

THE CLARINET IN THE CHAMBER MUSIC OF THE 20TH CENTURY

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Abstract. *The beginning of the 20th century lay under the sign of the economic crises, caused by the great World Wars. Along with them came state reorganizations and political divisions. The most cruel realism, of the unimaginable disasters, culminating with the nuclear bombs, replaced, to a significant extent, the European romanticism and affected the cultural environment, modifying viewpoints, ideals, spiritual and philosophical values, artistic domains. The art of the sounds developed, being supported as well by the multiple possibilities of recording and world distribution, generated by the inventions of this epoch, an excessively technical one, the most important ones being the cinema, the radio, the television and the recordings – electronic or on tape – of the creations and interpretations.*

Keywords: *chamber music of the 20th century, musical styles, cultural tradition.*

1. INTRODUCTION

Despite all the vicissitudes, music continued to ennoble the human souls. The study of the instruments' construction features, of the concert halls, the investigation of the sound and the quality of the recordings supported the formation of a series of high-quality performers and the attainment of high performance levels. The international contests organized on instruments led to a selection of the values of the interpretative art. So, the exceptional professional players are no longer rarities.

2. DISCUSSIONS

The economic development of the United States of America after the two World Wars, the cultural continuity in countries with tradition, such as England and France, the fast restoration of the West European states, including Germany, represented conditions that allowed the flourishing of musical education. In the capitals, but also in the towns with cultural tradition, appeared music schools, conservatories and music academies. It is here that the young talents continue to be prepared to attain high performance levels. The results of this process can be noticed worldwide in the huge number of orchestras, chamber music bands, entertainment music bands or folk music groups, highlighted by the contemporary international mosaic. By the vast variety of instruments that exist today in the clarinet and the saxophone family (which is no less numerous), they occupy a crucially important position in this mixture of musical styles. A remarkable presence on a worldwide scale is that of the American and English institutions, yet other centers of musical tradition have also given very valuable players. I will nominate just a few of the huge number of clarinet players that the planet has given during the 20th century, in the alphabetical order of their countries. I marked with a star the ones that became professors [1, 2]:

Argentina: Giora Feidman.

Australia: Don Burrows* (real name Donald Vernon Burrows), Paul Furniss.

Austria: Peter Forcher, Helmut Hödl, Wolfgang Komberger, Ernst Ottersamer*, Hubert Salmhofer, Ferdinand Steiner.

Belgium: José Bartels-Boom, Ria Beoijen, Walter Boeykens*, Ralph Brummans, Hilde Coolen, Jac Corstjens, Colette Ermers-Veekens, Nicole van Gogh, Jan van Hamond, Piet Jeegers*, Harry Maasen, Gertie Mooren, Gustave Poncelet, Jacqueline Roodbeen-Boom, Rogier Snijders, Wim Sturmans, Hedwig Swimberghe*, Stephan Vermeersch*.

Brazil: Naylor Proveta Azevedo, Ovanir Buosi, Sergio Burgani, Paulo Moura, Daniel Rosas, Giuliano Rosas, Nivaldo Orsi, Paulo Sergio dos Santos.

Bulgaria: Martin Iordanov Ciurov, Mihail Ognianov Jelov, Petko Nicolov Minkov, Ivo Papazov, Zdravko Gheorghiev Saraliev.

Canada: James Campbell*, Robert Crowley, Alain Desgagné, Michael Dumouchel, Nicola Everton, Stephen Fox (clarinet designer), Cris Inguanti, Jeanette Jonquil, James Mark*, André Moisan.

China: Lin Chien-Kwan, Ma Jia, Su Meng, Liu Ming, Yang Yu.

Congo: Jean Serge Essous.

Cuba: Paquito D'Rivera.

Czech Republic: František Bláha, Jan Brabec, Vratislav Brabenec*, Lukaš Daňhel, Ivan Doksanský, Emil Drápela, Tomáš Kopáček, Štěpán Koutník, Karel Krautgartner*, Stanislav Krtička, Petr Kubik, Aleš Němec, Vojtěch Nýdl, Stanislav Pavliček, Jindřich Pavliš, Ludmila Peterková*, Jiří Sedláček, Petr Sinkule, Felix Slováček, Zdeněk Tesař, Petr Vysloužil, Ladislav Zámečník.

Finland: Petteri Kivioja, Kari Kriikku, Anna-Maija Korsimaa, Osmo Linkola, Hiekki Nikula.

