membership was to be open to all musicians "upholding the platform of the Soviet power and striving to participate in Socialist construction." Despite the voluntary aspect of membership, the political climate was such that no musician could afford not to join. The creation of this union insured Party control of the future direction of music in the Soviet Union.

During this time, two opposing concepts came into being, Socialist Realism and Formalism. Socialist Realism is an elusive term adopted originally for literature, and therefore is difficult to apply to music. However, a musical interpretation follows:

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14Schwarz, p. 110.

The main attention of the Soviet composer must be directed towards the victorious progressive principles of reality, towards all that is heroic, bright, and beautiful. This distinguishes the spiritual world of Soviet man and must be embodied in musical images full of beauty and strength. Socialist Realism demands an implacable struggle against folk-negating modernistic directions that are typical of the decay of contemporary bourgeois art, against subservience and servility towards modern bourgeois culture.¹⁶

The opposing concept was termed Formalism. This term was arbitrarily used to denote any work that used modern compositional techniques which the general listener was unable to understand. Prokofiev defined formalism as "music that people do not understand at first hearing."¹⁷ As a result of the capricious use of this term, advanced composers turned conventional, and conventional composers became commonplace. Young composers strove to be inoffensive, and conservatism became a coveted attribute of virtue. Musical nationalism experienced a revival, and the use of traditional materials in the out-dated tradition of the "Mighty Five" school replaced the great experimentation which had gone on in the 1920's.¹⁸


¹⁸Schwarz, p. 115.
The 1940's

With the 1940's came the terrors of World War II. The losses, both on the battlefield and the cities, were beyond belief. By the end of 1941, Kiev was captured, Leningrad was blockaded, and the Germans were laying siege to Moscow. In Leningrad alone, almost one million people died of hunger and privation. Under these kinds of conditions, it seems impossible that there would be any kind of artistic activity. Yet despite the cold and starvation which decimated their ranks, theatres struggled to function, musicians continued to play, and composers managed to write music.

Whatever the ultimate evaluation of Soviet music of the war years will be, one fact is clear: it cannot be judged in a detached, "objective" manner. To do that is to misinterpret its function, and its motivation.

The music of those days was meant to console and uplift, to encourage and exhort; nothing else mattered. Composers did not think of eternal values, not even of tomorrow - only of today, of the immediate impact on the listener. Gone were all controversies, all the quarrels about epigonism and realism and formalism; forgotten was all aestheticizing. In detached retrospect one finds occasional shallowness, posturing, hollow heroics; but under fire it all seemed real and very vital.19

19Ibid. p. 180.
The war ended in 1945. The Soviet Union had survived. Unfortunately, so had the restrictive policies on the arts. In February 1946, Stalin gave a speech that indicated a new course for even stricter control of cultural activities. The arts became the responsibility of the Minister of Culture, Andrei Alexandrovich Zhdanov. Zhdanov can be considered the architect of four ideological resolutions which brought about the complete subjugation of Soviet intellectual life.  

Although the first three Resolutions of 1946 concerned literature, theatre, and film, they had an effect on music as well. In the Resolution of August 14, 1946, which dealt with two literary journals, the core of the accusations is contained in the following sentences:

Works which cultivate a non-Soviet spirit of servility before the contemporary bourgeois culture of the West have appeared in the journal. Compositions saturated with gloom, pessimism, and disillusionment with life have been published...The leading workers of the journals...have forgotten the thesis of Leninism that our journals, whether scientific or literary, cannot be non-political. They have forgotten that our journals are a mighty instrument of the Soviet state in the cause of the education of the Soviet people, and Soviet youth in particular. They must therefore be controlled by the vital foundation of the Soviet order--its politics...Consequently any preaching of "art for art's sake" is alien to

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Ibid. p. 206.
Soviet literature and harmful to the interests of the Soviet people and the Soviet state

The three resolutions of 1946 not only corrected alleged shortcomings in certain artistic fields, but warned all potential dissidents that the Party would enforce its ideological aims. These resolutions were only a first step in bringing the entire Soviet intelligentsia into submission under the Communist Party.

In January of 1948, Zhdanov met with the composers. The result of this meeting was the Resolution "On the Opera Velikaya Druzhba by Muradeli" by the Central Committee. But the Reform of Music in January-February, 1948, was even more startling and revolutionary than previous resolutions by Zhdanov.

For here was a case of knocking down idols who had been built up and worshipped for years by the Party and Government press; and the theory Zhdanov put forward, that the great reputations of Shostakovich, Prokofiev, Khachaturian and Miaskovsky had merely been built up by "a clique of sycophantic critics" and racketeers was simply not true... Zhdanov was given the extraordinary job of explaining to the country and to the world at large that it had all been a dreadful mistake, a terrible racket, and that the great composers of Soviet symphonic music were little more than a bunch of artistic spivs [sic], un-Soviet and even


22Counts and Lodge, p. 118.
anti-Soviet in their activities, 'anti-People,' formalist, divorced from reality, and, in short, unwanted by the peoples of the Soviet Union.  

At the heart of the Resolution was the term "formalism," an all-encompassing word that meant anything the Central Committee did not judge as acceptable. In order to understand just how dangerously ambiguous the term "formalism" is, the following definition, given at the Composers' Meeting in Moscow soon after the publication of the Decree, is included.

Formalism is usually considered to denote a lack of ideas, a lack of content, a complete concentration on form...with no reference to reality. In "theory" classes our pupils are sometimes taught to write such exercises in composition. Such "works" are sometimes also written by composers, when they are not creatively alive....

But when we speak of formalism to-day, we mean something entirely different. One cannot say that the works of Shostakovich, Prokofiev, Miaskovsky, Khachaturian, and others are completely divorced from life and reality, or completely lacking in content. Nevertheless, these works have a strong formalist basis. We feel that there is something in these works that prevents them from penetrating simply and directly into our consciousness, and prevents us from seeing life and the world reflected in the feeling and consciousness of these composers. Undoubtedly the composers, or the more truthful among them, felt this too, even before the Decree, but refused fully to realize it, and believed that things were all right as they were, and that, without this camouflage, their works would not be on "a sufficiently high level."

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This, however, is not the kind of camouflage you can simply rub off, the kind of mist that will lift, after which there will shine a pure, clear, sunny reality in all its radiance. These men do not lack vision; their vision is distorted.

Socialist realism, as we know, does not require from the artist any sort of abstract objectivism, but an understanding of the true road of life. Formalism manifests itself whenever the composer shows an insufficient creative will to follow this road of life's fundamentals to the utmost limit of his consciousness. If he is creatively lazy, he will stop at the beginning of the road, and the thread that leads him to the final goal snaps. His musical images, as a result, become vague, incomplete, and distorted.

When this happens, it may be due not only to laziness, but to a lack of boldness and courage. Hence the tendency to imitate Western bourgeois art and contemporary modernism. In such cases the composer has not the strength to look our great future straight in the face. The composer must struggle against this tendency to distort, against this laziness, this lack of courage; and in this struggle he should be greatly helped by the stern, but friendly care shown him by the Party.

We know of examples when formalists have successfully overcome these difficulties. We accept with all our heart Khachaturian's "Song of Stalin" in his Poem of Stalin. We cannot fail to hear something that is very near and dear to us in Shostakovich's Seventh Symphony. This shows that there are great sources of strength in our Soviet composers.

Any deviations from the true road, any mental laziness, and lack of creative courage are, therefore, all the more inexcusable among men who live in the land of the Soviets, who have been brought up on the teaching of Marx, Lenin, and Stalin, and who see before themselves, the great road of the Soviet people towards Communism, the highest stage of life.

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24 Werth, p. 87-88.
The unfortunate fact is that as extreme as this definition may sound, it was tolerant in comparison with the position taken by the Party. Armed with such inane beliefs as this, the Party gave Soviet composers their greatest challenge since the War.

In the wake of the 1948 Resolution, the former leaders of the Composers' Union—Khachaturian, Shostakovich, Kabalevsky, and Miaskovsky—were replaced. Of the new leaders, Tikhon Khrennikov became the most powerful and influential. Although the Composer's Union profited immensely by his political acumen and his excellent relations with Kremlin leaders, he and his directorate became an oppressive institution, silencing all critics and stifling all opposition. For five years after taking office, Khrennikov adhered strictly to the Stalin-Zhdanov line. In order to gain a more solid grasp of the powerful effect Khrennikov and the 1948 Resolution had on Soviet composers, it is necessary to look more closely into the activities of Khrennikov and his enforcement of the Resolution.

"This Resolution deals a decisive blow to the anti-democratic formalist movement which has spread in Soviet music. It administers a crushing blow to modernist art as a
whole." Such are the words of the new leader of the Soviet Composers' Union. To see the extent to which he carries the ideology of the Party into music, one can simply read his speech given to a meeting of the Moscow composers and music critics in February of 1948. In this declaration he describes the great Soviet composers such as Shostakovich, Prokofiev, Khachaturian, Popov, Miaskovsky, and Shebalin as perpetrators of "formalistic distortions and anti-democratic tendencies." He goes on to say that the majority of Soviet composers over-emphasize purely abstract instrumental forms, "not characteristic of the classical Russian movement in music," and have no interest in writing program music on "concrete subjects of Soviet life."

"Exaggerated attention" is given to chamber music written "for a handful of connoisseurs, while ignoring such mass consumption forms as the opera." He claims that composers have become "engrossed in formalistic experimentation with artificially inflated and impracticable orchestral combinations" causing "bewilderment" among the listeners as well as "actually causing physical suffering." Particularly

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26Translated in its entirety in Slonimsky, pp. 691 - 699.
humorous, or tragic is his description of the musical language used by these composers.

A peculiar writing in code, abstractness of the musical language, often reflected images and emotions alien to Soviet realistic art--expressionistic tenseness, neuroticism, escape into a region of abnormal, repulsive, and pathological phenomena. This defect is noticeable in many pages of Shostakovich's Eighth and Ninth Symphonies, and the Piano sonatas of Prokofiev. One of the means of escape from reality was also the "neo-classical" tendency in the music of Shostakovich and his imitators, the resurrection of melodic turns and mannerisms of Bach, Handel, Haydn, and other composers, which were reproduced in a decadently distorted manner.²⁷

Khrennikov goes on to say that the "anti-democratic formalistic direction of Soviet music is closely connected with the bourgeois decadent music of the contemporary West," citing Igor Stravinsky's Le Sacre du Printemps as a "characteristic example of decadent art in music."²⁸ As ludicrous as his remarks may seem, it must be remembered that his statements were treated as law. Although Zhdanov died some six months after the Resolution was made public, his policies were carried out relentlessly by organizational bureaucrats. The Composers' Union, led by Khrennikov, had to prove that Soviet music had

²⁷ Ibid. p. 694.
²⁸ Ibid. p. 695.
been helped, not hindered, by the 1948 Resolution. Since the top composers had been censured, it was up to the secondary talents to produce great music on demand. However, the new leaders of the Composers' Union knew that Soviet music could not keep its level of achievement without the co-operation of the censured composers, and efforts were made to bring them back into the Union. On the other hand, the composers knew that they could not battle with the Party machine, and that their livelihood and their careers were at stake. The censured composers, except Miaskovsky, rescinded their previous statements and withdrew from their former positions on modernism. The composers strove to write more simply, to avoid harmonic and melodic complexities, and to devote more time to vocal genres and Soviet topics.\(^{29}\)

The 1948 censure of prominent composers was paralleled by an equally severe censure of the musicological wing in the Composers' Union. There were two issues. One was the campaign against dependency on Western musical culture.\(^{30}\) aiming at historians and critics. The other concerned the critics in the so-called formalist camp, particularly those considered too friendly towards the composers censured in

\(^{29}\)Schwarz, p. 228.

the 1948 Resolution. Within these two issues, virtually every Soviet musicologist was caught in some wrong-doing in the eyes of the Party. The result of this persecution was that Soviet musicologists shunned any commitment to discuss the contemporary musical scene. Nothing was permitted to be said that would reflect adversely on Russian composers. Only the most spineless flattery of everything Russian and Soviet was acceptable, at the expense of everything foreign.\(^{31}\)

During this time there was a steady stream of new compositions, and the annual surveys of recent works, sponsored by the Composers' Union, tried to convey the impression that the 1948 Resolution had given new impetus to Soviet music and that great progress was being made. However, the music became dull, bland, conventional, and inoffensive. The new tendency was to avoid depicting conflict, even if it involved contorting historical truth or glossing over any negative aspects of Soviet contemporary existence. This style of avoiding conflict pervaded literature, theatre, film, and music of the time. Eventually, it was condemned by the Party, but in the meantime, it produced art without substance or integrity.

\(^{31}\)Schwarz, p. 252.
The 1950's

On Thursday, March 5, 1953 Stalin died. The passing of Stalin, virtually deified during his lifetime, made a re-examination of Stalinist ideology almost inevitable. As a result, a new spirit of intellectual inquisitiveness, of critical self-evaluation made itself felt. Even the heretofore unchallenged concept of Socialist Realism was brought into question. The Kremlin leadership must have realized the artistic and intellectual life of the country had deteriorated under Zhdanov's programs. Georgi Alexandrov replaced Zhdanov as minister of culture. Though Alexandrov served for only a brief time, 1954-55, he permitted a certain loosening of controls in all fields of the arts. In the November 1953 issue of Sovetskaya Muzyka, Khachaturian's article "On Creative Boldness and Imagination" called for the abolition of excessive bureaucratic tutelage of composers.

It seems to me it is time the established system of institutional tutelage under which composers work was revised. I would go even farther: we must once and for all reject interference in

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32Schwarz, p. 274.

musical composition, as it is practiced by musical bodies, as worthless.

Problems of composition cannot be solved by official bureaucratic methods. It is the duty of the artist to find the true solution to his musical problems the light of the vital tasks the Party has set us...

The place of sensible planning and understanding guidance of the country's musical activities must not be usurped by interference in the actual process of composition or interpretation, by imposing on composers the tastes of musical institute officials--officials who take no part in creative work but imagine themselves as standing "above" it...

It is the composer himself who must be responsible in the first instance for the artistic quality of opera, symphony or song, and not the adviser and editors, the chairmen of the boards and the theatre managers..."Tutelage" must go!  

The old line of thinking, however, was still in active, for Khachaturian felt the need to publish an article entitled "The Truth about Soviet Music and Soviet Composers" which appeared in the April 1954 issue of Sovetskaya Muzyka to defend his position.  

Evidently, he must have come under serious criticism as he stated in this second article that he had no intention of it being construed as an artistic rebellion or a renunciation of the principles of Socialist Realism. In spite of the fact that the doctrines of the Zhdanov era remained, a liberal attitude towards music

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34Ibid., p. 40, 41.

continued to be cultivated. Of course, there were articles to the contrary, refuting the new-found liberties and espousing the tenets of Socialist Realism and strict governing by the Party. Nevertheless, people began to discuss controversial matters without fear of reprisals. Musicians began to revaluate the state of music, the restrictions imposed by Zhdanov, and the long list of composers denounced by Khrennikov. Finally, those who had been working for so long for more cultural freedom received the signal that a new era of cultural freedom had begun: in February of 1956, in a speech to the Twentieth Party Congress, Khrushchev exposed the ruthlessness and began the program of "de-Stalinization."

The Twentieth Party Congress, held in Moscow in February of 1956, signified a turning point in Soviet policy. The most dramatic development of the Twentieth Congress was the deliberate destruction of the Stalin legend. The Central Committee of the Party released a statement commenting on the evils of the "cult of personality." However, it warned that the abolition of the "personality cult" was not to be interpreted as a basic
change in Soviet society or Soviet aims. Nevertheless, the impact on the arts was strong and immediate.

The Second Composers' Congress convened in March of 1957. As with the first Composers' Congress in 1948, Khrennikov was in authority. However, he was no longer under the political supervision of the heavy-handed Zhdanov, but rather of Dimitri Shepilov, a high-ranking Party official with a more rational view of ideology. Nevertheless, Khrennikov maintained his support for the principles Socialist Realism and thereby dampened all hopes for a liberalization of artistic concepts. Khrennikov was re-elected as head of the Composers' Union and the principles enunciated by Zhdanov in 1948 remained intact.

The key address of the Composers' Congress was delivered by Shepilov, and was entitled "To Create for the Welfare and the Happiness of the People." As had those before him, Shepilov declared that Socialist Realism was to be retained, and made it clear that the direction of the arts would remain in control of the Party. Shepilov stated the kind of music that was to be expected:


Soviet music cannot reconcile itself either to shabby primitivism or to aestheticized formalism...We are for simplicity, for music accessible and near to the people, rich in thought and emotion, saturated with the lofty ideas of our day, music that inspires, that is beautiful by its melody and artistic perfection.\textsuperscript{38}

These guidelines are similar to those expressed by Zhdanov in 1948; in fact, much of what Shepilov said in his address confirmed the validity of the cultural decrees of 1946-48. However, Shepilov intimated that the harsh judgments of the past concerning composers such as Shostakovich, Prokofiev and Miaskovsky should be reconsidered:

It would be wrong to insist on the immutability of every case in everyone of its [the Party's] decisions. The evolution of Soviet musical art testifies that there is no need to consider individual composers as representing an anti-people tendency even if there are serious flaws in their work. In the work of some important masters of Soviet music there were errors or weaknesses of an ideological, creative nature. But this must not obscure their undoubtedly serious contribution to the development of Soviet musical culture.\textsuperscript{39}

Although the tenets of Socialist Realism were reaffirmed, the composers had every reason to be satisfied with the results of the Second Congress. Unlike the First Congress in 1948, which had castigated its members and condemned

\textsuperscript{38}Ibid., quoted in Schwarz, p. 302.

\textsuperscript{39}Ibid.
those composers which had strayed too far into the realm of modernism, this Second Congress was a constructive session. The fact that rigidity was rejected and the composers were allowed more artistic freedom in their creativity was indicative of a liberalizing trend.

The Khrushchev era brought a relaxation of tensions. The denigration of Western culture was stopped, and the cultural exchange program contributed to the reestablishment of ties with the West.40 Gradually, certain composers of the 1920's and 30's, who had been ostracized during the Zhdanov years, began to reappear in print and in performances. In May of 1958 the Party's Central Committee adopted a resolution entitled "On Rectifying Errors in the Evaluation of the Operas Great Friendship, Bogdan Khmelnitzky, and From All One's Heart."41 This was an unusual document, because the Central Committee admitted mistakes in some of its past evaluations. The censure of these operas was termed "incorrect and one-sided." The resolution went on to admit other mistakes:

Gifted composers, comrades Shostakovich, Prokofiev, Khachaturian, Shebalin, Popov,

40Schwarz, p. 309.

