

The Reed Trio: Analysis of Works by Ibert, Françaix and Schreiner  
with a Representative Repertoire List

D.M.A. DOCUMENT

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## Abstract

From the woodwind quintet comes a smaller chamber group known as the reed trio. The combination of the oboe, clarinet and bassoon results in an ensemble that is abundant in contrast of tone color. The literature for this instrumentation is a very demanding category of woodwind chamber music due to the potential virtuosity of the instruments involved. Unfortunately, little research has been done on this topic, and the genre is not well-known.

The reed trio ensemble became popular in the early twentieth century, partially due to the formation of the *Trio d'anches de Paris* (Paris Reed Trio). The group was formed by bassoonist Fernand Oubradous in 1927, and included oboist Myrtil Morel and clarinetist Pierre Lefebvre. Several composers dedicated their reed trios to the famous bassoonist and his reed trio. Another reason for the popularity of the reed trio as a genre was because of the interest of Louise B.M. Dyer-Hanson, founder of the publishing company Éditions de l'Oiseau-Lyre. She enjoyed the sound of the reed trio, and commissioned several composers to write for the medium during the 1930s.

In 1971 James Gillespie published *The Reed Trio: An Annotated Bibliography of Original Published Works*, a compilation of reed trios composed between 1897 and 1968. He provided annotations for each piece, and included a brief history of the reed trio genre

with information about influential trio ensembles such as the *Trio d'anches de Paris* and the *René Daraux Trio d'Anches*.

This document builds on Gillespie's list, including reed trio compositions published since 1968. Also included are analyses of three contrasting reed trios, two of which are widely considered to be standard repertoire for the medium while the third is a relatively recent composition. Jacques Ibert's *Cinq Pièces en Trio* (1935) and Jean Françaix's *Divertissement* (1947) were both early works for the medium that are stylistically contrasting. Martin Schreiner's *Anatomy and Variations of the Sirens' Song* (1997) represents a contemporary composition that is reflective of modern compositional trends. The analyses are accompanied by performance considerations, a brief biography of each composer, a discography of the piece under discussion, and lists of additional chamber music compositions by each composer. The document also discusses the need for further studies on this extraordinary genre.

## Dedication

This document is dedicated to my parents, John and Sharon Bretz, for all of their love, support and unending words of encouragement.

## Acknowledgments

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I am very grateful to have a family that has supported me throughout my academic and musical endeavors, and I thank you for all of your love and encouragement.

Finally, to my husband Kevin, not everyone is lucky enough to marry their best friend. You are my rock and you constantly inspire me to be a better person. Thank you for all of the love and support that you have given me throughout the past several years.

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## Fields of Study

Major Field: Music

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## Chapter 1: Methodology and Procedures

### Introduction

Chamber music in its various forms has existed for centuries. The joy of performing in trios, quartets and quintets is apparent to all who participate in this form of music making. The expression ‘music of friends’ has been used to describe chamber music, along with the idea that music is to be performed for its own sake and for the enjoyment of its players.<sup>1</sup>

During the mid-sixteenth century into the seventeenth, the terms *musica da camera* and *Kammermusik* were used to describe music performed in private, either by voices or instruments, in the courts or homes of wealthy individuals.<sup>2</sup> During the eighteenth century the term *musica da camera* became more associated with instrumental and vocal music that was not a part of the church or theater, and by the end of the nineteenth century was eventually used almost exclusively for defining instrumental music for small groups such as sonatas and quartets. It was not until the twentieth century that the term ‘chamber music’ was used to describe the intimate nature of the small groups, specifically the quintets, quartets and trios of Haydn, Mozart and Beethoven.<sup>3</sup>

Chamber groups such as the woodwind quintet evolved from the mid-eighteenth century imperial *Harmoniemusik* from the Vienna court of Joseph II.<sup>4</sup> The court ensemble consisted of two oboes, two clarinets, two horns and two bassoons, while the modern wind quintet (established around 1800) is made up of a flute, oboe, clarinet, horn

and bassoon. Several composers contributed to the genre throughout the nineteenth and twentieth centuries, and the wind quintet continues to be the most popular chamber music ensemble for woodwind instruments.

From the woodwind quintet comes a smaller group known as the reed trio, consisting of an oboe, clarinet and bassoon. This genre became popular in the early twentieth century, partially due to the formation of the *Trio d'anches de Paris* (Paris Reed Trio). The group was formed by bassoonist Fernand Oubradous in 1927, and included oboist Myrtil Morel and clarinetist Pierre Lefebvre. Another reason for the popularity of the genre was because of the interest of Louise B.M. Dyer-Hanson, founder of the publishing company Éditions de l'Oiseau-Lyre. She enjoyed the sonority of the reed trio, and commissioned several composers to write for the medium.<sup>5</sup> Since both the reed trio ensemble and repertoire began in France most of the early compositions for the medium were by French composers.

Woodwind quintets are typically formed within the wind sections of orchestras, or by university professors looking for chamber music outlets. The quintet can be a difficult group to arrange due to the fact that it consists of five separate instruments, and because the horn player may be less inclined to mingle with the woodwinds. While most woodwind players favor the quintet, several reed trios are formed within the small ensemble. Like the quintet, reed trios are also usually assembled within the university or orchestral setting. When musicians and faculty members work in close proximity they often become friends, resulting in the formation of these chamber groups.

I was first introduced to the reed trio genre during my second year of graduate school. The oboist in our woodwind quintet was planning a recital and wanted to include a chamber piece. She had been studying composer Georges Auric, and learned of his *Trio* for oboe, clarinet and bassoon. She, the bassoonist and myself had become close friends and enjoyed playing together in the quintet setting, so it was easy to transition to the trio. Over the next two years we continued to play in the wind quintet and occasionally read through reed trios. In the second year of my doctoral studies I chose to give a chamber recital featuring the woodwind quintet, and to break up the two major quintet pieces (August Klughardt's *Quintett* and Carl Nielsen's *Wind Quintet*) with the inclusion of a reed trio composition. Our trio reunited and played through several pieces before deciding on Eugène Bozza's *Fughette, Sicilienne, Rigaudon* for oboe, clarinet and bassoon. It is a light and playful piece that created a nice contrast in the recital, and after reading through several other trios we discussed the possibility of a reed trio recital. We each did research, listened to recordings and visited the library, and after reading through numerous pieces we finalized a program: *Suite* by Alexander Tansman, *Divertissement* by Jean Françaix, *Anatomy and Variations of the Sirens' Song* by Martin Schreiner, and *Cinq Pièces en Trio* by Jacques Ibert. We enjoyed working together on this program, and we received a very positive reaction from our audience both on the quality of the performance and our program construction. This experience led to my interest not only in playing reed trios, but studying the genre.

## Review of the Literature

When beginning my research I had difficulty finding scholarly literature regarding the reed trio. The one major resource I discovered was James E. Gillespie's *The Reed Trio: An Annotated Bibliography of Original Published Works*, published in 1971. He compiled a list of trios composed between 1897 and 1968, providing annotations for each piece. He also included a brief history of the reed trio genre and discussed influential trio ensembles such as the Paris Reed Trio. Gillespie's work was an essential part of my research, the only issue being that his research ended in 1968. Although a majority of the standard compositions for oboe, clarinet and bassoon were composed before 1968, there are many works in existence that are not well-known. Other sources that include information about the reed trio lie in doctoral theses, liner notes for compact discs, and program notes from recitals. There are little to no in-depth analyses done on pieces in this genre, although there are hundreds of compositions by numerous composers.

In this document I have chosen to provide analyses of three contrasting reed trios, two of which are widely considered to be standard repertoire for the medium while the third is a relatively recent composition. Jacques Ibert's *Cinq Pièces en Trio* (1935) and Jean Françaix's *Divertissement* (1947) were both early works for the medium that are stylistically contrasting. Martin Schreiner's *Anatomy and Variations of the Sirens' Song* (1997) represents a contemporary composition that is reflective of modern compositional trends. Along with these analyses I have included performance considerations at the conclusion of each movement. These considerations include problems that may arise in

the individual parts, possible ensemble issues, and suggestions to assist in the successful performances of these sections. These issues were identified by me (clarinet) and my trio colleagues Billie Eaves (oboe) and Emily Patronik (bassoon). Along with their assistance and our knowledge of these pieces, I have provided material that will assist future performers and performances of these trios. I also wanted to provide these analyses and performance considerations to help add to the small amount of research currently available on this topic, and to introduce chamber musicians to the incredible works of these three composers.

One of the important factors in my study was the involvement of composer Martin Schreiner. I contacted Mr. Schreiner in October of 2012 regarding his *Anatomy and Variations of the Sirens' Song*, informing him that our trio was interested in performing the piece. I asked him about his inspiration for the composition, why he composed for the genre, and if he dedicated it to a specific group. I was also curious to see if there was a recording of the trio, but unfortunately he has not had the opportunity to record the piece professionally. He responded immediately, stating that he was delighted to hear that we would be performing his piece, and he answered my questions along with additional information that was very helpful for our performance. After choosing to include his trio in my document, Mr. Schreiner was more than willing to answer questions and provide insight on this trio and his compositional style and techniques. Through this collaboration and corroboration, I felt comfortable in analyzing and discussing the compositional style of this piece, and appreciated his talents and ability to compose for the medium.

Along with these analyses I have compiled a list of reed trios, building on the initial list by Gillespie that concludes in 1968. I chose to exclude miscellaneous compositions such as holiday pieces, trios for flexible instrumentation (any three treble instruments, ensembles for everyone), and transcriptions or arrangements.



## Overview of Remaining Chapters

Chapter 2 includes a history and overview of the reed trio, including notable composers and reed trio ensembles during the peak of the genre's popularity.

Chapters 3 through 5 provide analyses of works by Ibert, Françaix and Schreiner, respectively. Also included is a brief biography of the composer and performance considerations for the piece under review. Chapters 3 and 4 include a discography for the chosen reed trio.

Chapter 6 addresses the implications of the study and includes suggestions for further study.

Appendix A contains a representative list of published reed trios, including composer name, title of trio, place of publication, publisher, and year of publication. Appendices B through D include chamber music compositions of Ibert, Françaix and Schreiner respectively. These lists include chamber works for two to twelve instruments, and also separate lists of chamber music that includes the oboe, chamber music that includes the clarinet, and chamber music that includes the bassoon.

## Notes

1. Christina Bashford, "The String Quartet and Society," in *The Cambridge Companion to The String Quartet*, ed. Robin Stowell (Cambridge, United Kingdom: Cambridge University Press, 2003), 4.

2. Christina Bashford, "Chamber Music," *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/grove/music/05379> (accessed March 24, 2013).

3. Ibid.

4. Wolfgang Suppan, "Wind quintet." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/grove/music/30404> (accessed February 7, 2013).

5. James Gillespie, *The Reed Trio: An Annotated Bibliography of Original Published Works*. (Detroit, Michigan: Information Coordinators, Inc., 1971), 10.

## Chapter 2: History of the Reed Trio

The woodwind quintet was established around 1800, evolving from the mid-eighteenth century imperial *Harmoniemusik* from the Vienna court of Joseph II which consisted of two oboes, two clarinets, two horns and two bassoons.<sup>6</sup> The standard woodwind quintet includes a flute, oboe, clarinet, bassoon and horn. Antonio Rosetti, Nikolaus Schmitt and Giuseppe Maria Cambini were some of the first composers to write for the new genre, but the quintet did not become popular until 1811 when Antoine Reicha wrote the first of his twenty-four quintet pieces. Franz Danzi also contributed to the group, composing nine quintets between 1820 and 1824<sup>7</sup>. Other notable quintet composers include Paul Taffanel (*Quintet for Wind Instruments*, 1876), August Klughardt (*Quintet* op. 79, 1898), Carl Nielsen (*Wind Quintet*, 1922), Paul Hindemith (*Kleine Kammermusik*, op. 24, no. 2, 1923), Jacques Ibert (*Trois Pièces Brèves*, 1930), Darius Milhaud (*La Cheminée du roi René*, 1939), Malcolm Arnold (*Three Shanties*, op. 4, 1943), Elliott Carter (*Quintet*, 1948), Irving Fine (*Partita*, 1948), Jean Françaix (*Quintette à vent* nos. 1 and 2, 1948 and 1987), Heitor Villa-Lobos (*Quinteto em forma de chôros*, 1951), György Ligeti (*Sechs Bagatellen*, 1953), Samuel Barber (*Summer Music*, op. 31, 1955), John Harbison (*Wind Quintet*, 1979), and David Maslanka (*Quintet for Winds* Nos. 1, 2, 3 and 4, 1984, 1986, 1999, 2008).

From the woodwind quintet comes a smaller group known as the reed trio. The combination of the oboe, clarinet and bassoon results in an ensemble that is abundant in

contrasting tone color. However, it may be difficult to achieve a compatible sound within the group due to several factors that work against these three very different instruments. The oboe possesses a very bright sound that is high in pitch and can tend to dominate the ensemble. The clarinet is also high in pitch, but can have a much darker tone that makes it easier to blend into the group. The bassoon is the low voice and is compatible with both the oboe and the clarinet, but may have difficulty in projecting over the two. This results in difficulty to create a balanced and blended sound; the three musicians must work together and know each other's tendencies to be a successful ensemble.

The reed trio, also known as the woodwind trio or trio d'anches, ranks second only to the woodwind quintet with regard to number of original works for a woodwind chamber group.<sup>8</sup> The term *woodwind trio* is also used to refer to any combination of three woodwind instruments, more specifically the trio of flute, clarinet and bassoon. The literature for the reed trio is a very demanding category of woodwind chamber music due to the potential virtuosity of the instruments involved. Since the texture is thin (three players instead of the five in a woodwind quintet) the performers play almost continuously.

The earliest published work for the reed trio was Jean-Xavier Lefèvre's *Concertante*. The piece was written in the late eighteenth or early nineteenth century and was published by the Paris firm of Janet.<sup>9</sup> Unfortunately the company no longer exists and the piece is out of print, so little is known about this trio. The earliest reed trio composition that is still in print is *Trio* by Ange Flègier (1846-1927). This piece was composed in 1897 and was published in Paris by Gallet.<sup>10</sup> There may be other works for

oboe, clarinet and bassoon that were composed during the nineteenth century, but there is no record of these pieces.

It was not until the 1930s that the repertoire began to develop considerably. This may have been a result of Louise B.M. Dyer-Hanson, founder of the publishing company Éditions de l'Oiseau-Lyre. Her husband J.B. Hanson provided an account of her interest in the reed trio:

“She was Australian and a woman of superb talents. Liking the sonority of the Reed Trio, that is, quite simply, the noise it made, she decided to put out phonograph records. But there was little music for this combination. So she asked the composers you mention (they were personal acquaintances of course) to write trios. When I say the composers were acquaintances, you must understand that Louise Dyer, though Australian, lived in Paris and was well known in the world of music. Most of the trios were written, published and recorded in the period 1934-1939. Since then, of course, the reed combination has been taken up all over the world.”

Figure 2.1

The composers involved in the commissions were Georges Auric (1899-1983), Henri Barraud (1900-1997), Joseph Canteloube (1879-1957), Jacques Ibert (1890-1962), Boyan Ikonow (1900-1973), Daniel Lesur (1908-2002), Darius Milhaud (1892-1974), and Henri Sauget (1901-1989).<sup>11</sup>

*The Trio d'anches de Paris*



Figure 2.2

Myrtil Morel, Pierre Lefebvre and Fernand Oubradous

Another important factor in the development of the reed trio as a genre was the formation of the *Trio d'anches de Paris* (Paris Reed Trio). This group was formed by bassoonist Fernand Oubradous in 1927, and included oboist Myrtil Morel and clarinetist Pierre Lefebvre. All three musicians were members of the *Société des Instruments à Vent* (Society of Chamber Music for Wind Instruments), which was dedicated to the

advancement of French music and a rebirth of wind chamber music after the eighteenth century *Harmoniemusik*.<sup>12</sup> The society was founded in 1897 by flutist Paul Taffanel, and the group encouraged and commissioned composers to write works for woodwind instruments. Two specific composers were influenced by this movement; Heitor Villa-Lobos and Erwin Schulhoff. Villa-Lobos composed his *Trio* for oboe, clarinet and bassoon in 1921 in Rio de Janeiro, and the piece premiered at the *Salle des Agriculteurs* in Paris on April 9, 1924. Schulhoff composed his *Divertissement* for the reed trio in 1927, and this piece along with the Villa-Lobos trio had a great influence on Oubradous, which possibly led to the formation of the Paris Reed Trio.<sup>13</sup>

The three musicians chose to form a reed trio instead of the more popular woodwind quintet because they felt that the flute and horn did not blend well with the oboe, and that the combination of the oboe, clarinet and bassoon together formed a more perfect blend. They performed in many chamber music society concerts in Paris in the 1930s, and also performed throughout Europe and played live on the radio.<sup>14</sup> The ensemble played together from 1927 until 1944, and almost all of the works composed for the reed trio genre in the 1930s and 1940s were influenced by the Paris Reed Trio in some way. Stéphane Egeling, principal oboist of the Aachen Symphony Orchestra and a member of *Trio Lézards*, speaks to the advantages for the composer: “Those who would compose for Oubradous could expect a publisher (l’Oiseau Lyre, Éditions Selmer), numerous and highest quality performances of the work in many countries, radio concerts, and, to top it all, the prospect of shellac recording!”<sup>15</sup>

The Paris Reed Trio was the earliest reed trio ensemble to which works were dedicated, and there are eleven known pieces written for or dedicated to them:

1933	Eugène Bozza	<i>Fughette, Sicilienne, Rigaudon</i>
1934	Jean Rivier	<i>Petite Suite</i>
1935	Jacques Ibert	<i>Cinq Pièces en Trio</i>
1935	Darius Milhaud	<i>Pastorale</i>
1937	Maurice Franck	<i>Trio</i>
1937	Marcel Orban	<i>Prelude, Pastorale, Divertissement</i>
1937	Albert Roussel	<i>Andante</i>
1938	Henri Barraud	<i>Trio</i>
1938	Henri Tomasi	<i>Concert Champêtre</i>
1939	Emile Goué	<i>Trois Pièces en Trio: Bagatelle, Mélopée, Scherzo</i>
1953	Félicien Foret	<i>Suite</i>

Many of these compositions are considered standard repertoire for the reed trio genre.

Another well-known reed trio ensemble during this time was the *René Daraux Trio d'Anches*, made up of oboist René Daraux, clarinetist Fernand Gossens, and bassoonist Ange Maugendre.<sup>16</sup> The group was active in the 1940s and had nine works dedicated to them:

1945	M. Beclard d'Harcourt	<i>Rapsodie Péruvienne</i>
1946	Joseph Canteloube	<i>Rustiques</i>
1946	Michal Spisak	<i>Sonatina</i>
1947	Henri Sauget	<i>Trio</i>
1949	Marius Constant	<i>Trio</i>
1954	Marcel Poot	<i>Ballade</i>
1956	Anton Szalowski	<i>Divertimento</i>
1956	Maurice Thiriet	<i>Lais et Virelais</i>
1964	Hagerup Bull	<i>Trois Bucoliques</i>

Other reed trio ensembles for which works have been written for and dedicated to include the *André Dupont Trio d'Anches* (Jean Martinon *Sonatine No. 4*, op. 26, no.1, 1940, Julien-François Zbinden *Trio*, op. 12, 1949 and Jean Françaix *Divertissement*, 1954), the *Trio d'Anches de Bruxelles* (Victor Legley *Trio*, op. 11, 1942, Paul Pierné *Bucolique*



*Variée*, 1947 and Willem Kersters *Berceuse en Humoreske*, op. 8, 1956), the *Gentse Wind Trio of Belgium* (Maurice Veremans *Trio 1*, 1953), the *Rotterdam Windensemble* (John Johannes *Introductie en Fuga*, 1968) and the *Berkshire Woodwind Ensemble* (Mabel Wheeler Daniels *Three Observations for Three Woodwinds*, op. 41, 1953).<sup>17</sup>

Since the reed trio ensemble and its core repertoire both began in France, most of the early compositions for the medium were by French composers. Belgian and Dutch composers also made significant contributions to the reed trio genre, along with a scattering of pieces from the United States, Germany, Poland, Hungary, Denmark, Sweden, Czechoslovakia, England, Russia, Brazil and Bulgaria. The most prominent publishers of these early works for the reed trio genre are l'Oiseau-Lyre, Alphonse Leduc of Paris, Donemus of Holland, Maurer of Belgium, and the Belgian Center for Music Documentation.<sup>18</sup>

Although the reed trio as a genre reached its peak in the 1930s, there are still groups dedicated to keeping the medium alive. These ensembles include the Avena Trio formed in 1972, the London Wind Trio formed in the 1970s, the Arlequin Trio formed in 1986, the New England Reed Trio formed in 1991, *TreVent* formed in 1994, the *Trio d'Anches de Cologne* formed in 2002, the Sonora Reed Trio formed in 2004, the *Ensemble Trielen* formed in 2006, the Cavell Trio formed in 2007 and the Scottish Reed Trio formed in 2008. There are several reed trio compositions that have been written and published in the past sixty years, but very few that are yet to be considered a part of the standard repertoire for the genre. These groups (mostly made up of college/university

professors) perform and record the ‘standards’ along with newer pieces and works that have been composed for or dedicated to their ensembles.

The New England Reed Trio, made up of oboist Donna Dreisbach, clarinetist Janet Halloran and bassoonist Ron Haroutunian, held an International Composition Competition during the 1990s. The mission was to enhance the reed trio repertoire through the commissioning of new works, and the prize winners of the competition had their trios published by Frank E. Warren Music Service. Unfortunately the group has disbanded and the competition no longer exists. However, the publications of the winning trios are available on Frank E. Warren Music Service’s website.<sup>19</sup>

## Notes

6. Suppan, "Wind quintet." *Grove Music Online. Oxford Music Online.*
7. Ibid.
8. Gillespie, *The Reed Trio: An Annotated Bibliography of Original Published Works*, 9.
9. Ibid, 10.
10. Ibid, 10.
11. Ibid, 10.
12. Stéphane Egeling. "Kaprálová's Trio for oboe, clarinet and bassoon." *The Kapralova Society Journal* 9, no. 2 (Fall 2011), <http://www.kapralova.org/journal17.pdf> (accessed July 11, 2012), 5.
14. Ibid, 6.
15. Ibid, 6.
16. Gillespie, *The Reed Trio: An Annotated Bibliography of Original Published Works*, 9.
17. Ibid.
18. Ibid.
19. Frank E. Warren Music Service and Earnestly Music. "2009 Catalogue." Frank E. Warren. <http://few-music.com/catalogue.html> (accessed April 10, 2013).

