A Compact Disk Recording of Five Works for Clarinet

By Norbert Goddaer

by

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ABSTRACT

New music is often created as a product of commissions resulting in a collaborative effort between the performer and the composer. This performer-composer relationship represents an important component of the role of the artist in expanding the repertoire of the instrument. Belgian composer, Norbert Goddaer (b. 1933), has written numerous works for clarinet that are the result of such collaborations. Mr. Goddaer’s works for clarinet are well-crafted and audience-friendly, and are thus good programming choices for students and professionals alike. His clarinet works have been performed worldwide in artist recitals, conferences for organizations such as the International Clarinet Association, The Midwest Clinic, and the Texas Music Educators Association, and have been commercially recorded and released by some of the foremost contemporary clarinet artists. These works have a great education value given the fact that they are appropriate choices for such a wide range of clarinetists. In an effort to contribute to this body of performance history, the author has produced a recording of five of Goddaer's previously unrecorded works, accompanied by a performance guide to each work.

This document provides detailed performance notes with corresponding musical examples, basic formal analyses, and musical suggestions for Las Mañas, Conversations, Ballad, Duets, and Restless by Norbert Goddaer. The author has included a full transcript of an interview with Norbert Goddaer, which includes a first-person discussion of each work, and additionally includes biographical
information supported by concert programs and an annotated list of all of Goddaer’s works for clarinet, and a discography of his works for clarinet.
To Mom and Dad
ACKNOWLEDGMENTS

I would like to thank Norbert Goddaer for his tremendous help in my completing this project, and to express my abundant gratitude to him for composing Restless for me. I would also like to thank Leonard Duna, Danré Strydom, Wonkak Kim, and Grace Eun-Hye Choi for their help in recording the works in this project. I would also like to thank Guido Six for his help in arranging the interview in Ostend. I would like to also deeply thank my Committee Chair, Robert Spring for his constant support of me throughout my graduate study and in the writing of this project.
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PREFACE

In the course of the career of any clarinetist, it is important not only to perform established masterworks of the repertoire for the instrument, but to seek out new compositions from contemporary composers in order to build the body of repertoire for the clarinet and maintain the relevance of clarinet performance in general. Throughout history, the inspiration for the composition of the masterworks for the clarinet came into existence via a personal relationship between the composer and a performer who motivated the composer to write for the instrument. Mozart wrote numerous works featuring the clarinet such as his Concerto K. 622 and Quintet for Clarinet and Strings K. 581, for Anton Stadler, Carl Maria von Weber wrote most of his works for Heinrich Baermann, and likewise, Brahms wrote his clarinet works for Richard Mühlfeld. Similarly, Belgian composer, Norbert Goddaer, has written numerous works for the clarinet including solo, chamber, and clarinet choir works. These compositions came about through his personal relationships with many clarinetists, which have resulted in an expansion of the repertoire for the clarinet. It is incredibly important for clarinetists to be involved in the creation of new music, because the creation of new repertoire has always been an inherent part of being a musician. This composer/performer relationship is critical to creating new works for the clarinet and thus important in maintaining the relevance of clarinet performance.

Statement of Purpose

The purpose of this project is to present a recording and performance analysis of five of Norbert Goddaer’s previously unrecorded works for clarinet. In
order to provide a background for the works, this document contains a brief biographical introduction to the composer and the circumstances surrounding his previous compositions for clarinet, discussion and performance guide to the five recorded works, an annotated list of his works for clarinet, a list of his other works, and a discography of recordings that include his works for clarinet. Additionally, this document provides a first-hand account of Norbert Goddaer’s view on the listed works by the inclusion of a transcription of the interview with the composer, and images of concert programs documenting important premieres and performances of his works for clarinet.

**Delimitations**

The writer does not write an exhaustive theoretical analysis of the works listed below, but rather presents a diagram of the basic forms of the works accompanied by musical examples displaying the main themes or motives present in each work. Additional examples are presented when necessary in order to discuss technical or musical difficulties in the work when necessary. Additionally, the biography of the composer is not intended to be exhaustive, but rather seeks to present a brief narrative of the composer’s life and history of composing for the clarinet based on the personal interview and correspondence. A fingering chart is presented below in order to provide a visual representation for the fingerings listed in the document.
Fig. 1 Diagram of Clarinet fingerings
CHAPTER 1

BIOGRAPHICAL INTRODUCTION TO NORBERT GODDAER AND HIS MUSIC FOR CLARINET

Norbert Goddaer describes his early musical influences growing up in Kortrijk, Belgium, as full of musical influences from his family. Born in Kortrijk on January 26, 1933, he describes his early exposure to piano music in saying “My father was a piano player, and my brother was also a piano player. That is why next to my crib there was a piano, or I should say next to my piano was a crib.”¹ He began to study in the music academy in Kortrijk, at the age of 8, a pursuit that he describes as being frowned upon by the Catholic school he attended.²

Goddaer’s earliest foray into his career as a professional musician came in 1953, with his formation of the “Hot Club van België.” He describes the formation of this group in saying,

I started this combo at 20. From when I was 18, I had a job in a combo as a bass player, and in the meantime I had connections with many musicians in Kortrijk. There was the radio, and in the radio they needed a bass player, and they asked me to play the bass with accordion combos, and so I had many connections. I found a good piano player, a good bass player, and a good drum player so I started a quartet – The Hot Club.³

The success of this group became evident when they won the Modern Jazz division of The International Jazz Competition organized by the Hot Club of Belgium.

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¹ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.
² Ibid.
³ Ibid.
Belgium in 1955. According to Mr. Goddaer, he played with this group for 6 years in locations across the Belgian coast, on the radio, and for a variety of events.

During this career as a jazz musician, Goddaer studied numerous subjects at the Royal Conservatory in Ghent. He describes his studies in saying,

I had a very good teacher of harmony, counterpoint and fugue. I did it the way they asked. I studied in the conservatory between 22 and 32. I did it first in transposition, solfeggio, clarinet, saxophone, then harmony, counterpoint and fugue. I started my composition with my professor, Jan de Cadt. I was able to have a diploma, but at that time, I had a lot of work: I worked with my band, in the conservatory. You don’t need a diploma in composition to compose. That is what I think about composing.

Although Goddaer studied composition with Jan De Cadt, it was not possible at this time to pursue a degree in composition at the Royal Conservatory in Ghent. Instead, one would study compositional techniques such as counterpoint, harmony, and fugue. Although never officially a teacher of composition, he taught at the Music Academy in Harelbeke, the Municipal Conservatory in Kortrijk and served as a guest professor at the Royal Conservatory in Ghent, teaching harmony, counterpoint and fugue. Goddaer describes his opinion on teaching composition in saying,

I think teaching composition is a conversation about what you are doing, what you want to do, what your themes are, and then you

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5 Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

6 Ibid.

have to work on it. How can you make an evaluation of what they can do with it? I know a lot of composers who compose all of the time and they have a diploma. It is a feeling, if you have to tell something you have to tell it. If someone is listening, then ok.  

Eventually, Goddaer became the director of the Music Academy in Wetteren, while continuing to teach harmony at the conservatory in Ghent. It was upon his retirement that he began to compose in earnest. His earliest work for clarinet is *Impressions for Clarinet and String Orchestra* (1990), written in honor of Jean Tastenoe, his former professor of clarinet at the conservatory in Ghent. When asked why he has written such a large number of works for the clarinet, he had the following to say:

I have made these compositions through my constant relationships with Guido Six, clarinetist and conductor of the Claribel clarinet choir. I met many clarinet professors. Through these connections I wrote many clarinet works.