Miaskovsky, and others, whose works at times revealed the wrong tendencies, were indiscriminately denounced as the representatives of a formalist anti-people trend...42

The decree of 1958 was received with great satisfaction by the musical community. It rehabilitated leading composers, improved the international standing of Soviet music that had been severely impaired by the events of 1948, and it began a new relationship between the Party and the composers.

While the 1958 decree acknowledged the excesses of the past, it stopped short of nullifying the decree of 1948. On the contrary, great care was taken to point out that the 1948 decisions had played a positive role in the development of Soviet music. There was renewed emphasis on the incontrovertible principles stated by the Party in regard to ideological matters. Thus, the stress of Khrushchev’s ideas on the role of Soviet literature and arts was on conformity, not creativity. In combination with this, the leading composers such as Shostakovich, Kabalevsky, and Khachaturian were becoming more conservative as they grew older. They presented a united front against any experimentation in music, including twelve-tone technique. Because of Soviet composers’ stance against modernism, there was a gradual

42Ibid., quoted in Schwarz, p. 311.
erosion of Soviet prestige in the field of contemporary music.\textsuperscript{43}

In spite of all this, there was a gradual widening of musical horizons in the Soviet Union. Not only were long-neglected works by Soviet composers re-introduced, but foreign performers brought in music that had never before been heard within the Soviet Union. There was an ever-growing demand to hear as much of the twentieth-century repertoire as possible. However, not all contemporary foreign music was considered acceptable.\textsuperscript{44} Regularly scheduled auditions of recorded foreign music were arranged by the Composers' Union for its members. The Union also printed a quarterly digest of foreign musical opinions in

\textsuperscript{43}Shostakovich stated in a Pravda article entitled "About Artists of Our Day" dated September 7, 1960 (page 2), that Western avant-garde compositions are "crudely formalistic experiments having nothing at all to do with art." He goes on to attack the twelve-tone system by saying: "In the historical process of music there has not been a more dogmatic and barren system than the so-called dodecaphonic music. Based on mathematical calculations, artificially constructed, it has killed the soul of music—melody—it has destroyed form, the beauty of harmony, the wealth of national rhythms, having been eliminated together with this some hint of content, the humanity of musical works. Dodecaphony has not only no future, it even has no present, for it is nothing more than a "style" which is already going out. It and the trends which developed from it, like pointillism, the electronic and concrete "music" have long ago gone beyond the bounds of art all together."

\textsuperscript{44}Music by Schoenberg, according to Boris Schwarz, was still not performed as he was considered the chief representative of the dodecaphonic school.
Russian translation. Despite the conservatism of its directorate, the Union contributed significantly to the lifting of the barrier separating the music of East and West.

The 1960's

One would expect the 1960's to bring continued growth in the creative freedom of Soviet composers. Unfortunately, this was not to be the case. As impossible as it may seem, an outburst by Khrushchev regarding abstract art during a visit to an art exhibition became "the signal for the most far-reaching crackdown on the creative arts in the Soviet Union since the Zhdanov purge of 1946-48." A call went out immediately to the representatives of the arts intelligentsia to meet with Party leaders. On December 17, 1962, artists, writers, musicians, film and theatre people assembled at the Kremlin. The speech was given by the chairman of a newly formed ideological committee. The following segment concerned music.

Formalist tendencies have unfortunately begun to spread not only in the fine arts but in music, literature, and the cinema as well. In music, for example, despite general progress we observe an infatuation with the outlandish howlings of various foreign--and not

only foreign—jazz bands. This refers not to jazz music in general but to the cacophony of sounds with which listeners are sometimes assailed and which is dignified with the name music only through a misconception.\footnote{Ibid., pp. 109, original in \textit{Pravda}, December 22, 1962.}

In a speech in March of 1963, Khrushchev delivered "the most sweeping statement on literature and the arts by a Soviet leader since Andrei Zhdanov's pronouncement of 21 August 1946...His remarks, like those of Zhdanov, seventeen years earlier, bristled with military metaphors. If words were deeds, surely Khrushchev would have succeeded, as Zhdanov did, in putting Soviet artists back in uniform.\footnote{Johnson, p. 147-148.} As far as music was concerned, his position produced no surprises. Although he assured his audience that "I do not, of course, claim that my knowledge of music should become some sort of standard for everybody,"\footnote{Johnson, p. 174.} this is exactly what happened.

We stand for melodious music with content, music that stirs people and gives rise to strong feelings, and we are against cacophony...We cannot humor those who palm off cacophonous sounds as genuine music...Music without melody gives rise to nothing but irritation.

It transpires that among workers in the field of art you can meet young people who in vain try to prove that melody in music has lost the right to exist and that its place is now being taken by "new" music - "dodecaphony," the music of noises. It is hard for a normal person to understand what
the word "dodecaphony" means, but apparently it means the same as the word "cacophony." Well, we flatly reject this cacophonous music. Our people can't use this garbage as a tool of their ideology. [Shouts in the hall: That's right]

Needless to say, Khrushchev's stand did much to damage the reputation of Soviet composers in the West. While no one could deny the accomplishments of the Soviet regime in bringing literacy and culture to the people, the opinion of Western critics on current Soviet music was generally negative. What limited the international appeal of contemporary Soviet music at this time was its concentration of Soviet topicality, on textual and descriptive music, on a folk-rooted accessible idiom—all of which are precepts of Socialist Realism. Thus Soviet composers of this decade not only had to struggle with the limiting effects of the Party guidelines, but they also had to fight harsh criticism from the West, sometimes deserved, sometimes brought on by Cold War politics, in order to get their works accepted.

In October of 1964, Khrushchev was replaced by Alexander Kosygin, who became chairman of the Council of Ministers, and Leonid Brezhnev, who became the new first secretary of the Party. There was obvious concern among the

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49Ibid. pp. 174, 175.

50Schwarz, p. 424.
intelligentsia as to what direction the new leadership would turn. Fortunately, Party interference in the creative arts was not a priority. As a result, the year 1965 proved an exciting one for music. The temperate stand of the new political leaders released creative energies in Soviet music that had been dammed up since 1962. An unidentified Soviet composer confided to Newsweek that "Almost by default we are currently in the freest period of Soviet culture we have known since the days of Stalin. There's simply no strong man who can or is yet inclined to dictate as Khrushchev did. There's no hand at the wheel. What could be better?"

Beginning in 1965, Sovetskaya Muzyka showed greater awareness of the problems of contemporary music. In the past, Western-style experimentation was usually discussed in negative, and often insulting, terms. Now, articles began to appear that approached the problems of modern music in a scholarly and objective manner. For once, dodecaphonic devices were discussed dispassionately and professionally, without reference to "bourgeois decadence" or other such cliches. Suddenly, the Soviet reader was confronted with

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51Ibid. p. 442.

analyses of compositions that destroyed the traditional concept of Soviet music. "Thus, Sovetskaya Muzyka, distributed each month in 18,000 copies to professional musicians throughout the vast country, carried the first visible proofs of musical heresy."\(^5\)

The Fourth All-Union Congress of Soviet Composers convened in December 1968. In his key address to the congress, Khrennikov warned against the "camouflaged methods" of capitalism in attacking the Socialist camp and in "trying to bolster the forces of internal counter-revolution that have not been put down completely."\(^6\) Their principal aim is to separate art from ideology, to achieve its complete "freedom" from politics and social problems, to demand that the artist take no interest in the events occurring around the world. Such "views alien to the Socialist ideology of Soviet society" were to be fought, in accordance with the Party's directives. However, in spite of this fervor on behalf of Socialist Realism, Khrennikov realized that the musical idiom was expanding and a "sensible search for new expressive means and methods" was justified. In fact, "all and every method, however daring,

\(^5\)Schwarz, p. 457.

\(^6\)"S tribuny chetvertogo c'ezda Soyuza Kompozitorov USSR." Sovetskaya Muzyka 1969:2, pp. 4-18.
is good if it helps the composer to give the fullest possible and profoundly true expression of the progressive ideas, imagery, and conflicts of our time." Thus, it seemed as though Soviet music was finally being freed from its ideological shackles. However, this was not to be the case.

The 1970's

The early 1970's saw a reversal in the trend towards creative freedom. In his speech to the Twenty-fourth Congress, Brezhnev declared that literary and arts critics must pursue the Party line. The Composers' Union immediately began to implement the Party's dictates. Younger composers were to be led into the proper methods of composition. Soviet avant-gardists were castigated. For the future, Khrennikov foresaw a growing influence of the Party on the activities of the Composers' Union. He believed that it was the duty of Soviet composers to subordinate their talent to the interests of the Socialist society.

Despite this continuing effort by the Party to discourage avant-garde composers, by 1974 composers with non-conformist leanings were given more freedom in the

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Ibid.
Soviet Union. The time had finally arrived when no Soviet composer felt too frightened to experiment. The dividing line between a Party composer and an experimental composer was becoming blurred. Also, an increasing number of composers seemed to disregard the principles of Soviet Realism. The Party bureaucrats called for stricter application of criticism, but the voices of the critics were not being heeded. Khrennikov continued to oppose the avant-garde, but he was unable to control the spread of avant-garde music. The Baltic republics, with their own highly developed musical tradition, continued to work independently of Party doctrine.\(^{56}\)

The 1980's to the Present

During the 1980's, creative freedom continued to make gains. The increased interest among Western musicians was forcing Soviet authorities to take their modern composers seriously, to realize that they were cultural resources that deserved attention.\(^{57}\) Soviet composers were now completely

\(^{56}\)Schwarz, p. 561.

free to write in any style. As a result, the music of the smaller republics, particularly the Baltic states, continued to play a more prominent role in the direction and meaning of Soviet music. By this time, Soviet composers had been exposed to the most recent Western music and had assimilated the new trends. Serialism, electronics, mixed media, chance procedures, infusions of jazz and popular music, all are playing an active role in modern Soviet music. The young composers who in the 1960's were first discovering and experimenting with modern Western compositional techniques had now matured. Modern Soviet music had now come into its own.

Although the Soviet government no longer wields the ideological control over the composers that it once did, it still is able to control what the composers create, through financial means. The Composers' Union was established in 1932 in accordance with the Party Resolution of the same year. Each Soviet republic and each large city has its own chapter of the Union. In order to be admitted to the Union, a composer must submit a work which is evaluated by a committee in the local chapter. The local decision must then be confirmed by the Russian chapter of the Union and

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55Slonimsky, Sergei; Peredskaya, Nina. Personal conversations with the author.
then by the national organization. Union membership provides composers with creative and financial benefits. In the United States, most composers must teach in order to support themselves, but in the Soviet Union, a greater proportion of composers is able to make a living solely by composing. The Soviet Ministry of Culture supports many composers by distributing commissions and by buying new compositions upon the recommendation of committees from the Composers Union. Thus, the Soviet government is still able to exercise great power in controlling what the composers write and which composers will be successful simply by choosing which compositions will be purchased and which composers will receive commissions. Even if a composer rises into the good graces of the Union and is successful, he or she must still pay heavy fees to the government. For example, the internationally recognized Soviet composer Elena Firsova, whose Sonata is included in this document, has to pay up to sixty-five percent of her performance royalties and as much as thirty-five percent of her commissions.\(^{59}\)

Nevertheless, Soviet composers have successfully completed a long and often harrowing journey. From the

\(^{59}\)Claire Polin, "Interviews with Soviet Composers" Tempo, 12, No. 151 (1984), 14.
early freedom and experimentation just after the 1917 Revolution through the purges and constrictions of the following decades to the artistic freedom of today, Soviet composers have experienced the best and worst the country had to offer. Soviet music can no longer be shrugged off as an empty vessel for the State's propaganda; it has already taken its place in the international scene and its importance must be recognized.

While some composers still embrace the conservative "proletarian" writing of past decades, others are in the forefront of experimentation and exploration, and nowhere is this more evident than in the literature for unaccompanied clarinet. Within this repertory, the whole spectrum of Soviet composers is represented, from conservative to avant-garde and from those receiving international acclaim to those known primarily only within their own republics. Now that no one republic is allowed to command the greatest influence, composers from all the republics add their distinctive voices. Although the repertory for unaccompanied clarinet is varied both in style and in quality, it is clear that each composer has been influenced in some way by the struggles of what has gone before.

The study of these works has been undertaken not only to expand our knowledge of the repertory for unaccompanied
clarinet, but also to encourage the performance of works by these world-class composers, many of whom will thus be heard in the United States for the first time.
PART II

AVANT-GARDE COMPOSITIONS

Each composition in this group treats the clarinet in a new manner, setting itself apart from other works in this genre. This is accomplished through various means, among them through the use of special techniques, as with Aslamazov, Dmitriev, and Firsova; by an innovative use of rhythm, as with Denisov and Sumera; or with particularly striking melodic ideas, as with Artemov, Prigozhin, and Smirnov. Most of these compositions represent important additions to the repertory. A few pieces, such as Artemov's "Five Etudes" and "Four Miniatures," which are not avant-garde in their writing, but they are included in this section to keep all the works of a single composer together.
CHAPTER II

VYACHESLAV PETROVICH ARTEMOV

Biography

A composer of numerous works for clarinet and clarinet ensemble, Vyacheslav Petrovich Artemov was born in Moscow in 1940. He studied composition with N. N. Sidel'nikova at the Moscow Conservatory and graduated in 1968. Artemov has written works for orchestra, including concerti for violin, piano, the bayan (a kind of accordian), woodwind quintets, string quartets, and compositions for the voice.

Sonata

Artemov's Sonata was composed in 1966. However, it was not published until 1984 by Muzyka in the album "Proizvedeniya Sovetskikh Kompozitorov dlya Klarneta Solo" ("Pieces of Soviet Composers for Clarinet Solo"). A lengthy work, the Sonata requires good finger dexterity and a well developed sense of rhythm. The work is divided into two
movements, both being quite technical. Nevertheless, the
virtuosic elements are not a means unto themselves, but
serve to put forward the musical ideas of the piece.

Of the two movements, the first is the more melodic and
dramatic. Its use of extreme dynamic contrasts and varied
registration make this an interesting movement, both to the
performer and to the listener. The lines are sweeping and
combine technical and sustained passages which allow the
performer many opportunities for expressive interpretation.
Although in changing compound meters, the rhythmic structure
is complex as the eighth notes are often grouped in an
irregular manner, giving this section a rhapsodic character.

The second movement is a fugue for three voices.
Although composing a three-part fugue for unaccompanied
clarinet may seem optimistic, Artemov's ingenious writing
allows the performer to delineate the three voices
successfully. Note stems point in opposite directions (up
or down) to indicate the different voices. Because of this,
the third voice is difficult to follow and the rhythms are
difficult to sight-read. Therefore, careful study of how
each voice proceeds is essential for a successful
performance.

Artemov's Sonata represents an important addition to
the repertory for unaccompanied clarinet. It is written in
an idiomatic and engaging style. It is unusual to find a piece for unaccompanied clarinet that is as interesting as this one both to perform and to hear.

Technical Information

Technically, the first movement of Artemov's Sonata does not offer many problems for the advanced clarinetist. One passage, however, will probably require more attention than others. It is located nine measures from the end of the movement. The passage is below (see Figure 1).

![Figure 1. Artemov, Sonata, Movt. 1 Nine measures from the end.]

Two sets of fingerings can be used successfully in this passage. The first set has the best intonation and is the simplest in regard to finger movement, but involves using the same fingering in different partials. The second set involves more finger action and is more difficult to tune, but it is somewhat more reliable (see Figure 2, page 48).
The second movement is more of a challenge, not only for its awkward altissimo passages but for Artemov's style of notation which, although clearly showing the three voices of the fugue, makes the rhythms difficult to read. Once the piece is carefully studied and, if need be, beats are penciled in, the notation becomes a help rather than a hinderance. The last several measures of the piece present quite a challenge to the performer. Fortunately, this passage is marked _rubato_, thereby allowing the performer some leeway in the performance of this passage, but the dramatic and intensity of the piece should be maintained.
VYACHESLAV PETROVICH ARTEMOV

Sonata

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"Four Miniatures," "Five Etudes"

The next two works for unaccompanied clarinet are found in the first volume of an album of pieces by Artemov published by Muzyka in 1989 entitled "Album of Pieces for Clarinetists." The first volume is a collection of works for solo clarinet, clarinet and piano, and clarinet ensemble written for the "beginning musician." However, the technical demands of these pieces put them above the abilities of the average beginning musician. Rather, they would be more appropriate for a senior high school or college freshman clarinetist. Although not pieces that would be chosen by the professional recitalist, these pieces do fill a void in the clarinet repertory: suitable pieces for unaccompanied clarinet for the advancing student not yet ready to begin studying the standard works of this genre. The second volume, said to have been published in 1990 (although this author was unable to locate it during his trip to the Soviet Union), contains works for the accomplished clarinetist.

"Four Miniatures"

This work is a collection of four very short pieces, each piece addressing a particular musical problem or style.
They are written in an interesting and musically satisfying manner and all directions such as dynamic and articulations are carefully marked. The first piece, *Con moto*, is a study in phrase shaping and legato finger technique. The second piece, *Energico (alla marcia)*, makes use of dramatic changes in dynamics, syncopations, and juxtaposes long and short articulations. The third piece, *Adagio*, is a study in *dolce* playing contrasted with *sforzando* attacks, and breath control. The fourth piece, *Allegretto*, is a study in *giocoso* playing. The "Four Miniatures" is a welcome addition to an area of the repertory usually filled only by Willson Osborne's "Rhapsodie." It provides a fine recital piece which is within the grasp of the younger performer.