France: Michel Arrignon*, Fernand Blachet*, Lucienne Cailliet, Louis Cahuzac*, Philipp Cuper, Guy Dangain, Daniel Deffayet*, Yona Ettlinger*, Augusta Mary Anne Holmès, Paul Jeanjean, Jacques Lancelot*, Henri Lefèvre, Adolphe Marthe Leroy*, Paul Meyer, Fernand Oubradous*, Cyrille Rose*, Raphael Severe, Gilbert Voisin*.

Germany: (formed on the bases of Karl Baermann's school) József Balogh, Peter Brötzmann, Hans Deinzer*, Philipp Dreisbach*, Kai Fagaschinski, Walter Felenstein, Martin Fröst, Rudolf Gall*, Johannes Gleichweit, Harald Harrer, Theodor Jörgensmann*, Bernd Konrad, Dieter Klöcker, Karl Leister*, Sabine Meyer*, Wolfgang Meyer*, Manfred Preis, Sigurd Manfred Raschèr* (also in Sweden, U.S.A.), Norbert Täube, Reiner Wehle.

Great Britain: Jill Anderson, Alan Andrews, Norma Bagot, Stephen Bagot, Anthony Bailey, John Barnes, Anne Berry, Acker Bilk, Bill Blackwood, Fiona Blackwood, Colin Bridge, Graham Brooker, Hannah Brown, Catherine Burgon, Verity Butler, Jack Brymer*, David Campbell*, Anne Clark, Randolph Colville, Deborah Corsham, Nicholas Cox*, Leslie Craven*, Juliet Davis, Charles Draper*, Alison Eales, Richard Edwards, Julian Egerton*, Janet Eggleton, Anna Ferrero, Helen Finch, Sarah Finney, James Follan, Karen Foster, Mike Frankton, Angela Fussell, Peter Goleby, Alan Ray Hacker*, Anna Hashimoto, Donald Stanley Hasty*, Nicola Hazelwood, Ian Haystead, Gill Henshaw, Charles Hine, Trea Hubbard, Laura Jeffries, Paul Jeffries, Emma Johnson*, Reginald Kell*, Thea King*, Alison Lambert*, Henri Lazarus*, Rebecca Lloyd, John MacKenzie, James Marchese, Andrew Marriner*, Andrew Meredith, Sarah Moore, Susan Moss, Antonia Mott, Kevin Murphy, John Myatt, John Padfield, Bernard Parris, Janet Parris, Hywel Parry, Helen Parsons, Antony Pay*, Gervase de Peyer*, Timothy Perry*, Delyth Roberts, Paul Sargeant, Laura Scales, Stephen Shotton, Mark Simpson*, Andrew Smith, Richard Stockall, Carol Taylor, Frederick Thurston*, Nic Turner, Alison Turriff, Simon Underhill, Denise Upton, Felicity Vine, Emma Wain-Hobson, Glenda Wain-Hobson, Nernard Walton*, Gemma Watters, Teresa Wiffen, Jennfer Williams, Rosalind Woolley.

Hong Kong: Cathy Fan, Johnny Hiu-kai Fong, Chiu-yuan Chen, Eric Kong, Aaron Ying.

Hungary: Gyorgi Balassa, Géza Bánhegyi, Kalman Berkes, Tibor Dittrich*, György Käfer, Tibor Király, Sándor Kiss, Béla Kovács*, Zsolt Szatmári*, Rudolf Szitka, Zsolt Tassonyi, Gyorgi Vaczi, Beáta Várnai. *

India: Bharat Chandra, Joerg Eixelsberger, Michael Krenn, Arnold Plankensteiner, Manfred Stimez.

Ireland: Stanley Saunders*.

Israel: Rashelly Davis, Eli Eban* (also in U.S.A.), Sharon Kam, Mitchell Lurie*, Ron Selka, Chaim Taub*, Yevgeny Yehudin, Israel Zodar.

Italy: Bruno Bartolozzi*, Italo Cappicchioni*, Maria Louisa Faini*, Giuseppe Garbarino*, Aurelio Magnani*, Fabrizio Meloni*, Gabriele Mirabassi, Paolo Ravaglia, Gianluigi Trovesi*.

Japan: Shinichi Arai, Takeaki Enda, Naoki Hayashi, Kei Ito, Shotaro Ito, Eiji Kitamura, Tamai Makiko (also in Spain), Chiaki Mangyo, Hidemi Mikai, Michiyo Sato, Shin Sugiyama, Masayoshi Ubukata.