Following the International Clarinet Association’s conference in Ghent in 1993, Belgian Clarinetist Guido Six was invited to the ClarinetFest in 1994 in Chicago to give a presentation discussing the system of music education in Flanders accompanied by performances by his clarinet choir, Claribel. For this occasion, Six sought out Flemish composers to write new works for the clarinet choir to present in Chicago, and thus Goddaer, having previously been Six’s professor of

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8 Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.
10 Concert Program for Spillaert Ensemble concert From Handel to Goddaer. Ostend, Belgium, February 22, 1997. (See Fig. 8.3)
11 Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.
12 Ibid.
counterpoint at the conservatory in Ghent,\textsuperscript{13} wrote \textit{Motions for Clarinet Choir} (1994) for the occasion.\textsuperscript{14} Following his attendance of the performance in Chicago, Goddaer had the opportunity to meet a number of clarinetists for whom he would later write works. He discusses the event in saying,

Guido Six hosted the ClarinetFest in Ghent in 1993, and in 1994, the clarinet choir was invited to go to Chicago for the ClarinetFest, and that was when Guido Six contacted me to write a new composition because he wanted to bring Flemish music. That is how we got in contact, and I went with them to Chicago. I met other people: Howard Klug, Robert Spring, Luis Rossi, and they asked me to write something for them. They also got to go to Midwest in Chicago every year, and there you meet a lot of people. That is how it started, and it hasn’t ended so far.\textsuperscript{15}

Following this performance, Goddaer wrote additional works for the Claribel Clarinet Choir including, \textit{Wink} for Clarinet Choir (1995), \textit{Five Chorales} for Clarinet Choir (1996), and \textit{Suite Cabriolesque} for Clarinet Choir (1996), the last work being premiered at the ClarinetFest in Paris in 1996.\textsuperscript{16} Goddaer also wrote a number of solo and chamber works for clarinet around this time through his connections with Claribel including \textit{Paganinesque} for Clarinet Solo and Clarinet Choir (1997) for Eddie Daniels, \textit{Virtual Effects} for Eb, Bb and Bass Clarinet (1997) for Trio Indiana, \textit{Aubade} for Clarinet and Piano (1998) For James Gillespie, \textit{Concerto in C minor} for clarinet and symphonic band (1997) For Eddy

\begin{thebibliography}{9}
\bibitem{14} Program notes for \textit{Music Education in Flanders}. Presentation in Chicago IL, July 1994. See Fig. 7.1.
\bibitem{15} Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.
\end{thebibliography}
Vanoosthuyse, *Sonata for clarinet and Percussion* (1997) for Robert Spring and J.B. Smith, *Cool Invention* for clarinet and string orchestra (1998) for Howard Klug, and *Clarinet Unlimited for clarinet solo* (1999) for Kelly Johnson, to name a few. More recent works for clarinet include *Safira* for Bb Clarinet, Bassoon and Piano for Robert Spring, *La Valse* for Bb Clarinet and String Quartet (2005) for Eddy Vanoosthuyse, *Conversations* for two Bb Clarinets (2010) for Robert Spring and Jana Starling, *California* for two Bb Clarinets and String Quartet (2011) for Eddy Vanoosthuyse, and *Restless* for B-flat clarinet and Piano (2011). In addition to the numerous works he has written for clarinet, Goddaer also writes vocal music, electronic music, Jazz, and large ensemble works. He describes his style as eclectic in saying,

> I describe my musical style as eclectic. Eclectic is all different impressions of all different styles. You have now the minimal music – they called it the new classic. So my music can be the new classic or the new romantic, but I think Eclectic is the word that has everything.  

Norbert Goddaer remains a prolific composer, and currently resides in Oostduinkerke, Belgium. His career as a composer stems purely from his love of composition, as he demonstrates in saying,

> I never compose something when I am not ready to do it, and when I am not in a good mood. When I am in the mood, it is there and I never write for writing. I write because I like to do it... I have a notebook where I always write themes. A theme is several notes. Sometimes it is nothing, sometimes I can work with it. I have music in my bedroom and at night I write it down, and sometimes it is nothing…

17 Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

18 Ibid.
This attitude of composing via spontaneity and inspiration gives Norbert Goddaer’s music a unique character owing to his frequent use of imagery inspired by his impressions of everyday life. His large number of works for clarinet has expanded the repertoire for the clarinet and provides numerous additional choices for clarinetists programming concerts. His personal connection to leading clarinetists has resulted in his composing a variety of great compositions in varying ensemble combinations, ultimately enhancing the repertoire choices for the clarinet.
CHAPTER 2
PERFORMANCE ANALYSIS OF LAS MAÑAS

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<tr>
<td>Theme 1</td>
<td>Accompanimental ostinato</td>
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<td>Piano only</td>
<td>Clarinet</td>
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<td>mm. 29-31</td>
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<td>Repeat of mm. 11-31</td>
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<tr>
<td>Piano only</td>
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<tr>
<td>mm. 73-80</td>
<td>mm. 81-100</td>
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<tr>
<td>Variation on ostinato figure</td>
<td>Repeat of mm. 9-28</td>
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<tr>
<td>Piano and Clarinet alternate</td>
<td>Piano and Clarinet alternate</td>
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<tr>
<th>Section A Return</th>
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<tr>
<td>mm. 118-125</td>
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<td>Theme 1</td>
<td>Repeat of mm. 112-117</td>
</tr>
<tr>
<td>Clarinet and Piano unison</td>
<td>Piano, and Clarinet-Piano unison</td>
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Fig. 2, Formal diagram of Las Mañas

*Las Mañas* is a short, energetic work for B-flat clarinet and piano, which seeks to evoke a “Spanish reflection.”¹⁹ Las Mañas is the name of a restaurant in Antwerp, run by a Spanish family with fine Spanish cuisine. Goddaer says that “I wrote this work as a ‘digestief’ after a delicious zarzuela, a Spanish seafood dish with saffron.”²⁰ Las Mañas is a pun in the Spanish language, combining the words “las manos” (hands) and maña (skill). The work contains numerous repetitions of

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¹⁹ Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

²⁰ Ibid.
a relatively small amount of thematic material, and it is thus important for the performers to maintain the heavy, driving nature of the work from beginning to the end.

This work, as outlined in Fig. 2, is divided into three main parts. The outer parts contain most of the melodic and rhythmic content, while the middle section provides a contrast with legato melodic lines in canon. The piano introduces theme 1 in the opening bars (See Ex. 2.1), and in doing so provides the thematic basis for much of the rest of the movement.

Ex. 2.1 Las Mañas mm. 1-4

This fanfare-like opening consists of a quick, rising scalar figure followed by a slower, embellished descending scale. In this first iteration of theme 1, the performer should exaggerate the augmented second interval between the C-sharp and B-flat. Additionally, the performer should avoid compressing the rhythm of the ascending eighth note figure, because this motive will provide the basis for the next theme. Contrasting the brightness of this opening theme, the following ostinato should be played more placidly, given the lower tessitura and dynamic marking (See Ex. 2.2).
This ostinato provides the accompanimental framework for all of the material in the A section, so it is important that the pianist maintain a consistent tone and dynamic throughout. The ostinato should provide a consistent background texture, so it is important to play the bass notes on beats 1 and 3 full value while maintaining a short, light articulation on beats 2 and 4, as indicated by the shorter note lengths on these beats. This articulation contrast should result in a “cloudy” texture, while the upper notes maintain the driving tempo.

The second theme in the A section is a rising scalar pattern based upon the opening motive in Theme 1 (See Ex. 2.3). This second theme is identifiable by a hemiola in the sequence of the opening motive across the first two bars, followed by a return to the work’s standard rhythmic feel.

The treatment of this material is both thematic, as in mm. 21-25, and transitional, as in the piano part in mm. 29-31. One of the difficulties in the performance of
this passage is the risk of moving too late from the long note in the fourth measure of this theme. A way to solve this problem is to avoid playing a crescendo in the first three bars, and to then treat the following two bars as a “pick-up” to the sustained note at the top of the line. Refraining from placing an accent on the first sustained note in this theme will insure that the note receives its appropriate duration, thus reducing the risk of taking time moving away from the note. The change in tessitura will be sufficient in conveying the natural increase in the energy of the music, and avoidance of a premature crescendo will serve to heighten the impact of the crescendo in the final two bars of this theme. Since this theme makes a return with the clarinet and piano playing in unison in mm. 112-117, it is important that the rhythm be exact, owing to the transparency created by the absence of the ostinato figure later in the work (See Ex. 2.4)

Ex. 2.4 Las Mañas mm. 112-117. Theme 2 in unison between clarinet and piano.
Following the second theme is a variation on the ostinato material, characterized by an ascending triad consisting of two sixteenth notes slurred to an eighth note (See Ex. 2.5).

Ex. 2.5 *Las Mañas* mm. 27-29. Variation of ostinato figure.

This material presents a rather percussive effect, and the performers will likely put the most emphasis on the highest note of this figure, because this embellishment serves mainly to enhance the heavy accented feeling on beats 1 and 3 of the ostinato figure.

The middle section of *Las Mañas* presents a contrast to the forceful outer sections in presenting a graceful melody in canon (See Ex. 2.6).
As this section is marked grazioso, the performers should play with a legato articulation, and should make sure to bring out the individual melodic lines as they appear in the canon. The dynamic marking of *mp* should be adhered to strictly by both performers, and the performers should take care not to slow down in this short contrasting section.

As previously mentioned, the clarinet and piano have the melodic content of the A section in unison in mm. 112-131. Throughout this section, the performers should take care to align properly with one another, since this section has a transparent texture when compared to the rest of the work, and thus misalignment will be immediately noticeable. Also noted previously, the numerous repetitions throughout the A section contribute to the driving nature of *Las Mañas*. The work reaches its climax in m. 131 with the unison B-flat in the clarinet and piano. Following this climax, the performers should employ an
agogic pause prior to the entrance of the final reprise of the A section at m. 133. This pause will allow the following entrance of the ostinato material to occur in a more subdued color, thus providing a necessary contrast leading up to the finale. In this final section, it is important for the performers to make a very gradual crescendo from m. 143 to the end, since this material consists of repeats of the varied ostinato and is thus energetic due to the nature of the repeated motive.