**Technical Information**

As was stated earlier, the "Four Miniatures" come from an album of pieces designed for the beginning clarinetist. However, this piece demands the skill of a more advanced student. While the demands for rapid finger dexterity technique are minimal, the use of differing articulations and constantly changing dynamics require a more advanced player such as a senior high-school student or college freshman. There are no passages in this composition that are unusually difficult. Nevertheless, if this work is to
have its best effect, the meticulousness with which the
dynamics, articulations, and phrases have been notated
should be matched by the meticulousness of the student's
attention to the details of this piece.
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University Microfilms International
"Five Etudes"

Although clearly written as a study of particular technical problems encountered by the clarinetist, the "Five Etudes" still present the young clarinetist with a well written musical work which can be performed in public. The first etude, Gioioso, is a study in the repeated movement of various finger combinations for practice in putting different combinations of fingers down on the keys simultaneously. The second etude, Allegretto, juxtaposes legato triplet eighth note passages of broken chords with staccato passages. Dynamics are also an important issue here as each legato figure crescendos from mezzo piano to forte, thereby causing the student to "blow through" technical passages rather than allowing the air stream to be interrupted by a change of fingering. The third etude, Gioioso, deals with the smooth execution of passages over the "break" and and those which require complex manipulations of the little fingers. The fourth etude, Allegretto, continues to concentrate on the coordination between the two little fingers. A double grace note figure tests the students ability to quickly jump across the "break." The fifth etude, Allegro, is intended to increase finger dexterity, as well as to work on left hand
coordination. Although written to improve a student's technical facility, the "Five Etudes" are still enjoyable pieces which give the student clarinetist the opportunity to study interesting music while at the same time making improvements in technical areas.

**Technical Information**

As with the "Four Miniatures", the "Five Etudes" has no ambiguous passages that require further explanation. There are, however, a few passages that need to be pointed out because of their special technical needs. The ninth measure of the first movement affords an excellent opportunity to use the fifth partial $D^b$ (overblown first finger $F^*$) and the "one and two" fingering for the $B^b$ (thumb, register key and first finger of the left hand with the second finger of the right hand). The arpeggiated figures in the third measure of the third movement are particularly awkward and should be learned carefully. Ultimately, the student should be able to execute the grace note figures in the fourth movement without interrupting the rhythm. The left-hand chalumeau passages of the fifth movement are quite difficult and should be practiced slowly to insure proper hand position.
VYACHESLAV PETROVICH ARTEMOV

Five Etudes

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"Rechitattsia IV" ("Intonation IV")

Composed in 1977, Artemov's "Intonation IV" is one of those rare gems of the solo clarinet literature that makes use of the clarinet's dramatic capabilities without resorting to the pyrotechnics that one so often finds in this genre. As in his Sonata, Artemov's writing shows a keen awareness of the unique shadings possible in the various registers of the clarinet. This work is published by Sovetskii Kompozitor.

From examining the piece, one can see that it poses a challenge to the performer's control of dynamics and smoothness of legato. There are numerous *subito pianissimo* and even *pianississimo* attacks directly following a *fortissimo* dynamic, as well as more subtle crescendi and decrescendi on single notes. The performer's legato is put to the test in several passages that slur from B₄ to C₆ in *pianississimo*.⁶⁰

⁶⁰The octave designation used in this study is the USA Standard Octave Designation in which Middle C and the eleven tones just above it (Equal-Tempered) are designated as comprising the fourth octave, and notated C₄, C₄, and so on. The next octave above begins with C₅, and the octave below begins with C₃. Using this system, the normal 88-key piano keyboard begins at the left end with A₀, and extends to C₈ at the right end. (Taken from Dr. David Butler's *The Musician's Guide to Perception and Cognition*. The Ohio State University, 1988.)
Although "Intonation IV" is not a technically difficult piece, exceptional control, especially at soft dynamic levels, and an exact sense of rhythm are essential for a successful performance. The stark nature of this piece and its dramatic use of contrasting dynamics make it an attention-grabbing recital piece. It would be an ideal piece with which to open a program or provide a change of pace between larger, more technically complex works.

**Technical Information**

"Intonation IV" is not technically difficult. However, from the standpoint of control, it is quite demanding. The most difficult passages in the piece are those which slur from $B_4$ to $C_6$ or $D_6$. In these passages it is sometimes helpful to keep the little-finger B key down while slurring up to and holding the upper note. This also holds true for measures five through eight, where the B key can be left down for the entire passage.
NOTE: Because the author was unable to secure the use of a photocopier in the Soviet Union, this work had to be photographed. Unfortunately, these photographs could not be adequately reproduced to allow inclusion in this document without first being copied by hand. Copies of the original photographs, parts of which are illegible, can be found in Appendix E.
CHAPTER III
ALEKSANDER GEVORKOVICH ASLAMAZOV

Biography

Aleksander Gevorkovich Aslamazov was born in 1945 in Ordzhonikidze, Armenia. He graduated from the Leningrad Conservatory in 1969, where he studied composition with O. Evlakhov. Since 1972 Aslamazov has been senior editor of "Muzyka," the Soviet music publisher. Among his compositions are three symphonies, a concerto for violin and orchestra, numerous chamber music works, and three vocal cycles.

"Napyev" ("Aire")

Aslamazov's "Aire," written in 1983 and published by Muzyka in the album "Proizvedeniya Sovetskikh Kompozitorov dlya Klarneta Solo" ("Pieces of Soviet Composers for Clarinet Solo"), is a study in special techniques. It is a relatively short work that can be used as an effective novelty piece.
From the very beginning, "Aire" presents itself as an unusual piece. It begins with the tempo marking of Doloroso = 36 (tempo a piacere), molto strisciando e vibrato, smorzato sempre ad libitum (al Fine). The smorzato rhythms are written on the staff and a wavy line signifying vibrato is virtually omnipresent. Of all the special techniques called for--vibrato ("quasi sasofono"), multiphonics, flutter tonguing, double tonguing and smorzato—the flautando effects are the most curious. Written as thirty-second-note stems without note heads with an ottava designation above, they are described by Aslamazov as "played without the octave key, sounding in the second or third octave in the manner of overblowing (as in a flageolet). It is presumed that Aslamazov is referring to the "register key" as the clarinet does not have an "octave key." Other unusual request include a "chfa" attack and a \(\frac{1}{2} \text{ frullato}\) (a half-flutter tongue played by double-tonguing). The end maintains the novelty effect by ending with key clicks that are voiced by "barely blowing air into the instrument."

Although "Aire" is a very unusual piece based on extended techniques, its use of these extended techniques should not frighten away the performer with little or no experience in this area. On the contrary, this piece serves
as a good introduction to extended techniques, as each technique called for is tastefully and appropriately written and fully explained, including fingerings where necessary. With not much more work than one would spend on any other unaccompanied work, the performer will have a recital piece that will certainly hold the audience's attention.

Technical Information

Aslamazov's "Aire" is not a technical piece; however, because of its use unusual techniques and Aslamazov's prodigious amounts of notes, it needs explanation. Unlike many composers, Aslamazov tells the performer how he wants his compositions performed. He uses both the standard Italian musical terms as well as footnotes. The footnotes, unfortunately for most clarinetists, are in Russian, which requires not only a knowledge of the language but of the Cyrillic alphabet as well. For this reason the notes are translated below.

Page 1

* Measures and meter in this part have been put down conditionally and serve to make the phrasing obvious and the performance easier.

** Wide lip vibrato
### Smorzato

- **vibrato of strength of sound (but not of pitch)**  
> [This is an unusual definition, for various English language music dictionaries define the term as meaning "dying away." Italian dictionaries also attach this meaning to the word.]

### Rhythmical frullato

- **[(flutter tongue)]**. Play using the breath (not the tongue).

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### Page 2

* Play without the octave [(register)] key sounding in the second or third octave by way of overblowing (in the character of a flageolet [(small flutelike instrument)].

** This device [(fingering)] calls for a determined practice of fingerings and sense of embouchure placement. [The effect is] attained by means of partial pressure of the vents [(keys)] and openings. It is necessary that the maximum smoothness of all (of the second and third octave, particularly of the high notes) sounds appear to have the same strength. Fingering indications are given in little diagrams at each chord, which are periodically repeated as a reminder.

*** ½ frull. - fewer parts than in normal frullato. To be played using double-tonguing.

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### Page 3

*  - the effect of a "chmoka" [(smacking kiss)] (a short and sharp insufflation of air into oneself through the mouthpiece).

**  - attack in the manner of "chfa."
* Play the given notes (barely blowing air into the instrument).

Of all the techniques explained in the footnotes, several remain baffling. The *flautando* technique of the second page is quite interesting. On stringed instruments this technique is quite effective, but on the clarinet, it lacks subtlety. The explanations are not clear, for the clarinet does not possess an "octave key" nor are its registers called "octaves." Also, when one overblows the clarinet, the manner of producing these effects according to Aslamazov, all that is heard is a very unpleasant, very high-pitched squeal. Finally, the fact that the marked dynamic level is **pppp** insures the impossibility of overblowing, as the amount of air needed to cause the reed to overblow is large. Although the author conversed with Mr. Aslamazov while in Leningrad, no clearer explanation was given for this technique. It apparently represents a peculiar technique of the clarinetist for whom Aslamazov has written many pieces, Grigor Volobuyev.

The multiphonics are from Bartolozzi’s *New Sounds for Woodwind*[^1], which has proven to contain multiphonics which

are either impossible to produce or produce notes other than what is notated. While they are difficult to produce, these fingerings do work for the most part, especially if one adds the left-hand thumb, which is left off of the diagram. The author consistently produces an F instead of an F♯ in the multiphonic in measure seventeen. In the first multiphonic of measure twenty-one, with the given fingering, the author produces an F, D instead of the E, D. The other multiphonics produce the notated pitches with the given fingerings. Although the multiphonics are possible, they become exceedingly difficult, as in measure twenty-one, when they are to be played "½ frullato."°°

The "chmoka" ("smacking kiss") effect is not difficult to produce but Aslamazov's explanation can use some amplification. The effect can best be accomplished by sucking air out through the mouthpiece into one's mouth as if to clear the reed of saliva. A kissing sound produced by the lips at the very tip of the reed and mouthpiece, added at the very end of the procedure, will give the desired effect.

The "chfa" attack is quite enigmatic. It would seem impossible that anyone could start a sound on the clarinet

°°See Appendix B for lists of publications which contain fingerings for multiphonics.
using this syllable. It appears that this is another of Volobuyev's techniques. Nevertheless, in keeping with the spirit of Aslamazov's preface, an approximation can be reached by leaving the tongue on the reed at the beginning of the attack, starting the sound with the breath and increasing the airspeed until the reed just begins to vibrate. The tongue is then released from the reed. Granted, the effect is a subtle one. It should be noted that the symbol used for this effect only signifies the type of articulation, the fingers should be in position to play the note to which this symbol is tied.

The explanation of the figures found in the last three measures of the piece is sufficient. However, the author has found that the effect is most successful if the notes are stopped with the tongue as with a short staccato. This tends to make the note resonate more fully without increasing the amount of air blown into the instrument. The emphasis should be made on placing the tongue back on the reed at the end of the note, rather than at the beginning of the note.

"Accuracy in the studying of the original does not exclude performance rejection and improvisation."
ALEKSANDER GEVORKOVICH ASLAMAZOV

Aire

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Preface to the Three Sonatas and "Lamento"

The next four pieces by Aslamazov represent experiments using the various timbres possible on the clarinet. Unfortunately, none of these pieces is published; they exist only in the composer's manuscript. Along with the manuscript copy of these pieces, Aslamazov included a preface explaining his intentions and the ideas behind these works. It reads:

In the three sonatas and "Lamento" (a characteristic cycle), besides other tasks, a thorough attempt was made to introduce all possible combinations of the timbral and technical palette of the instrument—one of the richest in regards to this subject. Necessary searches for music which exploits timbre have naturally come about since its first conception, but the conscious insertion into music of folk elements (without quotation) has only increased the importance of the timbral aspect, having made it one of the fundamental principles of compositional work. The task has come to this, to develop timbre into its own coloristic function, and to make it become an integral part of the concept of the whole, that is, the transmitter of the thematic, semantic, and structural ideas. An analogous task was to notate a nonstandard manner of playing the instrument. The understanding of this particular feature in its intention is the key to interpretation.

But, along with the generally accepted techniques of unusual sound-production available in established performance practice by way of notation, additional possibilities for the expansion of the scope of the instrument's timbral arsenal have come up in the process of composing and rehearsing. The question has arisen, by what
manner can these techniques be notated? Only in this way—increase the detail, and consequently, the quantity of the explanatory text in the music. This gives the possibility, indirectly, to approximate the desired effect of the sound and not invent new notation for the performer. But, for this, the assignment of musical terminology, particularly foreign, in practice can frighten away the performer and bring the opposite effect. Therefore, the author, using the assurance of separate print, qualifies at this moment, other information necessary to the performer.

Particularly important in rehearsing the music is to pay attention to the small detail and probe deeply into the contents of the footnotes and the translation of the Italian text (in necessary situations words are used, although the author attempted to use only the generally accepted foreign terminology in musical practice). The footnotes and explanatory texts are given on the expectation of selective performances of the sonatas. The quality of the same timbral effect in various compositions, as in the sections of one movement, is not identical and depends on the context. Excessive misuse of the garish sounds of the typical extended techniques, outside of their intended function, bring a negative result, that is, disrupting one of the chief principles of its design—the natural blending of technique with music. The degree of intensiveness of the techniques in the music is not fixed. Each of them has a multitude of nuances in character and strength, and finding the right shade is the task of the performer. The performance of non-standard techniques requires care and taste. The slightest over emphasis here is very noticeable, more than in the ordinary manner of playing. Therefore what often follows is a deliberate taking away of the coloristic basis of the effect. The ideal situation is where the boundary between academic and non-academic sound production is almost nonexistent. Accuracy in the studying of the score does not exclude performance rejection and improvisation. This, to a large degree, was put into the design of the compositions. However, it will be productive only if one is meticulous in familiarizing oneself with the musical text.

This work does not pretend [to make] a full study and realization of all the possible
techniques on the clarinet. Following is an attempt of joining many of them in a large cycle of works with the goal of repeated use of each in various artistic, but not technical concepts. In this sense the task of the author is to examine how to popularize the undeservedly forgotten (but often simply unknown to the performer and composer), rich and brilliant means of artistic expressiveness of the instrument. Precisely, therefore, the difficult genre of the solo sonata was chosen. It ensures the great accessibility of the performance and focuses the concentration of colorful effects on one instrument. But this inevitably brings to rise the role of sound and the work required produce it. The specific genre forces the performer to maximize the realization of the inner musical and instrumental resources, that, in turn, gives the possibility to the listener with unflagging attention to meet with a multifaceted cyclical work in a single voiced presentation. If such a task will be attained, the author and performer will consider their experience successful.

All three sonatas are dedicated with gratitude to the wonderful musician, clarinetist Grigor Volobuyev.

Sonata No.1

As stated in his preface, Aslamazov wrote all three sonatas for Grigor Volobuyev. This clarinetist must have a great variety of styles of articulations at his disposal, as evidenced in this sonata. Although the instructions on how to perform these articulations are very precise, they are those unusual types which are peculiar to an individual performer and not, therefore, successfully realized by most other performers. Unusual articulations called for include
a "chfa" attack, double tonguing, a "chmoka" (loud kiss) effect, and slap-tonguing. Other special effects include a manipulation of the tone ("constrained," open), embouchure glissandi, playing with "biting lips," and multiphonics.

The first movement (Misterioso \( \mathbf{J} = 72 \)) is in a declamatory style and begins with the "chfa" attack, coperto and molto vibrato. Lacking any real melodic direction, this movement appears to be solely a study in timbre, glissando, and articulation. Multiphonics, for which fingerings are provided, end the movement.

The second movement (Vivace \( \mathbf{J} = 160 \)), is quite difficult technically because of its fast tempo and its use of extended staccato sixteenth-note passages. Double-tonguing is called for by Aslamazov and is necessary unless one is able to single-tongue as rapidly as the tempo requires. The center section, con moto, attivamente, is written on two staves. This delineates the two voices, but makes reading the rhythms difficult. This movement is apt to be exhausting to both performer and listener, as staccato is the only articulation employed except for a few lines of slurred sixteenth-notes. The movement ends with a series of short interjections to be played "quasi slep ton" (slap-tongue).
The third movement (Lamento $\frac{1}{4}= 60$) is quite lyrical, but the use of unusual sound production techniques makes it difficult. The requested tone is "coperto, ma molto vibrato" (constrained but with much vibrato). In a footnote, Aslamazov describes the sound he wants as nasal. Various notes are marked "poco frullato," which is instructed to be performed "with the breath, but not with the tongue." After the unrelenting technical display of the second movement, the calm character of the third movement is a satisfying contrast.

As a whole, this sonata appears to be more of an exercise in various timbres and articulations than a piece to be performed for an audience. The frequent, often unrelenting use of various special techniques give this piece the sound of an etude rather than a concert piece. Sonata No. 1 is, however, an excellent study piece for those clarinetists wishing to perform works calling for such special techniques.

**Technical Information**

As in his "Aire," Aslamazov has included numerous footnotes to explain his notation. They are translated below.
Page 1

*    \textit{\textbullet} - attack in the manner of "chfa."

**   coperto - constrained (but answering the indicated dynamic and sound).

***  \textbullet - notes with a crossed-out stem are to be played with loose lips.

**** This and analogous passages are to be double-tongued.

***** aperto - open sound (ordinary).

****** Here and following glissando [(sic)] are to be achieved with the embouchure and not with the fingers alone.

Page 2

*    Sharp, [here the English language does not have a single word to cover the meaning of sryvayushchiisya, a present active participle used as an adjective derived from the verb sryvat'sya which means "to break loose" or "break away" as well as "to lose one's temper" in conversational usage] sound. To be played with loose lips.

**   Glissando on overtones.

Page 3

*    \textbullet - the effect of a "chmoka" (a short and sharp insufflation of air into oneself through the mouthpiece).

Page 6

**   \textfrac{1}{2} frull. - fewer parts than in normal frullato. To be played using double-tonguing.

*** This device [(fingering)] calls for a determined practice of fingerings and sense of embouchure placement. [The effect is] attained by means of partial pressure of the vents [(keys)] and openings. It is necessary for maximum smoothness
that all (of the second and third octave, particularly of the high notes) sounds are perceived to have the same strength. Fingering indications are given in little diagrams at each cord, which are periodically repeated as a reminder.

Page 7 (second movement)

* To be played double-tongued.

Page 15

* slep ton [(sic)] - a short stroke by the tongue on the reed. To be played imitating this method.

Page 16 (third movement)

The dynamic markings in this part underline the character [of perfomance]⁶⁴, rather than indicate the real [actual] loudness of the sound.