Mexico: Charles Edward Nath Ennis, Francisco Moran Espinoza, Adrián Terrazas-González*, Genaro Xolalpa, Carlos Ramirez Loesa, Juan Antonio Martinez, Rodolfo Mojica, Austreberto Pérez, Eleonor Weingartner.

New Zealand: Mark Walton*.

Norway: Erik Andresen, Harald Bergersen*, Hans Christian Bræin*, Lars Kristian Brynildsen, Tore Faye, Tarjei Fjørtoft, Michael (Mikkel) Flagstad, Fredrik Fors, Karl (Kalle) Holst, Vidar Johansen, Terje Bjørn Lerstad, Jens Arne Molvær, Håkon Nilsen, Carl Petter Opsahl, Roger Overå, Leif Arne Pedersen, Georg Reiss, Håkon Stødle, Roger Vigulf, Petter Wettre.

Peru: Marco Antonio Mazzini.

Poland: Dariusz Elbe, Zenon Kitowski*, Mirosław Pokrzywiński, Eugeniusz Skubis, Władysław Świercz*, Hanna Wolczedska.

Porto Rico: Riccardo Morales*.

Portugal: António Saiote.

Romania: Viorica Mustață, Costel Druțu, Petrică Sâia, Daniel Teodoru, Iulian Rusu, Felix Constantin Goldbach*, Aurelian Octav Popa, Dan Avramovici, Valeriu Bărbuceanu*, Leontin Boanță, Constantin Cernăianu*, Ioan Ciortan, Ion Cudalbu, Vasile Dumitriu, Liviu Gocan, Ioan Goilă*, Raita Gheorghe, Mircea Horodea, Hans Höerath*, Walter Ifrim, Laszlo Iosif, Ștefan Korody*, Adalbert Kiss, Ștefan Korodi, Feher Ladislau, Ioan Mica, Elisabeta Mihăilescu, Ion Nedelciu, Miclos Emeric Nemet, Florian Popa, Paul Prună, Ion Radu, Zoltán Reman, Ion Riteș, Augustin Sava, Dumitru Sâpcu, Spirache Stănescu, Emil Șain, Romeo Tudorache, Constantin Ungureanu*, Dumitru Ungureanu*, Emil Vișenescu, Bernhard Voigt*, Adriana Winckler*.

Russia: Simeon Bellison*, Algirdas Budrys*, Boris Dikov*, Anton Dressler*, Joseph Friedrich*, Lev Mikhailov*, Leon Russianoff* (also in U.S.A.), Vladimir Sokolov*, David Weber*.

Spain: Carlos Gustavo Duarte, Miguel V. Espejo, Pascual Martinez Forteza, Javier Martinez Garcia, Manuel Gomez, José Antonio Gonzáles Odriozola, Joan Enric Lluna, Ivan Marti Martorell, Javier Acebes Roldan.

Sweden: Martin Fröst (also in Germany), Kullervo Kojo, Marja Koppacala, Reijo Koskinen.

Switzerland: Peter A. Schmiel, Silvia Schwarzenbach*.

Turkey: Bora Akyol, Ferhat Göksel, Evrim Güven, Hüsnü Şenlendirici, Filiz Yilmaz.

U.S.A.: Vincent Abato*, Joseph Allard*, Terry Anderson*, Greg Banaszak, Earl Bates*, Sidney Bechet, Barney Bigard (real name Albany Leon Bigard), Daniel Bonade*, Michael Brecker, Todd Brunel*, Opie Cates, Tony Coe, Jonathan Cohler, Larry Combs, Eddie Daniels, James DeJesu*, Johnny Dodds, Kurt Doles, Eric Allan Dolphy, Naomi Drucker, Stanley Drucker, David Dworkin*, Eli Eban*(also in Israel), Alfred Victor Frankenstein*,