A light and energetic work, *Las Mañas* would be well placed either in the beginning or end of a concert. The pervasive imitation between the clarinet and piano parts throughout the work provide an energetic character. Given the imitative nature of this work, it is important for the performers to match articulations as closely as possible, a difficulty given the different natures of sound production between clarinet and piano. Because this work based on a relatively small amount of thematic material that develops and repeats throughout the work, it is important that the performers provide contrast in both dynamics and phrasing to bring out the multitude of characters present in this short work. A fun and playful piece, *Las Mañas* is a nice addition to the clarinet repertoire.
CHAPTER 3
PERFORMANCE ANALYSIS OF CONVERSATIONS

Norbert Goddaer’s *Conversations* for two B-flat clarinets is divided into six movements that musically portray various topics one would expect to encounter in everyday conversation. Goddaer wrote this work in 2009 for clarinetists, Robert Spring, and Jana Starling. As the title suggests, there is significant interplay between the two clarinet parts, as thematic content is frequently introduced, developed, and repeated in an imitative fashion between the two clarinet parts, evocative of the nature by which a conversation can be developed between two people. Goddaer describes the nature of this work in saying,

> It’s a question of theme and answer, and you have a conversation. It is counterpoint. You have to respect the movement. You cannot wait two measures and say nothing, so you have one theme and you have the answer. Sometimes, like a conversation, you have a discussion. You have counterpoint that goes upstairs, and the other voice goes downstairs. It is the technique of counterpoint. Counterpoint is notes against notes, but also movement.  

With such a statement in mind, it comes as no surprise that the melodic progression of much of *Conversations* develops as a direct result of the call-and-response nature between the two clarinets. Often in this work motives are developed via varied repetition accompanied by a switch in voices, octave displacement, or modulation. This fact combined with the fact that the movements follow a clearly discernible sectional form results in the fact that repetitions of themes can take on much different characteristics and phrase structures than what

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21 Ibid.
appeared earlier in the work. In order to maintain the uniformity of the content in this work, the composer recommends precisely following musical indications such as articulation and tempo in saying,

*Generally follow the instructions such as tempo. Expression is personal. It is personal, and I think when you play a piece of a composer you have never seen and you never know, you are looking at what you can do and then you have your personal value.*

Given the transformative nature of the material throughout this work, it is ultimately markings such as articulations, dynamics, and tempo markings that provide the unifying element that identifies the important themes throughout this work, and they should thus be followed as closely as possible.

**“BETWEEN FRIENDS”**

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<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section A return</th>
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<tbody>
<tr>
<td>mm. 1-28</td>
<td>mm. 29-53</td>
<td>mm. 54-90</td>
</tr>
<tr>
<td>Accompanimental figure, and Theme 1</td>
<td>Theme 2, with variation</td>
<td>Accompanimental figure, and Theme 1</td>
</tr>
<tr>
<td>Half note = 110</td>
<td>Half note = 110</td>
<td>Half note = 110</td>
</tr>
<tr>
<td>Meter 2/2</td>
<td>Meter 2/2</td>
<td>Meter 2/2</td>
</tr>
<tr>
<td>Melodic material highly chromatic, but centers around B-flat</td>
<td>Melody – E-Flat Minor Variation – E-Flat Minor</td>
<td>Material highly chromatic. Accompanimental material sequences to end movement.</td>
</tr>
</tbody>
</table>

Fig. 3.1, Formal diagram of “Between Friends”

Much of the interplay between the two clarinets in “Between Friends” relies on the parts switching between accompanimental and melodic roles. The accompaniment figure occurs throughout the A section and provides much of the rhythmic drive. This figure consists of an angular sequence of rising perfect fifths.

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22 Ibid.
and falling perfect fourths. The angular nature of this theme becomes more
difficult, owing to the fact that this figure is slurred throughout, and thus requires
a precise execution so each note is heard (See Ex. 3.1). In order to play this
passage evenly and effectively, the performer should place a light tenuto at the
beginning of each group of four notes. The accompaniment figure should always
be played with strict attention to the rhythm, and should provide the effect of a
perpetual motion framework above which Theme 1 can occur. As the indication
of “murmuring” should indicate, the performer should resist the temptation to
play this figure at a loud dynamic, since it is marked clearly that it should be
played $p$ against the indicated $mf$ of Theme 1 whenever the two are played
together.

Ex. 3.1 *Conversations*, “Between Friends,” mm. 1-4. Accompnimental figure

Theme 1 is a perky melody that contains numerous articulation marks. The
performer should adhere strictly to these marks, since the changes in articulation
will result in variety of color throughout this short theme (See Ex. 3.2).
Additionally, the pairing of the grace notes in this theme precede a note that is
marked staccato, thereby indicating that the grace note should be played
extremely short and before the beat in order to line up with the mechanical nature
of the accompaniment figure. The two clarinetists should follow these instructions strictly, because the voices switch in the repeat of Theme 1 in mm. 17-24.

Ex. 3.2 *Conversations*, “Between Friends,” mm. 9-12. Theme 1.

The B section of “Between Friends” provides a contrast to the relationship between the two clarinets, by removing the role of accompaniment through the unison rhythm throughout this section. In the unaltered form of Theme 2, in mm. 29-39, the two clarinets have unison rhythms with opposing melodic direction (See Ex. 3.3). The two performers should make a clear contrast between the indicated articulations and should match each other’s note lengths. The legato indications fall on downbeats, while the staccato markings fall on the weaker beats. These articulations should emphasize the weight naturally falling on the downbeat, contrasted by a lighter feeling in between measures. In the altered form of Theme 2, in mm. 38-45 the two clarinet parts trade embellishments consisting of eighth notes on beats 1 and 2, while the rest of the bars remain the same. In mm. 46-53, the two clarinets have the embellished version in unison until the conclusion of the section. Even with the alterations, the performers should maintain the feeling of weight on the beginning of the bar and lightness on the weaker beats.
The return of Section A consists of exact repetitions from the first Section A for the first section followed by a sequence of the last bar of the accompaniment figure between the two voices (See Ex. 3.4). It is important to maintain the tempo throughout this sequence so that each entrance falls evenly with the conclusion of the previous run. The last note of the movement is a diad of the low E and low F-sharp marked *pp* with a decrescendo to the end of the movement, mm 87-90. The performers should decrescendo to *niente* in this final bar.

Ex. 3.3 *Conversations*, “Between Friends,” mm. 29-31. Theme 2.

Ex. 3.4 *Conversations*, “Between Friends,” mm. 81-87. Difficult sequential passage.
“QUESTIONING”

<table>
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<th>Section 4</th>
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<td>mm. 1-16</td>
<td>mm. 17-33</td>
<td>mm. 34-55</td>
<td>mm. 56-71</td>
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<tr>
<td>Quarter = 154</td>
<td>Quarter = 154</td>
<td>Quarter = 154</td>
<td>Quarter = 154</td>
</tr>
<tr>
<td>Meter 3/4</td>
<td>Meter 4/4</td>
<td>Meter 4/4, 2/4</td>
<td>Meter 3/4</td>
</tr>
<tr>
<td>Clarinet 1 – motive x alternating with Clarinet 2 – motive y</td>
<td>Clarinets alternate both playing y, then x</td>
<td>Clarinets play y motive in rhythmic unison, then develop x, then develop y</td>
<td>Repeat of mm.1-16</td>
</tr>
</tbody>
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Fig. 3.2, Formal diagram of “Questioning”

The development of the melodic content in “Questioning” relies heavily on varied repetitions of motivic material introduced in mm. 1-4. The two basic elements of this movement consist of motive x, a scalar pattern of four sixteenth notes between two quarter notes (See Ex. 3.5), and motive y, a pattern of syncopated eighth notes concluding with two sixteenth notes slurred to a final eighth note on a the beat (See Ex. 3.6).