* "Gnusavo" ["with a nasal twang, nasally"] - Vibrato within the limits of a quarter tone

** the tempo of the grace note is arbitrary. [This] applies to all parts [sections].

*** poco frull. - a widely spaced, rhythmical frulatatto. To be executed with the breath, not with the tongue.

Because many of the techniques used in this piece have already been discussed in the "Aire," no further explanation will be given here. However, there are a few curious

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⁶⁴The words "of perfomance" are included in the identical note found on the first page of the Lamento.
techniques unique to this work which will require further discussion.

It is uncertain what Aslamazov means by a coperto ("covered" or "muffled" sound). It is especially perplexing when this type of sound must be played molto vibrato and espressivo. It is difficult to imagine a sound remaining muffled when played in such a manner. Apparently, it is another technique peculiar to Volobuyev. Of course there are ways to make the clarinet sound covered or muffled, but these techniques are difficult if not impossible when the performer is also playing molto vibrato. Obviously, experimentation is in order, the successful interpretation making a noticeable contrast with the aperto sections.

The notes which have an "x" on the stem, according to the footnote are to be played with "loose lips." The effect desired here is a very dry, short, but resonant sound. This can be achieved by relaxing the embouchure slightly before the attack.

The footnote on the second page instructing the glissando to be played on overtones is notated in a graphic manner. As all notes on the clarinet above the chalumeau register are overtones (or more correctly, upper vibrational modes), it is difficult to know precisely what Aslamazov is asking. Perhaps he intends for the clarinetist to perform a glissando as high as possible in the normal range of the instrument and then break over into the upper partials
obtained when overblowing. This would certainly be an appropriate realization of the notation as well as an acceptable interpretation of *barbaro*.

The *slep ton* (slap tongue) indicated on page fifteen of the last movement does not appear to be the kind used in jazz playing, but simply "a short stroke of the tongue against the reed," as Aslamazov describes it. This technique would probably be most effective if the tongue were placed back on the reed at the end of the stroke, as in a stopped staccato.

The fact that Aslamazov wants a nasal vibrato in the third movement is interesting, if not unpleasant. Here, he gets quite excited about his Italian terms as the beginning is to be played *coperto, ma molto vibrato; cantando, con dolore*. All this with a nasal sound, too! Again, as stated in the preface, the performer has the option of "performance rejection."
ALEKSANDER GEVORKOVICH ASLAMAZOV

Sonata No. 1

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Sonata No. 2

The Sonata No. 2 focuses on the technique of making two melodic lines appear to be sounding simultaneously. J. S. Bach was a master of this as seen in his solo violin and cello sonatas. Aslamazov, although placed at a disadvantage by the clarinet's inability to sustain two notes simultaneously, is also successful in achieving this effect in his writing. Apart from the slap-tonguing and flutter-tonguing required in the third movement, this work does not require the performer to execute extended techniques. Nevertheless, this serves as excellent material for the student to use to develop new ideas of phrasing, and for the recitalist who may want to perform a piece that will provide a fertile ground for limitless interpretive ideas.

The first movement (Dolcemente $\frac{1}{4}=48$) makes use of the double staff throughout. Two very sustained melodies are juxtaposed. Although Aslamazov states that the double staff "was chosen for clarity of the voice leading and serves to make the performance convenient," it is confusing and takes some study before the performer can begin to work on the movement. Nevertheless, this work will not go to waste, as
both melodies do give the illusion of being independent when played with care and forethought.

The second movement (Vivace $\textit{J} = 72$) continues with the effect of two melodies progressing simultaneously; however, most of this movement is written on a single staff and is much easier to read. The part of the movement that is written on two staves is \textit{senza metro} and easy to read. The majority of this movement consists of staccato triplet eighth-notes with every other group of three belonging to the opposing melody. While the articulation asked for is a straightforward staccato, there is a section marked to be played with a "\textit{sub ton}" (sub tongue). According to Aslamazov, it is to be "played with weak lips with partial stream of air past the reed (in a jazzy manner)."

The third movement (\textit{Tristezza} $\textit{J} = 60$) is relatively short and makes frequent use of slap tonguing. He describes this technique as a "short stroke of the tongue on the reed." The use of dual melodic lines is resumed in the last half of this movement, but it is only as an afterthought, and not as an integral part of the development of the musical ideas.

The Sonata No. 2 is a piece much more suited for public performance than his first sonata. The techniques called for are easily performed on the clarinet, and require no
special articulation or embouchure formation. Although a challenging piece both in terms of music and technical dexterity, this piece will reward both performer and listener and deserves to be added to the repertory.

Technical Information

As in the previous works, Aslamazov includes numerous footnotes in his Sonata No. 2. The translations are below.

Page 1

* Such [a method of] notation was chosen for clearness of voice leading and serves, in the final analysis, the convenience of performance.

** Here and following the sign " ' " means not a breath or end of a section, but a mute "procrastination" (delay) of the entry of the side [(secondary)] voice. This applies only to the first part of the sonata.

Page 3

* - notes with crossed-out stems are to be played with loose lips.

Page 7 (second movement)

* sub ton - to be played with slack lips with a partial "blowing" of the air over the reed (in the manner of jazz).

** The parentheses somewhat lessen the meaning of the sign enclosed within them.
* frull. - less parts than the usual frullato. To be double-tongued.

** Smorzato - vibrato with strength [(intensity)] of sound (but not with pitch).

*** coperto - constrained (but answering the indicated dynamic and sound).

**** aperto - open sound (ord.)

Page 14 (third movement)

* slep ton - a short stroke with the tongue on the reed. Graphic [designation] appears in notes enclosed within parentheses.

** frull. - less parts than the usual frullato. To be double-tongued.

Page 16

* To be played with loose lips.

This sonata uses the fewest special effects, and for that reason, it is the most playable. However, Aslamazov's use of two staves is somewhat confusing and needs explanation. The first item to keep in mind while solving this puzzle is that the top line is the melody and the second line is the "secondary" voice. Therefore, the direction and line of the melody should receive prominence, the secondary voice interjecting when the melody is stagnant. Aslamazov instructs that the breath marks are delays in the entry of the secondary voice. Thus, in the
first measure, the first two notes are played full value. The secondary voice is then inserted, the length of the E₃ up to the discretion of the performer, but no longer than notated. The melody is then played and held full value, and the secondary voice is inserted, and so on. However, when the entry of the melody comes during a phrase of the secondary voice, the notes of the melody become inserted between the notes of the secondary voice, just as they line up on the staves. The effect Aslamazov is attempting to create is that of two melodic lines progressing simultaneously. The function of the notation is not to thwart this attempt, but merely to show the performer how each voice progresses. Any solution the performer arrives upon, as long as it achieves the desired effect, is acceptable. As Aslamazov says in the note explaining this notation, "such [a method of] notation was chosen for clearness of voice leading and serves, in the final analysis, the convenience of performance."

As in all his compositions, Aslamazov uses a prodigious amount of foreign terms to describe how the music is to be interpreted. In the second measure of page eight, he uses the term "quasi sving." The author, being unable to locate the word "sving" in any German, Italian, Russian dictionaries is forced to come to the conclusion that,
because Mr. Aslamazov does not speak English and the Russian language contains neither the letter "W" nor its sound and that English words containing the "W" sound which have been assimilated into the Russian language are pronounced with the "V" sound, the word must be "swing." If one examines the articulations, they are quite similar to a swing interpretation. The fact that the word swing is enclosed in parentheses indicates that only a slight swing feeling should be inserted.®® On page twelve at the end of the second system, the performer is asked to sound "somewhat like a trumpet with a mute" (quasi tromba con sordino). Certainly, the clarinetist Volobuyev, for whom these works were written, is a very unusual player.

The first line of the final page (page 16) of the Sonata, Aslamazov writes for an E♭. As this note does not exist on the majority of clarinetists' instruments, particularly on clarinets in A, the performer is instructed to play this note using "loose lips." It is possible that Volobuyev was actually able to play this note using this method, as the mouthpiece and reed combinations used in the Soviet Union are much different from those used in the United States.

®®See note "**" page seven: "The parentheses somewhat lessen the meaning of the sign enclosed within them."
ALEKSANDER GEVORKOVICH ASLAMAZOV

Sonata No. 2

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Coda

dolente, rubato

\[ \text{\textit{Coda}} \]

\begin{music}
\begin{align*}
\text{\textit{Coda}}
\end{align*}
\end{music}

129
Sonata No. 3

The most technical of the three sonatas, the Sonata No. 3 is a study mainly in finger dexterity and rapid articulation. Special techniques such as "chfa" articulations, flutter-tonguing, slap-tonguing, and humming while playing are requested. If the performer is willing to spend the time, this work can be an effective recital piece as the writing is very dramatic and the technical passages are written musically so that they are not empty virtuosity.

The first movement (Attivamente $\text{= 120}$) is quite virtuosic with its triplet sixteenth-note and thirty-second note passages. Although the passages are idiomatically written, they tend to be repetitive and wandering, thereby robbing the movement of its dramatic impetus. A sustained section follows and contrasts coperto with aperto playing and uses slap-tonguing. The writing used at the beginning resumes and ends the movement.

The second movement (Fermamente $\text{= 90}$) uses the unusual articulations found in the Sonata No. 1, only not as frequently or monotonously. This movement is a crescendo, both dramatically and technically. Unfortunately, because the pacing is extremely slow and the melodic ideas
themselves are not all that interesting, it will be difficult to maintain the audience's attention during this movement. At the climax of the crescendo is an extremely difficult altissimo passage. After this, the movement winds down rapidly and ends with brief passage of slap-tonguing.

The third movement (Pensieroso $\text{J} = 48$) is most interesting and could very well be performed by itself. Subtitled "Monodia," this movement incorporates the technique of humming in unison with the pitch being played. Aslamazov must have collaborated closely with clarinetist Volobuyev, as all but one of the humming sections are written in a comfortable range for the voice and do not interfere with good sound production on the instrument. The passages with humming and those without are juxtaposed well and work to create a very unusual, but musically satisfying movement. Unlike the two previous movements, this one will certainly keep the listener's attention.

Except for the third movement, Sonata No. 3 does not seem to be written with an audience in mind. The writing, although idiomatic, is quite difficult and may not have the effect equal to the amount of preparation required for a public performance. The third movement, though, is quite interesting and well worth the work to present it on the recital stage.
Technical Information

In his Sonata No. 3, Aslamazov continues to use many of the extended techniques that appeared in the first two sonatas. As before, footnotes provide information to the performer. Their translations are below.

Page 1
* Parentheses somewhat diminish the meaning of the sign enclosed within them.

Page 2
* The effect of a "smacking kiss" (short and sharp insufflation of air into oneself through the mouthpiece).

Page 3
* sub ton - to be played with slack lips with a partial "blowing" of the air over the reed (in the manner of jazz).
** coperto - "constrained," but answering the indicated dynamic and sound.
*** aperto - open sound (ord.).
**** slep ton - short stroke of the tongue on the reed (ordinary fingering).

Page 6 (second movement)
* Attack in the manner of "chfa."
** Notes with crossed-out stems are to be played with slack lips.
*** ½ frull. - less parts than the usual frullato. To be double-tongued.
**** Here and following the glissando is to be executed with the embouchure, and not with the fingers alone.

Page 12

* Glissando on overtones.

Page 14 (third movement)

* con canto - it is desired, simultaneously with playing, to sing the clarinet part in unison. The end of the singing is designated senza canto

Page 16

* somewhat intense, closed into oneself, "withdrawn inside" sound. Until the tint [(tone color)] should be reminiscent of the blending of the timbre of an English horn and a male voice.

As most of the special techniques employed in the third sonata were also used in the previously discussed works, they will not be mentioned here. However, there are a few techniques which are unique to this sonata which will be addressed further.

The most striking technique used by Aslamazov is in the third movement. Here, much of the playing is done while humming in unison with the clarinet. Most of the passages are written in a comfortable range for the male voice, but probably too low for many female voices. However, there is one section (page 15) which climbs to a written G♭, which, although possible for most voices, would probably involve
some kind of strain for the average male voice. Aslamazov shows consideration to the performer by marking the singing passages *articulatione ad libitum*, as they would be much more difficult if articulations were specified.

Another interesting passage begins with the *Tempo I* on page sixteen. The instructions *parlando (quasi lontano canto)* are footnoted with the explanation "somewhat intense, closed into oneself, 'withdrawn inside' sound; until the tone color should be reminiscent of the blending of the timbre of an English horn and a male voice." Since this section is marked *senza canto*, humming is not required, therefore leaving the production of this unique timbre up to the imagination of the performer. Volobuyev probably was able to create this timbre, thus giving Aslamazov the idea to write for it. Looking at the Italian words, one sees that the passage is to be rendered "speaking (as if far away singing)," which seems somewhat contradictory. Perhaps individual syllables should be distinct as in speaking, but the length of those syllable should be long, as in singing. The general effect can be achieved by deliberate articulations, making the notes long but leaving separation between them. A dynamic of no more than *pianissimo* should be reached to acquire the "far away" effect. No counseling can be provided on how to achieve the "blending of the timbre of an English horn and a male voice."
ALEKSANDER GEVORKOVICH ASLAMAZOV

Sonata No. 3

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Соната № 3

Активamente $b = 120$ sempre

Абрамазов

B)

my necessario, leggero

con moto, appassato

my accelerando, diminuendo

$\text{Соблю} \text{намно у} \text{нимать дв} \text{блю, г} \text{ардо в мот.}$
*Glissando in organum.*
"Plach" ("Lamento")

The "Lamento" is a reworking of the musical ideas found in his first work for unaccompanied clarinet, "Aire;" it is, in fact, the "Aire" with a few repeated passages removed, others added to smooth out transitions from section to section, and a coda added. The special techniques asked for by Aslamazov are the same as those required in the "Aire," with the addition of a coperto tone in some passages. Because of the changes made by Aslamazov in the "Aire," the "Lamento" is a more musically cohesive piece and should be considered its replacement rather than a separate work.

Technical Information

As the "Lamento" is the "Aire" with a few added sections, no new techniques which have not been discussed, are used in this piece. This piece does contain numerous footnotes, which are translated below.

Page 1

* Measures and meter in this part have been put down conditionally and serve to make the phrasing obvious and the performance easier. The dynamic markings in this part underline the character of performance, rather than indicate the real [actual] loudness of the sound.

** Wide lip vibrato
*** Smorzato - vibrato of strength of sound (but not of pitch)

**** Rhythmical frullato [(flutter tongue)]. Play using the breath (not the tongue).

***** ½ frull. - fewer parts than in normal frullato. To be played using double-tonguing.

Page 2

* To be played without the octave key sounding in the second or third octave in the manner of overblowing (similar to a flageolet).

** This device [(fingering)] calls for a determined practice of fingerings and sense of embouchure placement. [The effect is] attained by means of partial pressure of the vents [(keys)] and openings. It is necessary that the maximum smoothness of all (of the second and third octave, particularly of the high notes) sounds appear to have the same strength. Fingering indications are given in little diagrams at each chord.

Page 3

* ♩ - the effect of a "chmoka" [(smacking kiss)] (a short and sharp insufflation of air into oneself through the mouthpiece).

** coperto - constrained (but answering the indicated dynamic) and sound.

*** sub ton - to be played with slack lips with a partial "blowing" of the air over the reed (in the manner of jazz).

Page 4

* aperto - open sound (ord.).

** "Hysterical, whining (weeping)" timbre.
* Play the given notes (barely blowing air through the instrument).

Because all of the above techniques have been discussed earlier, no further amplification is need here. However, there are a few points of which the performer should be made aware. The literal translation of the Russian word "Plach" is "weeping" or "crying." "Lamento" is Aslamazov's own translation. In the folk culture of the Soviet Union, there exists the tradition of singing laments at the death of a loved one. These laments are sung by someone who has been trained in this tradition, handed down through the generations. They are quite fervent and impassioned. The performance of this piece, then, should reflect these laments.
ALEKSANDER GEVORKOVICH ASLAMAZOV

Lamento

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156
Postudio
molto chiaro e semplice
or.

con fuoco
CHAPTER IV
MIKHAIL GRIGOR'EVICH BURSHTIN

Biography

Mikhail Grigor'evich Burshtin was born in Frunze, Tashkent in 1943. He studied piano and composition at the Tashkent Conservatory and graduated in 1967. Since 1968 he has been on the piano faculty of the Kirgizia Institute of Art. A prolific composer as well as a performer, Burshtin has written numerous orchestral works including two symphonies, many works for piano in various mediums, sonatas for piano and various wind instruments, and vocal music.

"Naigryshi" ("Folk Tunes")

Burshtin's "Folk Tunes" was originally published in 1974 by Muzyka and later included in the album "Proizvedeniya Sovetskikh Kompozitorov dlya Klarneta Solo" ("Pieces by Soviet Composers for Clarinet Solo"). Subtitled "Little Triptych" ("Malen'kii triptikh"), Burshtin's "Folk Tunes" is another piece which is suitable for the advancing
clarinetist not yet ready to study the more complex works of the repertory. At first glance these pieces appear deceptively easy, but further investigation reveals them to be challenging, both rhythmically and technically. That the melodic material treated in these pieces is derived from the folk idiom makes it an ideal piece with which to practice style and phrasing.

The simplicity of the first movement (Allegretto) hides the complexity of the meter. Bar lines are written as dotted lines and serve as an aid to phrasing rather than to denote emphasized beats of a measure. The second movement (Moderato) continues this practice although the meter is not nearly so complex as in the first movement. The second movement is quite lyrical and makes use of the altissimo register. The third movement (Allegro) makes use of conventional bar lines to show the stress of each measure although the rhythm remains irregular. Using rapid scale passages with a final flourish to an A₄, this movement gives the young clarinetist the opportunity to sound virtuosic without having to struggle through passages that are too much of a challenge to his ability.

Burshtin's "Folk Tunes," as Artemov's "Four Miniatures," is an important addition to the unaccompanied clarinet repertory that can be performed by the younger
clarinetist. The professional clarinetist may also find the opportunity to use these pieces, however, as they are extremely well written and would be a delightful addition to a recital program where a short, light piece is needed.