## Chapter 3

### *Cinq Pièces en Trio*

Jacques Ibert

Jacques Ibert was born in Paris on August 15, 1890. His father was in the export trade and his mother was a pianist who encouraged him to begin studying music at age four, learning the violin and then the piano. After high school he worked as a movie-hall pianist and wrote several popular songs, some of which were published under the name William Berty.<sup>20</sup> In 1910 he enrolled at the *Paris Conservatoire* as a drama student, but soon began to study harmony and counterpoint under André Gédalge. Fellow classmates included Arthur Honegger and Darius Milhaud, all of whom became close friends. Gédalge was a major influence for Ibert; he was his adviser, confidant, and good friend. Paul Vidal also played a prominent role in his musical education. Ibert began studying composition with him in 1913, which introduced him to current developments in music.<sup>21</sup>

During the early 1900s there was a French group of composers called *Les Six* whose music was seen as a reaction against the musical styles of Richard Wagner, Richard Strauss, Claude Debussy and Maurice Ravel.<sup>22</sup> The group included Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc and Germaine Tailleferre. These composers supported new French music that was free from foreign (specifically German) influences. This new music took subject matter from everyday life

and looked to alternate sources of music outside of the traditional classical style.<sup>23</sup> The group disbanded after only a few years due to differences in ideals and compositional styles. Ibert was not a member of *Les Six* because he was occupied with serving in the war and being awarded the *Prix de Rome*, both of which kept him away from Paris during this time.

During World War I Ibert was a nurse and stretcher-bearer, then a naval officer stationed at Dunkirk in northern France.<sup>24</sup> After the war he married sculptor Rosette Veber, whose father was a painter and brother was an active writer and librettist. Ibert also went back to school and in his first attempt won first prize in the *Prix de Rome* in 1919.<sup>25</sup> The first public concert of works by Ibert was given at the *Concerts Colonne* on October 22, 1922. The concert was a success, and he went on to compose several works in a variety of different genres. His music was not atonal or serial and was closely related to the Classical tradition. He seemed to favor woodwind instruments, composing many concerti and works for woodwind ensemble (he composed numerous solo works for flute). Ibert conducted several of his own works, and his output includes seven operas, five ballets, twelve film scores, seventeen vocal works, nine orchestral works, five concerti, twenty chamber and solo instrumental works, around thirty works for piano, and many other pieces of incidental music. He also composed two cadenzas each for Mozart's *Bassoon Concerto* and *Clarinet Concerto*.<sup>26</sup> Ibert was also drawn to the *mélodie* (French art song), writing several essays in the genre between 1920 and 1930.<sup>27</sup> He composed many dramatic works, including film and broadcast music, and songs as part of operatic, theatrical, cinematic and radio works.

In 1937 the government appointed Ibert the director of the *Académie de France* at the Villa Medici, an appointment that caused controversy in the press since traditionally candidates were chosen from members of the *Institut de France*.<sup>28</sup> He was director until 1960, and during part of this time his music was banned by the Vichy government and he was forced to flee to Antibes in southern France (in 1940). Ibert was also involved in World War II, where he was *persona non grata* to both Benito Mussolini and the Vichy Régime.<sup>29</sup> He continued to compose during this time, and also lived in Switzerland from 1942 to 1943 and in the Haute-Savoie in France until August 1944 when he was recalled to Paris by General de Gaulle.<sup>30</sup>

In 1955 Ibert accepted an appointment as the administrator of the *Réunion des Théâtres Lyriques Nationaux*, which put him in charge of both the *Opéra* and the *Opéra-Comique* (Paris's principal opera houses). Unfortunately he had to resign after less than a year due to serious health problems, but two months later was elected to the *Académie des Beaux-Arts* (Academy of Fine Arts) in France. Ibert composed up until his death, and his last work was a movement of an orchestral piece titled *Bostoniana*. He died in Paris on February 5, 1962, and is buried at Passy Cemetery in the city's 16<sup>th</sup> arrondissement.<sup>31</sup>

## *Cinq Pièces en Trio*

Ibert's *Cinq Pièces en Trio* was composed in 1935 and published by l'Oiseau-Lyre the same year. It is similar in character to his wind quintet *Trois Pièces Brèves*, composed in 1930. The quintet was not Ibert's first work for woodwinds; in 1922 he composed his *Deux mouvements* for two flutes, clarinet and bassoon, later titled *Quatuor*, in which one of the flute parts was replaced by an oboe. He also composed an *Aria* for flute and piano, which also has arrangements for oboe, clarinet and alto saxophone. Ibert dedicated the *Cinq Pièces en Trio* to bassoonist Fernand Oubradous and the Paris Reed Trio.

The *Cinq Pièces en Trio* consists of five short movements that are light in character and quite charming. While the technique is at an intermediate level, difficulties lie in the articulation, intonation, and blend of tone color. The fifth movement is the most technically demanding for the three musicians. The five movements all use ternary form, and each end in a fermata. Regarding tempo and meter, the movements are organized in the form of a palindrome; the first and fifth movement are *Allegro* and in 2/4 time, the second and fourth movement are *Andante* and *Andantino* and in 3/4 time, and the third middle movement is *Allegro* and in 6/8 time.

There are three different editions of the trio; l'Oiseau-Lyre (1947, copyright by Louise B.M. Dyer), Masters Music Publications, Inc. (1995) and TrevCo Music Publishing (2010, edited by Jane Taylor and Trevor Cramer). There are varying articulation, dynamic and style markings in each edition, and one major difference

between the three is that the TrevCo edition uses key signatures in the score and parts while the other two use accidentals. In the l'Oiseau-Lyre edition there are many errors in the score that are corrected in the individual parts, and several instances where the lines are missing articulation or dynamic markings the second time through a repeated phrase. The Masters Music edition is very similar to the l'Oiseau-Lyre edition, but has several different articulation markings. The TrevCo edition follows the articulations of the Masters Music edition, while correcting many of the errors from the two previous editions and making adjustments to 'questionable' articulations. One example occurs in the clarinet melody in the middle section of the first movement (see figure 3.2). In the l'Oiseau-Lyre and Masters Music editions the clarinet part has a two-measure slur over measures 17 and 18 (also measures 19 and 20, 25 and 26, and 27 and 28) but also has a smaller slur over the two eighth notes on beat one and another slur on the two sixteenth and eighth note on beat two. The TrevCo edition does not have the two-measure slur, but connects beat two of measure 17 to the half note in measure 18. A second example of change in articulation occurs at the beginning of the second movement (see figure 3.3). In the l'Oiseau-Lyre and Masters Music editions the oboe line has a rearticulated note on the downbeat of the first measure while the clarinet line has a tie between measures one and two. In the TrevCo edition both lines have a rearticulation on the downbeat (which seems to be the correct option since it is a canon and should be identical). A third example occurs in the last measure of the fifth movement (see figure 3.15) In the l'Oiseau-Lyre and Masters Music editions the clarinet and bassoon lines have a slur over the four sixteenth notes on beat one, and in the TrevCo edition the clarinet and bassoon lines



have articulations on every other sixteenth note, matching up with the eighth note articulations in the oboe line.

The bassoon part switches between bass clef and tenor clef throughout in all three editions, but the switches occur at different times (for example, in the first movement of the l'Oiseau-Lyre and Masters Music editions the bassoon part switches from bass to tenor clef every four measures, while in the TrevCo edition it is in bass clef for the first four measures and then tenor clef for ten measures).

The following score is the TrevCo edition, and is a transposed score (the clarinet line is in the key of B-flat). Although the l'Oiseau-Lyre score is the original publication of the composition, the TrevCo edition has corrected several of the errors from the two previous editions. The performers should consult all three editions to decide on articulation and dynamic markings that work best for the ensemble.

### Movement 1: *Allegro vivo*

The first movement is marked *Allegro vivo* at  $\text{♩}=138$  and is in 2/4 time. The first and third sections are in G major and the middle is in D minor. It is in A-B-A form, however the B section has similar material from the first and third, but in a minor key.

#### Movement I: Form Chart

A	A <sup>1</sup>	B	B <sup>1</sup>	Transition	A	A <sup>1</sup>	Coda
1-8	9-16	17-24	25-32	33-36	37-44	45-52	53-56
G major		d minor			G major		

The piece begins with a bright march-like melody in the oboe, bouncing eighth notes in the clarinet, and an ostinato bass in the bassoon.



Figure 3.1 Movement I: Measures 1-8

Jacques Ibert, *Cinq Pièces en Trio*

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This eight-measure melody repeats, and the second time is slightly different from the first with different notes in each part. At the conclusion of the A section the B section commences in D minor. The clarinet has the melody, and in contrast to the A section, the texture is smooth and legato. The clarinet is complemented by the oboe's short 'sighing motives,' while the bassoon employs an active sixteenth note line that serves as a commentary on the clarinet melody.



Figure 3.2 Movement I: Measures 17-24

Jacques Ibert, *Cinq Pièces en Trio*

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The clarinet repeats the minor melody a second time as an echo three dynamic levels softer than the first. The sighing motives in the oboe become slightly more ornamented and eventually the oboe and clarinet alternate with the primary line. After four bars of transitional material, the trio repeats the A section at a *pianissimo* dynamic and with a more active line in the bassoon. Throughout this movement the accompaniment evolves

with each restatement of the main melody. There is a short four-bar codetta that leads into the final G major fermata.

### Performance Considerations for Movement I

There are several difficulties in this movement, both for the individual players and for the ensemble as a whole. The oboe part requires endurance throughout the trio; it is generally the melodic line and does not have time to rest. The player may have trouble balancing with the other two parts when marked at a softer dynamic (the middle section of this movement for example) because it is often scored the highest but has to remain under the primary line.

The clarinet part is somewhat demanding because it is constantly switching between registers, and the performer may have to work to match the short articulations of the double reed players. The B section is a bit simpler, but the first and third sections may present a problem in blending with the other two voices and remaining under the oboe melody. In regard to the final chord of this movement, the clarinet has the third scale degree while the oboe and bassoon have the root. The clarinet must justify the third, bringing the pitch down for the sake of good intonation (the fifth is absent in the final chord).

The bassoon part can be challenging in the first few measures of the first and third sections because it is bouncing between the octave Gs, and like the clarinet line it must remain under the oboe melody. The higher range in the middle section makes it easier for the bassoon to play at a *piano and pianissimo* dynamic, but the sixteenth note runs must

be even and at a soft dynamic level. In the final measure the oboe and bassoon have Gs three octaves apart, and the bassoon must sustain a stable root to help with the intonation in the two treble voices.

The main challenge in this movement in regard to ensemble is that the three musicians must agree on style. The articulation should remain light, and the trio must work to match the length of the staccato eighth notes. The ensemble may also have issues in the middle section due to the three independent parts, and the fact that many lines and motives intertwine with another voice. In the last four measures of the movement the three parts have different articulation markings; the oboe and clarinet are both legato while the bassoon has light staccato eighth notes, and the oboe plays the downbeats while the clarinet and bassoon are on the off-beats. Although there is no indication of a *ritard*, it comes naturally before the final fermata, and the trio must coordinate the articulation of the final measure.

### Movement II: *Andantino*

The *Andantino* second movement is in 3/4 time and marked at ♩=72.

#### Movement II: Form Chart

A	B	C	Coda
1-17	18-34	34-40	41-44
e minor			

The movement is in E minor throughout, and begins with a duet between the oboe and clarinet. In the first sixteen measures of the movement the clarinet presents a canon one perfect fifth below the oboe.



Figure 3.3 Movement II: Measures 1-8

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This oboe and clarinet duet lasts for seventeen measures before ending in a fermata. The bassoon leads throughout the B section, and although the movement is still in E minor it differs from the first section.



Figure 3.4 Movement II: Measures 18-24

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The bassoon presents the melody at the start of measure 18, while the clarinet joins in canon on beat three and the oboe on the downbeat of the next measure. The oboe has an exact canon of the bassoon line while the clarinet is slightly altered (see figure 3.4). In the A section the oboe and clarinet have identical dynamic markings at the same points in the

melodic line, while in the B section the three players execute the identical dynamic markings simultaneously. After this section the clarinet leads the recapitulation, with the identical oboe melody from the beginning and the bassoon in canon one bar later, both with the identical notes in the same register from the beginning of the movement. The two lines are marked *pianissimo* and the duet only lasts six measures before the oboe enters. The final five measures are the only point in the movement where the trio is not in canon (or does not have similar lines), and the movement ends with a three-measure *poco ritardando* into the final fermata.

#### Performance Considerations for Movement II

The oboe begins this second movement, and the player needs to be careful in choosing the starting tempo. They should choose one that fits with the opening phrases so that the line does not sound too labored or too quick and unnatural. The oboist should keep a forward motion through each phrase and use vibrato at the end of each pitch to help relax the line and enhance musicality.

The clarinet must follow the tempo, dynamic and phrase shape of the oboe when entering in the second measure. The clarinet and bassoon have Es an octave apart at the cadence in measure 34 that may need attention in regard to intonation. On the fermata in the final measure the oboe and bassoon have As while the clarinet has an E. This chord is an open fifth without a third scale degree and the clarinet should raise the pitch slightly.

The bassoon does not play during the first seventeen measures of the movement, and the first entrance is solo in measure 18. The bassoon must follow the phrasing set up

by the oboe and clarinet. The intonation of the final chord may be problematic because the oboe and bassoon have As that are two octaves apart.

The main ensemble challenge in the second movement is in regard to the idea of one player mimicking the other. This presents a problem in balance because both parts are important but should not be overplayed, and in articulation and tone color because the three players might all have different ideas about the shape of the line. A practice suggestion is for the oboist and clarinetist to play through the opening section together to help unify the shape and phrasing of the melody. There are also a few spots in the recapitulation where the bassoon has a continuous slur over the melody line and the clarinet has a break in the line. The duo needs to make a decision on how they want to shape the line and whether or not they are going to insert a break at the same point in the melody (measure 37 in the clarinet).

### Movement III: *Allegro assai*

The third movement is *Allegro assai* in 6/8 time at  $\text{♩} = 116$ . The movement begins in B-flat major, moves to D minor in the middle section, and back to B-flat major in the recapitulation.

#### Movement III: Form Chart

A	B	Transition	A <sup>1</sup>	Coda
1-4    5-8	9-17 18-24	25-28	29-32    33-36	37-44
B-flat major	d minor	B-flat major		

The clarinet begins this dance-like movement with a four-bar phrase that is mimicked a major third higher by the oboe in the fifth measure.



Figure 3.5 Movement III: Measures 1-8

Jacques Ibert, *Cinq Pièces en Trio*

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After this eight-bar A section the bassoon enters with the melody to start the B section, which is once again mimicked by the oboe.



Figure 3.6 Movement III: Measures 10-17

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The oboe and clarinet have interjections during the rests in the bassoon melody, and the accompaniment supports the shape of the primary line. In the second half of each phrase (measures 14-16) the clarinet and bassoon pass off the moving eighth note line under the sustained notes in the oboe. During the restatement (measure 18) the clarinet line is marked *piano* instead of the original *pianissimo*, and the first eighth note of each entrance is accented. This technique may help with the energy of the material because the oboe also has a high F a few bars later that is the peak of this middle section. There are four



bars of transitional material in which the oboe and clarinet have opposing rhythms (quarter note eighth note versus eighth note quarter note) that add to the playful character of the movement. The clarinet once again leads at the start of the recapitulation, but unlike the beginning, the oboe and bassoon enter with new material (the clarinet was unaccompanied in the first four measures). The oboe repeats the theme, followed by an eight-measure codetta that leads into the final fermata.

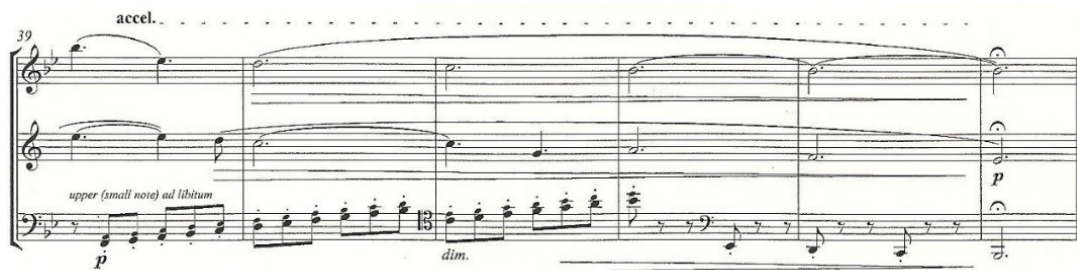


Figure 3.7 Movement III: Measures 39-44

Jacques Ibert, *Cinq Pièces en Trio*

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A unique aspect of this ending is that it accelerates to the fermata, unlike the other four movements where the ensemble slows to the end (which is the more natural of the two). There is also a scale in the bassoon in the last six measures with two options; one that ascends up the B-flat major scale starting on A and ending on D, and another that starts on F and ends on B-flat. Both reach the span of an octave and a fourth, and it is more common to play the larger bottom notes.

### Performance Considerations for Movement III

Ibert utilizes the upper register of the oboe through most of this movement, specifically in measures 13 through 15 and measure 22. These spots can be problematic

when considering intonation and balance. The oboe entrance in the fifth measure should match the style and tempo set up by the clarinet in the first four measures.

To begin this movement, the clarinet should not begin too quickly because the intervals in the third and fourth measures have the potential to sound uneven. The player should keep the fingers light and accurate to avoid ‘blips’ or glitches in the sound. In the final few measures of the movement the clarinetist must coordinate with the accelerating line in the bassoon. The oboe and bassoon have the B-flat root in the final chord while the clarinet has the third, which should be lowered slightly.

The bassoon has a few difficult lines in the second section, which may require an alternate fingering (left hand first, second and third fingers with the E-flat resonance key and thumb C-sharp and A keys). When the line ascends from F to A (measure 13 into 14, 15, and 21) the bassoon can use the short fingering for A (using the normal fingering for A minus the right hand). The last six measures of the movement are very difficult for the bassoon because they cover a wide range of the instrument, and the player must execute an *accelerando* during a *diminuendo* that starts at a *piano* dynamic marking. However, there is no final dynamic in the bassoon part in the last measure in the score or the part, perhaps because Ibert did not want the bassoon to diminuendo too much which could result in the final B-flat not speaking. The bassoon is also the solid bottom voice and the root of the chord, which needs to be audible in the final fermata.

All three parts have complex lines that have the tendency to fall behind in this movement because they begin and move on the off-beats, for example, the second section of the movement where the bassoon enters on the pick-up to measure 10 while the

clarinet and oboe enter on the second and third eighth notes of the first beat of measure 10 (see figure 3.6). The musicians must constantly subdivide the eighth notes throughout the movement.

#### Movement IV: *Andante*

The fourth movement is *Andante* in 3/4 time at  $\text{♩} = 63$ . The movement begins in D major, and travels through two minor keys before shifting back to D major.

#### Movement IV: Form Chart

A	A <sup>1</sup>	B	B <sup>1</sup>	Transition	A	Coda
1-10	11-17	18-26	27-35	36-39	40-49	50-55
D major	b minor	a minor			D major	

The oboe has the melodic line throughout the first sixteen measures, while the clarinet has a simple accompaniment and the bassoon has an active countermelody. The first three measures of the movement are in D major, and in the fourth measure the movement shifts to B minor where it remains until the B section in measure 18.

Figure 3.8 Movement IV: Measures 1-10

Jacques Ibert, *Cinq Pièces en Trio*

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Although this movement is in A-B-A form, it is different from the other four movements in that the first ten-bar phrase does not repeat itself, but develops into a new seven-bar phrase.



Figure 3.9 Movement IV: Measures 11-17

Jacques Ibert, *Cinq Pièces en Trio*

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There are breaks in the line every five measures, until the second half of the section at thirteen where there is a seven-bar phrase with a break before the B section. There are several dynamic markings in this first section that should be observed; all three parts have a crescendo and decrescendo in measures 3 through 6, and the bassoon line is the only one that has a *piano* marking in measure 6. Similarly in measures 12 through 14, all three have a crescendo into 14 and the bassoon part has a *subito piano* marked while the other two have a decrescendo. In measure 16 the clarinet lines has a *piano* while the other two parts decrescendo, and the oboe line does not have any dynamic marking throughout most of the section.

The B section is led by the clarinet in the first phrase and the oboe in the second.



Figure 3.10 Movement IV: Measures 18-22

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During this B second section the time signature is still marked 3/4 but the oboe and clarinet lines are grouped in beats of four. This begins on the downbeat of measure 18, and then starts over on beat two of measure 19 and on beat three in measure 20. In the restatement of this phrase in measure 27 the oboe has the melody and the clarinet has the staccato eighth notes, while the bassoon line is similar to the first phrase (measures 18 through 25).

Figure 3.11 Movement IV: Measures 27-31

Jacques Ibert, *Cinq Pièces en Trio*

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The oboe melody is marked one dynamic level louder than the previous clarinet melody, and in measure 33 the clarinet once again takes over the primary line. There are four measures of transitional material in which the oboe and clarinet have a composite rhythm of continuous eighth notes that diminuendo to a *pianissimo* dynamic marking at the start of the recapitulation. The last section is very similar to the beginning with only a few differences. There is a fermata between measures 49 and 50, and the clarinet is the only voice to sustain over the bar line. The last six measures restate the second half of the A section, but with a new line in oboe melody and a *rallentando* into the final D major fermata.

## Performance Considerations for Movement IV

Much like the second movement, the oboist must choose a tempo that fits with the opening phrase. Although the bassoon has the eighth notes in the first measure, the oboist should give the cue (they play on beat one and the bassoon enters on the second half of beat one). The oboe part is somewhat taxing because it has the primary line for the majority of this slow and lyrical movement, which is slow and lyrical. The oboe and clarinet lines in the B section are challenging because it is taxing to play staccato eighth notes at a *pianissimo* dynamic level when leaping large intervals and crossing over registers (see figures 3.10 and 3.11).

The clarinet part can also be demanding because it sustains throughout most of the movement and supports the melodic line in the oboe. Once again the clarinet has the third of chord in the final fermata while the oboe and bassoon have the root (two octaves apart).

The bassoon part can be challenging because it requires the player to remain at a soft dynamic while crossing the break. The bassoon part also has the moving line throughout most of the movement, possibly causing endurance issues.

This movement is the longest of the five and the players need to maintain the energy throughout, even at the slow tempo. It is marked at  $\text{♩}=63$  but in several recordings the group takes it a bit faster, which helps keep up the flow of the movement. All three parts are taxing on the players, and it is difficult to balance during several spots (specifically the middle section). Since the movement is slow there are many potential problems with intonation, for example, measure 50 where the bassoon has repeating notes

that harmonically change function in each chord (see figure 3.11). The clarinet is sustaining the G from the previous measure, and the oboe and bassoon must tune the D (third of the chord) and B (fifth of the chord). On beat two the oboe continues with a D, the clarinet moves to an F-sharp (third of the chord) and the bassoon has an A (fifth of the chord). This continues for the next few measures, and the three performers must know which member of the chord they have and how to tune them.

### Movement V: *Allegro quasi marziale*

The final movement is *Allegro quasi marziale* at  $\text{♩} = 116$ , and is the most technical of the five movements. The first and third sections are in G major and the second is in E minor.