**Ex. 3.5 Conversations, “Questioning,” mm. 1-2 Motive x**

**Ex. 3.6 Conversations, “Questioning,” mm. 3-4 Motive y**
In the first presentation of these two motives, in mm. 1-16, Clarinet 1 presents the x motive, while Clarinet 2 presents the y motive in response. In section 2, the clarinet parts present motive y in dialogue in mm. 17-24, and then present motive x in response in mm. 25-33. In section 3, the motives occur in rhythmic unison with one another, but in diametric opposition in mm. 34-54. Section 3 can be considered the development section of this movement, as the composer makes great usage of sequences based on the motivic material, leading to a long unison trilled note in mm. 51-54. The clarinetists should make sure to end the long note together. Section 4 is a repeat of section 1 in mm. 56-71, and the subsequent repetitions of the y motive function as a coda to the conclusion. In this last section, the call-and-response repetitions of motive y overlap in mm. 80-83, presenting a challenging rhythmic figure. The performers should place a tenuto on the first beat of each bar, so that the meter feels as though it is in 1, thereby alleviating the difficulty in placing the final gesture of the two sixteenth to eighth note pattern. In mm. 87-91, this final gesture is repeated sparingly between the clarinets, since the augmentation of the y motive combined with the decrescendo to $pppp$ creates a “trailing away” effect, followed final surprise $sf$ in the last bar. The performers need not ritard in these final bars, because the augmentation of the y motive creates a natural slowing effect.
Ex. 3.7 *Conversations*, “Questioning,” mm. 80-86. Rhythmically challenging passage based on motive y

“ABOUT TRAVELING”

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<td>mm. 1-45</td>
<td>mm. 46-95</td>
<td>mm. 96-123</td>
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<td>Half note = 108</td>
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<tr>
<td>Meter 2/2</td>
<td>Meter 3/4, 2/4</td>
<td>Meter 2/2</td>
</tr>
<tr>
<td>Accompaniment ostinato, Theme 1, varied Theme 1, closing material</td>
<td>Waltz ostinato, Theme 2, accompaniment motive development, closing material</td>
<td>Repeat of mm. 1-14, 29-38, sequence based on varied Theme 1 to conclusion</td>
</tr>
</tbody>
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Fig. 3.3, Formal diagram of “About Traveling”

“About Traveling” is a movement in three parts that involves trading roles of accompaniment and melody between the two clarinets. The movement begins with the introduction of the accompaniment ostinato in m. 1, providing both texture and tempo security before the entrance of Theme 1 (See Ex. 3.8). The performer should place emphasis on beats 1 and 2, as indicated by the accents on these beats. The result of this articulation will provide a motoric rhythmical context upon which the first theme can align.
Ex. 3.8 *Conversations,* “About Traveling,” mm. 1-2. Accompaniment ostinato.

Theme 1 enters on the pick-up beat to m. 5, and contains numerous articulation marks that will indicate the direction of the melody (See Ex. 3.9). As indicated, the notes that occur on the downbeats are marked tenuto, while the notes on the second beat are marked by accent. The performer should therefore place the most weight on the second beat, thereby giving an asymmetrical feeling when compared to the accompaniment ostinato.

Ex. 3.9 *Conversations,* “About Traveling,” mm. 4-8 Theme 1

The closing theme realigns the natural feeling of the downbeat as the strongest beat, and ultimately precedes each new section of the movement (See Ex. 3.10). Following the first iteration of all of the main material in the A section in mm. 1-14, the clarinets switch roles and play an exact repetition with opposing octave displacement, where the ostinato is now played in a higher tessitura than
Theme 1 in mm. 15-28. A varied repetition follows in mm. 29-45, and the performers should follow the same principles of phrasing and articulation as in the unaltered A sections.

Ex. 3.10 *Conversations, “About Traveling,”* mm. 12-14 closing material

Section B in *About Traveling* presents a completely different set of melodic material and a completely different character. Played in 3/4 meter, this section is marked *Tempo di Valse*, and should thus have a feeling in 1 with an accent on the first beat. Unlike the previous section, the accompaniment material is shared by both clarinets and should thus be played in a homogenous texture by matching articulations and tone color (See Ex. 3.11). In the fourth measure of the waltz ostinato, the eighth notes comprise the accompaniment motive, which is sequenced throughout this section.

Ex. 3.11 *Conversations, “About Traveling,”* mm. 46-49. Accompaniment with accompaniment motive in m. 49.

When Theme 2 enters in m. 54, the first clarinet should make a difference in tone color in order to bring out the melody from the shared ostinato with the
second clarinet (See Ex. 3.12). The notes marked tenuto should be brought out of the texture, while the remaining notes should match tone color and articulation with the second clarinet. The phrase structure of Theme 2 consists of a statement of the aforementioned material followed by a repetition and then a descending sequence of the eighth note motive from the accompaniment using hemiola. This sequence occurs first in mm. 62-67, and then again following the repetition of Theme 2 (mm. 70-77) in mm. 78-85. In this second sequence, the second clarinet mirrors the rhythmic pattern of the first clarinet, and the pattern in hemiola thus integrates seamlessly into the meter change to 2/4 in m.82. It is important that the performers place accents on the first notes of each of these motives in the sequence. Additionally, it is important that the performers make an evenly measured crescendo up to the meter change and decrescendo to the end of the sequence. The end of this section is marked by a return of the closing material from the A section in mm. 86-95, thereby providing unity in all sections of this movement. Since the climax of this movement occurs in this presentation of the closing theme, the performers should take care to make an evenly measured crescendo throughout the entirety of this presentation of the closing material in order to set up the return of the A section in the following bar.

Ex. 3.12 Conversations, “About Traveling,” mm. 54-57. Theme 2.
“(Much Ado) About Nothing” is characterized by a rather free form, in the
fact that most of the material in this movement occurs in the outer two cadenzas.
Although the composer has marked a tempo of Quarter=120, the performers can
feel free to take time whenever appropriate, given the fact that these sections are
unmetered, and the composer has marked very freely at the beginning of the
cadenzas (See Ex. 3.13). Throughout the first cadenza sections, a rhythmic
gesture is presented by one voice, and then repeated in exact rhythmic imitation,
but in a different register or in a different direction (See Ex. 3.14). The performers
may make musical decisions as they please, but it is important that the response
matches the character presented by the first iteration of a figure. Concluding each
of the cadenzas is a long trill in both of the clarinets that begins separately, but
ends together. It is important to crescendo throughout the trill, building up energy
until a release in unison.
Contrasting the freedom presented by the cadenza is a rigid, metered sequence traded between the clarinets. The performers should follow the articulations carefully in playing the eighth notes quite short in contrast to the legato gestures inherent to the cadenza sections (See Ex. 3.15).
“ABOUT SOLITUDE”

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<td>mm. 50-74</td>
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<td>Dotted Half note = 60</td>
<td>Quarter=60</td>
</tr>
<tr>
<td>Meters 3/4, 2/4</td>
<td>Meter 3/4</td>
</tr>
<tr>
<td>Theme A1, Theme A2,</td>
<td>Theme B1, countermelody,</td>
</tr>
<tr>
<td>closing material</td>
<td>Theme B2</td>
</tr>
</tbody>
</table>

Fig. 3.5, Formal diagram of “About Solitude”

“About Solitude” is a movement in two distinct, unrelated parts that use separate melodic material, compositional techniques, and tempos. The first section, in mm. 1-49 uses motivic development and varied repetition to develop the melodic content. In the first section, Theme A1 is a scalar figure in 3/4 meter that is presented in one voice, and imitated in another (See Ex. 3.16). In presenting this melody for the first time, the performers may take liberties with the tempo given the fermatas and the marking of freely, but it is important that this material be played with consistently clean legato fingerings.

Ex. 3.16 Conversations, “About Solitude,” mm. 1-4. Theme A1

Contrasting the legato presentation, Theme A2 is comprised of a markedly angular call-and-response motive between the two clarinets in 2/4 meter (See Ex. 3.17). In performing this theme, the performers should make sure to make a clear difference between the articulation markings. The staccato off-beats of mm. 12-16
should contrast the flowing legato motions presented in the opening bars, and the performers should make a marked crescendo in mm. 11-16 to reach a climax at the end of m. 16. In mm. 17-32 there is a varied repetition of mm. 1-16, followed by a sequence of the opening material in mm. 33-42. As the return of the opening material in this repetition and the following sequence is accompanied by a change back to a dynamic of \( p \), the performers should take care to leave a space between the end of Theme A2 and the beginning of A1 and the sequence.

Ex. 3.17 Conversations, “About Solitude,” mm. 7-12. Theme A2.

Following the sequence of the opening material is the closing material, which consists of sustained notes in both of the clarinets, with note changes in rhythmic unison (See Ex. 3.18). A particularly difficult element in this section is the downbeat of m. 47. In order to play the grace note and arrival note together and with a consistent \( fp \), the performers should place the grace note on the beat, and agree upon a discreet value for the grace note such as a \( 16^{\text{th}} \) or \( 32^{\text{nd}} \) note value.
The content of section B differs greatly from that of section A in terms of tempo, articulation, and compositional technique. This section is marked *Lento*, and is characterized by simple, unencumbered presentations of the melodic materials. Theme B1 is characterized by rising broken arpeggio in eighth notes followed by an embellishment of the arrival note (See Ex. 3.19). In each presentation of this melody, the arrival note moves up by half step and then leaps down to the leading tone of this note before resolving. Because this leading tone occurs on the downbeat, the performers should place a tenuto on it in order to accentuate the dissonance. The countermelody provides contrast to theme B1, and is ultimately developed to the end of the movement (See Ex. 3.20). Theme B2 consists of one bar of eighth notes slurred in pairs followed by a bar of descending quarter notes (See Ex. 3.21). The performers should place a small space in between each of the pairs of eighth notes in order to provide both contrast to the flowing melodic nature of the countermelody, and to bring out the stepwise scalar sequence of this material in mm. 58-63. The movement ends in one shortened reprise of all of these themes in mm. 65-74 at a slower tempo, and the performers should play the material in this repetition in a very relaxed way, fading away as the music indicates.
Ex. 3.19 *Conversations*, “About Solitude,” mm. 50-51. Theme B1.