Mark Gallagher, Ralph M. Gambone*, Yehuda Gilad, Anthony Gigliotti*, Paul Gonsalves, Benny Goodman, Alan Hacker, Duncan Hale*, Wendell Harrison*, Diana Haskell, Woody Herman, David Hite*, Bil Jackson, Brian Jones*, Dick Johnson, Bob Keane, Jerry Kirkbride*, Howard Klug*, Daniel Krakauer*, John Lenwood*, Jeffrey Lerner*, Bennett Lester Carter, Antony McGill, Robert McGinnis, Eric P. Mandat*, Joseph Gabriel Esther Maneri, Robert Marcellus*, Matty Matlock, Rosario Mazzeo* (the Mazzeo system modifies the Boehm system, mounted by the Selmer Company), Antony McGill, Robert McGinnis, Ralph McLane*, Perry Morris Robinson, Maurita Murphy Mead* (secretary of the *International Clarinet Association*), Charles Neidich*, Albert Nicholas, Jimmie Noone, Michael Norsworthy, Justin O'Dell*, Kalmen Opperman*, Sean Osborn*, Edward Palanker*, Harold Palmer*, Thomas Piercy*, Kenneth A. Radnofsky*, Harry Roy, George Russell*, Leon Russianoff* (also in Russia), David Salge*, Artie Shaw (real name Arthur Jacob Arshawsky), David Shifrin*, Omer Victor Simeon, Andrew Simon, Eric Simon*, William Orlando Smith, Richard Stoltzman*, Lorenzo Tio*, Elsa Ludewig Verheer, John Wallace Carter, David Weber*, Michael Whight*, Paul Winter, Harold Wright, John Bruce Yeh.

Yugoslavia (Serbia and Croatia): Ernest Ačkun*, Bruno Brun*, Ante Grgin*, Boki Milosević, Milan Milosević, Milenko Stefanović

3. CONCLUSIONS

The need for partitions as interesting as possible, able to satisfy the listeners' desire for new and their increasingly refined taste have led to the diversification of the musical styles, to permanent innovations in the domain of sound emission, to the coupling of the most unusual instrumental timbres, to the search for and use of unexpected effects.

The need for novelty generated currents and styles that have never been met before in the history of music, as the composers intervened in an increasingly daring manner in the theories concerning all the style parameters. Modal innovations appear in *Rhapsodie pour clarinette et piano* (Rhapsody for clarinet and piano) by Claude Debussy and in *Movements for Clarinet and String Trio Opus 34* (1974) by Dan Constantinescu [3]. The extension of chromaticism and the evolved harmonic structures can be noticed in the last creation of Camille Saint-Saëns, *Sonata for clarinet and piano* (1921) and in *March* (1919) by Marțian Negrea [4]. The idea of modalism is reflected as well in the creations of the German composers, as we can notice in the example of the two *Sonatas for clarinet and piano* by Johannes Brahms (1894).

In point of the stylistic and aesthetic directions, during the 20th century we can distinguish a series of important trends. Along with neoclassicism, neoromanticism, neomodality, the expressionism, the atonalism and the serial dodecaphonism of Arnold Schönberg are adopted and almost exhausted during the first and after the first half of the 20th century, being followed by electronic, electroacoustic music, concrete music, experimental, random, minimal music, bruitism, jazz music and many other trends manifested in entertainment or folk music.

There have appeared musical research groups, audio-visual institutes, high-tech equipments such as: modular synthesizers including oscillators, frequency and amplitude generators, filters; computerized devices have been built, able to generate a varied array of sounds; contemporary music contests and festivals have been organized, of which the most important one is the one from Darmstadt; the players have gathered together in associations.

The clarinet designed by Fritz Schuller, which can play quarter tones accurately.



The clarinet players have formed the *International Clarinet Association*, with headquarters throughout the world (for Europe and the Mediterranean area, the headquarters is in Belgium).

The association organizes and sponsors contests for clarinet players, which take place during the same period as the festival, contests for securing positions in orchestras, it has created a research center and an archive for the compositions dedicated to the clarinet, which is at the University of Maryland, U.S.A. (University of Maryland's Special Collection Library).

This association organizes a Clarinet Festival (ICA ClarinetFest), annually¹, on an announced topic. On this occasion, beside the possibility of listening to compositions for this instrument, one can participate in master-class courses for clarinet players, score renderings and exchanges of information concerning the novelties appeared.

A periodical of its own, entitled "*The Clarinet*" edited by James Gillespie popularizes the results of the festival, the scientific papers presented, the new pieces, the intervention in the clarinet's construction and possibilities of emission, the names of the contests' winners. Until now, 25 tomes of scientific papers have appeared, dedicated to this instrument.

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¹ The *Clarinet Festival*, 2008 took place in Kansas City, U.S.A., in 2009 in the town of Porto in Portugal, in 2010 in Austin, Texas, U. S.A, and in 2011 it will be organized in Los Angeles, California, U. S.A.