#### Movement V: Form Chart

A	A <sup>1</sup>	B	B <sup>1</sup>	Transition	A	A <sup>1</sup>	Codetta
1-12	13-24	25-32	33-40	41-44	45-56	57-67	68-69
G major		e minor		b minor	G major		

The beginning is similar to the opening movement with the melody in the oboe, staccato eighth notes in the clarinet, and the rhythmic bass line in the bassoon.

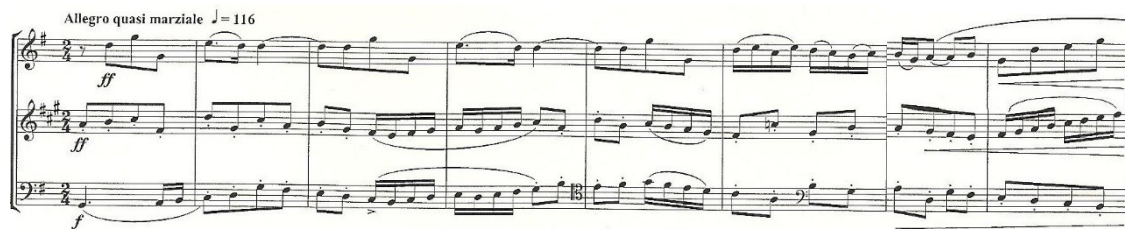


Figure 3.12 Movement V: Measures 1-8

Jacques Ibert, *Cinq Pièces en Trio*

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In measures 3 through 5 the clarinet and bassoon have similar lines that are an octave and a third apart. All three musicians have technical parts, and the clarinet is in the challenging key of A major. The opening twelve-bar phrase is restated, with nearly identical lines in the oboe and bassoon and a more active clarinet line. There are a few dynamic markings missing in all three lines in the score that are also absent from the individual parts, including a decrescendo in the clarinet in measure 9 (the oboe and bassoon have a decrescendo in this measure, and the clarinet has a decrescendo at the identical spot in measure 21) and a *piano* dynamic in the oboe line in measure 22.

The middle section is in E minor, and the bassoon begins with the solo line.

The image shows a musical score for three staves. The top staff has a treble clef and contains two measures of music with a dynamic marking of *p*. The middle staff has a treble clef and contains two measures of music with a dynamic marking of *p*. The bottom staff has a bass clef and contains two measures of music with a dynamic marking of *mf*. A 'solo' marking is placed above the first measure of the bottom staff. The score continues with several more measures, including a decrescendo line and dynamic markings of *p* and *pp*.

Figure 3.13 Movement V: Measures 25-32

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The oboe and clarinet lines work together in measures 29 and 30 to create a composite rhythm of continuous sixteenth notes which briefly take over as the primary line. The eight-bar phrase repeats itself with a few different notes in the clarinet and bassoon line.

After the B section there is a four-bar transition leading into the recapitulation. All three voices have eighth and sixteenth notes with similar dynamic markings throughout.





Figure 3.14 Movement V: Measures 41-44

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There are ‘hairpin’ dynamic markings (a crescendo that is immediately followed by a decrescendo) in the first two measures that create an interesting sound effect. This movement and the third are the only two where the material does not slow before the recapitulation.

The recapitulation returns to G major and is very similar to the first A section. The second phrase is virtually the same as the second phrase from the exposition (measures 13-24), but this time the ensemble drops to *pianissimo* in measure 67, and reenters at *fortissimo* in the last one-bar statement.



Figure 3.15 Movement V: Measures 65-68

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The first and fifth movements are the only two that do not have a change in tempo before the final fermata. It seems natural for the ensemble to slow during the final measure because it brings the piece to a close.

### Performance Considerations for Movement V

This movement is the most technically demanding for the three players, and like the first movement it contains several specific articulation markings that differ among the three parts. The oboe part is especially difficult in the middle section because the player enters on the second sixteenth note of beat one, and has to leap large intervals at a quick tempo (see figure 3.14).

The clarinet line has many staccato notes that can be difficult to match with the short articulation of the double reed players. It is also challenging to keep a light articulation when playing *fortissimo*, and all three parts are marked at a loud dynamic. The clarinet and bassoon lines also have many simultaneous sixteenth note runs that pass to and from the oboe line that the players should coordinate.

The bassoonist plays continuously throughout the movement, and has an important solo line in the middle section. It can also be difficult for the player to stay light on the *forte* staccato notes and sixteenth note runs.

There are several dynamic markings throughout, and balance may be an issue because of the importance of all three lines. Like most of the other movements the final

fermata may be problematic because the oboist and bassoonist have the root of the chord and the clarinetist has the third.

Although this piece looks simple and repetitive throughout the five movements, it is actually very charming and entertaining to play and hear. The parts are somewhat complex for the three musicians, and there are very specific dynamic markings and articulations throughout. Adhering to these details is critical for a successful performance. All three parts are challenging (especially the clarinet part) and the piece as a whole is at an intermediate to advanced level of difficulty.

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## Chapter 4

### *Divertissement*

#### Jean Françaix

Jean Françaix was born on May 23, 1912 in Le Mans, France. He began studying music at a young age; his mother was a singer and vocal instructor, and his father was a composer and pianist who also directed at *Le Mans Conservatoire*.<sup>32</sup> At the age of ten Françaix composed a piano piece titled *Pour Jacqueline*, which he dedicated to his cousin. His parents sent the piece to Editions Sénart, where composer and member of the publisher's selection panel Marcelle de Manziarly noticed the young talent and presented the work to Nadia Boulanger.<sup>33</sup> Boulanger was a French composer, conductor, pianist and organist who was known for teaching several of the 20<sup>th</sup> century's leading composers. She soon took Françaix under her wing, teaching him the art of harmony and counterpoint. He studied with her for several years and after much rigorous training became one of her best-known pupils.<sup>34</sup> Composer Maurice Ravel also recognized Françaix's talent, and wrote to Alfred Françaix: "Among the child's gifts I observe above all the most fruitful an artist can possess, that of curiosity: you must not stifle these precious gifts now or ever, or risk letting this young sensibility wither."<sup>35</sup>

Françaix studied composition at the *Paris Conservatory*, and also studied piano with Isidore Philipp. At the age of eighteen, he won the *premier prix* performing one of

his own piano composition.<sup>36</sup> Two years later he joined Claude Delvincourt in representing the French school of composition at the international music festival in Vienna, where his *Huit Bagatelles* for piano and string quartet were performed.<sup>37</sup>

Much like Ibert, Françaix avoided joining forces with *Les Six*. Although he was friendly with Francis Poulenc and other members of the group, he did not question the traditional needs of his audience or the foundations of his “tonal, melodically elegant and rhythmically incisive style” of composition.<sup>38</sup>

Françaix finally became internationally known in 1936 with the first performance of his *Concertino* for piano and orchestra at the *Baden-Baden Chamber Music Festival*.<sup>39</sup> He frequently performed his own works in cities such as Berlin, London, New York and Boston, and his output includes operas, ballets, orchestral works, concerti, vocal works, chamber works and film music. Although he composed over two hundred pieces, his true passion was chamber music (more specifically chamber music for wind instruments). The piano was also an important instrument for Françaix, and he and his daughter Claude were lifelong duet partners, premiering his *Concerto for Two Pianos* in 1965.<sup>40</sup>

Françaix taught at the *Ecole Normale de Musique* in Paris from 1959 to 1962, but was primarily known for his compositions. He was a prolific Neo-classical composer who rooted himself in tradition; he reused conventional forms and genres such as the concerto and symphony, and also preferred the sounds and characteristics of traditional instruments. Even though he composed throughout most of the twentieth century, which included compositional styles such as impressionism, serialism, minimalism and post-

modernism, Françaix never strayed far from his early compositional techniques. He drew on elements from the past and combined them with the prominent characteristics of French music.<sup>41</sup> Françaix did not like to use atonality in his compositions. He aimed to keep his listeners interested, and according to him the goal of his music was “to give pleasure.”<sup>42</sup>

Françaix received numerous awards, including the *Prix du Portique* (1950), the *Florence Gould Prize* (1950), the *Grand Prix du Disque* for chamber music (1954), the *Grand Prix du Disque* as a performer and composer (1965), the *Grand Prix de la Société des auteurs dramatiques* (1983), the *Prix Arthur Honegger* (1992) and the *Grand Prix SACEM de la musique symphonique* (1992). He was also awarded the titles of *Officier de la Légion d'Honneur* (1991), *Commandeur de l'Ordre du mérite culturel* by the royal house of Monaco (1993) and *Commandeur dans l'Ordre des Arts et des Lettres* (1994).<sup>43</sup>



## *Divertissement*

After composing his *Quartet* for winds in 1933, Françaix wrote a reed trio titled *Divertissement* in 1947. According to him the piece was “quite an undertaking: the smaller the “Aeolian consort”, the greater the danger of squeezing all the breath out of one’s long-suffering performers by expecting them to play impossibly long musical phrases.” He goes on to say “Dear listeners, I know you may begin to doze off if a piece goes on too long, but my wish is that you should follow the example of the wise virgins and keep awake during my Trio. I hope you will also spare a kind thought or two for the efforts of my humble servants, the performers: they play so well that their talents are easily underestimated, for their sensitive and intelligent artistry appears so perfectly easy and natural...”<sup>44</sup>

Françaix’s *Divertissement* was dedicated to the ‘wonderful *André Dupont Trio*,’ made up of oboist Paul Taillefer, clarinetist André Gabry and bassoonist André Dupont.<sup>45</sup> It was premiered on January 26, 1947 at the *École Normale de Musique de Paris* (National School of Music of Paris) by the Paris Reed Trio<sup>46</sup> and was published in 1954 by Schott Music in Mainz, Germany. Oboist John de Lancie was so impressed by the trio that he commissioned Françaix to write a similar work for oboe, resulting in the composition of *L’horloge de flore* (The Flower Clock) for oboe and orchestra.<sup>47</sup> Françaix composed several works for woodwinds; most notable are his two woodwind quintets, the first *Quintette à vent* in 1948 and the second in 1987. He also composed a woodwind

quartet, a work for woodwind quintet and piano, and a handful of pieces that include the double quintet, but only one reed trio.

*Divertissement* is a charming yet vibrant four-movement work that requires virtuosic technique and rhythmic precision from all three players. Françaix was known for incorporating his sense of humor in his compositions, and this trio is no exception. The term *divertissement* can have several meanings, such as *entertainment*, *play*, *pastime*, *distraction* and *revelry*. This trio lives up to this title, along with expressing the joys and fascinations of childhood.

Françaix usually chooses a traditional four-movement structure, and this piece is no exception. Unlike the conventional design of four-movement works (fast movement-slow movement-dance movement-fast movement) he begins the piece with a slow movement that includes a fast middle section, followed by a fast movement, then a slow third movement and a fast final movement to end the piece. Françaix often uses four-bar phrases that are simple and balanced in structure, with the standard antecedent-consequent design.<sup>48</sup> Another characteristic of his writing is that he tends to give the melodic line to one instrument for the duration of a movement, and the oboe is the primary voice throughout most of this trio. Rhythm is the most difficult aspect of Françaix's music, especially in regard to the composite rhythm among the three lines. The term *composite rhythm* is used to identify the pattern that exists after combining the rhythms of the three separate lines. This piece contains these elements along with demanding technique in all parts. The score used is from Schott Music Publishing, and is a transposed score.

## Movement I: *Prélude*

The first movement titled *Prélude* is in ternary form, with identical outer sections and a contrasting middle section (ABA).

### Movement I: Form Chart

A	A <sup>1</sup>	B	Transition	A	A <sup>1</sup>
1-16	17-26	27-42	43-50	51-66	67-75
b-flat minor		F major	D major	b-flat minor	

The trio is in 4/4 time throughout, and the outer sections are lyrical and fairly straightforward rhythmically, while the middle is lively and very rhythmic. Françaix uses four-bar phrasing throughout this movement, with a few exceptions at the ends of the first and third sections. Brackets are used to indicate the primary voice, but only exist in the first and third sections. The oboe has the melody throughout most of the first section, while the clarinet and bassoon have an oscillating line below. The bassoon plays the downbeats while the clarinet enters on the off-beats, creating an interesting yet subordinate line that supports the oboe.

The image shows the first four measures of the musical score for Movement I. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The key signature is B-flat minor. The score is for three instruments: Hautbois (Oboe), Clarinette (sib) (Clarinet in B-flat), and Basson (Bassoon). The Hautbois part is marked 'p dolce' and features a melodic line with a first ending bracket over measures 1 and 2. The Clarinette and Basson parts are also marked 'p dolce' and play an oscillating line. The Basson part is marked 'pp' in measures 3 and 4. The Clarinette part is marked 'pp' in measures 3 and 4. The score is written in 4/4 time.

Figure 4.1 Movement I: Measures 1-4

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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Françaix implements an antecedent-consequent phrase technique in the opening four measures; the first two measures are stated and then almost repeated but with ornamentation in the oboe and clarinet lines, a simplified part in the bassoon with a B-double-flat to create tension, and a dynamic change in all three parts. The clarinet rhythm is marked with a slurred staccato in the first two measures, which indicates the clarinetist to rearticulate the second note without space. This marking is used in string music to signify a slight separation within a slur without a change in bow direction.

The second four-bar phrase is a little more active than the first four, with ascending and descending eighth notes in the oboe. The clarinet and bassoon continue the oscillating motive, with a slightly more active clarinet line and a simplified bass line in the bassoon. Although the oboe has the primary line throughout, all three parts have identical dynamic markings. The bassoon and clarinet lines create some tension in measures 9 through 12 with half steps in the bassoon, and eighth notes in the clarinet that conflict with the F major and E major arpeggios in the oboe line above.

The image shows a musical score for three instruments: oboe, clarinet, and bassoon, covering measures 9 through 12. The oboe part is in the top staff, featuring a melodic line with a circled '1' above the first measure. The clarinet part is in the middle staff, characterized by a rhythmic pattern of eighth notes with slurs and staccato markings. The bassoon part is in the bottom staff, providing a simplified bass line with half steps. All three parts are marked with a dynamic of *pp* (pianissimo). The key signature has two flats, and the time signature is 4/4.

Figure 4.2 Movement I: Measures 9-12

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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These four measures are also a question and answer; in the first two measures the oboe seems more inquisitive and aggressive, and in the second two measures seems submissive, ending with a chromatic motive leading to a cadence that is in agreement with the clarinet and bassoon. In measure 13 a new character is introduced, which is also a foreshadowing of the second section of the movement in regard to the quintuplet motives. The oboe and clarinet pass off quintuplet lines for four measures, and just as it seems as though the material is evolving, the music slows and the oboe enters with an alteration of the opening theme.



Figure 4.3 Movement I: Measures 13-17

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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Measure 14 is the first instance where the three players do not have identical dynamic markings. The clarinet is marked *mezzo piano*, while the oboe and bassoon are marked *pianissimo*. The clarinet also has brackets in measures 14 and 16, identifying that it is the primary voice. In measure 14 the clarinet does not play on the first beat of the first quintuplet, but the note is covered in the bassoon line. The clarinet and bassoon play in unison on the first beat of the second set of quintuplets (beat three of measure 14) and again on the downbeat of measure 16. In these four measures the oboe is playing ascending and descending arpeggios while the clarinet plays a distorted descending

version one bar later. At the end of measure 16 the oboe and clarinet must coordinate the triplet rhythm in the oboe with the clarinet's duple eighth note rhythm. They must also follow the *céder* that is marked, meaning *to yield* or *concede*. In measure 17 after the *céder* the bassoon is the only voice to enter on the downbeat. The oboe has an altered version of the original melody from the first four bars with a missing downbeat in the first measure and an E-double-flat in the fourth measure to create even more tension. Measures 21 through 24 are similar to measures 5 through 8, but this time the clarinet and bassoon interject with primary material resulting in descending eighth notes that are contrary to the oboe line. Measure 23 is particularly interesting with contrary lines that fit together in all three parts.



Figure 4.4 Movement I: Measures 23-26

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The oboe is descending and then ascending, the bassoon is ascending and then descending, and the clarinet is the piece of the puzzle that connects the two contrary lines. In measures 21 and 23 the clarinet and bassoon parts have unison notes that pass off ascending and descending eighth notes. In measure 24 the clarinet finally takes over the primary role, restating the oboe line from the previous measure. All three musicians

play almost continuously throughout this first section until the last three measures where they end with concert Fs in succession, dying away with each entrance and release. This technique displays the difference in timbre between the three instruments.

The contrasting middle section is marked *più vivo, poco portamento, animato*, meaning *more alive, little portamento, and animated*. The term *portamento* is used to define the continuous movement from one pitch to another, and Françaix is stating that he wants a clear articulation for all of the notes that are not slurred. While the first section circles around the key of B-flat minor, this section favors F major (which is the dominant in the key of B-flat). The oboe still holds the primary line, but the clarinet has the identical line a third below.

The image shows a musical score for three instruments: oboe, clarinet, and bassoon. The score is for measures 27-30 of Movement I. The tempo and performance instructions are *più vivo, poco portamento, animato* with a metronome marking of  $\text{♩} = 144$ . The music is in 3/4 time. The oboe part (top staff) starts with a forte (*f*) dynamic and features a quintuplet of eighth notes in the first measure, followed by a similar pattern. The clarinet part (middle staff) plays the same line a third below the oboe. The bassoon part (bottom staff) also plays a similar line, with some variations in the later measures. The key signature changes from B-flat minor to F major in measure 28. The score includes various articulation marks, such as slurs and accents, and dynamic markings like *f* and *mf*.

Figure 4.5 Movement I: Measures 27-30

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The oboe and clarinet switch off quintuplet motives with the bassoon every two beats, which occurs through the first eight measures of the section. Françaix continues to use four-bar phrasing, and the second four-bar phrase is very similar to the first four (almost as a response to the initial statement). In measures 31 through 34 there are some subtle differences in all parts; the oboe and clarinet lines have a few different notes, added

eighth rests, and a triplet quarter note rhythm in the second half of the third measure, while the bassoon has a similar rhythm from the first four bars with several different notes and a few added eighth rests. After these eight bars the bassoon finally takes over with the quintuplet line while the oboe and clarinet pass off lyrical motives that are contrary to the upbeat and articulated character of the section.



Figure 4.6 Movement I: Measures 35-38

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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In the first half of measures 35 through 37 the oboe has a duple motive while the bassoon has quintuplets, but in the second half of the measures the clarinet and bassoon both have a duple rhythm. The oboe and clarinet have the same rhythms, but begin on different pitches and move in opposite directions. This four-bar phrase is the second instance in the movement where the three voices do not have identical dynamic markings. Instead of using brackets to indicate the primary line Françaix decided to mark the bassoon at *mezzo forte sempre portamento* while the oboe and clarinet are *piano espressivo*. This lasts for four measures, followed by two measures of material similar to the beginning of the section (measures 27 through 34) and two measures with material similar to measures 35



through 38 (when the bassoon has the quintuplet melody and the oboe and clarinet have the lyrical accompaniment).

In measure 43 the oboe and clarinet have continuous quintuplets, and the bassoon plays the first, third and fifth beats of the quintuplets.

The image shows a musical score for three instruments: oboe, clarinet, and bassoon. It consists of three staves. The top staff is for the oboe, the middle for the clarinet, and the bottom for the bassoon. The music is in 3/4 time and features continuous quintuplets in measures 43 and 44. Dynamic markings include *mf* (mezzo-forte) for the oboe, *f* (forte) for the clarinet, and *f* (forte) for the bassoon. The bassoon part has a *decrescendo* marking in the second half of measure 43. The score is written in a key with one sharp (F#) and a common time signature.

Figure 4.7 Movement I: Measures 43-46

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The oboe and clarinet have the same rhythm almost throughout but do not maintain the same interval between parts as measures 27 through 34. In measure 43 there is also a difference in dynamics between the three lines. The oboe part is marked at *mezzo forte*, the clarinet part is *forte* and the bassoon part is also *forte* but has a *decrescendo* in the second half of the measure. The three parts have identical markings for the duration of the middle section.

Beginning in measure 47 the three lines trade off quintuplet motives for a composite rhythm of continuous quintuplets.

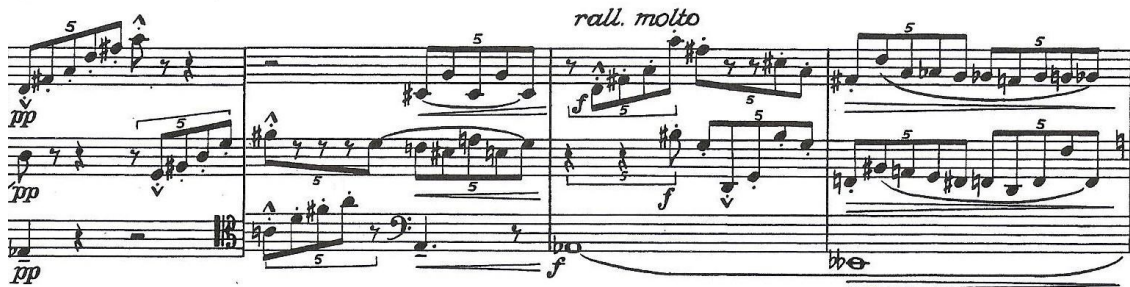


Figure 4.8 Movement I: Measures 47-50

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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In measure 47 the oboe begins the D major arpeggios on beat one and the clarinet picks up where the oboe left off on the second note of the second set of quintuplets. In measure 48 the clarinet and bassoon overlap on beat one with an F-sharp in the clarinet and an A in the bassoon. The clarinet has the final beat of the first quintuplet, and then the oboe joins in for the second quintuplet in the measure. The oboe and clarinet are no longer playing D major arpeggios, and their pitches do not follow any sort of pattern. In measure 49 the oboe and clarinet resume the D major quintuplet arpeggios while the bassoon sustains an A-flat below. The three lines decelerate and diminuendo through the end of the section, continuing the quintuplet rhythm throughout. The bassoon sustains an E-double-flat in the last measure of the section and ties over to the first measure of the third section, moving down a half step to a D-flat on the downbeat.

The third section is identical to the first until the last two measures of the movement.



Figure 4.9 Movement I: Measures 74-75

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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These final two measures are related to measures 24 through 26 (see figure 4.4) but are condensed into two measures. In measure 24 the oboe enters on the second half of beat three with an F and sustains until beat three of the next measure. In 74 the oboe enters at the same time but with an A-flat, and rearticulates on beat two of the last measure. In measure 24 the clarinet sustains an A-flat on the second half of beat three until the second half of beat one in the next measure. In measure 74 the clarinet has the same notes for the first part of the measure as in measure 24, but sustains an F instead of an A-flat. The line rearticulates on the second beat of the last measure with the oboe. The bassoon has the same material in measure 74 as in measure 24, but does not sustain an F in the last measure as in measure 25. The movement ends with a minor third between the oboe and clarinet (F and A-flat), which is identical to the interval at the end of measure 24 into 25. The only difference is that the oboe and clarinet switch pitches, and instead of the Fs in succession the two players sustain the minor interval. The *Prélude* ends with the word *attacca*, meaning *attack* or *to attach*. This instructs the musicians to continue immediately to the next movement without a break or pause.