Ex. 3.20 *Conversations*, “About Solitude,” mm. 52-53. Theme B1 countermelody.

Ex. 3.21 *Conversations*, “About Solitude,” mm. 58-59. Theme 2 over counterpoint.

“ABOUT MONEY”

<table>
<thead>
<tr>
<th>Section 1</th>
<th>Section 2</th>
<th>Section 3</th>
<th>Section 4</th>
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<tr>
<td>mm. 1-37</td>
<td>mm. 38 – 55</td>
<td>mm. 56-72</td>
<td>mm. 73-90</td>
</tr>
<tr>
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<td>Half note = 120</td>
<td>Half note = 120</td>
<td>Half note = 120</td>
</tr>
<tr>
<td>Meter 2/2</td>
<td>Meter 2/2</td>
<td>Meter 2/2</td>
<td>Meter 2/2</td>
</tr>
<tr>
<td>Motive x, y (sequence of y leads to cadence)</td>
<td>Motive x, y, x’ (sequence of y leads to cadence)</td>
<td>Motive x, y, x’ (sequence of x’ leads to abandoned cadence)</td>
<td>Motive x, y, x’</td>
</tr>
</tbody>
</table>

Fig. 3.6, Formal diagram of “About Money”

The final movement, “About Money,” is a lighthearted movement that makes use of motivic development to present the theme in different ways in each
section. The central figure of most of the melodic material is based on motive x, which should be played with short, dry articulations and a very fast grace note in order to bring out the “joking” quality in the music (See Ex. 3.22). Motive y is characterized by the repeated half-step movement in the first half of the bar, and is used in sequences throughout the movement (See Ex. 3.22).

Ex. 3.22 Conversations, “About Money,” m. 1 Motive x

Ex. 3.23 Conversations, “About Money,” m. 11 Motive y

The development of thematic content in this movement relies upon multiple varied repetitions that make slight changes each time, resulting in a melodic structure that is both new and familiar. In the first section of the movement, mm. 1-18 and mm. 19-37, motive x and motive y are repeated between the two clarinets in a call-and-response fashion followed by a sequence in rhythmic unison between the clarinets. The second section, mm. 38-55 is largely a repeat of mm. 3-18, with the change, in that it introduces motive x’, which is first displayed as an accompaniment to the x material in this section. In the next repetition, in mm. 56-72, the content is largely the same as the previous repetition with the exception that a sequence based on x’ takes the place of the sequence based on motive y of the previous repetition, leading to an abrupt pause.
in m.72. The final repetition, in mm.73-84 presents all of the motives together in a cohesive phrase structure, where each motive is presented for 4 bars, followed by an abrupt presentation of motive x in unison leading to a sustained note with a crescendo and a concluding scale (See Ex. 3.25).

Throughout this movement, the performers should play each motive with consistent articulations as marked in order to bring out each individual character. In presentations of motive x, the performers should play consistently staccato. In presentations of motive y, the performers should place a tenuto on the downbeats in order to accentuate the embellishment created by the half step motion. In motive x’, the performers should highlight the differences in articulation between the long downbeats and the short off beats.

Ex. 3.24 Conversations, “About Money,” m. 38. Motive x’ (bottom line)
Conversations is a work that presents many different characters between movements and within movements. As suggested by the title, the musical content is heavily reliant on call-and-response, and the often-motivic nature of the melodic content develops through repetition and imitation, much like the development of ideas through conversation between two people. Throughout the work, articulations and stylistic markings are clearly marked, and should be followed closely by the performers in order to bring out specific characteristics of each theme so that the listener can recognize repetition amid all of the development throughout this work. Although not excessively demanding technically, there are musical challenges present in Conversations that make it a good work for advanced students to gain exposure to chamber music repertoire.

The transparency inherent in a work for two clarinets without accompaniment presents a significant challenge in this work. However, if the musical instructions are followed clearly, and the performers communicate well with one another in performance, then Conversations can be a very successful work in performance.

Ex. 3.25 Conversations, “About Money,” mm. 73-80. Final iteration of melody. Composite of motives x, y, and x’
CHAPTER 4

PERFORMANCE ANALYSIS OF BALLAD

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section A return</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-20</td>
<td>mm. 21-76</td>
<td>mm. 77-96</td>
<td>mm. 97-103</td>
</tr>
<tr>
<td>Piano ostinato in quarter notes, with freely written bass clarinet melody.</td>
<td>Arpeggiated Piano ostinato, with lengthy, soaring bass clarinet melody</td>
<td>Varied repetition of material in mm. 1-20</td>
<td>Continuation of piano ostinato, with bass clarinet sustaining.</td>
</tr>
<tr>
<td>Quarter = 68</td>
<td>Quarter = 168</td>
<td>Quarter = 68</td>
<td>Quarter = 68</td>
</tr>
<tr>
<td>Meter 4/4</td>
<td>Meter 4/4</td>
<td>Meter 4/4</td>
<td>Meter 4/4</td>
</tr>
<tr>
<td>Tonality</td>
<td>Tonality</td>
<td>Tonality</td>
<td>Tonality</td>
</tr>
<tr>
<td>Ambiguous: alternation between diminished chords and seventh chords</td>
<td>Also ambiguous, but chord changes are less frequent</td>
<td>Ambiguous: alternation between diminished chords and seventh chords</td>
<td>Ambiguous, but with final resolution on altered tonic.</td>
</tr>
<tr>
<td>Lento, Evenly</td>
<td>Allegretto, Graceful</td>
<td>Lento, Evenly</td>
<td></td>
</tr>
</tbody>
</table>

Fig. 4. Formal diagram of Ballad

Ballad, for Bass Clarinet and Piano is a rather somber work, owing to its slow tempo, and use of the bass clarinet as a solo instrument. The combined effect of the low tessitura of the bass clarinet, the dirge-like piano accompaniment, and the avoidance of tonic chord throughout the work creates a rather somber atmosphere. In the words of the composer, “It is like a poem. Normally it should be played calmly. You have to talk in an easy way. It is like an old man with a low voice.”

Although this work was originally written for bassoon, the timbre of the bass clarinet matches quite well to the darkness of the piano accompaniment in the outer section, while the singing qualities in the middle

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23 Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.
register of the instrument compliment the free-flowing feel of the middle section of the work.

_Ballad_ is a one-movement work divided into three sections outlined in Fig. 4. A prominent feature in the outer sections of this work occurs in the piano accompaniment, with its slow plodding rhythm with chord changes preceded by passing tones in the lowest voice. Changes in the bass line occur on downbeats, implying a more structured, sustained melody in contrast to the free-flowing bass clarinet melody of this section. The 4/4 meter, and the indication of “evenly,” implies a rather static character to the piano part in this section. The performer should take care not to drag or lose the progression of the melody implied by the bass line. In doing so, the performer should make sure to maintain a consistent legato articulation, especially during note changes in the bass line.

Example 4.1 _Ballad_ mm. 1-4. Introduction of accompaniment figure in piano.

The entrance of the Bass clarinet in measure 5 provides a contrast to the vertical nature of the piano accompaniment (See Ex. 4.2). The very free-flowing and descant-like melody provides a very stark contrast to the plodding piano part in this section. None of the phrases begin on strong beats, thus implying instability.
Ex. 4.2 *Ballad* mm. 5-7

Although the musical line lacks stability in the bass clarinet part, owing to the fact that each of the entrances occurs on an offbeat, the performer should take care to maintain a steady tempo throughout. A good guide that one can often follow occurs in the moving eighth notes of the bass line before chord changes. Although consistent tempo is important, the performer should pay attention to repetitions that occur within the melodic line in measure 12, 13 and 15 (see examples 4.3 and 4.4). In each of these measures, the bass clarinet arrives on a sixteenth note occurring on a strong beat, moves away, repeats the note for value of a dotted eighth note, moves away again and then repeats the note for a longer value. Ideally, the performer should place an emphasis on the downbeat of the measure to give proper weight to the gesture, allowing the repetitions to fade away.