**Technical Information**

As discussed above, "Folk-Tunes" is simple enough technically to be accessible to the younger player. The rhythmic structure, on the other hand, is quite complex and will probably prove to be quite difficult for the student inexperienced in these irregular rhythms. These pieces afford an opportunity for the student to learn to subdivide both in eighth-notes and sixteenth-notes.
MIKHAIL GRIGOR'EVICH BURSHTIN

Folk-Tunes

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Burshtin's "Invention," composed in 1974, is an example of his writing for the virtuoso clarinetist. The writing shows an expert knowledge of the capabilities of the instrument. However, Burshtin does not allow his virtuosic writing to interfere with strong musical statements he makes in the "Invention." The piece functions as a broad crescendo-decrescendo using both steadily diminishing and then augmenting note values along with registration. The one unfortunate weakness of the piece is that it has been poorly edited: there is one lone dynamic marking, piano, at the beginning of the first measure. The sensitive musician, however, can use this to an advantage by adding dynamic effects that will enhance the already strong construction of the piece.

The "Invention" is written in compound meters of 15/8, 12/8, 10/8, and 6/8. It begins with single eighth-notes placed on the beat. The eighth rests in between the notes are gradually replaced first by eighth notes and then by sixteenth notes. This continues with varying articulations and combinations of note values, which make for very interesting rhythmic effects. The musical crescendo culminates with a brilliant run from low F₃ to a high A₆.
followed by a striking altissimo passage. The piece quickly begins to evaporate after this—eighth-rests become more and more frequent, finally making a musical decrescendo into silence.

Burshtin's "Invention" is an outstanding example of fine writing for the solo clarinet. The piece makes a powerful statement both to the imagination of the composer and to the ability of the performer. This is a piece that, without a doubt, deserves to become part of the standard clarinet repertory.

Technical Information

Burshtin's writing in his "Invention" is impeccable. Although there are several difficult passages, they are all written very idiomatically and lie well within the grasp of the determined clarinetist. As was mentioned above, the one problem which is encountered in this piece is there is only one dynamic marking (piano) given for the entire piece. It is inconceivable that this is Burshtin's intention; the writing makes this obvious. The structure of the piece is strong enough to allow the performer many different avenues of interpretation.
MIKHAIL GRIGOR'EVICH BURSHTIN

Invention

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CHAPTER VI

EDISON VASIL’EVICH DENISOV

Biography

Edison Vasil’evich Denisov was born in Tomsk in 1929. He studied piano at the Tomsk Music College and mechanics and mathematics at Tomsk University. From 1951 to 1956 he studied composition with Shebalin and Peiko at the Moscow Conservatory. Since 1960, he has been on the composition faculty of the Moscow Conservatory. Perhaps one of the most well known and frequently published of contemporary Soviet composers, his compositions use serial techniques, aleatory writing, electronics, and microtones. Although he has written numerous large scale instrumental and vocal pieces (including symphonies, operas, and oratorios), most of his output is in the realm of chamber music for both winds and strings.
Sonata

Denisov's Sonata for Clarinet, composed in 1972, is the one piece for unaccompanied clarinet by a Soviet composer that is readily available in the United States. Since 1980 it has been published by Breitkopf and Härtel, Wiesbaden, and is carried by many music retailers. It is written in two movements, one rhapsodic and one virtuosic.

According to Denisov\(^{66}\), the first movement, \textit{Lento, poco rubato}, is to be played like an improvisation, only with close attention paid to the rhythmic relationships between the notes. It is these rhythmic relationships that present the biggest challenge to the performer. Because this piece is written without a meter or bar lines, brackets are placed over groups of notes along with a ratio such as 5:4, 7:6, 5:6, etc., to notate the relationships. When there are no brackets or when the bracket contains a single number instead of a ratio, the beat unit is the quarter-note. In addition to the complex rhythms, Denisov requires makes use of quarter-tone notation quite often. This notation is explained at the end of the piece. The overall effect of the piece creates an aura of mystery, as most of the piece

\(^{66}\)Personal conversation with the author, May 21, 1991, The Ohio State University.
hovers between pianissimo and pianississimo except for a brief explosion of a fortissimo altissimo passage.

The second movement brings no relief to the performer weary of minute subdivisions. The entire movement is written in thirty-second note rhythms, with the thirty-second-note being the basic rhythmic pulse. Technically, this movement is not difficult except for several three-octave leaps. The rhythm, however, does pose quite a challenge to even the most accurate of counters. The movement is centered around B♭, which is reiterated throughout the piece much like an idée fixe. This movement maintains the aura of mystery created in the first movement as it is generally in the softest dynamic range save for brief forte and fortissimo outbursts. Because of its disjunct melodic figures and pointillistic style of writing, this movement is reminiscent of the earlier unaccompanied works composed during the 1960's.

Although the Sonata is readily available to the American clarinetist, because of the intimidating manner in which it is notated and its extreme abstractness that makes it less accessible to audiences, it is rarely performed. However, it is deserving of a better fate as it is a well written and highly effective recital piece. One needs only to take the time to sort through the complexity of the
rhythms to find another piece which deserves to be heard more often.

**Technical Information**

The greatest challenge of the first movement of Denisov's Sonata is finding fingerings that successfully produce the large number of quarter tones written. These quarter tones are notated in a conventional manner with an explanation on the back cover. The difficulty lies in finding an appropriate fingering. The clarinetist has two options: trial and error, or examining an available source containing fingerings. Should the clarinetist choose to look for a source of fingerings, a bibliography of articles and books containing quarter-tone fingerings can be found in Appendix A.

The rhythm of the first movement also presents a challenge. The ratios created by the notation are virtually impossible to subdivide (i.e. 5:4, 7:6, 5:6, 9:8). However, the fact that this movement is to be played in an improvisatory manner makes these relationships somewhat easier to approximate.

The rhythm of the second movement is also difficult to execute, especially since this movement needs to be played
metrically accurate. No metronome marking is given for this movement, and Mr. Denisov did not specify a tempo in his conversation with the author. In his own study of this piece, the author settled on using the sixteenth note as the beat unit at a tempo of 208 beats per minute. This tempo allowed for rhythmic accuracy while maintaining the feeling of Allegro giusto.

Throughout the piece the abbreviation "Fr." is used. This is the abbreviation for "frulatto," an Italian word meaning "flutter-tongue."
EDISON VASIL'EVICH DENISOV

Sonata

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1980 assigned to Breitkopf and Härtel, Wiesbaden

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CHAPTER VII

GEORGI PETROVICH DMITRIEV

Biography

Georgii Petrovich Dmitriev was born in 1942 in Krasnodar. He studied composition with Dmitrii Kabalevsky at the Moscow Conservatory and graduated in 1966. Since 1969 he has been on the faculty of the Music Teachers' Institute in Moscow and has been teaching composition at the Central Music School for the Moscow Conservatory. He has written numerous works for choir and soloist, orchestral works, string quartets and several works for piano and solo instrument.

Concerto for Clarinet Solo

The Concerto is another solo clarinet piece which has been published outside of the Soviet Union. It is published by Le Chant du Monde in Paris, France, but the author has been unable to find it in the United States. An extended work (twenty minutes), the Concerto is evidence of Dmitriev's confidence in the clarinet's ability to sustain
the musical impetus needed for such a lengthy unaccompanied work. The Concerto is in four movements: Postlude, Fugue, Musique Nocturne, and Final. It is an extremely virtuosic piece, not only in its rapid altissimo sections but also in its incorporation of special fingerings within fast passages. The passages with special fingerings are, however, provided with ossia passages which use only standard fingerings.

The first movement, Postlude (Tempo: pulsation rapide (= 100/min.)), begins with a very dramatic introduction in the altissimo register incorporating fortissimo dynamics, flutter-tongue, and glissandi to high G. What follows is a tour de force of huge leaps and blistering thirty-second-note passages. The movement then quickly winds down to a sustained high D in pianississimo.

The second movement, Fugue (Tempo précédent, léger et égal), is a fugue of sorts, but Dmitriev did not choose to be as literal as Artemov and Balasanyan. Rather, he wrote in a manner that suggests a fugue by bringing back the opening statement in various forms throughout the movement. The writing in this movement makes extensive use of quarter-tones, sometimes entire passages being written in quarter-tones. The fingerings that are given are from Bruno Bartolozzi's New Sounds for Woodwinds. A fingering chart is
included in this book which is necessary to interpret the symbols used with the fingerings given in the Concerto. Of course, trial and error will also work if the book is unavailable.

The third movement, Musique Nocturne (*Tres lent, pénétrant*), makes use of multiphonics. The fingerings for the multiphonics are also from Bartolozzi's book but are often unreliable for the clarinetist who uses Buffet clarinets. With patience and experimentation, however, a close approximation if not an exact performance of the multiphonics can be achieved. The middle section of this movement is to be played "*Quasi improvisation, En imitant le chant des oiseaux*" (somewhat improvisational, in imitation of a bird-song). The writing of this section is splendid and most effective. The movement ends soon after this section with an abbreviated return of the opening, ending with a trilled multiphonic.

The fourth movement, Final (*Vif, joyeux, de plus en plus enthousiaste*) is in a quasi rondo form and returns to the virtuosic writing of the first and second movements. As before, the virtuosity does not detract from the musicality of the piece. It is virtuosic only in the sense that the passages need an accomplished player in order to be performed. The overall effect of the frolicking movement is
one of playfulness bordering on hyperactivity. It is some of the most impressive writing in the repertory.

Because of its length and virtuosic writing, Dmitriev's Concerto presents a sizable challenge to the performer's technique and endurance. Nevertheless, the writing is on such a high level that it should not be overlooked by the clarinetist who enjoys playing unaccompanied music. Any investment of time in working on this piece will be amply rewarded as this is one of the most intelligently written and rewarding pieces of the repertory.

Technical Information

Dmitriev's Concerto is a demanding work containing many difficult passages. The first task is to play a glissando from an F₆ to a Gᵇ₆. This can be easily executed by using all fifth partial fingers above C₆. The fingerings are shown below.

Figure 3. Glissando, Dmitriev Concerto
The $E_6$ in measures 90 through 93 and the $F'^6$ in measures 93 through 99 can be played using the following fingerings.

![Figure 4. Fingerings to facilitate measures 90 through 99 in Dmitriev's Concerto](image)

The passage beginning in measure 100 is extraordinarily difficult. As there is a wide variety of fingerings which can be used here—the reliability of which is dependant on the individual—the author suggests that the reader consult a fingering chart in one of the books listed in Appendix A. A passage which is facilitated by the fingerings below is in the fourth movement, two measures before 16 (Figure 5).

![Figure 5.](image)
Thankfully, there are no other passages that present such difficult fingering combinations as these.

In the second movement, there are numerous quarter-tones. Fortunately, fingerings are included. Unfortunately, however, these fingerings are taken from Bartolozzi's New Sounds for Woodwind and are diagrammed using numbers to designate various keys. The clarinetist can either use trial and error to determine which keys the numbers designate or locate Bartolozzi's book in a library. Finding which keys the numbers refer to by trial and error, however, is not difficult and would probably prove to be less difficult than locating this book.

The multiphonics in the third movement are also taken from Bartolozzi's book. The note referring to the first multiphonic can be translated "the clarinet is kept very close to the body, so that the lower lip presses harder against the reed." These multiphonics are particularly

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67See Appendix C for a diagram showing Bartolozzi's numbering system.
unreliable. Also, the symbols used in the fingerings are cryptic unless one has Bartolozzi's book in front of them. If the book is unavailable, the next option would be to refer to one or more of the books cited in Appendix B. After this, trial and error will suffice.

The unusual symbol written above the measure at "2" indicates *smorzatto*. This effect is best described as a series of small crescendi-decrescendi, done with the breath. The open noteheads indicate the number of swells to be performed.
GEORGI PETROVICH DMITRIEV

Concerto for Clarinet Solo

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Elena Firsova was born in Leningrad in 1950 and graduated from the Moscow Conservatory in 1975. Her teachers included Alexander Pirumov and Edison Denisov. A composer of growing international fame, Firsova was first featured outside the Soviet Union in 1979. The majority of Firsova's output is for chamber ensemble, although she has written several pieces for orchestra including a chamber opera and several concerti.

Sonata, Op. 16

Firsova's Sonata was composed in 1976 for Lev Nikolaevich Mikhailov, solo clarinetist with the Bolshoi Theatre Orchestra and professor of clarinet at the Moscow Conservatory. In the form of a single movement (Rubato, \( \frac{\text{b} \quad 65}{\text{s}} \)), the Sonata is a fantasia incorporating various contemporary techniques including flutter-tonguing, glissandi, and multiphonics. The musical structure is well
thought out and maintains its cohesiveness and strength through the repetition and transformation of various motifs. The piece is difficult not only from a technical aspect, but from a musical aspect as well. Technical passages are short exclamations, usually written as an extended grace note passage or as four- to six-note accelerandos. As a result, good facility is necessary in order to achieve the composer's desired result. Because of its fantastic nature, the Sonata represents a challenge in that it is difficult to perform as a musical whole rather than a series of unrelated ejaculations. Both in terms of musical impact and difficulty in preparation, the Sonata is much like Shulamit Ran's *Monologue for an Actor*. Both pieces require a high degree of finger dexterity and are constructed of a series of thematically related exclamations.

**Technical Information**

Firsova writes well for the clarinet as most of the passages can be successfully executed. The problems that will be encountered in this piece are connected with the multiphonics. These are from Bartolozzi's *New Sounds for Woodwind*. Again the same dilemma encountered in previously discussed works is encountered here. The second multiphonic
on line three of the last page is particularly troublesome. At the beginning of the fourth line of the last page, Firsova shows her optimism by writing a multiphonic, flutter-tongued and glissando. This particular multiphonic is quite reliable and can be played either glissando or flutter-tongued, but playing both simultaneously is, if not impossible, certainly not worth the effort. The remaining multiphonics are playable, but often unreliable. The one on line six is particularly so, and will require much rehearsal to master.

There are various numbers and unusual figures peppered throughout this piece. The numbers refer to a fingering chart developed by the father of the Russian school of clarinet playing, Sergei Rozanov (1870-1937) and not a special fingering to make some kind of timbral effect. The other unusual symbols (м, н) are Cyrillic letters denoting the right and left hand. As anyone who is capable of playing this piece would already have the knowledge of which hand to use and which fingering is best in a given passage, a discussion of the significance of the numbers and figures is not necessary.
ELENA FIRSOVA

Sonata, Op. 16

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Aleksander Sergeevich Mirgorodskii was born in Skopin. He attended the Kazan Conservatory and since 1973 has been a member of its faculty. In addition to his Sonata for Solo Clarinet, Mirgorodskii has written four symphonies, numerous piano sonatas, and a work for solo bassoon.

Mirgorodskii's Sonata was composed in 1972 and consists of three movements. Written in a concise style using interesting melodic ideas, this piece makes use of the advantages of a multi-movement work while avoiding the problem of tiring the performer or the audience. It represents a challenge in its sometimes awkward technical passages and its use of the top of the altissimo register, but the work involved in learning this piece will be rewarded by its effectiveness on the recital stage.
The first movement, *Moderato*, presents the material which will be used in the following two movements. The writing is dramatic, using *pianississimo* and *fortississimo* in adjacent passages. Cohesiveness is maintained by the continued use of brief staccato figures which reappear at various times throughout the movement. Oddly, there are *ottava bassa* marks in various passages that seem to be more of an afterthought than an original intention. As they have no real melodic significance and seem to be placed in the music only when there are two figures written in the same octave, it would be safe to assume that these markings were placed by the editor, N. Volkova, rather than by the composer.

The second movement, *Allegro*, is martial in character and its writing displays the bellicose side of the clarinet's personality. Fanfare-like figures, altissimo notes, and rapid sixteenth note passages encompassing the entire range of the instrument work together to make this movement exciting to hear and to play. It ends with a return of the staccato eighth note figure presented in the first movement.

The third movement begins with a short introduction, *Allegro moderato*, that is then followed by a two-voiced fugue. The notation, unlike in other works studied in this
document, is quite easy to read and the two voices are easily distinguishable. As the fugue progresses, fragments from the previous two movements are inserted with increasing frequency.

Mirgorodskii's Sonata is an excellent, medium-length work suitable in any recital situation. The writing is fresh and invigorating and does not pose any unsurmountable technical challenges. This is a work deserving to included in the every clarinetist's repertory.

Technical Information

Mirgorodskii's Sonata is the victim of an overzealous editor. Throughout this piece there appear numerous ottava markings which make no melodic sense whatsoever. There are numerous passages where it is shown that Mirgorodskii knows how to use ledger lines quite well. These insertions are obviously after the fact and should be ignored. The editor has also inserted fingerings and right- and left- hand indications, which account for the other unusual symbols found in this piece.

The third movement contains a fugue. Here the theme is specially marked to enable the performer to follow it as the movement progresses. When the second voice of the fugue begins in the third line (there are no measures), the theme
is notated in what looks like half notes with eighth note beams. The function of this notation is solely to distinguish the answer from the countersubject. Lengthening of these notes is not intended.
ALEKSANDER SERGEEVICH MIRGORODSKII

Sonata

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Biography

Born in 1947 in Dushanbe, Zarrina Mirsaidovna Mirshakar graduated from the Moscow Conservatory in 1974 where she studied with Sergie Balasanyan. Currently, she is on the faculty of the Tadzhikistan State Institute of the Arts. Her works include orchestral pieces, choral compositions, string quartets and a song cycle.

Sonata, "Poem-Sonata for Clarinet Solo"

This work, originally composed in 1981, is given two titles by the composer. The Sonata was published by Sovetskii Kompozitor in 1983 in the third volume of "P'esy Sovetskikh Kompozitorov dlya Klarneta i Fortepiano" ("Pieces by Soviet Composers for Clarinet and Piano"). The "Poem-Sonata for Clarinet Solo" was given its world premiere in the United States (Princeton) in 1986 by David Krakauer. The two pieces are virtually identical save for the fact that the "Poem-Sonata" is written a major second lower.
Presumably, this was done to facilitate several difficult passages in the upper altissimo register. Both works will be included within this study as the "Poem-Sonata" is in the composer's manuscript, thereby explaining a few ambiguities in the published Sonata. Because both works are essentially the same, the Sonata and the "Poem-Sonata" will be herein after referred to as "the Sonata" unless otherwise specified.

Mirshakar's Sonata is an interesting work composed as a single movement in three sections: Rubato, Con moto; Allegro con brio; Rubato, Con moto. The Sonata is centered on a single note, presented at the beginning, which acts as a departure and arrival point for all ideas that are developed. Mirshakar uses this note as a base to spawn increasingly complex ideas and then reverses the process to return to the root note. The writing is idiomatic, though at times it can present quite a challenge to the performer's technique. Most of these challenges, however, are lessened by the transposition in the Poem-Sonata.