## Performance Considerations for Movement I

The main challenge for the oboe throughout this piece is endurance. It has the primary line throughout most of the first movement, and Françaix utilizes the low register in the opening melody (see figure 4.1). It can be difficult to keep the phrase light and smooth at the *piano* dynamic level, especially in the opening four notes. This melodic line is repeated several times throughout the movement, and the oboe is frequently marked at a *piano* and *pianissimo* dynamics when playing the primary line.

The clarinet has continuous eighth notes throughout the opening section, and the tendency can be to slow down. The bassoon and clarinet must keep the eighth note motive steady while supporting the oboe melody. In measure 14 the clarinet echoes the oboe quintuplet motive from the previous measure. It may be difficult for the clarinetist to correctly place the quintuplets because there is a rest on the downbeat (see figure 4.3). There are several different dynamic markings between measure 43 and 47, and it can be challenging for the clarinet to play *forte* in measure 43 followed by the *subito piano* in measure 44 (see figure 4.7). Measures 43 through 46 may be problematic, and the player should note the pay close attention to the accidentals and technique. The quintuplets in measure 49 can also be difficult because the line leaps between registers at intervals of more than an octave (see figure 4.8).

The bassoon may have a hard time starting the movement on the D-flat at a *piano* dynamic marking. The slur from the opening D-flat to the A-flat on beat two can also be difficult at the soft dynamic, and the bassoonist must use a pinky finger slide between the two notes which is hard to execute smoothly (see figure 4.1). This interval appears

several times throughout the movement. The bassoonist plays the opposite rhythm of the oboe and clarinet in the middle *piu vivo* section, and the eighth notes and quintuplets need to be rhythmically accurate. The line is quite intervallic in the section and the player should be flexible. While the oboe and clarinet have continuous quintuplets at measure 43 and following, the bassoon has every other quintuplet eighth note that must fit in with the other two parts (see figure 4.7). Although measures 51 to the end of the movement are the same as the beginning section, the bassoonist may have an endurance issue while playing continuously from measure 49 to 52 (there is a slur from measure 50 into 51). This is especially difficult because there is a *molto rallentando* in the last two measures of the middle section, and the recapitulation in measure 51 is hard for the bassoon at the *piano* dynamic marking.

The musicians may have a potential balance problem in the first section of the movement. All parts are marked at a *piano* dynamic and have similar dynamic markings throughout. The clarinet and bassoon must remain under the oboe melody, and the oboe line should remain light in the upper register. The four against five rhythms in measures 14 through 16 are difficult, and this dilemma also occurs in the middle section (measure 27 and following). The oboe and clarinet need to coordinate the *céder* at the end of measure 16, and also fit the triplet oboe rhythm in with the four eighth notes in the clarinet. The bassoon begins on the downbeat of the next measure, and the oboe and clarinet both have eighth notes on the second half of beat one, and the two players must follow the tempo given by the bassoon. In measures 24 through 26 the trio passes off unison Fs, first in the oboe, and then the bassoon and ending in the clarinet. The oboe

needs to sustain at a dynamic that is loud enough that the bassoon and clarinet still have room to decrescendo. The trio must also work to keep the unison Fs in tune, and focus on balance and timing when passing off to one another.

The middle section is demanding for all three players. The trio needs to keep even quintuplets throughout, especially since the bassoon has the opposite rhythm of the oboe and clarinet for a majority of the section. In measure 35 and following, the oboe and clarinet may have difficulties placing the duple notes against the quintuplets in the bassoon. Passing off the quintuplets in measures 47 through 49 is very challenging for all three players (see figure 4.8). The line starts off in the oboe and passes to the clarinet, and then the bassoon line overlaps with the clarinet in measure 48. The three players need to keep the D major arpeggios light and rhythmically accurate. The oboe and clarinet must execute the *molto rallentando* together in the last two measures of the middle section.

The third section is identical to the first, and the same sets of problems exist. At the end of the movement the oboe and clarinet need to prepare for the second movement, since it is marked *attacca*.

### Movement II: *Allegretto assai*

The second movement is titled *Allegretto assai*, and is very different from the moderately slow first movement. It is in D major and 2/4 time, and follows the outline of a rondo form.

## Movement II: Form Chart

A	B	A <sup>1</sup>	C	D	Transition	B	A <sup>1</sup>	Coda
1-16	17-24	25-44	45-60	61-68	69-73	74-85	86-97	98-101
D major								

The oboe and clarinet begin on the same pitches that they left off on in the previous movement (the oboe with an A-flat/G-sharp and the clarinet with an F). The two begin with ascending chromatic scales in minor thirds, while the bassoon outlines the key of D major (this is the first A section).

The image shows a musical score for three instruments: oboe, clarinet, and bassoon. The score is in 2/4 time and D major. The tempo is marked as quarter note = 120. The dynamics are marked as *mf*. The oboe and clarinet parts begin with ascending chromatic scales in minor thirds. The bassoon part outlines the key of D major. The score consists of four measures.

Figure 4.10 Movement II: Measures 1-4

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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Françaix continues to use four-bar phrasing in this movement, and the first eight measures of the movement are antecedent and consequent in design. The clarinet and bassoon have a unison pitch in the second half of beat one in the first measure, and the oboe and clarinet are at a minor third interval until the third measure where they have a composite rhythm on the first beat (continuous sixteenth notes on beat one). In the fourth measure, all three lines have descending eighth notes leading into a similar restatement of the opening four measures. Measure 5 is identical to measure 1, and in measure 6 the oboe and clarinet change to arpeggios as opposed to continuing the ascending chromatic

scale. Measure 7 is similar to measure 3 in that the composite rhythm on beat one is four sixteenth notes, but this time the clarinet and bassoon have the composite while the oboe has two eighth notes. The bassoon line creates tension with several notes that are not a part of the original tonal center. This only lasts for a measure or so, and then the bassoon outlines a D major arpeggio while the oboe and clarinet play D major chords on the off-beats. After this four-bar response there are two measures that are similar to the opening two measures, and then the chromatic scale shifts from the oboe line to the bassoon. Now the clarinet and bassoon are playing ascending chromatic scales at a minor third interval while the oboe has the accompanying figure. Much like the first movement, the three parts have almost identical dynamic markings throughout. The first exception to this is in measure 12 in the oboe line. While the clarinet and bassoon are playing ascending chromatic lines at a *piano* dynamic, the oboe has a short 'sigh motive' that is marked with a *forte* and an accent, followed by an immediate decrescendo to *piano*. In measure 13 the oboe and bassoon have the chromatic motive for the first beat, and then the clarinet and oboe resume with the same material from beat two of the first measure. Measures 15 and 16 are similar to measures 11 and 12 in the clarinet and bassoon, and the oboe has a different rhythm that introduces the first triplet figure of the movement in measure 16. Triplets will play a primary role in the duration of this second movement.

Measure 17 presents a new character (B section) that is different from the lively opening.





Figure 4.11 Movement II: Measures 17-24

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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This is the first instance where Françaix uses an eight-bar phrase. It can be broken down into a two-bar phrase, followed by a four-bar phrase and ending with another two-bar phrase. It is marked *amabile*, meaning *sweet* or *lovable*, and in the third measure there is a *dolce* marking, which also means *sweetly*. All three players outline a D ninth chord, and again the oboe and clarinet are a third apart while the bassoon has the supporting line. There is a composite rhythm on the first beats of measures 17 and 18 where the bassoon fills in the gap in the oboe and clarinet lines. In the third measure the oboe and clarinet have a triplet figure that opposes the eighth notes in the bassoon, while in the fourth measure the bassoon has continuous triplet figures while the oboe and clarinet have duplet rhythms. In these two measures there is a second exception to identical dynamics within the movement. All three voices have a crescendo followed by a decrescendo, but the oboe and clarinet peak on beat two of measure 19 while the bassoon peaks on beat one of the next measure. This might be due to the fact that the bassoon is leading into the three bars of continuous triplets. In measure 23 the clarinet takes over the triplet line for one bar, and then it is back in the bassoon for the final measure of the eight-bar phrase. The movement reverts back to the A section in measure 25, but this time the clarinet is the

primary voice (also the first time Françaix uses brackets in this movement). Measures 27 and 28 are similar to 11 and 12 with inserted triplet motives, and the composite rhythm throughout the next eight measures is continuous sixteenth notes. The bassoon presents a new motive in measures 30 and 31 that will reappear later in the movement; it is similar to the opening chromatic melody, but is an arpeggio in the key of C major. In measure 37 the bassoon has the primary voice, which is not the typical ascending chromatic sixteenth notes.

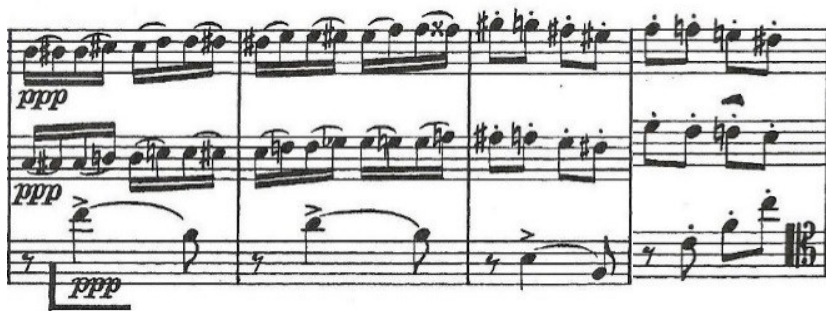


Figure 4.12 Movement II: Measures 37-40

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The oboe and clarinet are at the interval of a major third as opposed to the minor third interval of the previous statements. The lyrical off-beat bassoon melody contrasts with the chromatic lines, and the two parts move in contrary motion. The music continues to build during the next four measures, which are similar to 37 through 40. The oboe and clarinet begin a third higher than before, and the bassoon has the same material with an added two measure crescendo. In the final two bars of this section the bassoon has a measure of descending triplet figures followed by a measure of ascending eighth notes

while the oboe and clarinet have a measure of descending chromatic eighth notes followed by a measure of descending chromatic triplets.

The next eight measures present new material that does not reoccur in the movement, known as the C section.

The image shows a musical score for three instruments: oboe, clarinet, and bassoon. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of eight measures. The oboe part (top staff) features a melodic line with descending chromatic eighth notes and triplets. The clarinet part (middle staff) has a repetitive lyrical line. The bassoon part (bottom staff) plays staccato off-beats. All three parts are marked with a dynamic of *ppp* (pianissimo).

Figure 4.13 Movement II: Measures 45-52

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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These eight measures seem relatively static compared to the previous material. The clarinet has a repetitive lyrical line while the bassoon has staccato off-beats, and the oboe has the melody that is a combination of short and long motives. In measure 46 the oboe and clarinet play in octaves on the second half of each beat, and in measure 48 the clarinet joins the oboe motive a third below. The next four measures are similar to the first four with a few different and added notes in all parts. In measure 53 the bassoon has the primary line with E-flat major arpeggios (similar to measure 31). This is also the third and final time that the three lines do not have identical dynamic markings.



Figure 4.14 Movement II: Measures 53-60

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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Not only does Françaix use brackets to indicate that the bassoon has the primary line, but he drops the dynamic of the oboe and clarinet to a *mezzo piano*. The bassoon also has a crescendo to *forte* in measure 56, while the oboe and clarinet are suddenly *forte*. These eight measures contain the most technical material in the movement thus far. The oboe and clarinet must coordinate their eighth notes and sixteenth note interjections with the continuous sixteenth notes in the bassoon. The arpeggio motive is repeated in measures 57 and 58 with an added sixteenth note in the oboe and clarinet interjections. These two measures crescendo to 59 where the composite rhythm is continuous sixteenth notes.

The rhythmic complexity continues in measure 61, which is the start of the D section.

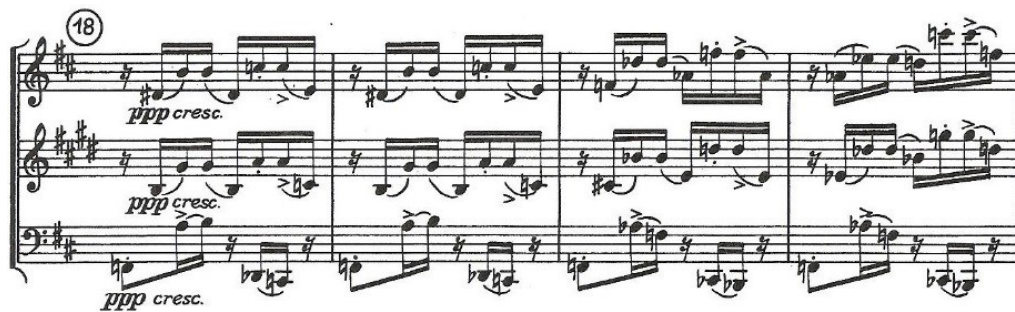


Figure 4.15 Movement II: Measures 61-64

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The continuous sixteenth note rhythm continues for eight measures, beginning *pianississimo* and ending *fortississimo*. The bassoon always enters on the downbeat while the oboe and clarinet are on the second sixteenth note of the first beat. The oboe and clarinet lines are identical in articulation throughout, and the bassoon has opposite markings. While the oboe and clarinet lines have slurs, the bassoon line is articulated, and vice versa. The first four bars are answered in the second four, with an alteration of the rhythm in measures 67 and 68. The composite rhythm is still continuous sixteenth notes, but there is less overlap between the two separate lines. All three parts have a sixteenth rest at the end of measure 68, and the next four bars are a transition that crescendos to an abrupt silence at the grand pause.

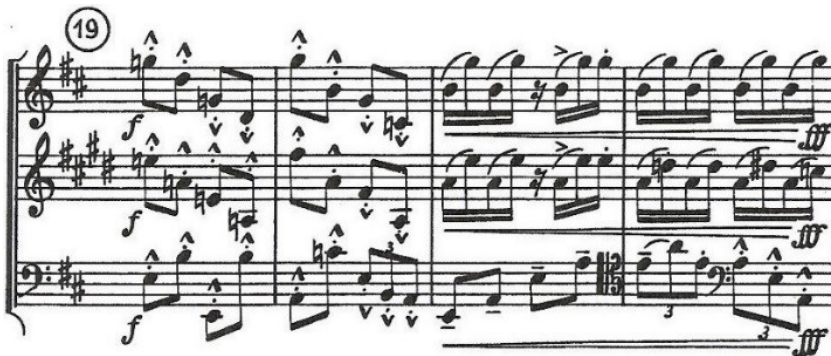


Figure 4.16 Movement II: Measures 69-72

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This is the only time in the movement where all three parts have identical rhythmic and articulation markings. In the second half of measure 70 the bassoon line has a triplet motive, which leads into sixteenth notes in the oboe and clarinet lines in the next measure. Just as the music becomes boisterous, Françaix inserts a grand pause, followed

by a restatement of the *amabile* B section. After eight measures an altered version of the A section returns.

The image shows a musical score for three parts: oboe, clarinet, and bassoon. The score is for measures 82-85. Measure 82 is marked with a circled '20' and 'ppp'. Measure 83 is marked with 'ppp'. Measure 84 is marked with 'perdendo'. Measure 85 is marked with 'ff subito'. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 4.17 Movement II: Measures 82-85

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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Again, the composite rhythm is continuous sixteenth notes, and all three lines have different rhythms. There is a *perdendo* (dying away) marked in measure 84, and the players enter in the next measure with material reminiscent of the four-bar transition in measures 69 and 70 (see figure 4.14). The next four measures are similar to the previous four, with triplet figures inserted and an absence of the transition-like material. The A section material continues for four measures, and in measures 94 through 97 the clarinet and bassoon lines pass off sixteenth note motives while the oboe line sustains quarter notes above. The last four measures of the movement are a coda, with D major arpeggios in all parts.



Figure 4.18 Movement II: Measures 98-101

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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Beginning in measure 90 the three parts are marked *pianississimo* through the end of the movement. The bassoon begins the arpeggios at the end of measure 97, and the clarinet begins a half beat later. The oboe enters the downbeat of measure 99, and the three players remain in the same register for two measures. The oboe has two eighth notes in measure 100, and a more complex rhythm than the clarinet and bassoon (who have almost continuous sixteenth notes). The movement ends with a D major chord with the fifth in the bassoon, the root in the clarinet, and the third in the oboe.

#### Performance Considerations for Movement II

The oboe and clarinet have similar lines throughout most of the movement, and the main challenge is for the two musicians to agree on style of articulation. They are also responsible for setting the tempo for the movement, and must keep it stable; the tendency may be to rush the sixteenth notes at the beginning and fall behind on the longer notes. In addition, it can be is easy to play the sixteenth note runs too loud and heavy, which presents a problem at measure 9 when the dynamic drops to *piano* (and also at measure

37 when the dynamic drops to *pianississimo*). The bassoon line has staccato sixteenth notes that aid in creating the light character of the piece, and the oboist and clarinetist should work to make the chromatic lines sound effortless. Several times the oboe and clarinet do not begin on the downbeat (measure 18 and 19 and 29 and 30 for example), and the players must coordinate the entrances. Measures 61 through 68 can be very difficult for the oboist and clarinetist in regard to technique, rhythm, range (for the oboe), and keeping a stable tempo and light articulation (especially at the *pianississimo* dynamic). The starting pitch (D-sharp) in measure 61 can be a challenge for the oboe at the soft dynamic; it requires little reed in mouth and a light, quick tongue. The oboist and clarinetist should work out the rhythm in measures 82 and 83 (see figure 4.17), identifying the first instance in the movement the two lines are not rhythmically identical. There is not a pattern in these two measures in either of the two parts.

The clarinet part is in the key of E major, and there are several accidentals throughout the movement. The clarinetist should take the time to work through the motives with several accidentals; most of the sixteenth notes are chromatic, but the motives become more challenging near the end.

The bassoon line has several large leaps that are difficult, especially in the first few measures due to the quick changes in register. Like the other two parts, it is challenging to keep the articulations light. The bassoon has many accented notes that can be hard to execute at the correct time because they do not always occur on the same beat. In the triplet section at measure 20, it is difficult to slur the upward leaps due to the change in register. The bassoon has the primary line in measures 53 through 60, and



measure 56 is challenging because of the leaps that span almost two octaves. There are several alternate fingerings for the F-sharps and G-flat in the sixteenth note triplets in measure 85, and the bassoonist should decide on the best combination.

The main challenges of this movement for the ensemble are to match articulation and keep the light and playful character. All three parts have specific articulation markings, and the group should make a difference between the staccato, accented and slurred notes. There are also several style changes throughout the movement (measures 17, 45 and 61 for example), and the trio should make noticeable change in character during these contrasting sections. Françaix is very specific at measure 90 that the ensemble should remain *pianississimo* until the end. This is very difficult for all three musicians because of the technical sixteenth notes and changes in register (see figure 4.18). The last four measures are especially challenging because the trio is passing off ascending D major arpeggios at the soft dynamic throughout the end of the movement.

### Movement III: *Elégie*

The third movement is titled *Elégie*, which is defined as a mournful, melancholy, or plaintive poem, a funeral song, or a lament for the dead.<sup>49</sup> This elegy is not sad, but more pensive, pondering, and meditative. This movement is interesting from a compositional standpoint because Françaix wrote the oboe part in 2/4 and in the key of E minor, while the clarinet and bassoon parts are in 6/8 and in the key of G major. He may have chosen to keep the oboe line in a duple meter to avoid any hint of syncopation or pulsing in the lyrical melody.

The movement is in ternary form, although there is new material presented in the oboe in the third section and there is a difference in phrase length (measures 57-63).

### Movement III: Form Chart

A	A <sup>I</sup>			B		A	A <sup>II</sup>		Codetta
1-8	9-16	17-24	25-32	33-40	41-48	49-56	57-63	64-71	72-76

The three parts continue to have identical dynamic markings with only one exception (measure 39-40). Unlike the previous two movements, this elegy is made up of mostly eight-bar phrases.

The oboe has the melody throughout this movement, and the clarinet and bassoon have an accompanying line that is similar to that of the first movement.



Figure 4.19 Movement III: Measures 1-8

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The bassoon has quarter-note downbeats throughout most of the movement, while the clarinet has descending eighth notes on the off-beats (much like the accompaniment at the beginning of movement one). The oboe has a simple lyrical melody during the first eight measures that is virtually repeated in the next eight. The clarinet and bassoon have identical material in measures 9 through 16 as the opening phrase, and the oboe has a few embellishments to develop the melancholy melody. All parts also have a crescendo and diminuendo in this repeated section that aid the forward motion of the movement.

The next eight measures can be broken down into two four-bar phrases. The oboe has an accent on the quarter note entrance on beat two of measure 17, and all lines have two-bar crescendos and decrescendos during this section. The clarinet and bassoon have repeated material in the second four-bar phrase while the oboe has an embellished line (much like the first sixteen measures). The oboe part continues to evolve with the addition of notes of shorter duration that result in a two against three rhythms between the oboe (in 2/4) and the clarinet (in 6/8).

Measure 25 contains new material in the bassoon line, and is also the first time the three parts arrive at a tonal center.

The image shows a musical score for three instruments: oboe, clarinet, and bassoon. The score is divided into two systems of four measures each. The first system (measures 25-28) shows the oboe line with a long note in measure 25, followed by eighth notes. The clarinet and bassoon lines have repeated rhythmic patterns. The second system (measures 29-32) is marked *dolcissimo* and features more complex rhythmic patterns, including sixteenth notes and dotted rhythms. The bassoon line has a prominent half-note in measure 29.

Figure 4.20 Movement III: Measures 25-32

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The bassoon line creates tension in the first four measures with half-step intervals, while the oboe and clarinet lines continue with conflicting rhythms. In the second four measures the clarinet part has repeated material for the first three measures and finally plays on the beat in the fourth measure with a D major arpeggio. The bassoon line also has a new rhythm in the second measure, switching the feel from 6/8 to 2/4 for one beat with two dotted sixteenth notes. This reoccurs in the fourth measure with descending half

steps leading into measure 33. The oboe line has sustained notes that match with the pitches in the clarinet and bassoon lines (F-sharp and C-sharp).

Measure 33 begins the middle section of the movement. It is marked *pochissimo animando*, which means *a little animated*, instructing the ensemble to pick up the tempo.

The image shows a musical score for three instruments: oboe, clarinet, and bassoon. The score is for measures 33-36 of Movement III. The tempo marking is *pochissimo animando*. The oboe part (top staff) features a melodic line with sustained notes. The clarinet part (middle staff) has a rhythmic pattern of eighth notes. The bassoon part (bottom staff) has a rhythmic pattern of eighth notes, often playing downbeats. The key signature has one flat (B-flat major or D-flat minor).