Ex. 4.3 *Ballad* mm. 9-12
In the B section, the meter changes from 4/4 to 3/4 accompanied by a change to a brisker tempo. Throughout this section, the piano part plays broken chords under the bass clarinet’s relatively slow-moving melody. This quicker piano part, and slower bass clarinet part essentially reverses the two voices’ roles from the A section. Their functions, however, remain the same: the piano provides a consistent metronomic background, while the bass clarinet plays a free-flowing melody. In contrast to the plodding, quadruple feeling of the A section, the emphasis of each measure in the B section should be felt in one beat, subdivided into three parts. Therefore, the pianist should emphasize the downbeats in order to maintain the forward motion of the accompaniment figure, providing a stable background upon which the bass clarinet melody can develop (See Ex. 4.5).
Much the same as the melody in the A section, the bass clarinet melody in this section is largely through-composed. The melody in this section contrasts from that of the A section in the fact that the note lengths are longer, and it generally changes notes on strong beats. The result of these changes is that the bass clarinet melody feels more stable and less embellished. In this section, the performer should be sure to sustain the longer notes to their full values, and emphasize the downbeats when the notes change. In doing so, the emphases in the bass clarinet part will align with the natural accent provided by the piano accompaniment.

Additionally, the performers should make a gradual crescendo in mm. 38–49, and a decrescendo in mm. 49–70. Since these dynamic changes are so protracted, the performers should make sure to avoid changing dynamic too drastically early in these dynamic changes. Another feature of the bass clarinet melody in this section is that it has a tendency to move away from longer notes on the third beat of the bar (see Ex. 4.6). The performer should avoid accenting these notes, because doing so would detract from the natural pulse present in the downbeats of the piano accompaniment, and could ultimately result in the tempo dragging or losing the forward motion of the melodic line.

Ex. 4.6 Ballad mm. 28–35. Bass Clarinet Melody.
The ultimate contrast in this middle section is that the melodic line is far more protracted than the melody of the A section, owing to the change of meter and tempo and the absence of the plodding quartet note chords in the piano part, instead using broken chords to convey harmony. The chordal writing begins to return, however, with a sort of simplification of the piano accompaniment, by placing a quarter note as the last beat of measures 61-68 (See Ex. 4.7). This change then gives way to a further simplification of placing rolled chords on the downbeats at the end of this section (See Ex. 4.8). The change of register to the higher tessitura, and the gradual diminuendo of the bass clarinet in this section gives a seamless transition to the non-broken piano chords to follow in the reprise of the A section.

Ex. 4.7 Ballad mm. 61-64. Simplified accompanimental figure.

Ex. 4.8 Ballad mm. 69-72

The return of the A section features a varied repetition of the first A section with a short coda. In the coda, the bass clarinet line remains generally
static, moving between C and G, and finally ending on an optional low C (See 4.9). The composer has indicated the option of playing the C an octave above. In the case that the clarinetist does not have a low C extension on his or her bass clarinet, the upper option is necessary. However, if the lower option is taken, then the resulting chord contains a sounding B-flat as the lowest note of the chord. Since this note is the 5th of the chord, the result will be a very unstable chord. The performer should make sure to play at a very quiet dynamic in order to create a homogenous blend of sound with the low piano chords. Additionally, the performer should make sure to decide carefully where to breathe, because such a long sustained note on the bass clarinet can become taxing at the end of the work. An ideal spot to take a quick breath is prior to the leap from G to C in measure 100.

Ex. 4.9 Ballad mm. 98-103
Although not a technically demanding work for bass clarinet, *Ballad* presents a number of musical challenges for the performers. The pedagogical value of this work is evident in the presentation of lyrical material for the bass clarinet, which requires good legato fingering technique on the bass clarinet. Such legato execution can often be difficult for students first learning to play the bass clarinet, and *Ballad*, being a well-crafted and accessible work, provides a good early exposure to this technique. In the outer sections, it is necessary to maintain a descant-like embellished melody on top of a static accompaniment, while the middle section requires discipline in logical phrasing of a long, through-composed melody. The final section requires the performer to blend into the sound of the piano while sustaining a very low note for an extended duration of time. A clarinetist with the knowledge of these musical pitfalls should have no problem in surmounting these challenges.
CHAPTER 5

PERFORMANCE ANALYSIS OF DUETS

Norbert Goddaer’s *Duets* is an eight-movement set dedicated to clarinetists James Gillespie and John Scott. Speaking about this work, Goddaer states, “It is an interaction between two individuals. I think I was referring to the two-part inventions of Bach. It is the same thing, when the right hand plays, the left hand is waiting and vice versa. The left hand is the answer or the reply, and they change.” Much of the content of this work relies on the contrast between the roles of melody and accompaniment in each movement. The two voices often switch between melody and accompaniment roles within movements, so each performer has a variety of responsibilities within movements. *Duets* contains numerous styles of music throughout the various movements, which reflects Goddaer’s outlook on composition, which he describes in saying,

> I describe my musical style as eclectic. “Eclectic” is all different impressions of all different styles. You have now the minimal music – they called it the new classic. So my music can be the new classic or the new romantic, but I think “eclectic” is the word that has everything.

According to the composer comment on *Duets*, “The style is alternately pure counterpoint, jazzy, modal or chromatic, depending on the moment or circumstances.”

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24 Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.
25 Ibid.
With this thought in mind, the performers should treat each movement as an independent work, and should thus convey a variety of characters throughout the work, as is demanded in the moment.

“SUNDAY TRIP”

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section A return</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-32</td>
<td>mm. 39 – 67</td>
<td>mm. 68 – 104</td>
</tr>
<tr>
<td>Quarter = 132</td>
<td>Quarter = 132</td>
<td>Quarter = 132</td>
</tr>
<tr>
<td>Meter 2/4</td>
<td>Meter 2/4</td>
<td>Meter 2/4</td>
</tr>
<tr>
<td>Theme 1, Motive x, y, z</td>
<td>Concluding theme, motives x, z</td>
<td>Developmental section – Chromatic embellishment motive x, and y</td>
</tr>
<tr>
<td>Allegro</td>
<td></td>
<td>Repeat of mm. 1-38</td>
</tr>
</tbody>
</table>

Fig 5.1 Formal diagram of “Sunday Trip”

The overall character of “Sunday Trip” is very light, given the abundant use of staccato articulation, the brisk tempo, and use of frequent counterpoint between the two clarinets. In this movement, the basic content of all of the musical events can be found in the first theme in mm. 1-12 (See Ex. 5.1). This theme consists of a lengthy introductory note, and three distinct motives that form the basis of all of the content of this movement. Motive x consists of two staccato eighth notes followed by sixteenth notes (See Ex. 5.2), while motive y consists of a scalar pattern of four sixteenth notes slurred to an eighth note (See Ex. 5.3), and motive z consists of an eighth note followed by two eighth note rests and one eighth note, which usually functions as a pick-up note to the next downbeat moving at the interval of a tritone (See Ex. 5.4). In performing the introduction, it is important to internalize a steady tempo while playing the opening pitch, so that the downbeat of m. 5 can occur simultaneously between the two clarinets. It is
equally important to make a gradual crescendo in these bars, aiming for the
downbeat of m.5, since the change in dynamic will give an aural cue to the second
clarinet player of where to place the downbeat. It is important to note also, that
each articulated eighth note in this movement is marked with a staccato, so the
presentations of motive x and motive z should remain consistently short
throughout the movement.

Ex. 5.1 Duets, “Sunday Trip” mm. 1-12. Theme 1.

Ex. 5.2 Duets, “Sunday Trip” m. 5. Motive x.

Ex. 5.3 Duets, “Sunday Trip” m. 9. Motive y.
Following the first iteration of Theme 1 is a varied repeat in mm. 13-24, and then a partial repetition in mm. 25-32, leading into the concluding theme in mm. 33-38. This theme consists of a version of motive x and motive z moving in counterpoint with one another via leaps in the interval of a tritone (See Ex. 5.5). In performing the concluding theme, it is important to maintain crisp staccato articulations, since the composite rhythm between these two motives is that of continuously repeating eighth notes. The performers should make an even crescendo throughout this theme, because it leads to a chromatic scale to end this section on a unison C displaced by two octaves between the voices.

The middle section of this work consists entirely of development of motives x, y, and z in chromatic counterpoint that alternates between divergence and convergence of the clarinet lines. Beginning this new section, in mm 38-42, is a chromatic embellishment of motive x accompanied a divergent descending chromatic scale (See Ex. 5.6), which then repeats in convergent motion with the
voices switched and octaves displaced in mm. 43-46. The performers should crescendo continuously throughout this section. Subsequently, in mm. 47-51, the rhythm from motive y, minus the first sixteenth note, is used in an angular ascending pattern in parallel motion with motive z (See Ex. 5.7). The repetition of this event, in mm. 51-54, features the voices switched, divergent chromatic motion, and octaves displaced. The rest of Section B consists of a repetition of mm. 39-41 in unison between the clarinet parts in mm. 55-57, followed by a convergent, syncopated chromatic scale in mm. 58-61, and a divergent chromatic scale in mm. 62-65, leading to an exact repetition of mm. 1-38, comprising the return of the A section.