Mirshakar's writing in the Sonata is brilliant. While no special techniques aside from flutter-tonguing are called for, the writing's freshness and imagination can make this a fascinating work in the hands of a capable performer. As
few pieces in the clarinet literature have this quality, the Sonata certainly belongs in the standard repertory.

**Technical Information**

Mirshakar's writing, though difficult, is very well done and presents no insurmountable technical problems for the accomplished clarinetist. As there are two variants of the same piece, the Sonata and the "Poem-Sonata," this discussion will be focussed the significant differences between them. The most obvious difference is the "Poem-Sonata" is written a major second lower than the Sonata. This does make a difference. For example, the passage beginning with rehearsal number 12 in the Sonata (one measure after 12 in the "Poem-Sonata") is much easier to execute cleanly in the "Poem-Sonata," as are other such passages. For one and three-quarters measures the passage beginning at rehearsal number 4 is written an octave lower in the "Poem-Sonata." This alleviates the monotony caused by the repetition in the Sonata. The grace notes in the first and second measures of rehearsal number 5 have been removed in the "Poem-Sonata." As these figures are not too difficult to play accurately, this may be an oversight. However, because the copy used in this study is a copy of the part used by David Krakauer in a performance in Princeton, it is presumed that such an oversight would have
been corrected in the part, as other performance notes (in English) are written on the part. At rehearsal number 13 in the "Poem-Sonata," the flutter-tonguing is written differently in that the sixteenth notes of the second measure (thirty second notes in the Sonata, a mistake in the part) are not flutter-tongued as they are in the Sonata. At rehearsal number 14, the tempo marking *Con moto* is missing in the "Poem-Sonata." An *accelerando* is added in the second measure of rehearsal number 15 (one measure before 16 in the Sonata) as well as a *ritardando* in the fourth measure (one measure after 16 in the Sonata) of the "Poem-Sonata." There is the difference of an octave in the figure one beat before rehearsal number 18. The third and seventh measures after rehearsal number 18 in the "Poem-Sonata" contain an interesting notation. Here, the previous beat should be repeated, an octave higher and much softer, giving the effect of an echo. This explains the *mezzo forte* marking in the empty measure three bars after rehearsal number 18 of the Sonata and the puzzling use of the word "echo" in the following measures. As marked in the Sonata, the first measure of rehearsal number 18 in the Poem-Sonata should have a crescendo to *forte* in the second measure. This sets up the echo effect. This echo effect is repeated at rehearsal number 19 of the "Poem-Sonata" and wholly absent in the Sonata.

As far as interpreting the "Poem-Sonata" and the
Sonata, the author wrote Ms. Mirshakar and received the following letter.

...In answer to your question [concerning the section beginning at rehearsal number 20]: I wrote two staves intending that the note D of the upper staff lasts until the appearance of the sound of the lower staff and so *simile*, up to the rhythm[ical key clicks], which should sound not at *ppp*, but begin at *mf* and decrescendo to *mp* at the end. This could have been accomplished with one staff, but for accuracy of performance and for clarity of disclosing the significance of the sound D, I chose [put] it in separate lines. Incidentally, at [rehearsal] number 1 against the background of the pedal note D, the grace notes should be played as short as possible, in order for the listeners get the sensation that there are two voices [together] with the pronounced ostinato on the note D. If you have noticed, the work begins on D and ends on D. In regard to the tempo, the outer sections are to be played *rubato*, but not too much. The *Allegro con brio* is to be played very quickly and expressively. I am writing you in so much detail because in East Germany they played [my] Sonata-Poem without me, and because of inaccurate tempos, the form fell to pieces and my intention was not realized...

The note at the end of the Sonata translates "In order to sustain [(draw out)] the sound of the rhythm, click [(knock)] on the lower key. In the "Poem-Sonata" it translates "rhythmical pattern drawn out on the keys." The key clicks are to be performed with the low E key."
ZARRINA MIRSAIDOVNA MIRSHAKAR

Sonata

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CHAPTER XVII
LYUTSIAN ABRAMOVICH PRIGOZHIN

Biography

Lyutsian Abramovich Prigozhin was born in Tashkent in 1926, and graduated from the Leningrad Conservatory in 1951. Since 1967 he has been a professor of composition at the Leningrad Conservatory. Prigozhin has written two operas, a ballet, choral works and several song cycles. He has also written numerous chamber works for woodwind instruments.

"Syuita" ("Suite")

Prigozhin's "Suite" was originally composed in 1976 with the title "Legkaya Sonata dlya Klarneta-solo v Trekh Chastyakh" ("Easy Sonata for Clarinet-solo in Three Parts") and published by Sovetskii Kompozitor. It was published again in 1984 by Muzyka in the volume "Proizvedeniya Sovetskikh Kompozitorov dlya Klarneta Solo" ("Pieces by Soviet Composers for Clarinet Solo") under the title "Syuita" or "Suite." Composed in three movements, the
"Suite" is written in the style of the folk idiom native to Tashkent, Prigozhin's place of birth. Suitable for the advanced student clarinetist owing to the piece's light technical demands, "Suite" is also appropriate for the professional recitalist as its innovative dance rhythms make it an enjoyable concert piece.

The first movement, *Moderato espressivo*, is written in a perky Slavic dance style using alternating regular and irregular meters. As the technical demands are minimal, the performer can concentrate wholly on style, phrasing, and perfecting the various nuances of articulation that are requested. Since these elements are important acquisitions for the advancing student, this movement provides excellent study material.

The second movement, *Lento cantabile*, contains the kind of lyricism rarely written in unaccompanied pieces: beautiful and tuneful. The East European flavor is still in evidence both in the implied harmonies and in the changing irregular meters. It is this type of movement which audiences enjoy during a recital and remember afterwards.

Like the first movement, the third movement, *Allegro scherzando*, is in a roguish dance style incorporating irregular meters and jaunty articulations. The longest of the three movements, it contains the most difficult writing.
Yet, it is well within the grasp of the college-aged clarinetist.

Prigozhin’s "Suite" is a piece for student and professional alike. Because it is written in a style alluding to that of Eastern European folk dance, it is simple enough to be played by the less-experienced performer. For the very same reason, it represents a fresh addition to the repertory for the recitalist as its writing is engaging and entertaining.

Technical Information

There are no unusual markings or ambiguous notations in Prigozhin’s "Suite" except for a curious marking in measure eleven of the second movement. A possible meaning would be to keep the phrase moving between measures ten and eleven. Aside from measure thirty-seven, which should have a slur extending over the sixteenth note triplet to the staccato E₃, and a bad page turn in movement three, the editing is quite good. It should be noted that all the movements are attacca, and are to be played without pause.

Tempos of the three movements are not specified by metronome markings. The performer should choose tempos which reflect the dance character of the pieces. The author suggests the following tempos: Moderato espressivo (\(\mathbf{\text{J}} = 120\)), Lento cantabile (\(\mathbf{\text{J}} = 72-76\)), Allegro scherzando (\(\mathbf{\text{J}} =  
Of the three movements, only the third presents difficult technical problems. With the tempo of this movement suggested to be at $\frac{\text{B}}{} = 144-152$, the Allegro molto section should be at least $\frac{\text{B}}{} = 160$. This makes for a very dramatic ending. Unfortunately, it also makes the passage beginning thirteen measures from the end quite difficult. If the performer is unable to articulate this passage, a possible solution would be to articulate only the eighth notes, starting the passage subito piano and making a molto accelerando to the trill, the last two measures being played in the Allegro molto tempo. Of course, another solution would be to slow the tempo down until the performer can articulate the passage, but this would curtail the impetus of the entire piece for the sake of four measures.

The glissando four measures before the end requires some examination. The arrival point for the glissando is a B$_6$ with an "x" for a note-head. This indicates that the glissando is to reach as high as possible, the final pitch

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While the author was visiting the Soviet Union, he made the observation that, as in the United States, to articulate rapidly was a very desirable ability. Because of their different concept of sound, the clarinetists the author met were able to use a reed/mouthpiece combination that allowed them to articulate much more quickly than their colleagues in the United States. They would have no trouble articulating the passage in question at the suggested tempo. The tempo, then, is legitimate, especially if one is to perform this piece in the style of his or her Soviet colleagues.
being otherwise irrelevant. A *glissando* to F₆ can be executed easily by playing the altissimo notes using the fifth partial. The fingering sequence is same for the *glissando* in the third measure of Dmitriev's Concerto, and can be found on page 186. It should be remembered that this is not a *portamento*; the *glissando* should be performed with both the embouchure and sliding the fingers.
LYUTSIAN ABRAMOVICH PRIGOZHIN

Suite

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III

Allegro scherzando
CHAPTER XIX

DMITRII NIKOLAEVICH SMIRNOV

Biography

Born in 1948 in Minsk, Dmitrii Nikolaevich Smirnov graduated from the Moscow Conservatory in 1972 and is the husband of Elena Firsova. A prolific composer, Smirnov has produced a wealth of compositions for both instruments and voice including two symphonies, several operas and cantatas, and a concerto for clarinet and orchestra.

"Monolog" ("Monologue")

Composed in 1968, Smirnov's "Monologue" is written in the disjointed, declamatory style found so frequently in pieces for unaccompanied clarinet composed in the early 1960's. Wide leaps, sudden changes in dynamics, and frequent tempo shifts characterize this movement. Technically, the piece is moderately difficult and requires excellent legato as well as good articulation.

The piece begins with a declamatory passage marked Allegro moderato. It then moves on to a legato section
followed by a brief Allegro scherzando passage which comprises the most interesting writing of the piece. The declamatory section of the beginning returns again and the sequence repeats itself, with the material of the legato section truncated and the material of the Allegro scherzando being expanded.

Smirnov's "Monologue" is one of the more disappointing works of this study, for it exemplifies all the negative characteristics of the "typical" unaccompanied clarinet piece: extremely abstract, tuneless, and lacking an obvious musical goal. But Smirnov was only twenty years old when he wrote this piece. When "Monologue" is compared to his other work for unaccompanied clarinet written fifteen years later, Smirnov's development as a composer and his increased knowledge of the instrument is clearly evident.

**Technical Information**

Smirnov's "Monologue," though an unattractive piece, is well written and contains no ambiguous markings. Dynamics are carefully marked. Tempos are not indicated with metronome markings, but the writing is strong enough to lead the performer to an appropriate tempo. There are two glissandi written. These would be more in the style of the
piece if they were to be fingered, rather than smeared with the embouchure. The numerous trills should be executed as rapidly as possible.
DMITRII NIKOLAEVICH SMIRNOV

Monologue

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"Tri P'ecr" ("Three Pieces")

Smirnov's "Three Pieces" was composed in 1983 and published in 1984 by Muzyka in the album "Proizvedeniya Sovetskikh Kompozitorov dlya Klarneta Solo" ("Pieces by Soviet Composers for Clarinet Solo"). As the title suggests, it is a work in three movements with the tempo scheme of slow - fast - slow. The piece is very well written; the musical ideas are presented succinctly, and the technical passages are idiomatic. It clearly shows the development of Smirnov's compositional ability and imagination when compared to his previous composition for clarinet solo.

The first movement (\( \mathcal{J} = 56 - 58 \)) is reminiscent of Alan Hovahness' Lamento in its long, drawn-out phrases in compound meters. The movement is subdued in nature, but its melodic ideas are quite interesting and written in such a way as to carry the attention of the listener throughout the course of the piece. Composed primarily in the chalumeau register, this movement affords the clarinetist the opportunity to feature the instrument's warmest and most characteristic register, all too infrequently heard in most works of this genre.

The second movement (\( \mathcal{J} = 86 - 90 \)) is a high-spirited frolic taking advantage of some of the clarinet's
distinctive abilities of articulation and rapid finger-work. While some of the passages are awkward, the writing as a whole is idiomatic. The entire range of the instrument is utilized to exhibit all the clarinet's colors. This movement represents some of the most well written and enjoyable to play material in the entire repertory.

The third movement (\( \dot{J} = 44 - 46 \)) returns to the long phrasing of the first movement. Here, dynamics play a more important role as they range from pianissimo to forte. Flutter tonguing and vibrato are also incorporated in the writing. A slow movement coming after such a vivacious one as the second movement is often anticlimactic; however, the movement's mysterious mood and Smirnov's sense of drama work together to make an excellent ending that leaves the listener sitting on the edge of the seat.

Smirnov's "Three Pieces" is a serious work which should be included in the standard repertory. The best attributes of the clarinet are presented in a manner that points to the composer's thorough knowledge of the instrument. This piece can hold its own on any recital program.
Technical Information

Smirnov's "Three Pieces" contains no unusual markings or unusually difficult passages. On the whole, dynamics are sparsely marked. In the outer two movements, the low number of markings may be Smirnov's indication that these movements are to be played very quietly and subdued. This approach works well, particularly with the third movement. The second movement, on the other hand, is not as effective if performed with only the indicated dynamics. The performer can go far in increasing the energy of the piece by the insertion of varied dynamics.

In the third movement, four and five measures before the end, it is indicated that the measures be played with vibrato. It is unclear whether vibrato is intended for the entire measure or whether it is only intended for the dotted quarter notes that begin each measure. The author's own preference is to play the C⁰₃ and the G⁰₃ non vibrato. In any case, because these are the only such markings in the entire composition, the vibrato is intended as a special technique and should be distinctly heard.
DMITRII NIKOLAEVICH SMIRNOV

Three Pieces

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Lepo Andovich Sumera was born in 1950 in Tallin, Estonia. He graduated from the Tallin Conservatory in 1973, and in 1987 he became the head of the composition department there. Sumera’s music sounds heavily influenced by minimalist composers such as Philip Glass and Steve Reich. In describing his style and those of his Estonian colleagues, Sumera states that "our music is not so dramatic as Russian music, we tend to think in a more horizontal line—in a more Nordic way, if you will." While the bulk of his output has been for motion picture soundtracks, he has also written two symphonies, several ballets, a cantata, and a woodwind quintet.

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Sumera's "Two Capriccios" is a sensational piece. Composed in 1984 and written in two movements, it is bold and hard-driving. Sumera's Estonian roots are quite evident in the irregular rhythms and meters and the modal quality of the writing. This is by far one of the most exciting works for unaccompanied clarinet.

The first movement (\( \text{\textit{\( \frac{3}{2} \)}} = 224, \text{\textit{\( \frac{3}{2} \)}} = 112 \)) is forceful and energetic. Constantly changing compound meters, coupled with unusual rhythmic groupings, give this movement its fresh, vigorous quality. Technically, this movement is not very demanding, but rhythmically, it is quite involved. Dynamics also play a major role in the effect of this piece as they change frequently and unexpectedly. The ending of this movement will pose a challenge to most performers, as \textit{pianississimo} is marked for a difficult altissimo passage.

The second movement, \textit{Allegro} (\( \text{\textit{\( \frac{3}{2} \)}} = 126 \)), continues in the same style as the previous movement. Written in compound meters of greater length and complexity than the first movement (i.e. 10/8, 11/8, 13/8, and 14/8, etc.), the rhythms are more regular as they alternate between duple and triple groupings. However, Sumera's use of rests to
displace the accented pulses, together with the irregular compound meters, gives this movement its capriciousness.

Sumera's "Two Capriccios for Clarinet Solo" is just the kind of addition to the repertory that clarinetists need. It is a thrilling, energetic piece which is bound to be a highlight in any recital. Its Estonian character gives it a freshness that few other works can equal.

**Technical Information**

Existing only in the composers autograph, Sumera's "Two Capriccios" contain no ambiguous markings and only a few puzzling notations; these are limited to the first movement. Tempos, dynamics, and articulations are well marked and show the care in which Sumera addressed these details.

Technically, this piece is demanding, especially in regard to the rhythms. Unfortunately, Sumera is not consistent in his notation of the rhythms. Beginning in the fourteenth measure of the first movement, Sumera neglects to indicate the meter for the remainder of the movement. The sixteenth note followed by an eighth note figure of the fifteenth measure is puzzling. The question is whether to play this figure in the time of one eighth note (the value of three triplet sixteenths), thereby making the measure
contain seven eighth notes, or play it as a 17/16 measure. The best solution would be to play the figure in the time of one eighth note rather than cause the measure to contain an uneven number of sixteenth notes. This would cause measure fifteen to contain seven eighth notes, beginning a sequence of alternating 6/8 and 7/8 measures. The seventeenth measure puts the performer in another quandary with the dotted eighth note followed by a sixteenth note figure. Here, the performer has to decide to either perform this figure as written, making the measure contain ten eighth notes, or to disregard the dots on the eighth notes and play this figure in the value of a single eighth note (as three triplet sixteenth notes). The most practical solution would be to disregard the dots on the eighth notes and play the figure in the time of three triplet sixteenth notes. This would maintain the alternation between the 6/8 and 7/8 measures. This interpretation would apply throughout the movement.

An ossia marking is found at the end of the first movement. The note, in Estonian, indicates that this figure can be substituted for the figure five measures from the end. The measure, containing two eighth notes directly after the repeat bar, is counted as a full measure. The reason for supplying this figure is not certain, as both
seem to be equally technical. The *ossia* figure does, however, make it easier to approach the $F_6$. 
LEPO ANDOVICH SUMERA

Two Capriccios for Clarinet Solo

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CHAPTER XIV

YURII YUKECHEV

Biography

Born in 1947 in Mukachevo Transcarpathia, Yurii Yukechev graduated from the Leningrad Conservatory in 1970 and joined the faculty of the Novosibirsk Conservatory. A little-known composer, especially outside his own country, Yukechev blends contemporary techniques with folk melodies in his compositions.

Sonata, Op., 21

Composed in 1973, Yukechev's Sonata is a substantial work requiring good finger dexterity and stamina. It is divided into three movements and, despite its length, is an effective work which will keep the audience's attention. The writing is dramatic and imaginative, showing Yukechev's expert knowledge of the instrument.

The first movement is titled "Ekspromt" or "Impromptu." Marked Allegro, it is a stunning movement both displaying the performer's technical ability and providing an
electrifying introduction to the rest of the piece. The opening declamatory statement is repeated twice in the middle and at the end of this movement, each time being approached from a wave of sixteenth notes, building from piano to fortissimo.

The second movement, "Noktyurn" or "Nocturne," is marked Andante and begins with a rhapsodic segment which introduces the main theme of the movement. The writing here is quite ingenious, as an underlying rhythmic ostinato pattern is established by interpolating it between sections of the main theme. Thus, while the ostinato is not heard continuously, its repetition throughout the movement keeps it in the listeners' ears and gives the illusion of a constant underpinning. The phrases are long and written in a very comfortable range for the instrument.