Figure 4.21 Movement III: Measures 33-36

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The bassoon continues with the downbeats while the clarinet has the two off-beat eighth notes, and the oboe has the lyrical melody above. The three parts outline an E-flat minor seventh chord for the first two measures and then move to an A dominant seventh chord in the third measure. The trio outlines several different chords throughout this eight-bar phrase, and the bassoon does not always match with the key of the oboe and clarinet. The oboe ascends with each eighth note motive, outlining G major, A-flat major and B-flat major over three measures. The clarinet has pitches in chords outlined in the oboe while the bassoon sustains an A (not in agreement with the notes in the oboe and clarinet).

These eight measures build in intensity until the *subito piano* in measure 39, when the clarinet receives the primary line for two measures.



Figure 4.22 Movement III: Measures 39-40

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)  
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This is the first instance of the clarinet entering on the downbeat of a measure, and also the only example in this movement where the three parts do not have identical dynamic markings. The clarinet has a one-measure crescendo followed by a one-measure decrescendo contrary to the one-measure crescendo in the oboe line in bar 40. The next eight measures are similar to the first eight of this middle development section. The oboe has almost continuous eighth notes against the clarinet and bassoon triplet rhythm. The phrase is marked *calmando poco a poco*, indicating a pulling back of the tempo.



Figure 4.23 Movement III: Measures 41-48

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)  
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The oboe melody is in step-wise motion (breaking away from outlining chords), and the clarinet and bassoon outline a dominant B-flat seventh chord. In measure 46 the clarinet has a motive that only appears once in the movement. This quadruplet gives the feeling of

forward motion even though the music is pulling back in speed, dynamic and intensity. In the next two measures the clarinet has continuous eighth notes that outline an F minor seventh chord while the oboe and bassoon have B-flats and Ds. Measure 49 is an exact restatement of the first eight measures of the movement, and in the eighth measure the oboe enters on the second half of beat two, playing a new melody over the identical accompaniment from measures 9 through 16 in the clarinet and bassoon. Measure 63 is identical to measure 7, but in this restatement Françaix chose to write a seven-bar phrase instead of eight, deleting the measure of rest for the oboe. In measures 64 through 71 the oboe line is almost identical to measures 17 through 24 (with the exception of one note), and the clarinet and bassoon continue their established accompaniment line. In measure 70 Françaix alters the stable accompaniment by inserting a dotted quarter rest in the clarinet and bassoon lines. They reenter on the second beat of measure 70, and then the three voices trail off into a fragmentary restatement of the opening section in a five-measure coda.

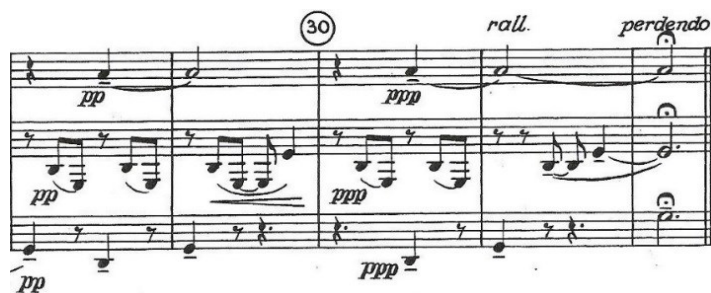


Figure 4.24 Movement III: Measures 72-76

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The first measure of the coda is identical to measure 1, but it is as if the clarinet and bassoon have grown tired of supporting the melody in the oboe. The clarinet rhythm is

augmented in measure 73 and the bassoon rests for two beats. The next two measures are also similar to the beginning with altered rhythms, and the movement ends with open fifths between the three parts (G, D and A).

### Performance Considerations for Movement III

The melodic line remains in the oboe throughout the movement, and the main issues are endurance (especially after playing the previous two substantial movements) and choosing how to shape each phrase. The part is fairly straight-forward, and the oboist should focus on listening to the accompaniment figures for pitch and tempo.

The clarinet is responsible for setting the tempo of the movement and keeping it steady throughout. Although the tempo is marked *grave*, it should not start too slow or the expressive character of the movement will be lost and the oboe melody may sound too stagnant. The clarinetist should keep the eighth note motives smooth and not emphasize each entrance or interval. The line seems tedious, but the player must subdivide the triplet eighth note throughout. Since the oboe is written in 2/4 time it can be easy to lose the triple feel in measures where the oboe has duple eighth note motives (for example measures 42 through 44). Like the previous movements, the clarinet part has several accidentals throughout that can be overlooked due to the repetition. The player should also count carefully and stay alert as to not get lost in this monotonous accompaniment.

Much like the clarinet line, the bassoon has a repetitive accompaniment throughout. The bassoon begins the movement, and plays on the downbeats while the

clarinet has the second and third eighth notes of each beat. It is important for the bassoonist to remain relaxed so the low notes speak at the *pianississimo* dynamic marking. The accompaniment in the clarinet and bassoon must never overpower the oboe, and should support the shape of the melodic line. There are several moments near the end of the movement (see figure 4.24) where the clarinet and bassoon change their standard accompaniment lines. The two players should subdivide through the rests and enter at the correct times; specifically the clarinet line in measures 74 and 75 when the bassoon is not playing on the downbeats. The final chord may be difficult to tune because it is in open fifths, and the three players enter at different times in the final three measures.

#### Movement IV: *Scherzo*

The fourth and final movement is titled *Scherzo*, which is Italian for *joke*. It is classified as a rondo form, and the layout is A-B-A-C-B-A-coda.

#### Movement IV: Form Chart

Introduction	A		B		A	C		A <sup>1</sup>	Intro <sup>1</sup>	
1-5	6-14	15-22	23-38	39-46	47-54	55-62	63-70	71-78	79-86	87-94
	F-sharp major									
C	Transition		B <sup>1</sup>	A		Coda				
95-102	103-106	107-114	115-126	127-142	143-150	151-158	159-166	167	168-175	

There are a few things that are ironic about the opening of this movement; in the four-measure introduction Françaix has all three musicians play ascending and descending scales in octaves beginning on G and ending on C-sharp.



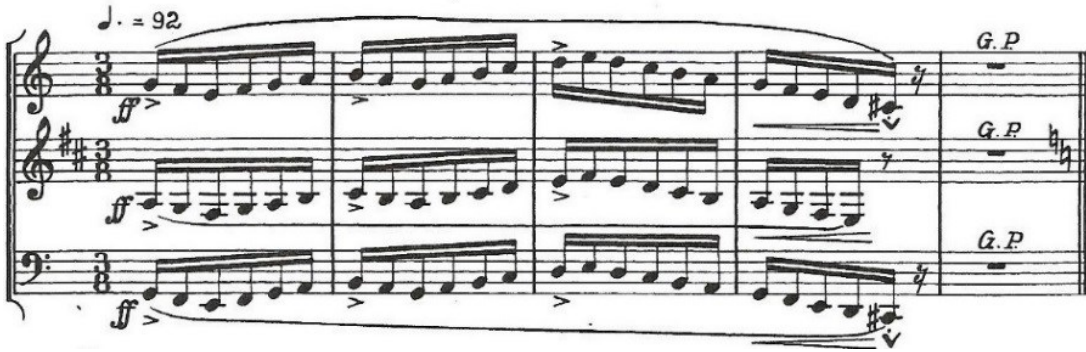


Figure 4.25 Movement IV: Measures 1-5

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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Unfortunately the clarinet cannot play a low E-flat (concert C-sharp), so it is curious as to why Françaix would choose to start on G instead of an A or another pitch higher than G. After the four-bar introduction and one-measure grand pause, Françaix puts the oboe and bassoon in the key signature of F-sharp while the clarinet is in the key of G-flat (the enharmonic spelling of F-sharp). He might have assumed that double reeds prefer key signatures with sharps while the clarinet prefers flats.

Measures 7 through 14 present the light and playful A theme.



Figure 4.26 Movement IV: Measures 7-14

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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This playful yet awkward theme is in the key of F-sharp major, and the composite rhythm is very unique. In each measure there is always a musician playing on each of the three

eighth-note beats, but each measure also has an entrance on a different off-beat. The composite rhythms for these eight measures are as follows: one-and two three, one two-and three, one two three-and, one two-and three, one-and two-and three-and, one-and two-and three-and, one two three, two. Each of the three parts has different articulation markings throughout until measures 13 and 14 when they are identical. The oboe begins as the primary line, but all three share the responsibility of providing melodic material (sixteenth notes). Unlike the previous three movements, this scherzo has several instances of dynamic markings that are not identical amongst the parts. The clarinet and bassoon each have dynamics in measures 11 and 12 to outline the important motives. The oboe and clarinet match up in measure 12 and 13, and all three play an F-sharp major triad on the second beat of measure 14. In the next eight-bar phrase the oboe and clarinet have the primary motive while the bassoon has interjections. In the last four bars of the section Françaix switches to duple rhythms in all lines, leading into the B section.

This new section is in D minor and is made up of six four-bar phrases. It is interesting that all three lines have different descriptive words next to their *pianissimo* dynamic marking.

The image shows a musical score for three staves: Oboe (top), Clarinet (middle), and Bassoon (bottom). The music is in D minor (one flat) and 3/4 time. Measures 23-26 are shown. The Oboe part has a dynamic marking of *pp ma espress*. The Clarinet part has a dynamic marking of *pp leggerissimo*. The Bassoon part has a dynamic marking of *pp ironico*. The score includes various rhythmic values, including eighth and sixteenth notes, and rests.

Figure 4.27 Movement IV: Measures 23-26

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The oboe is marked *ma espressivo*, meaning *still expressive*, the clarinet is marked *leggierissimo*, meaning *as light as possible*, and the bassoon is marked *ironico*, meaning *ironic*. The bassoon part is ironic because the oboe and clarinet are legato while it has staccato eighth notes. At the end of each four-bar phrase the bassoon has ascending sixteenth notes that lead into the next phrase. The clarinet has almost continuous sixteenth notes throughout the twenty-four-measure section and the oboe has a duple lyrical melody above. In the last eight measures of the section the three parts crescendo from *pianissimo* to *forte*, and then have a *subito piano* restatement of the A theme in measure 47. The first four bars of the restated A theme are identical to measures 7 through 10, and the second four measures have a similar rhythm to the earlier material but with different notes in all parts, pushing the movement into the C section.

The C section is made up of three eight-bar phrases and ends with eight measures of material from the A section and the introduction. The movement shifts from light and playful to lyrical and somewhat static.

The image shows a musical score for three instruments: oboe, clarinet, and bassoon. The score is divided into two systems of four measures each. The first system (measures 55-58) features a duple melody in the oboe part, continuous sixteenth-note accompaniment in the clarinet, and staccato eighth-note accompaniment in the bassoon. The second system (measures 59-62) shows a crescendo leading to a restatement of the A theme. The dynamic marking *ppp* is present at the beginning of the first system.

Figure 4.28 Movement IV: Measures 55-62

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The oboe and clarinet have the legato melodic line for twenty-four measures at intervals of parallel fifths and sixths with each other, and the bassoon has contrasting staccato eighth notes at intervals of tenths and larger. The bassoon articulates on the first and second beats of each measure while the oboe and clarinet have a hemiola line. While the bassoon is in three the oboe and clarinet sound like they are in two due to the continuous quarter notes. The second eight measures of the C section are similar to the first eight. The bassoon has the same line with a few different notes and the oboe and clarinet continue their hemiola melody. This second phrase is more active than the first; the oboe and clarinet are in parallel thirds and the line ascends in pitch and dynamic, and the bassoon follows the line of the treble voices and has continuous eighth notes at the end of the phrase. The third eight-bar phrase is similar to the first eight-measures of the section, and the dynamic marking *perdendo* instructs the musicians to fade off until the crescendo in the last two measures.

After the twenty-four-measure C section Françaix inserts an eight-measure transition that includes motives from the A section.

The image shows a musical score for three instruments: oboe, clarinet, and bassoon. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 3/4. The music consists of eight measures. The oboe and clarinet parts play a hemiola melody of quarter notes, while the bassoon part plays staccato eighth notes. Dynamic markings include *mf* (measures 1-2), *p* (measures 3-4), and *pp* (measures 5-8). The score ends with a crescendo in the final two measures.

Figure 4.29 Movement IV: Measures 79-86

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The first two measures are similar to measures 17 and 18 with the grace note motives in the oboe and clarinet. This eight-measure transition is sporadic and completely different from the character of the *pianississimo* C section. The eight measures that follow are characteristic of the opening four measures. The oboe and clarinet have *fortissimo* sixteenth note scales that begin on D-flat while the bassoon has ascending eighth notes that do not fit with the scales in the upper voices. The second four measures are more chromatic than the first four, and the bassoon has continuous eighth notes for the first three measures, and duple quarter notes in the last measure. The scales decrescendo in these last four measures and lead into a continuation of the C section. After the eight-measure restatement there is a twelve-bar transition before the return to the B section. In the first four measures the three musicians play ascending and descending F major arpeggios. This is followed by an eight-measure bassoon solo.



Figure 4.30 Movement IV: Measures 107-114

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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This is the only time in the movement where the bassoon has the primary line. It is also the first time since the introduction that the bassoon has a legato line. The oboe and

clarinet have an identical rhythm in random intervals. Although the bassoon is indicated as the primary voice (with brackets) the three parts have identical dynamic markings.

The second B section begins at measure 115, and is a simplified version of the original B section. It is similar but not identical in any of the three parts. In the eighth measure the clarinet begins to play ascending and descending scales and arpeggios outlining the keys of A major and F major. The oboe and bassoon have motives that fit into the outlined tonal centers, and the rhythms are identical to the B section in both lines.

After the twelve measures reminiscent of the B section, there are six measures that are identical to measures 15 through 20 in the A section. This is followed by eight measures of legato transitional material.

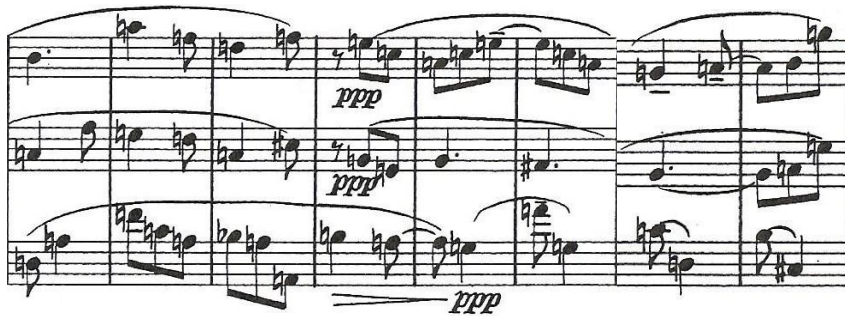
The image shows a musical score for three instruments: oboe, clarinet, and bassoon. The score consists of three staves. The top staff is for the oboe, the middle for the clarinet, and the bottom for the bassoon. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The dynamics are marked as *ppp* (pianissimo) throughout. The score shows a series of eighth and sixteenth notes, with some measures featuring arpeggiated patterns. The music is characterized by a winding, lyrical quality.

Figure 4.31 Movement IV: Measures 135-142

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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These eight measures represent a winding down of the movement and of the piece. This is the first time in this movement where all three voices have lyrical lines. The phrase is interrupted by eight measures of material similar to measures 7 through 14, followed by a twenty-five-measure coda.

The oboe and clarinet have legato phrases throughout the coda while the bassoon continues with material that is related to previous parts of the movement.



Figure 4.32 Movement IV: Measures 151-158

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The oboe and clarinet have similar lines that can be broken down into two four-bar phrases. The second four measures are similar to the first four, with more developed rhythms in the clarinet and bassoon parts. The bassoon has a different dynamic marking in measure 156 that brings out the duple quarter note figure. The second eight measures of the coda are a more elaborate version of the first eight with more active clarinet and bassoon lines. After the eight-measure restatement there is one measure of rest followed by a four-measure phrase in G major where the oboe and clarinet have the legato line and the bassoon has staccato eighth notes on the first two beats of each measure.



Figure 4.33 Movement IV: Measures 172-175

Jean Françaix, *Divertissement* for oboe, clarinet and bassoon (ED 4268)

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The bassoon has a grace note motive similar to those in the oboe and clarinet in the A sections. This one beat motive is a G dominant seventh arpeggio, following the tonal center of the previous four measures. There is another measure of silence, and then the three parts enter abruptly at a *mezzo forte* and play a G dominant seventh grace note immediately followed by an F-sharp major chord. Instead of ending the piece together on the F-sharp major chord, Françaix has the clarinet rearticulate a C-sharp on beat two while the oboe and bassoon enter on beat three with F-sharps that are four octaves apart. This last measure exemplifies the quirky character of the movement and also serves as the conclusion to this incredible trio.

#### Performance Considerations for Movement IV

The oboist is the first to enter after the five-measure introduction, and it can be difficult to keep the time steady after the grand pause in measure 5. The duple motives between measure 23 and 44 can be troublesome against the triple rhythms in the clarinet and bassoon lines. The final note is in the upper range for the oboist, and is also staccato



and four octaves higher than the F-sharp in the bassoon part. The oboe line is constantly switching between staccato and legato, and the player should be aware of the contrasting phrases and articulations throughout.

The clarinet part is very technical in this final movement. Measures 23 through 46 are very demanding both technically and at the *pianissimo* dynamic marking (also marked *leggierissimo*, meaning *as light as possible*). The same is true for measures 115 through 119. It can be challenging to smoothly cross the break at the quick tempo, and at the *pianissimo* dynamic. Measure 118 is especially difficult because of the left hand thumb and index finger movement between the G-flat and B-flat; the clarinetist may want to try an alternate fingering for the B-flat (index finger A plus right hand top side key for example). The articulations must remain light throughout and match the style of the oboe, which can be a challenge for the clarinetist.

Much like the second movement, the bassoon line has several accented notes that do not follow a specific pattern, and there are many accidentals throughout. There are a considerable amount of leaps in the bassoon line that are technically difficult due to the changes in register.

This fourth movement can be challenging to start because the three lines have sixteenth note runs in octaves at the fast tempo (see figure 4.25). After the five-measure introduction the oboe and bassoon shift to the key of F-sharp. Along with the busy key signatures there are several accidentals throughout the movement and the players should be cautious when learning the technique (it can be easy to play incorrect notes). The three players have separate lines in measures 6 through 14, and should work to correctly fit the

lines together. The composite rhythms are usually different in each measure (see figure 4.26), and slow practice is helpful when first learning the piece, both individually and as a group. The trio should make a difference in dynamic markings, for example in measures 113 and 114 in the oboe and clarinet lines where there is a vertical accent, staccato markings, slurs and an accent within two measures. Françaix is also very specific about dynamics, and there are many instances where they are difficult to follow such as measure 52 into 53 where the trio has a crescendo to *forte* followed by a *subito piano* in the next measure. The tendency on the sixteenth notes and technical motives is to play loud, but these lines are often marked at a soft dynamic. The oboe and clarinet pass off grace note motives in measures 17 and 18 and 79 through 81, and the players should keep the figures identical and rhythmically accurate (the clarinet should mimic the oboe). The movement is full of challenging rhythms and demanding technique, and each player is responsible for accurately playing their part and knowing how it fits with the other two lines. The ensemble must also portray the playful character of the movement by keeping the articulations light and energetic.

Discography: Jean Françaix, *Divertissement*

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## Notes

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## Chapter 5

### *Anatomy and Variations of the Sirens' Song*

Martin Max Schreiner

Martin Max Schreiner was born in Springfield, Massachusetts on July 21, 1950. His father, Martin Senior, worked for an A&P (The Great Atlantic & Pacific Tea Company, Inc.) supermarket as the regional manager and his mother Muriel stayed home to care for Schreiner and his three younger brothers. Although his parents were not professional musicians, he acquired an appreciation for music at an early age. According to his mother, Schreiner conducted to the music on the radio and improvised on pots and pans as a toddler. She did not play an instrument but enjoyed listening to country music, and his father was interested in jazz, having played the guitar as a teenager. Martin Sr. used to play music from his jazz collection for his son and quiz him on the names of each group and soloist.<sup>50</sup>

Schreiner began music lessons on the accordion at age six which soon led to his interest in experimenting with composition. He was a 'hands-on' child who enjoyed taking machines apart and putting them back together to see how they worked. This technique was also how he eventually learned to write music. At age nine he switched from the accordion to the clarinet, taking private lessons and participating in the public school music program. Shortly after, Schreiner began writing arrangements of popular songs and jazz tunes and would read through them with his friends.<sup>51</sup>

He attended Technical High School, which was a subject-focused public high school in Springfield. Schreiner played the clarinet in the Tech High Concert Band and also picked up the tenor saxophone for a smaller stage band called ‘The Swingsters.’ His band director Warren Meyers was an inspiration and major influence for him. Meyers was a very demanding yet respected teacher who treated his students as professionals.<sup>52</sup> During his high school years Schreiner continued to write jazz tunes and other short pieces. He was introduced to major works such as Igor Stravinsky’s *Firebird* and Claude Debussy’s *La Mer*, which greatly impacted his concept of music and composition. “Upon hearing these [pieces of music], it felt like the world would never be the same again. The orchestral colors and the way these pieces seem to tell a story fueled my inclination to write music. I just felt I had to learn how to write music like this—I had to know how it worked and why it seemed so full of meaning.”<sup>53</sup>

Schreiner graduated from Technical High School in 1968 and two years later served as a clarinetist in the United States Army Band (1970-1972). He then attended the University of Massachusetts at Amherst as a composition student of Philip Bezanson and Robert Stern.<sup>54</sup> He composed several chamber works during his undergraduate studies. His first piece, *Prelude and Fugue* for soprano voice (vocalese), clarinet and lute was composed in 1974. This work was very important to him; it was his answer to the question of how to compose music with the twelve equal-tempered semitones, a musical concept that he had been struggling with. The piece was highly chromatic but not tone-row, serial or pointillistic like some of the compositions with which he had been experimenting.<sup>55</sup>

In 1976 Schreiner graduated from the University of Massachusetts with a Bachelor of Music degree in composition and a minor in clarinet performance. He played the clarinet, flute and saxophone in the jazz ensemble 'Light in the Night' in Amherst, Massachusetts from 1976 to 1978, and was also an instructor at the University of Massachusetts in 1977.<sup>56</sup> Schreiner's output seemed nonexistent during this period of time away from school, but he finally composed a few chamber works and piano solos in 1978 and 1979. In 1978 he served as a Community Artist with the Mayor's Office for Cultural Affairs in Springfield, directing and organizing concerts. He then founded the ensemble 'Arion' in Boston in 1978 and served as its clarinetist and director from 1978 to 1981.<sup>57</sup>

After these several appointments and positions, Schreiner attended the New England Conservatory of Music in Boston where he studied composition under Arthur Berger, Pozzi Escot and Malcolm Peyton. He wrote several pieces during this time for mediums such as the woodwind quintet, wind ensemble, and other mixed ensembles. Schreiner graduated in 1986 with a Master of Music in music composition, and in 1987 he earned a Master of Science in Library and Information Science degree from Simmons College in Boston.<sup>58</sup>