Ex. 5.6 *Duets*, “Sunday Trip” mm. 38-42

Ex. 5.7 *Duets*, “Sunday Trip” mm. 47-50
“BLUE NOTE”

<table>
<thead>
<tr>
<th>Section 1</th>
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<th>Ending section</th>
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<tr>
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<td>mm. 17-32</td>
<td>mm. 33-43</td>
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<tr>
<td>Meter 3/4</td>
<td>Meter 3/4</td>
<td>Meter 3/4</td>
</tr>
<tr>
<td>Melodic theme,</td>
<td>Varied repetition of section 1</td>
<td>Concluding development of accompaniment theme in sequence</td>
</tr>
<tr>
<td>accompaniment theme</td>
<td>a half tone higher with octave displacement</td>
<td></td>
</tr>
<tr>
<td>Dolore</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fig 5.2 Formal diagram of “Blue Note”

In “Blue Note,” the atmosphere remains rather subdued throughout the movement. The main musical elements of this movement deal with the interplay between the roles of the melodic theme and the accompaniment theme. The roles of these themes are consistent throughout the movement, but they switch between the clarinet parts, so each player must alternate between playing the leading role and the supporting role. The main melody of this movement consists of rising quarter notes followed by descending chromatic notes that the composer indicates can either be played as normal 32nd notes or grace notes (See Ex. 5.7). In keeping with the subdued feeling of this movement, the performer can play the notes lazily, in order to avoid the strictness that would ensue should the notes be played in their literal indication. The accompaniment theme consists of a pattern or rising eighth notes followed by a quarter note on the third beat (See Ex. 5.8). This accompaniment theme always plays a supporting role to the melodic theme, so the direction of the phrasing should be determined by the melodic theme.
Ex. 5.8 Duets, “Blue Note” mm. 1-3. Melodic theme.

Ex. 5.9 Duets, “Blue Note” mm. 3-5. Accompaniment theme.

Following the first two iterations of the melodic theme in Section A, in mm. 1-16, the usage of the melodic melody is contracted to only the first four bars in the two repetitions of mm. 17-24. In this section, the performers should crescendo consistently to the downbeat of m. 25, because this part is the climax of the movement. The subsequent iteration of the melody in mm. 27-32 contains a full presentation of the melody and a continuation of the downward line in rhythmic unison at the interval of a tritone between the two clarinet parts in mm. 30-32. The following concluding theme is based on the accompaniment theme, and consists of contrapuntal treatment of the rising eight note component of the accompaniment theme. The performers should play evenly, because the composite rhythm consists of repeated eighth notes (See Ex. 5.9). The clarinets end the movement in unison rhythm on a long note that should diminuendo to \textit{niente}. 
Ex. 5.10 *Duets*, “Blue Note” mm. 33-35. Concluding development of accompaniment theme.

**“FUGUETTE”**

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<thead>
<tr>
<th>Part 1</th>
<th>Transition</th>
<th>Part 2</th>
<th>Transition</th>
<th>Coda</th>
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<tr>
<td>mm. 1-21</td>
<td>mm. 22-25</td>
<td>mm. 26-41</td>
<td>mm. 36-41</td>
<td>mm. 42-51</td>
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<td>Quarter = 120</td>
<td>Quarter = 120</td>
<td>Quarter = 120</td>
<td>Quarter = 120</td>
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<td>Meter 4/4</td>
<td>Meter 4/4</td>
<td>Meter 4/4</td>
<td>Meter 4/4</td>
<td>Meter 4/4</td>
</tr>
<tr>
<td>Melody (subject, variation, scalar material), countermelody</td>
<td>Scalar material in sequence between clarinets</td>
<td>Modulated repeat of mm. 11-20 with voices switched</td>
<td>Scalar material in sequence between clarinets</td>
<td>Cadential material establishing G Minor, sequential use of motive x</td>
</tr>
<tr>
<td>Key: G Minor, C minor</td>
<td>E-Flat Major-B-Flat Minor-F-Minor</td>
<td>F Minor – B-Flat Minor</td>
<td>E-Flat Minor-B-Flat Minor – F Minor – C Minor – G Minor</td>
<td>G Minor</td>
</tr>
<tr>
<td>Allegro</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fig 5.3 Formal diagram of “Fugue”

The third movement of *Duets*, titled, “Fugue,” or “little fugue,” is different from the other movements of Duets in the fact that it follows a harmonic scheme that can be analyzed tonally. Many of the movements in this set of duets are far too chromatic to be analyzed with such methods. The main subject of this
fugue is an eighth note pick-up to the downbeat on in m.1 (See Ex. 5.10). This figure is then embellished and sequenced in mm. 1-4 until the scalar material provides the cadence into the new key of C Minor in m. 6. In playing the subject of this fugue, one should always place an emphasis on the strong beats, so the heavy gesture of the first presentation of the theme is not lost in the embellishment.

Ex. 5.11 Duets, “Fuguette” mm. 1-3 Melody, statement and development of fugue subject

Ex. 5.12 Duets, “Fuguette” mm. 5-6 Melody, scalar material.

The counter-melody enters following the first full statement of the theme in mm. 6-10, consists of a descending and then ascending chromatic scale in quarter notes. The theme is then restated in both G Minor and then C Minor in mm. 11-20. The subsequent material is transitional, and consists of sequences of the scalar cadential material from the theme modulating to F Minor via E-flat Major, and B-flat Minor. The next section, mm. 26-35, is a statement of the theme in F Minor and Bb Minor leading to the return of the modulatory material that returns to the original key of G minor via E-flat Minor, F minor, and C minor. Throughout this modulating section, the performers should crescendo consistently.
to the downbeat of m. 42, since this section is the climax of this movement. The material in mm. 42-46 has significantly slower harmonic rhythm than the rest of the movement, and serves to display the release in tension following such a protracted modulation back to the tonic key (See Ex. 5.12). This section is a simple chord progression of i-VI-N7-vii07-i, and ultimately serves the purpose of establishing the tonic prior to the finale. The final 5 measures of this movement consist of repetitions of the fugue subject in close counterpoint, followed by a unison ending on the final note (See Ex. 5.13). Throughout this final section, the performers should take care to follow the dynamic markings while continuing to place the appropriate weight on the second note of each instance of the original fugue subject.

Ex. 5.13 Duets, “Fuguette” mm. 42-46 Cadential material establishing G Minor
Ex. 5.14 Duets, “Fuguette” mm. 47-51 Sequential use of motive x

“STREET WALK”

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Coda</th>
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<tbody>
<tr>
<td>mm. 1-24</td>
<td>mm. 25-36</td>
<td>mm. 37-49</td>
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<tr>
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<td>Meter 3/4</td>
<td>Meter 3/4</td>
</tr>
<tr>
<td>Clarinet 1 – Melody</td>
<td>Clarinet 1 – Accompaniment</td>
<td>Clarinet 1 – Melody</td>
</tr>
<tr>
<td>Clarinet 2 – Accompaniment</td>
<td>Clarinet 2 – Melody</td>
<td>Clarinet 2 – Accompaniment</td>
</tr>
<tr>
<td>Key: D Minor – Chromatic</td>
<td>Chromatic</td>
<td>D Minor</td>
</tr>
<tr>
<td>Andante</td>
<td>More Animated</td>
<td>Andante</td>
</tr>
</tbody>
</table>

Fig 5.4 Formal diagram of “Street Walk”

In “Street Walk,” the two clarinets switch between roles of melody and accompaniment. The accompaniment figure is introduced first, and appears throughout the movement largely unchanged rhythmically. This ostinato consists of a grouping of three eighth note pick-ups to a quarter note, which is tied over the bar line to an eighth note (See Ex. 5.14). This rhythmic pattern continues in each bar for most of the first two sections, and is rather unstable, given the absence of any articulations on the quarter note beats. The melody, by contrast, begins on the downbeat of each bar and consists of a half note tied to an eighth note, which is then followed by a moving eighth note that functions as a pick-up to the next downbeat (See Ex. 5.15). The composite rhythm throughout this
movement is a set of continuous eighth notes. The melody is written quite freely, and generally moves by step throughout, with most of the harmonic changes in the accompaniment. With this fact in mind, it is important that the accompaniment play a prominent role, while the melody plays the role of a floating descant. One such example is in mm. 29-36, where the accompaniment becomes quite angular in comparison to the relative step-wise motion of the melody. In this passage, the performer playing the first clarinet part should match the legato fingerings inherent to the more scalar melody while also pushing the tempo, as indicated by the marking of more animated. Following this section, the coda in mm. 37-49, features a gradual diminuendo accompanying a ritard and a gradual simplification of the accompaniment leading to a long sustained note in both clarinets to end the movement.


Ex. 5.16 Duets, “Street Walk” mm. 5-8. Melody.
Ex. 5.17 Duets, “Street Walk” mm. 30-33.