The third movement, "Burleska" or "Burlesque," is marked Presto and returns to the exhilarating writing of the first movement. The writing is very rhythmic and percussive, as in the style of Bartôk. Dynamics change suddenly, and accents are frequently placed on weak beats. Technically, this movement does not present itself as too sizable a challenge, but the need for constant energy and vigor on the performer's part requires a considerable amount of stamina.
Yukechev's Sonata is an outstanding piece. His unique writing style and tightly focussed melodic direction make this a very impressive and forceful recital piece. As few pieces in the repertory carry the impetus that this piece does, it is an important addition to the clarinetist's repertory.

**Technical Information**

Yukechev's writing in the Sonata is impeccable. The piece almost plays itself. Dynamics, articulations, and phrases are clearly marked and reflect the care with which this piece was put together. The writing is very idiomatic and contains many challenging, though not overly difficult, passages. Tempo markings are given without metronome indications, but as with other pieces of this calibre, the writing is a strong enough to be effective at a variety of tempos.
YURIY YUKECHEV

Sonata, Op. 21

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PART III

CONSERVATIVE COMPOSITIONS

The designation of the following compositions as conservative in no way infers that these pieces are inferior to those which previously have been discussed. The composers of this section have chosen an idiom that suggests tonality and is familiar to most listeners. Each piece is an important addition to the repertory, successfully showing that it is possible to write within the bounds of tonality and classical phrasing and still compose a fresh, interesting work.
Yurii Aleksandrovich Falik was born in Odessa in 1936 and graduated from the Leningrad Conservatory in 1963. Since 1980, he has been a professor of composition at the Leningrad Conservatory. Falik has composed a prodigious amount of music for small ensembles, for both strings and winds. Also included in his output are an opera, a ballet, several pieces for orchestra, and numerous songs.

"Dve P'ecy" ("Two Pieces")

Falik's "Two Pieces" was composed in 1983 and is contained in the album "Proizvedeniya Sovetskikh Kompozitorov dlya Klarneta Solo" ("Pieces of Soviet Composers for Clarinet Solo") published by Muzyka. This piece is ideal for the recital stage as its two contrasting short movements feature both the lyrical and technical capabilities of the clarinet. The writing is fresh and concise and is accessible to most audiences.
The first movement, Cantilena (Andantino cantabile), is broadly lyrical with soaring melodic lines. Phrase marks (slurs) of varying lengths are placed throughout the movement indicating that Falik has given careful thought to the phrase structure. Dynamics, unfortunately, seem not to have received the same amount of attention as they are practically nonexistent. Because of the clarity of writing, however, the performer will be able to determine the most effective placement of dynamics. A good legato technique, especially in the high end of the altissimo register, would be an advantage in performing this piece.

The second movement, Scherzo (Allegro), is well written, taking advantage of the most idiomatic writing for the clarinet. Articulations, slurs, and rapid passages, while being attainable to the advanced clarinetist, are written to highlight the virtuoso capabilities of the clarinet. The musical structure of the movement is very strong and, together with its idiomatic writing, makes a fine showpiece for the performer.

Falik's "Two Pieces" is a good balance of lyrical and virtuoso writing. Its solid and concise writing allows the performer to maintain the audience's interest and attention while not expending excessive amounts of energy, and it
allows the performer to have an exciting piece in his/her repertory with much less work than one would expect.

**Technical Information**

Falik's knowledge of the clarinet is evidenced in his "Two Pieces," for there are virtually no awkward passages in either of the movements. This is not to say that the two pieces are easy. There are passages in the first movement that are difficult to play with the necessary *legato*, and in the second movement that are quite technical and demand good finger dexterity. The only uncertainty in Falik's writing is in the lack of dynamic markings in the first movement. There are eight markings, but this is a small number compared to the length of the movement. This may be Falik's intent, as the sparse number of dynamics creates a subdued, *dolce* mood.
YURII ALEKSANDROVICH FALIK

Two Pieces

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Described as one of the leading Soviet composers in the field of wind music, Grigorii Markovich Kalinkovich was born in the Crimea in 1917. He studied piano at the Moscow Conservatory and graduated in 1940. Since 1942 he has served in various capacities on the faculty of the Moscow Conservatory. The majority of his compositions are for wind orchestra as well as for solo wind instruments. A prolific writer, he has published numerous books and articles concerning wind orchestra literature and pedagogy.

Concerto for Clarinet Solo

Composed in 1987, Kalinkovich’s Concerto for Clarinet Solo is a substantial work written in a conservative idiom, reminiscent of the romantic style of writing in the first decades of the twentieth century. The piece consists of

---

three movements, each movement including at least one contrasting section. Although it lacks the unusual techniques and frenzied writing one finds in much of the literature for solo clarinet, this piece is well written and deserves the attention of anyone interested in the unaccompanied clarinet literature.

The first movement, *Andante, Allegro*, begins with a declamatory introduction that presents the melodic material and rhythmic figures that will be developed in the following section. The *Allegro* section furthers the dramatic quality initiated by the introduction by its toccata-like sixteenth note figures and its rapidly ascending and descending passages. This section is interrupted by a *meno mosso* passage incorporating legato phrases and longer note values. Previously used melodic material is reworked here and then used in its original form to return to the *Allegro* material which ends the movement.

The second movement, *Allegretto (molto rubato)*, is an attractive waltz in a quasi rondo form. After the opening material, there follows a *piu mosso* section of flowing eighth-notes which then returns to writing similar to the beginning. Here the material is expanded and then followed by an *Allegro* section of staccato eighth-notes in arpeggios.
The movement ends with a return of material written in the same style as the beginning.

The third movement, Andante, Allegro ma non troppo, mirrors the form of the first movement with its declamatory introduction followed by a fast sixteenth note section. As in the first movement, a meno mosso passage is inserted within the rapid section of sixteenth notes. A brisk coda marked Vivo ends the movement with bravura.

Kalinkovich's Concerto for Solo Clarinet is a solidly written work which makes excellent use of the clarinet's capabilities within the confines of conservative, quasi-romantic writing. The material used is well conceived and interestingly developed. This would be an excellent piece for a program where the recitalist wants to perform an unaccompanied piece, but avoid the abstractness of the writing common in this genre.

**Technical Information**

Kalinkovich's writing is very tame in comparison to other unaccompanied pieces. There are no unusual passages or ambiguous markings. As the writing is so conservative, a virtuosic approach to the piece would make it quite appealing to the audience, as well as more entertaining to the performer.
GRIGORII MARKOVICH KALINKOVICH

Concerto for Clarinet Solo

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CHAPTER XVII

KHILLAR LL'BERTOVICH KAREVA

Biography

Born in 1931 in Tallin, Khillar Ll'bertovich Kareva attended the Tallin Conservatory and graduated in 1956. Since 1967, he has been on the faculty of the Tallin Conservatory. In addition to having written a ballet, cantata and a symphony, Kareva has composed several concerti for woodwind instruments and orchestra, numerous works for small ensemble, and several sonatas for wind instruments and piano, including one for clarinet and piano.

"Impression"

Kareva's "Impression" was published in 1984 by Sovetskii Kompozitor in the album "Proizvedeniya Sovetskikh Kompozitorov dlya Klarneta Solo" ("Pieces by Soviet Composers for Clarinet Solo"). It is a short but effective work ideally suited for those recital situations in which a brief, coloristic piece is needed to balance out a program
of larger works. Similar in its conception to Alan Hovahness' "Lamento," Kareva's "Impression" begins pianississimo, makes a steady crescendo for half its length to fortississimo, and then slowly descends to a niente conclusion. Along the way, harp-like flourishes embellish a sustained yet steadily directed melodic line. Kareva's excellent use of register makes the musical direction of the piece readily apparent and adds to the strength of the writing.

Technically, the "Impression" does not pose a considerable challenge to the performer. However, because the piece moves slowly from ppp to fff, the clarinetist must have exceptional control and excellent pacing. A good reed is also important, here perhaps more than in other pieces, as it is necessary to play very softly in the low register while still being able to play an high A\textsuperscript{b} fortississimo.

Kareva's "Impression" most assuredly deserves its place in the standard literature of the clarinet. Its strong melodic writing takes advantage of the various tone colors of the clarinet to make an interesting and effective piece. As there are too few of this type of work in the repertory today, it is unfortunate that this work has been unavailable up to this time.
Technical Information

Kareva's "Impression" contains no unusual or ambiguous passages. Dynamics are well marked, and show the care with which Kareva has thought out this piece. In the sixth line of the piece (there are no measures), *sempre in tempo* is written. Because of this, it is quite possible that the beginning of the piece up to this marking is meant to be played rhapsodically. The writing, with its harp-like figures and sustained phrasing, certainly supports this. The rhapsodic section would then return beginning with the third line of the second page. The dynamics play a large part in the success of this piece on the recital stage. The performer, therefore, would be wise to take maximum advantage of the clarinet's capabilities in this area, especially in the softer dynamic levels.
KHILLAR LL'BERTOVICH KAREVA

Impression

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IMPRESSION

Adagio assai, con espressione

[Musical notation]
CHAPTER XVI
V. POSTIKYA

Biography

Nothing has been found regarding this composer.

"Concert Solo"

Postikya's "Concert Solo" is a work requiring excellent finger dexterity. It is composed as a single movement divided into two sections: Tempo rubato and Vivo scherzando. Although difficult, the writing is idiomatic and, when played well, produces a dramatic and virtuosic recital piece.

Because the piece begins Tempo rubato, it is difficult to know what kind of tempo Postikya had in mind while writing this composition. The style of writing of this first section suggests that it be interpreted as a fantasia, but this is up to the preferences of the performer. The first section is also the most difficult technically, as it includes thirty-second note passages and altissimo notes (to high C). The shorter second section, Vivo scherzando, is
obviously written to be performed metrically. Written in a style resembling that of Eugene Bozza, this section makes a climactic drive to the end.

Postikya's "Concert Solo" is an effective showpiece. The writing will present a challenge to most clarinetists, but its challenges are not insurmountable. Although composed to exhibit the virtuosity of the performer, the Concert Solo is not empty writing and would be appropriate for many recital situations.

**Technical Information**

The "Concert Solo" is an extremely technical piece. Although difficult, the writing is idiomatic and does not present any notational ambiguities. The questions this piece creates concern tempo and dynamics.

Fortunately, with the tempo indicated as *Tempo rubato*, the performer has some latitude in the choosing of a tempo. The question, however, is just how much latitude should be allowed. Should a basic tempo be established and maintained throughout the piece, or should the tempo of individual sections be guided by the writing of those sections? Although the answer to these question is left up to the tastes and discretion of the individual performer, the various sections are so diverse in character that a single tempo would only suppress the capricious nature of the
piece. A tempo suited for one section would be either far too fast for one, or laboriously slow for another. A possible solution could be as follows. The opening four measures could be played at a bright tempo, such as the dotted quarter note equalling 120 or 126. The remainder of the piece up to the Vivo scherzando could then be played at a tempo centered around a beat pulse of sixty beats per minute. The sustained passages could be played rubato, speeding up and slowing down as the writing suggests. The rapid passages at this tempo are quite fast, but manageable. Again, the idea is not to play these passages with a metronome, but only within a certain tempo range. Rubato is still the key word. The Vivo scherzando section should be played metrically. A tempo of quarter note equals 120 or higher would be appropriate for this section. The ability of the clarinetist to execute rapid tonguing will be the factor controlling the speed here.

Dynamics are sparse, which is unfortunate, for as the performer is already choosing tempos, it would have been helpful if there were more direction in regard to dynamic levels. In keeping with the whimsical nature of the first section, dynamics should change frequently, adding to the vitality of the writing.

As it seems to be the fashion in Soviet unaccompanied clarinet pieces, there are a few passages in this piece marked ottava. Again they do not add anything to the
melodic structure, and this type writing is not usually found in the standard repertory (e.g. C, at piano).

Unfortunately, there is no indication that this work has been edited as had the other pieces, thus making it possible that this is what the composer intended. However, Postikya's use of ledger lines in other passages makes these ottava passages seem peculiar.
V. Postikya

Concert Solo

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CHAPTER XVIII
VLADIMIR ALEKSANDROVICH ROTARU

Biography

Vladimir Aleksandrovich Rotaru was born in Moldavia in 1931. He studied flute and composition at the Kishinev Conservatory and later performed as principal flutist in several Moldavian orchestras. From 1971 to 1974 he was the Assistant Director of the Moldavian State Orchestra and is now the head of the Department of Chamber Music and Ensembles at the Moldavian Art Institute. In addition to his cantatas and song cycles, Rotaru has written extensively for chamber orchestra and chamber ensembles.

"Improvisation"

Rotaru's "Improvisation" was originally published in 1978 by Sovetskii Kompozitor and later included in the album published by Muzyka, "Proizvedeniya Sovetskikh Kompozitorov dlya Klarneta Solo" ("Pieces by Soviet Composers for Clarinet Solo"). Composed in two movements, "Improvisation" is an exciting piece written in an idiom readily accessible
to most audiences. It is flavored with Moldavian folk elements and contains many brilliant passages that, although not difficult technically, give the impression of exceptional virtuosity.

The first movement, *Adagio* \( \text{\textbf{\textit{J = 60}}} \), is titled "Grezy," meaning "Dreams" or "Visions." Written in the style of a cadenza, it is quite tonal, passing through several keys. The movement presents in an improvisatory style the material that will be developed in the following movement, leaving room for the flamboyant display of the performer's abilities.

"Momenty" ("Moments") is the title of the next movement. It retains the improvisatory nature of the first movement through frequently changing tempos and meters. The style of writing is similar to the French contest solos, but with a Moldavian twist. The technical writing is brilliant, but not overly difficult. However, the rhythm will present a challenge to most performers as it alternates between 7/16 and other compound meters with one pulse to the measure.

Rotaru's "Improvisation" is an ideal recital piece for those performers hoping to interest their audiences in solo clarinet music. At the same time, its original writing will also catch the attention of those already familiar with unaccompanied repertory. Its tonal writing, coupled with
the novel rhythms and modes of Moldavian folk-music, make this piece accessible to even the most conservative of audiences. This is a piece that should not be omitted from the clarinet repertory.

**Technical Information**

"Improvisation" contains some of the finest writing and editing a clarinetist will ever find in an unaccompanied work. All markings are explicit, there is nothing ambiguous or confusing about Rotaru's writing. The piece virtually plays itself. The performer needs only to add a little showmanship and this piece will be sure to bring the house down.
Biography

Nothing has been found regarding this composer.

"Dve P'ecy" ("Two Pieces")

Published in 1983 by Sovetskii Kompozitor in the third volume of the series "P'ecy Sovetskikh Kompozitorov dlya Klarneta i Fortepiano" (Pieces of Soviet Composers for Clarinet and Piano"), Stanko's "Two Pieces" is an excellent example of an effective unaccompanied piece written in the tonal idiom. Although the writing is so tonal that a key signature is included, there is nothing dull, colorless, or dated about it. Stanko's musical ideas are imaginative and engaging; the strong tonality of the piece serves to make the ideas readily accessible even to audiences not familiar with works for unaccompanied wind instruments.

In the first movement, titled "Introduktsiya" or "Introduction," Stanko takes advantage of the clarinet's low register to create a somber, contemplative mood. This mood
changes as a portion of the material that will be used in
the second movement is introduced in the style of the second
movement. The original material then returns to end the
movement.

The second movement, "Allegro," is a brilliant,
cromatic frolic certain to appeal to audiences. The
movement, marked Allegro vivace, is virtuosic; however, the
technical demands are easy enough to allow a dazzling
performance from clarinetists with an average technique.
Written primarily in triplet eighth notes, the movement has
a pleasant lilt. A brilliant run from F\#\# to high F\#\#
finishes the movement with bravura.

Stanko's "Two Pieces" is proof that there are still
good pieces being written in the tonal idiom. Stanko's
writing is exciting and idiomatic. Accessible to performers
of varying abilities, this piece needs to be included in the
repertory.

**Technical Information**

There is nothing puzzling in the writing of Stanko's
"Two Pieces." The technical demands are easily met. As far
as the editing is concerned, there are a few places where
slurs are missing (measures 5, fifth beat; 16, second beat;
18, first two eighth notes of the third beat; 26, the sixteenth note A₅ should slur into the next beat). Dynamic markings, as seems to be the case in much of the music examined in this study, are not plenteous. However, as the piece is well written the writing is guidance enough for the effective placing of these markings.

This piece offers the clarinetist an excellent opportunity to exploit the clarinet's soft dynamic range and its technical capabilities. The mood of the first movement makes it an ideal place to play in the softest level of the instrument. This would then set up the distinct change in character of the second movement. This movement, played with all the virtuosity the performer can muster, can elicit a very enthusiastic response from the audience.
A. STANKO

Two Pieces

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PART IV

SECONDARY COMPOSITIONS

The following compositions are, for one reason or another, not as successful as those which have been discussed in the previous two sections. They do not represent an important addition to the repertory. While these compositions do not offer the performer the effectiveness of other works discussed, they should not be overlooked. This is particularly true of Makovskaya's "Capriccio," which is an excellent work for the younger clarinetist to study.
CHAPTER XX

SERGEI ARTEM’EVICH BALASANYAN

Biography

Sergei Artem’evich Balasanyan was born in Askhabad, Tadzhikistan. He graduated from the Moscow Conservatory in 1935 and since 1945 has been a professor of composition there. From 1931 to 1936 he served as the musical editor of the All-Union radio network and from 1949 to 1953 he was Vice Chairman of the Committee for Radio-Information for the Council of Ministers of the Soviet Union. Since 1964 he has been the Secretary of the Union of Composers of the Russian Republic. His works include many operas, ballets, musical comedies and orchestral suites, as well as numerous compositions for voice.

Sonata

Balasanyan’s Sonata is found in the fourth volume of the series entitled "Proizvedeniya Sovetskikh Kompozitorov dlya Klarneta i Fortepiano" ("Works by Soviet Composers for Clarinet and Piano") published by Sovetskii Kompozitor in
1986. It is common practice to include works for unaccompanied clarinet in albums which, according to the title, contain only works for clarinet and piano. Because of its length and its inclusion of passages which do not seem to be originally conceived for the clarinet, there is reason to believe that this piece was first conceived for another instrument. According to a recent graduate of the Leningrad Conservatory, there is a great demand for works for unaccompanied clarinet.\textsuperscript{71} Pieces originally written for another instrument are often arbitrarily rewritten for unaccompanied clarinet by composers who want to benefit from the added income such a publication would bring.