Schreiner has held several positions at Harvard University since 1987, including the Head of the Morse Music Library from 1987-2004, the Director of the Motter Fund Music Lecture/Concert Programs from 1991-1997, the Head of Music and Media in the Lamont Library from 2004-2008, the Interim Librarian of the Lamont Library from 2008



to 2010, and since 2010 he has served as the Head of Maps, Media, Data and Government Information at the Harvard College Library. He also received a Bryant Fellowship from Harvard University in 1989, and has won awards from the Massachusetts Cultural Council (1997 for his *Symphony No. 1, 'Symphonic Journey'*) and the New England Reed Trio International Composition Competition (1997 for his *Anatomy and Variations of the Sirens' Song*).<sup>59</sup>

His output includes more than seventy compositions, including works for orchestra, wind ensemble, chorus, piano, organ, chamber groups, soloists, Japanese instruments and arrangements for orchestra. His music has been performed across the United States and in Europe and Japan, and his sponsors have included the national and regional conferences of the Society of Composers, Inc., the Enchanted Circle Concerts of the New England Conservatory, the Shepard School of Music at Rice University, the Midland-Odessa Symphony Orchestra, the Kazenomori Hall Chamber Music Series in Japan, and the Montanea Summer Music Festival in Switzerland. Schreiner has also received commissions from the Cape Ann Symphony Orchestra, the Melrose Symphony Orchestra, the Quincy Symphony Orchestra, guitarist Aaron Larget-Caplan, pianist Miyuki Otani, the Sotto Amore Duo, and the Congregation B'nai Torah of Sudbury, Massachusetts.<sup>60</sup>

Along with his compositional honors and awards, Schreiner has been a featured speaker, presenter and guest lecturer for several events both in the United States and abroad. He has presented on his own works and also discussed aspects of other

compositions and musical genres. He has written articles for publications such as the *Sonus* music journal, the *Harvard Review*, and *Notes, the Quarterly Journal of the Music Library Association*.<sup>61</sup>

Schreiner's early musical influences were J.S. Bach, Béla Bartók, Igor Stravinsky, Anton Webern and Paul Hindemith. Before taking composition lessons in a scholarly setting he studied harmony, counterpoint and orchestration on his own by reading texts by Walter Piston.<sup>62</sup> He learned the history of Western music and how to compose using techniques and traditions from each era. He also explored the music of other cultures, and his compositional style draws from these different areas. His composition teachers were also significant influences for Schreiner, each providing their own stylistic perspectives and teaching and encouraging him to explore new approaches. Composers Elliot Carter, Luciano Berio and Toru Takemitsu also became significant influences in regard to music and compositional possibilities later in his career.<sup>63</sup>

In 1994 Schreiner began writing for traditional Japanese instruments, specifically the shakuhachi and koto. The shakuhachi is a bamboo flute with four finger holes, a thumb hole, and a small opening at the top. The koto is a large stringed instrument with thirteen strings that are tuned using pentatonic tunings. The strings are strung over a movable bridge, and the player plucks the strings using finger picks on the thumb, index and middle fingers. Several of Schreiner's works combine Japanese and western instruments, including a trio for alto, shakuhachi and koto, and three concertinos for koto and orchestra. The fascination with these instruments began when Schreiner started a

series of annual concerts with a composer colleague from Japan, Takashi Koto, who also attended the New England Conservatory. The series is called *Afternoon of Shakuhachi and Koto Music*, which features both traditional and new works for the two instruments. In writing pieces for this series, Schreiner began listening to a lot of Japanese traditional music and became increasingly influenced by the Zen philosophy. This includes ideas such as allowing for and using emptiness, and using only what is essential.<sup>64</sup> He has written around twenty pieces for the shakuhachi and/or koto, and continues to compose for the *Afternoon of Shakuhachi and Koto Music* series.

Schreiner resides in Massachusetts where he continues to compose for commissions and festivals. He recently completed a work for classical guitar titled *Two Japanese Idylls*, which was commissioned by guitarist Aaron Larget-Caplan, and has also finished a duet for violin and piano titled *Ballade: The Fox and the Grapes*, commissioned by The Sotto Amore Duo. He is currently in the process of composing a symphony (*Symphony No. 2*) and an oratorio (*In the Beginning*), and will be writing a piece for the *Afternoon of Shakuhachi and Koto Music* series in the fall.<sup>65</sup>

### *Anatomy and Variations of the Sirens' Song*

In 1997, Schreiner composed *Anatomy and Variations of the Sirens' Song* for the New England Reed Trio International Composition Competition. He did not compose for or dedicate the piece to a specific group, and after three short months of writing the trio, it took third prize in the competition. After the first performance Schreiner made a few minor edits before the piece was published by Frank E. Warren Music Services.

As a clarinetist, Schreiner felt comfortable writing for the three woodwind instruments.<sup>66</sup> He had several influences for the piece, and he listened to and studied other reed trios such as Darius Milhaud's *Pastorale* and Eugène Bozza's *Suite Brève en Trio*, op. 67. One piece that was highly influential for Schreiner at this time was Elliott Carter's quartet *Eight Etudes and a Fantasy* for flute, oboe, clarinet and bassoon composed in 1949.<sup>67</sup> Carter explored the different acoustics of each instrument, which offered him a wide range of timbres and textures to choose from. He wrote eight short etudes that feature the similarities and differences between the four instruments, and he utilized the full range of each. He has the four instruments play in unison several times, which can be difficult for the players but results in a display of the difference in tone and color (a technique that Schreiner also utilizes in his trio). In the third etude, Carter has the ensemble play only notes in the D major chord. The voices must enter and exit without notice, creating a seamless line that once again demonstrates the differences in tone color. He also has the instruments imitate each other by using short repetitive motives, and then connects these different motives to create a larger phrase such as an ascending or

descending scale that runs through the four voices. In the sixth etude Carter introduces techniques such as flutter tonguing, trills, and quarter tone trills and fingerings. The eighth etude is the most difficult, demanding technique and flexibility from each player and coordination among the ensemble.<sup>68</sup>

Schreiner used several of these techniques in his trio, and like Carter he wanted to focus on the unique color of each instrument and how they blend together. He also wanted the piece to tell a story: “As for the inspiration for this piece -- I had in mind the version of the ancient Greek myth in which there were three sirens and I imagined each would have a different personality. So, the three diverse instruments could represent the three sirens. In addition to the difference in timbre, each instrument has its own unique musical gestures [along with] the shared material across all three [parts]. Since the sirens were mythological and not real, their “song” was imagined in the individual minds of individuals. So, rather than a theme and variations form for this trio, I began the piece with simply the changing/mingling timbres of these woodwinds and some fragmentary bits that gradually coalesce into the variations (without a “theme”--or, perhaps, an imagined “theme” {sirens' song} in the minds of each audience member). Also, I wanted a sense of expanse (like being at sea) and tried to convey and shape this from the collective variations.”<sup>69</sup>

His three teachers at the New England Conservatory also had major influences on the compositional style of this reed trio. Arthur Berger taught Schreiner to pay attention to and take advantage of tendencies toward ‘tonicization’ of pitches in highly chromatic or ‘atonal’ textures.<sup>70</sup> Berger also got him interested in pointillism, which is a

compositional technique relating to the method of painting with tiny dots of color. This trio alludes to this technique in the beginning and end of the piece, along with several transition sections where each note has a distinct quality of timbre and volume and the focus is on the different tone qualities of the three instruments. Pozzi Escot taught Schreiner the idea of proportion and mathematical and geometric relationships in music, which is evident throughout the trio. Malcolm Peyton emphasized the importance of the music needing to tell a story, and that the form should emerge from the story.<sup>71</sup>

Schreiner chose the title *Anatomy and Variations* because he did not want to use the standard ‘theme and variations’ form. Instead of using a typical theme, he introduces three important elements in the first thirty-two measures of the trio that will be discussed later in the study. The piece is considered a ‘variations form,’ because there is no true theme and the material is presented and then repeated in an altered form with each new variation. Schreiner begins the piece by having the three instruments pass off the same note (presenting the different timbres) and then he introduces fragments that gradually blend and transform into the variations. He also wanted a sense of expanse, and the piece does broaden with each new variation.

Schreiner began to write for Japanese instruments just prior to composing the trio, and there are several moments in this piece that relate to the sounds and characteristics of his shakuhachi music. He was also interested in the Zen philosophy, which had some influence on techniques used in the trio such as “dissolving the highly controlled rhythmic modulations at moments of silence or moments of suspension of the strictly metric flow.”<sup>72</sup> Escot and Carter believed in the idea of mathematical relationships and

rhythmic modulation in music. Schreiner uses this technique throughout the trio to transition from one variation to the next.

On the first page of the score, Schreiner includes a list of explanations for certain symbols that he uses throughout the trio. Some are extended techniques for the instruments (flutter tonguing), some are techniques used in writing for non-woodwind instruments (the traditional Japanese shakuhachi technique of slurring a note to a grace note, legato tonguing that is similar to the string bowing effect *louré/portato*, specific tremolos) and most are to ensure that the performer properly follows the given directions (breath mark, rhythmic/metric modulations, hold notes for their full duration and cut off together, accidentals carry through octaves).

He does not use key signatures in this trio, and the score is transposed. The three instruments have identical time signatures throughout, although there are several times where it seems like one part is in a different time than the other two. The bassoon switches between tenor clef and bass clef throughout, sometimes in the middle of a line but often times before the start of a new phrase.

Form Chart:

Theme 1-12	13-28	29-32	Transition 32-34	Variation I 35-59	Oboe Cadenza 60-73	Transition 74-83
Variation II 84-94	Theme 95-103		Variation III 104-115	Transition 116-120	Variation IV 121-142	
Transition 143-149	Variation V 150-153	Transition 154-156	Continuation of Variation V 157-168		Theme 169-171	
Transition 172-179	Variation VI 187-208	Clarinet Cadenza 209-217	Transition 218-220	Theme 221-234	235-end	

The piece begins with a sustained G in the bassoon, which is joined by the clarinet in the second measure and the oboe in the third.

The image shows a musical score for three instruments: Oboe, Clarinet in Bb, and Bassoon. The music is in 4/4 time with a tempo marking of quarter note = 60. The bassoon part starts with a sustained G in measure 1, marked *mp*. In measure 2, the clarinet enters with a sustained G, marked *ppp*, and crescendos to *mp*. In measure 3, the oboe enters with a sustained G, marked *ppp*, and crescendos to *mp*. In measure 4, the oboe and clarinet fade out, marked *ppp*. In measure 5, the bassoon builds through the measure and ends on a sixteenth note F, marked *mp*.

Figure 5.1 Measures 1-5

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*  
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These unison Gs demonstrate the difference in color between the three instruments. In the second measure the clarinet enters at *pianississimo* and crescendos to *mezzo piano* while the bassoon fades out. This technique is called dovetailing, which results in a continuous sound with a change in timbre. The effect happens again in the third measure between the clarinet and oboe, and the bassoon joins on the third beat. The oboe and clarinet fade out in measure 4 while the bassoon builds through measure 5 and ends on a sixteenth note F. In the sixth measure the bassoon once again rearticulates the sustained G, and on the third beat clarinet changes the texture with thirty-second notes that continue through measure 8.

The image shows a musical score for three instruments: Oboe, Clarinet in Bb, and Bassoon. The music is in 4/4 time. In measure 6, the bassoon rearticulates the sustained G, marked *mp*. In measure 7, the clarinet changes the texture with thirty-second notes, marked *ppp*. In measure 8, the clarinet continues with thirty-second notes, marked *ppp*. The oboe part is marked *ppp* and *mp*. A note in measure 6 says "use trill key".

Figure 5.2 Measures 6-8

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*  
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These thirty-second notes center around the opening sustained note; the clarinet line begins on G and swoops down and back to the same note. The bassoon fades out in the seventh measure while the oboe fades in with the sustained G, which ends on a sixteenth note F (like the bassoon line in measure 5). In measure 9 the three parts enter at *mezzo forte* with the theme, and fade out in succession. The bassoon is the last to sustain, ending with a sixteenth note F on the downbeat of measure 11. Schreiner uses almost a full measure of silence, and then the clarinet enters with a thirty-second note motive that is similar to measures 6 through 8.

The bassoon presents a melody in measure 13 that brings an end to the opening theme.

Figure 5.3 Measures 13-16

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*

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This new melody is not considered a variation, but an extension of the opening section. In measure 15 the melody is passed briefly from the bassoon to the oboe. The oboe enters on a D an octave above the bassoon, and on the fourth beat the bassoon enters in unison with the oboe's last two notes (E and D). The overall shape of this four-bar melody ascends in pitch and dynamic for two measures and then descends for two. The oboe enters with a melodic line in measure 18 that will reappear near the end of the piece.



Figure 5.4 Measures 18-22

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*  
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Measure 19 is a continuation of the motive from the previous measure. The clarinet supports the oboe melody in dynamic and pitch in the middle of the measure, and the bassoon joins at *forte* in measure 20. The phrase builds until the abrupt cutoff in measure 22; a technique that Schreiner uses throughout the piece. The three voices enter at *piano* in measure 23, and once again the phrase builds in pitch and intensity through the next five measures. Starting in measure 24 the melodic line is passed from the bassoon to the oboe, each having the primary material for one measure. In measure 27 the melody is passed from the oboe to the clarinet; the clarinet enters on the unison pitch with the oboe, and in the following measure has a descending line that seems to speed up due to the contraction of the rhythm (eighth note triplet followed by four sixteenth notes, and then quintuplet sixteenth notes). The main theme returns in measure 29, starting in the clarinet and joined by the oboe one measure later and the bassoon in the third measure. Unlike the original statement where the three lines had dovetailing dynamics and phrases, the clarinet and oboe crescendo to *forte* in measure 31 and the bassoon enters at *forte* with an accented. The oboe and clarinet also rearticulate with accents during the next two

measures, and decrescendo to *pianissimo* while the bassoon presents transitional motives that lead the piece into its first variation.

As mentioned earlier, Schreiner does not use a typical ‘theme and variations’ form for this piece. The first thirty-two measures of the trio serve as the ‘theme,’ which introduces three important elements; element one is the sustained note with the changing timbre amongst the three instruments (see figure 5.1), element two is the ornamentation of the sustained note in the clarinet in measure 6, with the tremolo and ‘swooping’ away and back to the sustained note (see figure 5.2), and element three is introduced in the bassoon at measure 13, which is a phrase that mechanically speeds up with the shortening of the rhythmic value of each note (see figure 5.3). After measure 16 the music attempts to ‘coalesce’ into a theme, but falls apart into the sustained G at measure 29.<sup>73</sup>

The transitional material in measures 32 through 34 is the first instance of metric modulation. The previous tempo was  $\text{♩} = 60$ , and the bassoon has eighth note triplets in this tempo that become duple eighth notes in the new tempo of  $\text{♩} = 90$ . As a result, the bassoon notes continue with the same value, but the overall tempo becomes faster. In measure 35 the oboe enters with triplet eighth notes against the duple line in the bassoon. On the third beat the clarinet enters with the melody.

The image shows a musical score for three staves, likely representing different instruments. The top staff has a treble clef and a 3/4 time signature. It begins with a tempo marking of 1/4 = 60 and a dynamic marking of *mf*. A square box labeled 'C' is placed above the first measure. The middle staff has a bass clef and a 3/4 time signature, with a dynamic marking of *f*. The bottom staff has a bass clef and a 3/4 time signature, with a dynamic marking of *mf*. The score shows complex rhythmic patterns, including triplets and eighth notes, across the measures.

Figure 5.5 Measures 34-38

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*

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The oboe and bassoon have a two against three rhythm for the duration of the clarinet melody (until measure 44). Each time the clarinet plays a sixteenth note motive (measures 36 through 38) the oboe and bassoon pause their accompaniment to allow the moving line to come through. The lyrical clarinet melody continues through measure 44, when it is interrupted by an accented F-sharp in the oboe. This is the first instance of the traditional Japanese shakuhachi technique of a note slurred to a grace note.



Figure 5.6 Measures 44-45 (oboe line only)

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*  
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When explaining this technique Schreiner explains that the grace note pitch is to arrive at the very last instant of the preceding note's durational value, approached *portamento* in the latter half of the preceding durational value. The oboe repeats this motive in measure 48, after the two-measure bassoon melody that is reminiscent of measures 13 and 14. In measure 49 the clarinet has a flutter tongued half note leading into a three-measure melodic line that serves as the transition into the restatement of variation one. The oboe line in measure 53 is identical to the clarinet line in measure 36 and following, while the clarinet has the duple eighth notes (previous bassoon accompaniment) and the bassoon has the triplet eighth notes (previous oboe accompaniment). After four measures, the clarinet and bassoon switch accompaniment lines, with the triplet eighth notes in the clarinet and the duple line in the bassoon. The trio continues in this way until measure 59, where the clarinet and bassoon pass off unison As and the oboe continues into a cadenza.

The fourteen-measure cadenza is made up of several rhythmic phrases separated by quarter note rests.



Figure 5.7 Measures 60-65 (oboe line only)

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*

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The duration values of the notes become shorter as the oboe cadenza progresses, and then lengthen near the end. After the intense cadenza comes to a close there is a measure of silence, and then the oboe reenters with transition material (including a metric modulation) before the next theme.

After ten measures of somewhat stagnant transition material, there is a new variation in which the oboe has the melody.



Figure 5.8 Measures 84-88

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*

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The clarinet has continuous quarter note triplets under the simple melody in the oboe, and the bassoon has chime-like sustained notes that match up with the clarinet rearticulations at an octave below. The clarinet and bassoon are not supportive of the oboe in regard to

dynamic; the clarinet is marked *mezzo forte* throughout, the bassoon has *mezzo forte* entrances that diminuendo to *piano*, while the oboe has an expressive melody that has varying dynamic markings. There are two instances in this variation where the clarinet has a rest or a sustained note, and the oboe fills in the space to keep the flow of the quarter note triplet line. The clarinet ends the twelve-measure variation with a sustained G, which leads into a transition section that is similar to the beginning.

The oboe and bassoon pass off unison sustained Gs while the clarinet plays trills and flutter tongued notes. After a few measures the clarinet takes over with quick ascending lines, leading into a new variation beginning in measure 104.

The image shows a musical score for three staves: Oboe (top), Clarinet (middle), and Bassoon (bottom). The score is for measures 104-107. Measure 104 is marked with a box containing the number '1'. The Oboe staff has a melodic line with a trill in measure 106. The Clarinet staff has a moving line with a triplet in measure 105 and a sustained note in measure 107. The Bassoon staff has a sustained line. Dynamics include *p* (piano), *mp* (mezzo piano), and *p* (piano) with a hairpin. Articulations include *s* (staccato) and *tr* (trill).

Figure 5.9 Measures 104-107

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*  
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Once again the oboe has the melody while the clarinet has the moving line and the bassoon sustains below. Similar to the first variation, when the clarinet has the more active motives (end of measure 105) the oboe is resting. The bassoon line does not follow a pattern, but in measure 108 the variation seems to start over (all three lines repeat measure 104 and the first half of 105). As the variation progresses the clarinet takes a more primary role; the oboe and bassoon sustain while the clarinet continues the moving

eighth note line. There is an abrupt end to the variation in measure 115, followed by five measures of transitional material.

The next variation beginning in measure 121 is dedicated to the bassoon. The oboe and clarinet pass off thirty-second notes throughout while the bassoon has a lyrical yet rhythmic melodic line that is reminiscent to the melody in measure 13 (see figure 5.3). The clarinet first introduces the thirty-second note motives, and is joined by the oboe in the fourth measure. The accompaniment becomes more active as the variation continues.



Figure 5.10 Measures 127-131

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*  
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The oboe and clarinet are often (but not always) in unison when they pass off the thirty-second notes. This pattern continues until measure 137 when the bassoon begins to ‘accelerate’ in rhythm while the oboe and clarinet lines overlap with identical scales.



Figure 5.11 Measures 137-141

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*  
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The bassoon line accelerates with each measure due to the shortening of the note durations through the end of the variation. The oboe mimics the clarinet on the off-beat of

each entrance until measure 140 when the two lines overlap. Schreiner uses a metric modulation in measure 142, where the bassoon has quintuplet sixteenth notes at  $\text{♩}=60$  moving to four sixteenth notes at  $\text{♩}=72$ . The next six measures serve as a transition into the next variation.

During this transition there are elements of the opening section in the oboe and clarinet lines.

Figure 5.12 Measures 143-145 (oboe and clarinet lines only)

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*  
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The two lines switch from *fortissimo* sixteenth note sextuplets to *pianissimo* open fifths, which repeats one more time before the start of the next variation. The two parts move in opposite directions in the sextuplet measures (oboe descending and clarinet ascending), and the clarinet enters on the downbeats of the next measure while the oboe enters on the off-beats. These open fifths are similar to the opening theme, which display the difference in timbre between the two instruments.

The next variation begins in measure 150. The bassoon has a songlike melody during this variation, while the oboe and clarinet have sixteenth note sextuplets.



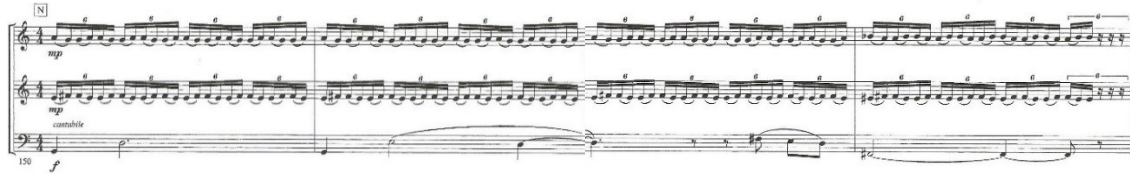


Figure 5.13 Measures 150-153

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*

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The oboe and clarinet sextuplets once again move in opposite directions (oboe descending and clarinet ascending), which contrasts with the lyrical melody in the bassoon. After four measures the variation cuts off abruptly, and one measure later the oboe and clarinet enter with material from 144 (see figure 5.12). The two lines have the same pitches as earlier (open fifths), but this time the oboe enters first on the second half of beat one while the clarinet enters on beat two. After these two measures the bassoon presents a more complex version of the melody from 150 while the oboe and clarinet trill sustained notes.

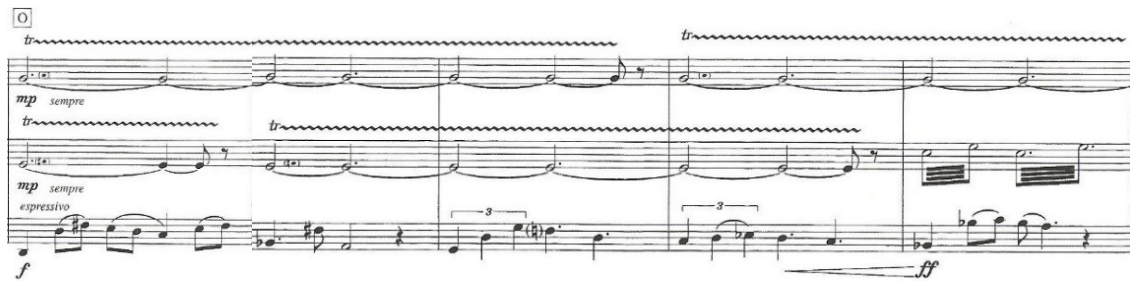


Figure 5.14 Measures 157-161

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*

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The oboe and clarinet begin and end their trills and tremolos at different times until measure 163, which do not line up with the bassoon. The somber bassoon melody builds to *fortissimo* in the fifth measure of the variation, and then surrenders to the clarinet in

measure 168. The clarinet line in this measure is almost identical to the descending scale in measure 28; it consists of the same notes that accelerate due to the change from sixteenth note quintuplets to septuplets (shorter note durations). This scale leads into a brief two-measure transition that consists of the ‘theme’ material, followed by another eight measures of transition. During this time the oboe and clarinet pass off sixteenth note quintuplets while the bassoon plays a melody that is identical to measures 13 and 14 (see figure 5.3). This is preceded by a melody in the oboe that is similar to measure 15, followed by another metric modulation. The oboe continues the melodic line through measure 179, which is the start of the next variation.

The oboe and bassoon begin with an accompaniment that resembles measure 144 (see figure 5.12), while the clarinet enters with the melody in the second measure.

The image shows a musical score for three staves: Oboe (top), Clarinet (middle), and Bassoon (bottom). The score covers measures 179 to 182. The Oboe staff starts with a *pp* dynamic and a 'cant.' marking. The Clarinet staff begins with a *p* dynamic and features triplet markings. The Bassoon staff starts with a *pp* dynamic and includes *p* and *mp* markings. The music is written in 4/4 time and includes various articulations like slurs and accents.

Figure 5.15 Measures 179-182

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*  
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The oboe has the same material as in measure 144 (B-flats on the off-beats) while the bassoon now has the previous clarinet line (E-flats on the downbeats). The clarinet melody consists of quarter note triplets throughout, which conflicts with the duple rhythms in the oboe and bassoon. In the sixth measure of the variation the bassoon and oboe switch to quarter note triplets (oboe still on the off-beats), joining with the rhythm

in the clarinet. This leads into a new section at measure 187 where the oboe has the melody and the clarinet and bassoon have the dupe rhythm.

The image shows a musical score for three staves: Oboe (top), Clarinet (middle), and Bassoon (bottom). The score covers measures 187 to 192. The Oboe staff features a melodic line with various dynamics including *mf*, *mp*, and *mp*. The Clarinet and Bassoon staves provide accompaniment with a dupe rhythm, featuring dynamics such as *mf*, *p*, and *mp*. A rehearsal mark 'R' is placed above the first measure of the Oboe staff. The music is in 3/4 time and includes various articulations and phrasing marks.

Figure 5.16 Measures 187-192

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*

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The bassoon continues with E-flat on the off-beats, but the clarinet has an F on the downbeats (instead of the B-flat from the previous accompaniment). In the second measure the clarinet and bassoon move back to open fifths, but with a different rhythm. The oboe melody in the second measure is identical to the clarinet melody from measure 180 (see figure 5.15). This new section is an extension of the previous variation, which lasts for twelve measures. The clarinet and bassoon accompaniment pushes forward throughout, beginning with dotted quarter notes and moving to eighth notes, triplets, and finally sixteenth notes. The two lines always move in opposite directions of each other (clarinet ascending and bassoon descending), but have the same rhythm and dynamic markings. The oboe line is identical to the previous clarinet melody until measure 196 when the variation comes to a close.

The next ten measures are similar to the previous variation; the melody is in the oboe, the moving line is in the clarinet, and the bassoon is supporting the clarinet accompaniment. The clarinet and bassoon rhythms accelerate and build throughout measure 208, where there is an abrupt moment of silence before the clarinet cadenza.

Unlike the oboe cadenza, the clarinet cadenza does not have a time signature, and Schreiner instructs the player to *ritard gradually and evenly* throughout until the sixteenth note becomes the quarter note. The cadenza begins as running sixteenth notes, which become eighth notes and finally quarter notes.

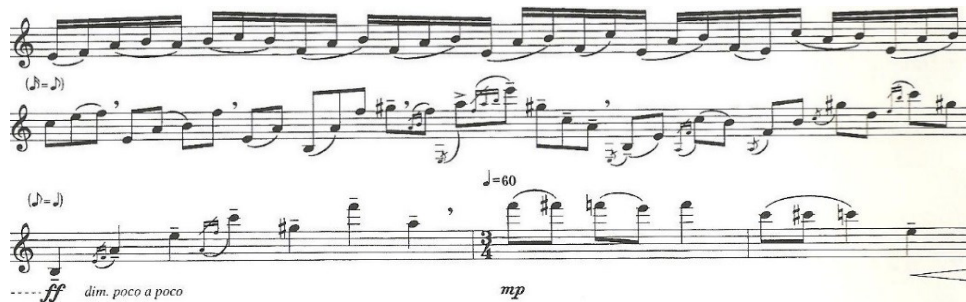


Figure 5.17 Measures 210-211 (clarinet line only)

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*

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The clarinet is also instructed to crescendo from *piano* at the beginning of the cadenza to *fortissimo* before measure 211. Schreiner uses grace notes to add to the forward motion of the cadenza. Although the line is slowing, it is building in intensity until the end, where it softens with each ascending note. Measure 211 is an extension of the cadenza, but is back in metered time ( $\text{♩} = 60$ ). The clarinet begins with a melody that is similar to the oboe melody from measure 18 (see figure 5.4), which is followed by grace notes attached to half notes that build through measure 217. After the powerful cadenza, the music shifts back to the opening material.

The bassoon has three measures of quarter notes that lead to a restatement of measure 19 in the oboe (see figure 5.4). The clarinet also has a similar line, but joins the bassoon in octaves in the third measure. The clarinet and bassoon continue to move

together in octaves for the next two measures, when the melody comes to a close. The oboe enters with another melodic line in measure 226 while the clarinet and bassoon continue to support with a simple accompaniment. In measure 232 the bassoon enters with a triplet figure that is joined by the clarinet with quintuplets and the oboe with septuplets.

Figure 5.18 Measures 232-234

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*  
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This is the final instance where Schreiner uses shorter note durations to enact a quickening of the tempo. Each entrance is faster than the previous until the three musicians trill together in the second measure. There is almost a full measure of silence after the trill, which is followed by the final restatement of the ‘theme.’

Figure 5.19 Measures 235-241

Martin M. Schreiner, *Anatomy and Variations of the Sirens' Song*  
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These final six measures are similar to the opening, but instead of dovetailing the entrances the three voices pass off the sustained G to create a line that rises and falls. In the beginning the three voices passed off the G so that the resulting sound would be a continuous G at *mezzo piano* (see figure 5.1). This final sustained G begins at *pianississimo* in the clarinet and builds to *mezzo piano* in the second measure where it is passed to the bassoon and then the oboe. The entrance of each voice begins closer to one another (half a beat apart) and spread out to one or two beats apart by the end of the line. The three voices diminuendo from *mezzo piano* to *piano* in the second and third measures, and then crescendo back to *mezzo piano* in the fourth measure where the clarinet then fades to *niente* (nothing) by the end of the piece.

#### Performance Considerations for *Anatomy and Variations of the Sirens' Song*

There are several points in the piece where the oboe line has an opposing rhythm to another part. The first instance occurs in measure 35 where the bassoon line has eighth notes while the oboe line has eighth note triplets (see figure 5.5). The oboist should keep the triplets accurate against the duple rhythms in the clarinet and bassoon lines. The oboe has the first cadenza in the trio, which contains several different rhythmic motives (see figure 5.7). After the technically demanding solo the oboist has to start the next section at the correct tempo in measure 74. There is also a metric modulation two measures after this entrance, and the oboe is responsible for setting a tempo that works with the tempo change ( $\downarrow=90$  before the cadenza to the new tempo of  $\downarrow=60$ ). The section starting at measure 86 is another instance where the oboist must keep a steady rhythm which

conflicts with the other two lines. The clarinet has quarter note triplets throughout the section, and the bassoon has sustained notes that coordinate with the clarinet articulations (see figure 5.8). Although the oboe has the melody, it may be overpowered by the other two lines because it is in the lower register and may have trouble projecting over the triplet drone-like accompaniment. The section beginning in measure 121 is the most technically difficult part of the trio for both the oboe and clarinet. The thirty-second note motives can be troublesome for each player individually, and coordinating them with one another is the bigger challenge. Beginning in measure 124 the oboe and clarinet pass off these motives, and there are several times where they overlap with unison notes (see figure 5.10). Measure 134 and 135 are the most challenging for the oboe because the thirty-second notes are continuous and include intervals and leaps that do not follow a specific pattern. In measure 172 the oboe introduces the quintuplet sixteenth note motives that need to be rhythmically accurate, allowing the clarinetist to join the motive at the end of the measure. The oboe is responsible for another metric modulation at measure 176, and the player should prepare for the tempo change in the preceding measure. In measure 179 and following the oboe has the off-beats while the bassoon articulates the downbeats and the clarinet has quarter note triplets against the duple rhythm in the double reeds (see figure 5.15). Measure 185 can be a challenge for the oboist because they must remain on the off-beats of the bassoon articulations while the bassoonist switches from duple to triple quarter notes. This section is a little easier for the bassoon because it can pick up the triplet quarter note rhythm from the clarinet line in the previous measure. Measures 203 and 204 are the final occurrence of the oboe part having a conflicting line from the

other two parts. None of the three lines match up rhythmically, but the triplet quarter notes in the oboe can be difficult to place over the sixteenth notes in the clarinet and the dotted eighth notes in the bassoon.

There are many technical passages in the clarinet part throughout this piece. The first occurs in measure 6 with thirty-second notes against the sustained Gs in the bassoon and oboe lines. Schreiner indicates to use the trill key, which means to add the top right hand side key to the left index finger A (easier than crossing the break to play the Bs). It can be difficult to keep these thirty-second notes even because of the quick descending and ascending intervals in measure 7 (see figure 5.2). In measures 18 through 27 the clarinet has several metered tremolos that must be even thirty-second notes, which may be challenging when crossing the break (see measure 19 in figure 5.4). The clarinetist can use the alternate fingering (trill key) for the Bs in measure 18 if the pitch is accurate. The trill key can also be used in measures 25 through 27 but the player must keep the ascending line smooth and in time in measure 27 when moving up to the E. The clarinetist needs to know how to flutter tongue when playing this trio, and there are two instances where Schreiner uses this technique. The first is in measure 49, and again in 98, and both times the clarinetist has rests before the flutter tongue. This is helpful for the player to get the embouchure set if they had trouble with this technique. In measures 53 through 58 the clarinet has eighth notes while the bassoon has triplet eighth notes, and the two switch rhythms in measure 56. The oboe has duple rhythms in the melodic line, and the clarinetist should know the triplet rhythm prior to the switch at 56 to ensure rhythmic accuracy. Starting in measure 84 the clarinet has triplet quarter notes against the duple



melody in the oboe (see figure 5.8). The line is not difficult until after measure 93 when the player must rest on the first beat of the triplet figure or tie over to the next beat and reenter on the second beat. At this point the bassoonist is not playing and there is no rhythmic ‘anchor’ for the clarinet. As discussed in the oboe considerations, measures 121 through 141 are the most difficult in regard to technique and counting. The player must subdivide the eighth note throughout and not wait for the oboe to start or finish a phrase. The two players should know each other’s parts, and should not wait for the end of a motive or they will disrupt the flow of the accompaniment. The clarinet technique is not too challenging until measure 127 where the line crosses the break (see figure 5.10). Using the side trill key for the B at the end of measure 127 and middle of 128 may be helpful. Staying soft throughout this section can also be difficult, especially when the motives become higher and more technically challenging. Measure 153 is another instance where one may choose to use the side trill keys; the E-sharp to F-sharp requires the bottom two right hand trill keys to keep the sextuplets smooth and even (see figure 5.13). Many of the tremolos and trills in measures 161 through 166 can be straining on the right hand fingers, and are hard to keep continuous (especially in regard to switching notes and breathing which causes a break in the line). In measures 180 through 186 the bassoon and oboe have a composite rhythm of continuous eighth notes while the clarinet has a triplet quarter note melodic line. The clarinetist should listen to the downbeats in the bassoon while ignoring the off-beats in the oboe (see figure 5.15). The line becomes more difficult when ties and rests are added (for example measures 93 and 94). The clarinet and bassoon have the accompaniment in measures 187 through 198, and the

clarinetist does not have time to breath between measure 186 and 198. The bassoon can breathe on the quarter rest in measure 191, but the clarinet must sneak a breath or two at some point during the twelve measures (see figure 5.16). The rhythms in measures 201 through 208 must be accurate because the three parts have different lines that mimic acceleration due to the shortening of the note durations. The clarinetist should employ an organic *ritardando* throughout the cadenza beginning in measure 209. The solo begins *piano* and gradually crescendos to *fortissimo* while the line is slowing. The player should not diminuendo too soon prior to measure 211; this could result in the high F sticking out of the texture, or not speaking if the dynamic is too soft (see figure 5.17). Quick and precise technique is essential throughout the cadenza, especially in the grace note motives. The clarinet has the final sustained note in the piece, and the player may need to work to support the pitch while fading away to *niente*.

The bassoon part is the least technical of the three, but is usually trying to match with the active oboe and clarinet lines. The bassoonist leads the metric modulation in measure 34, and may have difficulty setting the eighth note triplets at measure 32 after the sustained Gs in the three measures prior (see figure 5.5). During the section that begins at measure 84, the bassoon gets trapped in the middle of the oboe and clarinet lines; the bassoon line starts out duple like the oboe melody, but rearticulates with the triplet clarinet line (see figure 5.8). Measures 121 to 142 are less technical than the oboe and clarinet lines, but it can be challenging to keep track of the long notes throughout the busy accompaniment figures in the oboe and clarinet (see figure 5.10). There is not a pattern in any of the three lines, and it may be helpful to write in cues from other parts.

The bassoon is also responsible for the metric modulation at measure 142, and it can be difficult to keep the moving notes stable; the bassoon has triplet eighth notes followed by quintuplets that become sixteenth notes after the tempo change. The bassoon 'cadenza' occurs in this section (measures 121 to 142), and bassoonist should decide how to shape the line. The active accompaniment in the oboe and clarinet can easily mask the bassoon melody, and the player must work to project over their technique. The same dilemma occurs in measures 157 through 167 (see figure 5.14); the bassoon has the melodic line below the trills and tremolos in the other two parts, and the player must shape the expressive line and not allow the busy accompaniment to cover the primary material.

One of the most difficult aspects of this trio is the intonation between the three parts. Many times, specifically the opening and closing sections, the three voices pass off unison notes. Not only do they have to match pitch, but they must also execute the dynamics that accompany the sustained notes. These three instruments have different tendencies in regard to pitch and in relation to dynamics. The clarinet tends to become more flat in pitch as it grows in dynamic intensity, while the oboe and bassoon are likely to become sharp as they crescendo. Although the three instruments have different qualities of tone color (which Schreiner wants to expose), the players should work to blend the entrances and exits of the sustained notes when passing off unisons. Silence is also very important throughout the piece, and many times the group must cut off together. The three players should coordinate the cues for these entrances and exits.

The pacing throughout the piece can be difficult because of the sustained notes and the numerous changes in tempo. The players should know each other's parts, and it

may be helpful to write in cues (especially when there are duple against triple rhythms). Schreiner uses metric modulations at five points in the piece, and it is important for each player to know which line has the common rhythmic value between the two tempos, and how the player will execute the change without an audible break or bump in the phrase. Aside from technique, the fifteen minute composition requires a high level of endurance from all three musicians. There is not much time to rest aside from the two cadenzas, and the three parts are equally demanding.

The bassoon starts off with the melodic line in measure 13, and briefly passes it to the oboe in measure 15. There are three unison pitches in this measure, and the bassoon and oboe should work on the pitch along with rhythmic synchronization on beat four (see figure 5.3). Many times two lines pass off unison notes, for example measure 59 in the clarinet and bassoon, measure 120 in the clarinet and oboe, and several times during the section at 121 between the thirty-second notes in the oboe and clarinet lines. The section starting at 121 can be very challenging for the ensemble; the oboe and clarinet have technical lines that are at a soft dynamic while the bassoon has the lyrical melody (see figure 5.10). It is important to practice this section slowly, and subdivide the eighth note while learning how the three lines fit together. The transition at measure 142 and 143 is difficult for all three players. The bassoon must execute the metric modulation, and the oboe and clarinet have to determine the speed of the sextuplets in the following measure. The musicians also have to coordinate the ascending scales in measure 232 and articulate together on the downbeat of measure 234 (see figure 5.18). The trill in 233 is difficult both technically and dynamically in all parts, especially while attempting to *diminuendo*.

The piece ends with the main theme, and the trio should pay close attention to the specific dynamic markings when passing off the unison Gs. The oboe and bassoon should keep the dynamic loud enough in measure 238, allowing the clarinetist to fade out through the end of the piece.

## Notes

50. Martin Schreiner, interviewed by author. Personal interview. Columbus, OH, February 20, 2013.

51. Ibid.

52. Ibid.

53. Ibid.

54. Ibid.

55. Ibid.

56. Ibid.

57. Ibid.

58. Ibid.

59. Ibid.

60. Dan Albertson and Ron Hannah. "Martin Max Schreiner." The Living Composers Project. <http://www.composers21.com/compdocs/schreinermm.htm> (accessed March 11, 2013).

61. Martin Schreiner, interviewed by author. Personal interview.

62. Ibid.

63. Ibid.

64. Ibid.

65. Ibid.

66. Ibid.

67. Ibid.

68. Jeremy Grimshaw, "Etudes (8) and a Fantasy, for woodwind quartet." allmusic. <http://www.allmusic.com/composition/etudes-8-and-a-fantasy-for-woodwind-quartet-mc0002358533> (accessed March 12, 2013).

69. Martin Schreiner, interviewed by author. Personal interview.

70. Ibid.

71. Ibid.

72. Ibid.

73. Ibid.

## Chapter 6: Implications of the Study

Although the reed trio reached its peak of popularity in the early twentieth century, composers continue to write for the medium and musicians still play the standard and more contemporary repertoire. The purpose of the study was to look at the reed trio and determine its ‘worthiness’ as a group and a genre. This medium is very enjoyable to play and listen to, and there is much repertoire that is under-performed or even unknown. Gillespie’s annotated bibliography of published reed trios was the first and only study that compiled reed trio compositions and annotated each of them for the reader.

Gillespie’s book also stated important information about the history of reed trios, including the formation of the Paris Reed Trio and other influential trio ensembles and composers for the medium. Gillespie was in contact with individuals who knew a great deal about this history, and he was able to include letters and quotes from individuals such as J.B. Hanson, whose wife Louise B.M. Dyer-Hanson was responsible for the publications of several reed trios during the 1930s. She worked with composers such as Georges Auric, Henri Barraud, Joseph Canteloube, Jacques Ibert, Darius Milhaud and Henri Sauget, whom she commissioned to compose trios because she enjoyed the sound of the ensemble.

Jacques Ibert was one of the first to compose for the reed trio, and he dedicated his *Cinq Pièces en Trio* to bassoonist Fernand Oubradous and the Paris Reed Trio. This



five movement work is a standard of the reed trio genre, and several ensembles have included the piece on professional recordings. There are a handful of editions of the trio that should be consulted before a group chooses to perform the composition.

Jean Françaix's *Divertissement* is another staple of the reed trio repertoire, and he dedicated the piece to the *André Dupont Trio*, made up of oboist Paul Taillefer, clarinetist André Gabry and bassoonist André Dupont. Although it was composed less than ten years after Ibert's trio, the *Divertissement* pushes the three musicians to their limits and utilizes the instruments to their fullest potential. This is a demanding trio for all three players in regard to technique and rhythm, and like the *Cinq Pièces*, many groups have professionally recorded this composition.

Martin Schreiner composed his *Anatomy and Variations of the Sirens' Song* for the New England Reed Trio International Composition Competition. The piece took third prize in the competition and was published by Frank E. Warren Music Services in 1997. There were several different influences for this trio, and Schreiner also pushes the three musicians to their limits both technically and rhythmically. Through this set of variations he tells a story using the unique timbre of each of the three instruments.

The purpose of the study of each of these three pieces was to identify characteristics of each composers' musical style, describe how they composed for the reed trio, discuss the unique compositional techniques, and pinpoint areas that may require special attention.

When compiling the list of published reed trios I realized that there were many more compositions available for the medium than I initially thought. The goal of my list

is to make the reader aware of the repertoire that is available for this ensemble in hopes that more individuals will choose to play these compositions. By providing the publisher information, it is easier for someone to find a piece for which they may have been searching. I also chose to compile lists of chamber music for each of the three composers in case the reader has interest in other works for a specific chamber group.

## Suggestions for Further Study

There have been many trios written since Gillespie's book was published, and one suggestion would be to add to his list of annotations by including trios from 1968 to the present. Another helpful source for musicians interested in performing reed trios would be a comprehensive discography of all works for oboe, clarinet and bassoon. Several recordings of reed trios are found on woodwind quintet albums, or recordings that feature one composer. It can be difficult to find these recordings when the albums are not solely dedicated to the reed trio. Further, performers should record these trios to make them available for the public. There are many trios (Schreiner's for example) that do not have recordings available, and it would be beneficial for a group to learn these 'unknown' compositions and put together a reference album. A final suggestion for further study on this topic is in regard to editing. There are several reed trio compositions that may have errors or unclear articulation or style markings that deserve to be edited, benefitting future performers of these works. This is a genre that is in need of further study, and is worthy of the attention of composers and performers alike.