The Sonata is a lengthy work consisting of five contrasting sections: Lento, Allegretto con moto, Allegro, Moderato poco sostenuto, and Moderato sostenuto. The first section is written in broad, lyrical phrases encompassing almost the full range of the instrument. The melodic material of the first section is interesting and is written well for the clarinet. However, as the tempo marking is Lento and this section is relatively long, there is a danger of this section becoming stagnant.

\textsuperscript{71}Mikhail Popov, 1990 graduate of the Leningrad Conservatory, personal conversation with the author, March 3, 1991.
In the second there is a passage in which bowing marks are used in place of the cyrillic letters П (P) and Л (L) signifying right-hand (Правый) and left-hand (Левый). Cyrillic letters were evidently not available to the typesetter and the performer should not be lead to think that this piece was written for another instrument. Thought has gone into the phrasing, for breath marks, some even in parentheses, are judiciously placed throughout this section and the entire movement. This section is a playful romp through polytonality and runs into the third section (Allegro) without pause. The third section consists of mostly staccato triplets which, if played brilliantly, can be an impressive display of virtuosity.

The beginning of the fourth section, Moderato poco sostenuto, is an example of writing which does not seem to be originally conceived for the clarinet. It is written to be played piano sotto voce but it is in the very high altissimo register, going as high as the B-flat three octaves above Middle C. While it is possible to play piano sotto voce in this register, it certainly is not idiomatic. This passage is written an octave lower with the symbol "8--------" written above, an unusual method of writing for the clarinet. Also, this symbol seems to stop arbitrarily without the benefit of a loco designation, leaving the
decision when to play in the octave as it is written in question. This section is also the weakest musically, as the writing following the altissimo passages is rather dull and uninteresting, perhaps owing to the fact that the same dynamic level, piano sotto voce, is held for almost two pages.

The final section is a two-voiced fugue. Although optimistic writing for a solo wind instrument, Balasanyan effectively achieves this effect. The writing is like that which one would find for string instruments which again throws some question as to the originality of the instrumentation. Otherwise, this section offers both the performer and the listener an interesting and exciting conclusion.

On the whole, Balasanyan's Sonata is troublesome to perform, for the cohesiveness from section to section is difficult to maintain. The writing is not exceptionally interesting and contains just enough passages that are not idiomatic to weaken the general effect of the piece. The length of the piece and the fact that it continues without pause makes it a strenuous work to perform and, as a result, difficult for the audience as well.
### Technical Information

Balasanyan’s Sonata is written idiomatically and does not contain any passages that are unusually difficult. However, because it may have been transcribed from a work originally intended for another instrument, certain problems should be addressed.

The most problematic section begins two measures before the section marked *Moderato poco sostenuto*. The *ottava* marking here makes no melodic sense whatsoever. The following passage, if played an octave higher than notated, is not realistic at the dynamic level indicated (*piano*, *sotto voce*). It would make far better musical sense to ignore the *ottava* marking and play this passage *loco*. The same advice applies to nineteen and twenty measures before the end, as the *ottava* markings here have no melodic value.

Another problem is the lack of dynamic markings in the third (*Allegro*) section. It begins *piano* and stays at that level for a page and a half. While it is conceivable that this is Balasanyan’s intention, this is doubtful. The passages do not lend themselves to such an interpretation, both from a melodic standpoint and from the register in which it is written. The fact that there is a *piano subito* indicated twelve measures before the end of this section
also indicates that there must be missing dynamic markings.

Endurance is another problem encountered in this piece which indicates that it may be a transcription. Although most sections are marked with breath marks, there are some passages which are not playable without taking an added breath, causing the performer either to leave out notes or interrupt the rhythm. Also, the piece is very taxing, much more than other works for this genre. All things considered, the amount of energy required to perform this piece exceeds the musical results.
SERGEI ARTEM'EVICH BALASANYAN

Sonata

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CHAPTER XXI
YURII LEVITIN

Biography

Yurii Levitin was born in Moscow in 1912. A prolific composer during his active years, Levitin is the recipient of many prizes and honors.

Sonatina, Op. 90, No. 4

Yurii Levitin's Sonatina was published in 1982 by Muzyka. Composed in two movements, this is an interesting work of moderate technical difficulty. It would be an ideal piece for an advanced college freshman or sophomore needing experience in the presentation of a full-length solo piece. This does not mean that it should be overlooked by the experienced recitalist. Although not as interesting as other pieces included in this study, it is, nevertheless, well written for the instrument and can be a effective piece when played by a thoughtful performer.

The first movement, Allegro, is divided into four sections—Allegro-Moderato-Allegro-Moderato—with the
Allegro sections consisting of rapid triplet figures and the Moderato sections being lyrical and sustained. The technical passages are idiomatically written and the lyrical sections are in a comfortable tessitura. Unfortunately, dynamic markings are rare outside of the beginnings of sections. This, of course, does not pose a problem for the accomplished clarinetist, but the writing is ambiguous enough that the less experienced player will be at a disadvantage.

The second movement, Allegretto, is in the style of a waltz. The writing in this movement is somewhat more difficult than that of the first movement, as the passages contain larger skips. The waltz-like section is interrupted twice by a sustained segment. This sustained passage returns the second time at the very end of the piece, which, although the movement advances nicely otherwise, tends to make the ending anticlimactic.

In general, this piece has less to recommend itself than other pieces which have been discussed. Although the writing accommodates itself very well to the technique of the clarinet, it lacks the appeal necessary to maintain an audience's attention if it is not played exceptionally well. Because it is well written for the clarinet and the musical structure is strong, however, it is good material for the
advancing college clarinetist who needs to work on shaping larger works.

**Technical Information**

Levitin's Sonatina is another piece written without the use of special techniques or passages requiring arduous practice. There are, however, a few items needing discussion. Dynamic markings in the first movement are sparse. This is unfortunate, as this movement is quite animated and dynamic markings would have made the movement that much more vital. This will have to be the responsibility of the performer.

The trills are the most technically difficult feature of this work. The verve of the piece would be strengthened if they could be played very quickly. This, of course is dependent upon the ability of the performer.

The rhythmic transition into the *Meno mosso (Moderato)* section (measure 34) is unclear. Here, Levitin uses the marking (\(\frac{1}{4} = \frac{1}{4}\)). By this, he could mean either the quarter note of the preceding section is equal to the quarter note of the following measure, or the beat unit of the preceding measure is equal to the beat unit of the following measure. While the two methods produce essentially the same result,
the simpler interpretation would be the latter. The tempo of the dotted quarter note of the preceding section would then be equal to the half note of the *Meno mosso* section.

The second movement should be felt as one beat to a measure. Care should be taken that the tempo remain relaxed, as appropriate to an *Allegretto*, and not hurried or frantic. Beginning in measure seventy-five, the key signature mysteriously disappears and then reappears fifty bars later at measure one hundred twenty-five. As each time the key signature disappears and reappears, a new page begins; this is clearly a printing mistake. Care should be taken, beginning with measure one hundred eighty-one, that the momentum built up throughout the piece is not lost in the longer note values of this section. The *Poco meno mosso* (measure 211) and the *Andante* (measure 219) should still retain the feel of one pulse per measure, although slower than the preceding tempo.
YURI LEVITIN

Sonatina, Op. 90, No. 4

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Кларнет Си♭

Для кларнета соло

СОНАТИНА

Алегро

Соч. 90 № 4

Ю. ЛЕВТИН

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Кларнет Си

Tempo I (Allegro)
Кларнет Си♭
CHAPTER XXII
LIDIL DAVYDOVNA MAKOVSKAYA

Biography

Lidil Davydovna Makovskaya was born in 1926 in Bryanck. In 1952 she graduated from the Moscow State Music Institute where she studied composition with Tikhon Khrennikov. Although she writes for many genres--choral cantatas, chamber music, music for children, songs--she particularly enjoys writing for wind instruments. She has written for flute, oboe, clarinet (a sonatina for clarinet and piano), and woodwind trio.

"Capriccio"

Makovskaya's "Capriccio" is the Soviet rendition of Heinrich Sutermeister's "Capriccio for Clarinet Solo." The two pieces are so similar that it is difficult to imagine that Makovskaya had not heard Sutermeister's piece before she composed her own. At times, both rhythmic and melodic structure are almost identical. In spite of this, the piece is not a mere duplicate, as ideas are worked out by
different means. This piece represents an important addition to the unaccompanied clarinet repertory, especially for the advanced student, as it is witty, entertaining, and does not require as much technical ability as Sutermeister’s "Capriccio."

"Capriccio" is written as a single movement which is divided into three sections (ABA). The opening section, Allegro, closely resembles the beginning of Sutermeister’s piece and may have the effect of causing those members of the audience who have heard Sutermeister’s "Capriccio" to make comparisons. This is unfortunate, as the piece moves on to completely dissimilar ideas which are well worked out in their own right. The middle section, meno mosso, is lyrical with long phrases written in a comfortable range of the instrument. Again, the similarities between this piece and Sutermeister’s are quite evident. After the meno mosso, the original material returns and is followed by a short coda that is also strangely similar to the coda in Sutermeister’s work.

If it were not for the close similarities between this work and Sutermeister’s, Makovskaya’s "Capriccio" would be a fresh addition to the repertory. However, for the player who is unable to handle the technical demands of
Sutermeister's "Capriccio," this piece will constitute a satisfactory alternative.

**Technical Information**

Makovskaya's "Capriccio" presents no technical problems for the accomplished performer and only minor ones for the advanced student. This piece will be quite successful when played *con sprito* and with flair. For this reason, this is an excellent work with which to help students acquire some showmanship and begin to develop their own style.
LIDIL DAVYDAVNA MAKOVSKAYA

Capriccio

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CHAPTER XXIII

ZLATA MOISEEVDNA TKACH

Biography

Zlata Moiseevna Tkach was born in 1928 in Kishinev, Moldavia. She graduated from the Kishinev Conservatory, where she studied violin and music theory, in 1952. After teaching in various music schools, Tkach returned to the Kishinev Conservatory in 1958, where she studied composition. It was during this time that she began to incorporate Moldavian folk elements into her compositional style. After graduating, Tkach became a member of the faculty at the Conservatory. Well received by the press, her works have gained wide acceptance not only in Moldavia, but throughout the Soviet Union.

Sonata

Tkach’s Sonata was composed in 1981 and is published by Sovetskii Kompozitor in the third volume of the album titled "Pecy Sovetskikh Kompozitorov dlja Klarneta i Fortepiano" ("Pieces by Soviet Composers for Clarinet and Piano"). It
is written for Evgenii Nikolaevich Verbetskii, former principal clarinetist with the Moldavian Philharmonic and professor at the Kishinev Conservatory. Tkach’s approach to writing for the clarinet is similar to Balasanyan’s in its scope and use of similar technical figures. The piece is written in two movements.

The first movement, *Andante espressivo*, begins with long, sustained phrases and gradually builds to a *fortissimo* climax in the altissimo register. It then winds down rhythmically and dynamically to the end, concluding on a *pppp* altissimo A\(^\flat\). Excellent control of the high register is necessary in order to perform this movement successfully. Although written well for the clarinet, the movement is rather weak, as the melodic material seems to wander aimlessly.

The second movement, *Moderato-Allegro*, is a relentless study of uninteresting triplet figures. Again, the writing is relatively idiomatic, but it does not take advantage of the clarinet’s best qualities and tends to dwell on its worst. In this movement, double-stops are written that are not possible to perform, even as multiphonics. As this piece was written for a clarinetist and the range of the writing could not matched by another instrument, it is difficult to explain these double-stops other than as a
notation of some special technique of Verbitskii's. As the first, this movement is wandering and could have been effective if the writing were more concise.

Tkach's Sonata does not show the potential of being an effective recital piece. Although it is written idiomatically, the melodic ideas are weak and rambling, and do not show the clarinet in its best light. In spite of the fact that this piece was written for a particular clarinetist, it does not seem to have been written in collaboration with the performer. On the whole, this is one of the less satisfactory compositions studied in this document.

**Technical Information**

There are no unusually difficult passages or ambiguous markings Tkach's Sonata. There are, however, some peculiar notations and terms written in the part.

Tkach uses the terms *smorzato* and *oscilato*, both in combination and juxtaposed. As mentioned in Aslamazov's Aire (see page 71), the term *smorzato*, an Italian word meaning "dying away," has an unusual meaning in Soviet unaccompanied clarinet music. Aslamazov defines it as meaning a "vibrato of strength of sound, and not of pitch."
This is the meaning used in this piece. Oscilato is an Italian word meaning "oscillate." The question that arises is how does one oscillate while playing the clarinet, particularly while playing smorzato. The use of the word oscilato becomes clearer when one looks to the Russian translation of the word. In Russian, oscillate translates to kolebat'cya, which is also used to mean rippling or undulating (as in "rippling water"). Armed with this information, one can deduce that Tkach is describing a rippling or undulating sound, that is, a sound with vibrato. As the word vibrato does not appear anywhere in this piece, this would be a safe, if not completely accurate, deduction. The difference between smorzato and oscilato would be this: smorzato is a rapid rise and fall in the volume of the sound without affecting the pitch of the tone and not necessarily in regular pulsations, vibrato is a more subtle oscillation of pitch being executed in even pulsations.

The final seventeen measures of the second movement make frequent use of double-stops. Obviously, the clarinet is incapable of producing double-stops, therefore it is impossible to tell what Tkach has in mind here. The notes cannot be produced with a multiphonic, and even if this were possible, the tempo would be far too fast to allow them to speak. Above each double-stop there is an unusual symbol,

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whose meaning is a mystery. Unless the performer to whom this piece was dedicated has some extremely unusual technical ability, this passage was not written with the clarinet in mind.
CONCLUSION

Soviet composers, virtually unrepresented in the current clarinet repertory, have much to offer clarinetists, particularly in regard to expanding the repertory for unaccompanied clarinet. In this study there are literally dozens of works which can be successful on the recital stage. The majority of these works have never been performed in the United States.

During the time of this writing, the author received a letter from a Soviet composer announcing a new piece for unaccompanied clarinet. Unfortunately, because of the extreme slowness of the Soviet postal service, this composition could not be included in this study; probably there are many other such compositions by Soviet composers.

Once clarinetists are aware of the wealth of material by Soviet composers, they need to know how to obtain these compositions. Unfortunately, Soviet composers are shackled by another oppressor—the economic woes of the Soviet Union. The author was shocked to find that paper shortages are keeping composers from publishing their music. The list of inconceivable obstacles grows. Yet, composers are more than
happy to send their compositions to anyone interested in performing them. At present, direct correspondence with the composer and the publisher is the only way for clarinetists in the United States to obtain this music. Appendix D contains names and addresses of publishing houses, composers' unions, and individuals in the Soviet Union from which one can obtain Soviet clarinet music. The process of mailing takes a long time, often several months, but the music is well worth the wait. As these compositions are heard, others will also want to perform them, increasing the demand. When the demand becomes great enough, publishers serving this country will realize that these works should be included in their catalogs.

This study has shown that there are many Soviet composers who are writing excellent music for the unaccompanied clarinet. As clarinetists need an ever widening choice of pieces to perform, especially in this genre, it would seem that the chances are very good that pieces by Soviet composers soon will be regularly performed alongside works already accepted into the standard repertory.
APPENDIX A

Books and Articles Concerning Quarter-tones


APPENDIX B

Books and Articles Concerning Multiphonics


This chart is taken from the album "Kontsertnye Proizvedeniya Sovetskikh Kompozitorov dlya Klarneta i Fortepiano" (Concert Pieces by Soviet Composers for Clarinet and Piano) published by Sovetskii Kompozitor in 1979. It, in turn, was taken from Bruno Bartolozzi's New Sounds for Woodwind, translated by Reginald Smith Brindle, and published by Oxford University Press in 1967. The following numbers need to be clarified. Key number 1 is the register key. The "T" denotes the thumb hole. Key number 18 has always been an amusing enigma since Bartolozzi's book was published in 1967. The best explanation is as follows. Bartolozzi, as the name would suggest, is an Italian. In Italy, the clarinetists have the tradition of playing all parts scored for the clarinet in A on the B♭ clarinet, transposing. This requires that the B♭ clarinet have an extension to low E♭, which is available on "Full-Boehm" instruments, the clarinet of preference in Italy. Thus, Bartolozzi used the style of clarinet used in his own country, and the key in question is therefore the low E♭ key.
APPENDIX D

Sources of Soviet Music

Alexander Aslamazov
Ul. Krasnogo Kursanta, Bldg. 5, Apt. 15
Leningrad, 197198
USSR

Breitkopf and Härtel, Wiesbaden
c/o Associated Music Publishers
225 Park Avenue South
New York, NY 10003
(212) 254-2100
(Representative for Breitkopf and Härtel, Wiesbaden, publisher of Denisov's Sonata)

Le Chant du Monde
23, Rue Royale
Paris, 75008
France
(Publisher of Dmitriev's Concerto for Clarinet Solo)

Muzika Publishing House
Neglinnaya 14
Moscow, 103031
USSR
Leonid Sergeevich Sidelnikov, Director

Muzika Publishing House
Ul. Ryleeva, 17
Leningrad, 191123
USSR

Sovetskii Kompozitor Publishing House
Sadovaya-Triumfal'naya 14-12
Moscow, K-6, 103006
USSR
Sovetskii Kompozitor Publishing House
Ul. Gertsena 45
Leningrad, 190000
USSR
Svetlana Emilievna Tairova, Director

Union of Composers of the USSR
Ul. Nezhdanovoi 8/10
Moscow, K-9, 103009
USSR
B. Dimentman, Secretary

Yurii Vacilevich
Pr. Porika 17А, Apt. 48
Kiev, 252208
USSR
(Professor of clarinet, Kiev Conservatory; Kiev Ballet Orchestra)
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ARTEMOV

Intonation IV

Речитация IV

1977
 Allegro moderato  

 Fuga, Alla marcia  

 III
POSTIKYA

Concert Solo
SUMERA

Two Capriccios for Clarinet Solo
YUKECHEV
Sonata

Соната
1973
I
Экспрот
III
Бурлеска

Presto

from piano
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