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Appendix A: Representative Repertoire List of Published Reed Trios  
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## Appendix C: Chamber Music by Jacques Ibert

### Duet

1935: *Entr'acte* for flute (or violin) and harp (or guitar)

1935: *Paraboles* for two guitars

### Trio

1927: *Arie (Vocalise)* for flute, violin and piano

1935: *Cinq Pièces en Trio* for oboe, clarinet and bassoon

1944: *Trio* for violin, cello and harp

1946: *Deux Interludes* for flute, violin and harpsichord (or harp)

### Quartet

1921: *Deux Mouvements* for two flutes (or flute and oboe), clarinet and bassoon

1934: *Pastoral* for four pipes

1937-1942: *String Quartet*

### Quintet

1916: *Souvenir* for string quartet and piano

1930: *Trois Pièces Brèves* for wind quintet



### Sextet

1924: *Le Jardinier de Samos* for flute, clarinet, trumpet, violin, cello and percussion

### Ten Instruments

1936-1938: *Capriccio pour dix Instruments* for flute, oboe, clarinet, bassoon, trumpet, harp, two violins, viola, and cello

### Chamber Music that Includes the Oboe

1921: *Deux Mouvements* for two flutes (or flute and oboe), clarinet and bassoon

1930: *Trois Pièces Brèves* for wind quintet

1935: *Cinq Pièces en Trio* for oboe, clarinet and bassoon

1936-1938: *Capriccio pour dix Instruments* for flute, oboe, clarinet, bassoon, trumpet, harp, two violins, viola, and cello

### Chamber Music that Includes the Clarinet

1921: *Deux Mouvements* for two flutes (or flute and oboe), clarinet and bassoon

1924: *Le Jardinier de Samos* for flute, clarinet, trumpet, violin, cello and percussion

1930: *Trois Pièces Brèves* for wind quintet

1935: *Cinq Pièces en Trio* for oboe, clarinet and bassoon

1936-1938: *Capriccio pour dix Instruments* for flute, oboe, clarinet, bassoon, trumpet, harp, two violins, viola, and cello

### Chamber Music that Includes the Bassoon

1921: *Deux Mouvements* for two flutes (or flute and oboe), clarinet and bassoon

1930: *Trois Pièces Brèves* for wind quintet

1935: *Cinq Pièces en Trio* for oboe, clarinet and bassoon

1936-1938: *Capriccio pour dix Instruments* for flute, oboe, clarinet, bassoon, trumpet, harp, two violins, viola, and cello

## Appendix D: Chamber Music by Jean Françaix

### Duet

- 1934: *Sérénade* for cello and piano
- 1934: *Sonatine* for violin and piano
- 1938: *Trois Épigrammes* for soprano or tenor and piano (or string quintet or orchestra)
- 1944: *Mouvement Perpétuel* for cello and piano
- 1952: *Sonatine* for trumpet and piano
- 1953: *Berceuse* for cello and piano
- 1953: *Canon à l'octave* for horn and piano
- 1953: *Divertimento* for flute and piano
- 1953: *Rondino Staccato* for cello and piano
- 1957: *Huit Danses Exotiques* for two pianos
- 1959: *Divertimento* for horn and piano
- 1961: *Cinq Danses Exotiques* for alto saxophone and piano
- 1966: *Scuola di ballo* for two pianos
- 1971: *Quinze Portraits d'Enfants d'Auguste Renoir* for piano 4-hands
- 1974: *Tema con Variazioni* for clarinet and piano
- 1975: *Cinque Piccoli Duetti* for flute and harp
- 1975: *Prélude, Sarabande et Gigue* for trumpet and piano

1977: *Sept Impromptus* for flute and bassoon  
1980: *Duo Baroque* for double bass and harp  
1982: *Divertissement* for two guitars  
1984: *Sonate* for recorder (or flute) and guitar  
1989: *Le Colloque des Deux Perruches* for flute and alto flute  
1993: *Rhapsodie* for viola and piano  
1996: *Deux Pièces* for bassoon and piano  
1996: *Sonate* for flute and piano

#### Trio

1933: *Trio à Cordes* for violin, viola and cello  
1937: *Musique de Cour* for flute, violin and piano  
1939: *L'apocalypse selon St. Jean* for organ and two trumpets  
1947: *Divertissement* for oboe, clarinet and bassoon  
1971: *Trio* for flute, cello and harp  
1986: *Trio* for violin, cello and piano  
1990: *Trio* for clarinet, viola and piano  
1994: *Trio* for oboe, bassoon and piano  
1995: *Trio* for flute, cello and piano  
1997: *Neuf Historiettes* for baritone, tenor saxophone and piano

## Quartet

- 1933: *Divertissement* for violin, viola, cello and piano
- 1933: *Quatuor à vents* for flute, oboe, clarinet and bassoon
- 1935: *Petit Quatuor de Saxophones* for four saxophone
- 1938: *Quatuor à Cordes* for two violins, viola and cello
- 1953: *Les Vacances* for two violins, cello and piano
- 1963: *Le Coq et le Renard* for four bassoons
- 1970: *Quatuor* for English horn, violin, viola and cello
- 1987: *Notturmo e Divertimento* for four horns
- 1990: *Suite* for four saxophones
- 1992: *Petit Quatuor* for two clarinets, basset horn and bass clarinet
- 1994: *Quatuor* for clarinet, basset horn, bass clarinet and piano

## Quintet

- 1934: *Quintette No. 1* for flute, violin, viola, cello and harp
- 1948: *Quintette à Vent No. 1* for flute, oboe, clarinet, bassoon and horn
- 1977: *Quintette* for clarinet, two violins, viola and cello
- 1979: *Les Petits Paganini* for violin solo and four violins
- 1980: *Huit Bagatelles* for two violins, viola, cello and piano
- 1980: *Marche Triomphale* for four trumpets and organ
- 1987: *Quintette à Vent No. 2* for flute, oboe, clarinet, bassoon and horn
- 1988: *Quintette* for recorder, two violins, cello and harpsichord
- 1989: *Quintette No. 2* for flute, violin, viola, cello and harp

### Sextet

- 1934: *Trois Duos* for two sopranos, two violins, viola and cello
- 1942: *Divertissement* for bassoon, two violins, viola, cello and double bass
- 1947: *Juvenalia, Scènes de la Rome Antique* for soprano, alto, tenor, bass and piano 4-hands
- 1947: *L'heure du Berger, Musique de Brasserie* for flute, oboe, clarinet, bassoon, horn and piano
- 1991: *Sixtuor* for flute, oboe, clarinet, bass clarinet, bassoon and horn
- 1994: *Pour Remercier l'Auditoire* for flute, clarinet, horn, violin, cello and piano

### Septet

- 1933: *Septett* for flute, oboe, bassoon, two violins, cello and piano

### Octet

- 1972: *Octuor* for clarinet, bassoon, horn, two violins, viola, cello and double bass

### Large Ensemble (Nine to Twelve Instruments)

- 1960: *Scuola di Celli, Dix Pièces* for ten cellos
- 1971: *Sept Danses, Dixtuor à Vent* for two flutes, two oboes, two clarinets, two horns and two bassoons
- 1973: *Neuf Pièces Caractéristiques, Dixtuor à Vent* for two flutes, two oboes, two clarinets, two bassoons and two horns
- 1974: *Aubade* for twelve cellos
- 1974: *Le gay Paris* for trumpet and wind instruments (flute, two oboes, two clarinets, two horns, bassoon and contrabassoon)
- 1976: *Variations sur un Thème Plaisant* for piano and two flutes, two oboes, two clarinets, two horns and two bassoons (contrabassoon)

- 1978: *Quasi Improvisando* for flute, piccolo, two oboes, clarinet, bass clarinet, bassoon, contrabassoon, two horns and trumpet
- 1979: *Petite Valse Européenne* for tuba and double wind quintet
- 1981: *Huit Danses Exotiques* for flute, piccolo, two oboes, two clarinets, two bassoons, two horns, trumpet and percussion
- 1981: *Mozart new-look, Petite Fantaisie sur la Sérénade de "Don Giovanni"* for double bass and wind dectet (two flutes, two oboes, two clarinets, bassoon, contrabassoon and two horns
- 1982: *Onze Variations sur un Thème de Haydn* for two oboes, two clarinets, two horns, two bassoons, two horns, trumpet and double bass
- 1984: *Hommage à l'ami Papageno, Fantaisie sur les Thèmes Favoris de "La Flûte Enchantée" de W.A. Mozart* for two flutes (piccolo), oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon, two horns and piano
- 1984: *Musique pour Faire Plaisir* for two flutes, two oboes, two clarinets, two bassoons and two horns
- 1987: *Dixtuor* for flute, oboe, clarinet, bassoon, horn, two violins, viola, cello and double bass
- 1987: *Noël Nouvelet et Il est né, le Divin Enfant, Deux Improvisations* for twelve cellos
- 1990: *Élégie* for flute, alto flute, oboe, English horn, basset horn, bass clarinet, bassoon, contrabassoon and two horns
- 1995: *Nonetto* for oboe, clarinet, bassoon, horn, two violins, viola, cello and double bass
- 1996: *Célestes Schubertiades, Fantaisie sur des Thèmes de Schubert* for two flutes (piccolo), oboe, English horn, two clarinets (bass clarinet), two bassoons (contrabassoon) and two horns

#### Chamber Music that Includes the Oboe and/or English Horn

- 1933: *Quatuor à vents* for flute, oboe, clarinet and bassoon
- 1933: *Septett* for flute, oboe, bassoon, two violins, cello and piano
- 1947: *Divertissement* for oboe, clarinet and bassoon

- 1947: *L'heure du Berger, Musique de Brasserie* for flute, oboe, clarinet, bassoon, horn and piano
- 1948: *Quintette à Vent No. 1* for flute, oboe, clarinet, bassoon and horn
- 1970: *Quatuor* for English horn, violin, viola and cello
- 1971: *Sept Danses, Dixtuor à Vent* for two flutes, two oboes, two clarinets, two horns and two bassoons
- 1973: *Neuf Pièces Caractéristiques, Dixtuor à Vent* for two flutes, two oboes, two clarinets, two bassoons and two horns
- 1974: *Le gay Paris* for trumpet and wind instruments (flute, two oboes, two clarinets, two horns, bassoon and contrabassoon)
- 1976: *Variations sur un Thème Plaisant* for piano and two flutes, two oboes, two clarinets, two horns and two bassoons (contrabassoon)
- 1978: *Quasi Improvvisando* for flute, piccolo, two oboes, clarinet, bass clarinet, bassoon, contrabassoon, two horns and trumpet
- 1979: *Petite Valse Européenne* for tuba and double wind quintet
- 1981: *Huit Danses Exotiques* for flute, piccolo, two oboes, two clarinets, two bassoons, two horns, trumpet and percussion
- 1981: *Mozart new-look, Petite Fantaisie sur la Sérénade de "Don Giovanni"* for double bass and wind dectet (two flutes, two oboes, two clarinets, bassoon, contrabassoon and two horns
- 1982: *Onze Variations sur un Thème de Haydn* for two oboes, two clarinets, two horns, two bassoons, two horns, trumpet and double bass
- 1984: *Hommage à l'ami Papageno, Fantaisie sur les Thèmes Favoris de "La Flûte Enchantée" de W.A. Mozart* for two flutes (piccolo), oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon, two horns and piano
- 1984: *Musique pour Faire Plaisir* for two flutes, two oboes, two clarinets, two bassoons and two horns
- 1987: *Dixtuor* for flute, oboe, clarinet, bassoon, horn, two violins, viola, cello and double bass



- 1987: *Quintette à Vent No. 2* for flute, oboe, clarinet, bassoon and horn
- 1990: *Élégie* for flute, alto flute, oboe, English horn, basset horn, bass clarinet, bassoon, contrabassoon and two horns
- 1991: *Sixtuor* for flute, oboe, clarinet, bass clarinet, bassoon and horn
- 1994: *Trio* for oboe, bassoon and piano
- 1995: *Nonetto* for oboe, clarinet, bassoon, horn, two violins, viola, cello and double bass
- 1996: *Célestes Schubertiades, Fantaisie sur des Thèmes de Schubert* for two flutes (piccolo), oboe, English horn, two clarinets (bass clarinet), two bassoons (contrabassoon) and two horns

Chamber Music that Includes the Clarinet, Basset Horn and/or Bass Clarinet

- 1933: *Quatuor à vents* for flute, oboe, clarinet and bassoon
- 1947: *Divertissement* for oboe, clarinet and bassoon
- 1947: *L'heure du Berger, Musique de Brasserie* for flute, oboe, clarinet, bassoon, horn and piano
- 1948: *Quintette à Vent No. 1* for flute, oboe, clarinet, bassoon and horn
- 1971: *Sept Danses, Dixtuor à Vent* for two flutes, two oboes, two clarinets, two horns and two bassoons
- 1972: *Octuor* for clarinet, bassoon, horn, two violins, viola, cello and double bass
- 1973: *Neuf Pièces Caractéristiques, Dixtuor à Vent* for two flutes, two oboes, two clarinets, two bassoons and two horns
- 1974: *Le gay Paris* for trumpet and wind instruments (flute, two oboes, two clarinets, two horns, bassoon and contrabassoon)
- 1974: *Tema con Variazioni* for clarinet and piano
- 1976: *Variations sur un Thème Plaisant* for piano and two flutes, two oboes, two clarinets, two horns and two bassoons (contrabassoon)
- 1977: *Quintette* for clarinet, two violins, viola and cello

- 1978: *Quasi Improvisando* for flute, piccolo, two oboes, clarinet, bass clarinet, bassoon, contrabassoon, two horns and trumpet
- 1979: *Petite Valse Européenne* for tuba and double wind quintet
- 1981: *Huit Danses Exotiques* for flute, piccolo, two oboes, two clarinets, two bassoons, two horns, trumpet and percussion
- 1981: *Mozart new-look, Petite Fantaisie sur la Sérénade de “Don Giovanni”* for double bass and wind dectet (two flutes, two oboes, two clarinets, bassoon, contrabassoon and two horns
- 1982: *Onze Variations sur un Thème de Haydn* for two oboes, two clarinets, two horns, two bassoons, two horns, trumpet and double bass
- 1984: *Hommage à l’ami Papageno, Fantaisie sur les Thèmes Favoris de “La Flûte Enchantée” de W.A. Mozart* for two flutes (piccolo), oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon, two horns and piano
- 1984: *Musique pour Faire Plaisir* for two flutes, two oboes, two clarinets, two bassoons and two horns
- 1987: *Dixtuor* for flute, oboe, clarinet, bassoon, horn, two violins, viola, cello and double bass
- 1987: *Quintette à Vent No. 2* for flute, oboe, clarinet, bassoon and horn
- 1990: *Élégie* for flute, alto flute, oboe, English horn, basset horn, bass clarinet, bassoon, contrabassoon and two horns
- 1990: *Trio* for clarinet, viola and piano
- 1991: *Sixtuor* for flute, oboe, clarinet, bass clarinet, bassoon and horn
- 1992: *Petit Quatuor* for two clarinets, basset horn and bass clarinet
- 1994: *Pour Remercier l’Auditoire* for flute, clarinet, horn, violin, cello and piano
- 1994: *Quatuor* for clarinet, basset horn, bass clarinet and piano
- 1995: *Nonetto* for oboe, clarinet, bassoon, horn, two violins, viola, cello and double bass

1996: *Célestes Schubertiades, Fantaisie sur des Thèmes de Schubert* for two flutes (piccolo), oboe, English horn, two clarinets (bass clarinet), two bassoons (contrabassoon) and two horns

Chamber Music that Includes the Bassoon and/or Contrabassoon

1933: *Quatuor à vents* for flute, oboe, clarinet and bassoon

1933: *Septett* for flute, oboe, bassoon, two violins, cello and piano

1947: *Divertissement* for oboe, clarinet and bassoon

1947: *L'heure du Berger, Musique de Brasserie* for flute, oboe, clarinet, bassoon, horn and piano

1948: *Quintette à Vent No. 1* for flute, oboe, clarinet, bassoon and horn

1963: *Le Coq et le Renard* for four bassoons

1971: *Sept Danses, Dixtuor à Vent* for two flutes, two oboes, two clarinets, two horns and two bassoons

1972: *Octuor* for clarinet, bassoon, horn, two violins, viola, cello and double bass

1973: *Neuf Pièces Caractéristiques, Dixtuor à Vent* for two flutes, two oboes, two clarinets, two bassoons and two horns

1974: *Le gay Paris* for trumpet and wind instruments (flute, two oboes, two clarinets, two horns, bassoon and contrabassoon)

1976: *Variations sur un Thème Plaisant* for piano and two flutes, two oboes, two clarinets, two horns and two bassoons (contrabassoon)

1977: *Sept Impromptus* for flute and bassoon

1978: *Quasi Improvisando* for flute, piccolo, two oboes, clarinet, bass clarinet, bassoon, contrabassoon, two horns and trumpet

1979: *Petite Valse Européenne* for tuba and double wind quintet

1981: *Huit Danses Exotiques* for flute, piccolo, two oboes, two clarinets, two bassoons, two horns, trumpet and percussion

- 1981: *Mozart new-look, Petite Fantaisie sur la Sérénade de “Don Giovanni”* for double bass and wind dectet (two flutes, two oboes, two clarinets, bassoon, contrabassoon and two horns
- 1982: *Onze Variations sur un Thème de Haydn* for two oboes, two clarinets, two horns, two bassoons, two horns, trumpet and double bass
- 1984: *Hommage à l’ami Papageno, Fantaisie sur les Thèmes Favoris de “La Flûte Enchantée” de W.A. Mozart* for two flutes (piccolo), oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon, two horns and piano
- 1984: *Musique pour Faire Plaisir* for two flutes, two oboes, two clarinets, two bassoons and two horns
- 1987: *Dixtuor* for flute, oboe, clarinet, bassoon, horn, two violins, viola, cello and double bass
- 1987: *Quintette à Vent No. 2* for flute, oboe, clarinet, bassoon and horn
- 1990: *Élégie* for flute, alto flute, oboe, English horn, basset horn, bass clarinet, bassoon, contrabassoon and two horns
- 1991: *Sixtuor* for flute, oboe, clarinet, bass clarinet, bassoon and horn
- 1994: *Trio* for oboe, bassoon and piano
- 1995: *Nonetto* for oboe, clarinet, bassoon, horn, two violins, viola, cello and double bass
- 1996: *Célestes Schubertiades, Fantaisie sur des Thèmes de Schubert* for two flutes (piccolo), oboe, English horn, two clarinets (bass clarinet), two bassoons (contrabassoon) and two horns
- 1996: *Deux Pièces* for bassoon and piano

## Appendix E: Chamber Music by Martin Max Schreiner

### Duet

- 1973/2008: *Dialogue* for clarinet and cello
- 1975: *Bagatelles* for flute and clarinet
- 1978: *Four Songs of Departure* (text by Li Po [translated by Ezra Pound]) for soprano and flute
- 1991: *Jacob Wrestles Beings Divine and Human: Sonic Image II* for viola and cello
- 2000: *Fanfare* for trumpet and organ
- 2012: *Ballade "The Fox and the Grapes* for violin and piano

### Trio

- 1974: *Prelude and Fugue* for soprano (vocalese), clarinet and lute or guitar
- 1978: *A Head with My Eyes* [on a poem by David Dupont] for soprano voice, clarinet and piano
- 1997: *Anatomy and Variations of the Sirens' Song* for oboe, clarinet and bassoon
- 1997: *Psalm Sequences* for soprano voice, oboe/English horn and guitar
- 1998: *A Geometry in Time, version II* for violin, cello and piano
- 2000: *A Rush Hour Jaywalk* for viola, trombone and vibraphone
- 2009: *Klezmer Rhapsody* for clarinet, alto saxophone and cello

### Quartet

1986: *Invention* for violin, viola, cello and contrabass

2003: *Seasons* for string quartet

2009: *A Musical Bouquet* for flute, clarinet, bassoon and piano

### Quintet

1983: *Collage* for flute, oboe, clarinet, French horn and bassoon

### Sextet

1984: *Sextet: a Place Where Mountains Meet the Sky* for flute, clarinet, violin, viola, cello and piano

### Septet

1975/1981: *Three for Seven* for oboe, clarinet, bass clarinet, bassoon, French horn, trumpet and bass trombone

### Chamber Music for Japanese Instruments

1994: *Blossoms Descending* for shakuhachi (bamboo flute from Japan) and 13-string koto

1995: *Commentary on the Nature of Butterflies* for shakuhachi and 21-string koto

1996: *Four Etudes and Fantasia* for shakuhachi and 13-string koto

1998: *A Geometry in Time* for shakuhachi, 13-string koto and 17-string koto (also version for violin, cello, piano)

1999: *A Chorus Upon the Blue Guitar* for shakuhachi and 13-string koto

2001: *Sunlight Among the Pines* for shakuhachi and 13-string koto

2003: *Landscapes* for shakuhachi and 13-string koto

2005: *Water Music* for shakuhachi and 13-string koto

2006: *Facing West from California's Shores* (fantasia, text by Walt Whitman) for alto, shakuhachi and 13-string koto

2008: *Bamboo and Silk Tango* for shakuhachi and 13-string koto

2009: *Nokomis Falling from the Moon* for shakuhachi and 13-string koto

2010: *Su Song's Astronomical Clock* for shakuhachi and 13-string koto

2011: *Contrasts and Metamorphoses* for shakuhachi and 13-string koto

2012: *Three Mediations* for shakuhachi and 13-string koto

#### Chamber Music that Includes the Oboe and/or English Horn

1975/1981: *Three for Seven* for oboe, clarinet, bass clarinet, bassoon, French horn, trumpet and bass trombone

1983: *Collage* for flute, oboe, clarinet, French horn and bassoon

1997: *Anatomy and Variations of the Sirens' Song* for oboe, clarinet and bassoon

1997: *Psalm Sequences* for soprano voice, oboe/English horn and guitar

#### Chamber Music that Includes the Clarinet and/or Bass Clarinet

1973/2008: *Dialogue* for clarinet and cello

1974: *Prelude and Fugue* for soprano (vocalese), clarinet and lute or guitar

1975: *Bagatelles* for flute and clarinet

1975/1981: *Three for Seven* for oboe, clarinet, bass clarinet, bassoon, French horn, trumpet and bass trombone

1978: *A Head with My Eyes* [on a poem by David Dupont] for soprano voice, clarinet and piano

1983: *Collage* for flute, oboe, clarinet, French horn and bassoon

1984: *Sextet: a Place Where Mountains Meet the Sky* for flute, clarinet, violin, viola, cello and piano

1997: *Anatomy and Variations of the Sirens' Song* for oboe, clarinet and bassoon

2009: *Klezmer Rhapsody* for clarinet, alto saxophone and cello

2009: *A Musical Bouquet* for flute, clarinet, bassoon and piano

#### Chamber Music that Includes the Bassoon

1975/1981: *Three for Seven* for oboe, clarinet, bass clarinet, bassoon, French horn, trumpet and bass trombone

1983: *Collage* for flute, oboe, clarinet, French horn and bassoon

1997: *Anatomy and Variations of the Sirens' Song* for oboe, clarinet and bassoon

2009: *A Musical Bouquet* for flute, clarinet, bassoon and piano



## Biographical Sketch

Jacqueline Bretz Eichhorn is currently adjunct instructor of clarinet and saxophone at Mount Vernon Nazarene University in Mount Vernon, Ohio. She received a Bachelor of Music Education degree from Eastern Illinois University where she studied with Richard Barta and Dr. Magie Smith, and a Master of Music degree in clarinet performance from The Ohio State University where she studied with James Pyne and Dr. Caroline Hartig.

Ms. Bretz Eichhorn performed in several large ensembles while at Ohio State, serving as the principal clarinet in both the Wind Symphony and Symphony Orchestra for several seasons. She also had the privilege of being the featured soloist with the Wind Symphony, performing Leonard Bernstein's *Prelude, Fugue and Riffs*. She is an active chamber musician, performing in a reed trio and woodwind quintet that has played at colleges/universities throughout Ohio, and opened for such prestigious ensembles as the New York Woodwind Quintet and Eighth Blackbird.