“DAILY EXERCISE”

<table>
<thead>
<tr>
<th>Part 1</th>
<th>Variation 1</th>
<th>Variation 2</th>
<th>Part 1 reprise</th>
<th>Coda</th>
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<tr>
<td>mm. 1-22</td>
<td>mm.23-43</td>
<td>mm.44-73</td>
<td>mm. 74-95</td>
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<td>Half note</td>
<td>Repeat of</td>
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<td>108</td>
<td>108</td>
<td>108</td>
<td>mm.1-22</td>
<td>108</td>
</tr>
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<td>Meter 2/2 3/4</td>
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</tr>
<tr>
<td>Theme 1,</td>
<td>Embellished</td>
<td>Second</td>
<td>Based on</td>
<td></td>
</tr>
<tr>
<td>Theme 2,</td>
<td>Theme 1, 2,</td>
<td>embellishment</td>
<td>theme 1</td>
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<tr>
<td>concluding</td>
<td>unaltered</td>
<td>of Theme 1,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>theme</td>
<td>closing theme.</td>
<td>Theme 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>adjusted to 3/4</td>
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<tr>
<td></td>
<td></td>
<td>with extra</td>
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Fig 5.5 Formal diagram of “Daily Exercise”

The movement, “Daily Exercise,” features a great deal of rhythmic unison between the two clarinet parts. This movement is very energetic, and consists of large sectional repetition with variation. The first theme, mm. 1-9, begins with an accented note held over to a series of sequential eighth note patterns. While the motion in the first clarinet part is generally step-wise by measure, the second clarinet plays scale patterns in opposing motion to the top line (See Ex. 5.16). The
next theme, mm. 10-17, consists of a downbeat followed by a syncopated pattern in the antecedent (See Ex. 5.17), and a rising scalar pattern offset by an eighth note in the consequent (See Ex. 5.18). In this pattern, the clarinets should provide a strong downbeat in the antecedent, and then on the arrival notes determined by the articulations in the Clarinet 1 part in mm. 13-14 in the consequent. The concluding theme, mm. 18-22, consists of an alternating octave-displaced sixteenth note pattern accenting the downbeats and 3rd beats (See Ex. 5.19). In each of these aforementioned patterns, the clarinets play either rhythmically in unison, or one of the clarinets embellishes the strong beats of the themes. In every case, it is important to place the emphasis where the composer has written an accent or tenuto, because this emphasis will provide the context under which the florid embellishments should occur.

Because this work is sectional with variation, it is important to follow the strong beats of each instance of the thematic material in determining where to place accents. Doing so will convey melodic return that might otherwise go unnoticed by the listener given the large amount of variation. In the first variation, the first theme remains largely unchanged, except for a slight adjustment to the counterpoint (mm. 23-30), and the second theme consists of an embellished melody, with a simplified accompaniment in the antecedent and an unchanged instance of the consequent (mm. 31-38). The concluding theme is largely unchanged, except for octave displacement in m. 41. In the second variation, the first theme is changed to consist of broken scales in downward motion in mm. 44-51, and theme 2 is adjusted and simplified for the change to 3/4 meter in the
antecedent, and in 2/2 meter in the consequent. In this instance of Theme 2, the articulation consists of alternations between tenuto and staccato articulations, with multiple repetitions in mm. 52-66 (See Ex. 5.20). The concluding theme is simplified in this variation to consist of an imitative passage resolving on a long note with a decrescendo in mm. 67-72. The following section, in mm. 74-95, consists of an exact repeat of mm. 1-22. The Coda, in mm. 95-104 consists of a sequence based on Theme 1 followed by a rhythmically unison finale that consists of partial usage of theme 1 material. In these final bars, it is important that the performers play the grace notes before the beat, so that the accented quarter notes can align smoothly with each other (See Ex. 5.21).

Ex. 5.18 Duets, “Daily Exercise” mm.1-4 Theme 1

Ex. 5.19 Duets, “Daily Exercise” mm. 10-12 Theme 2
Ex. 5.20 *Duets*, “Daily Exercise” mm. 13-14.

Ex. 5.21 *Duets*, “Daily Exercise” mm. 18-19. Closing theme.

Ex. 5.22 *Duets*, “Daily Exercise” mm. 52-56. Theme 2 adjusted to 3/4 meter.

Ex. 5.23 *Duets*, “Daily Exercise” mm. 100-104
“LAZYBONES”

<table>
<thead>
<tr>
<th>Section 1</th>
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<tbody>
<tr>
<td>mm. 1-34</td>
<td>mm. 35-63</td>
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<tr>
<td>Clarinet 1 – Theme 1, Theme 2</td>
<td>Clarinet 1 – Theme 1, Theme 2</td>
</tr>
<tr>
<td>Clarinet 2 – Accompaniment material, closing theme</td>
<td>Clarinet 2 – Accompaniment material, closing theme</td>
</tr>
<tr>
<td>Debole</td>
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</tr>
</tbody>
</table>

Fig 5.6 Formal diagram of “Lazybones”

Movement 6 of *Duets*, titled “Lazybones,” consists of freely repeated melodic material over a constant accompaniment figure. The accompaniment figure acts as an ostinato throughout this movement, and has a rather angular pattern throughout (See Ex. 5.22). The marking, *rather weak*, indicates that the performer should play with a subdued tone. To contribute to the feeling indicated by this marking, the grace notes should be played rather lazily when grouped in pairs in the accompaniment.

Ex. 5.24 *Duets*, “Lazybones” mm. 1-2. Accompaniment.

The antecedent of Theme 1 in mm. 5-9 consists of a pick-up beat of four sixteenth notes to the downbeat of a motive comprised of two eighth notes falling by the interval of a minor 3\textsuperscript{rd}, which has a grace note preceding the downbeat. The consequent consists of an eighth note pick-up to a repetition of the falling 3\textsuperscript{rd} motive preceded by a grace note. In order to give the listener a sense of division
between these two pick-up gestures, the sixteenth notes should be played in rhythm, while the grace note should be placed before the beat (See Ex. 5.23).

Ex. 5.25 Duets, “Lazybones” mm. 5-8 Theme 1

Theme 2 is the only one of the themes to begin on a strong beat that is not preceded by a grace note. Therefore it is important to place a tenuto on the downbeat, thereby enhancing the difference between the relative stability of this theme, and the instability of the accompaniment, and Theme 1. A feature of Theme 2 is that the eighth notes and sixteenth notes are slurred in a pattern that covers each individual beat. Therefore, the performer should place a slight break in between the beats to bring out this contrasting articulation (See Ex. 5.24). The suffix of Theme 2 consists of a long, sustained note preceded by a grace note.

Ex. 5.26 Duets, “Lazybones” mm. 13-14 Theme 2

Throughout this movement, elements of Themes 1 and 2 are paired together, or occur by themselves as isolated events. Following the original iteration of Theme 2 in mm. 13-16, Theme 2 repeats in mm. 17-19, with the addition of a suffix consisting of the falling Minor 2nd motive preceded by a grace note in from Theme 1 in mm. 20-21. In mm. 21-25, Theme 1 repeats with identical antecedent and consequent figures, distinguished from one another only by octave displacement. In mm. 26-28 the consequent long note of Theme 2
precedes the Antecedent in mm. 29-31 and the suffix of Theme 1 in mm. 31-33. Given the seemingly random nature of the placement of these themes, the division in the movement is most easily understood as occurring in mm. 33-34 with the closing theme in the second clarinet part (See Ex. 5.25). This motive consists of eighth notes slurred in pairs, with grace notes in between the slurred notes. Much like the phrasing of Theme 2, this gesture should be played with space in between the separate slurrings.

Ex. 5.27 Duets, “Lazybones” mm. 33-34. Closing theme.

In the second half of the movement, Theme 2 with the consequent of Theme 1 occurs in mm. 37-41, followed by the long note Consequent of Theme 2 in mm. 42-44. In mm. 45-48, a normal repetition of the full version of Theme 2 occurs followed by another repetition of Theme 2 with the Theme 1 Consequent in mm. 49-53. Repetitions of the opening motive of Theme 1 occur in mm. 53-60, followed by a shortened version of the closing theme in m. 61, a rhythmically unison passage of sixteenth notes moving up and down by half step at the interval of a tritone between the two clarinet parts in m. 62, and a fermata on a sustained diad of C and F-sharp in the final measure.
“SHEPHERD’S SONG”

<table>
<thead>
<tr>
<th>Part A</th>
<th>Part A reprised</th>
</tr>
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<tbody>
<tr>
<td>mm. 1-16</td>
<td>mm. 17-34</td>
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<tr>
<td>Half note = 48</td>
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<td>Meter 2/2</td>
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<tr>
<td>Clarinet 1 – Melody mm. 1-8, 13-16</td>
<td>Clarinet 1 – Countermelody until m. 29</td>
</tr>
<tr>
<td>Countermelody, mm. 9-12</td>
<td>Clarinet 2 – Melody until m. 29</td>
</tr>
<tr>
<td>Clarinet 2 – Countermelody mm. 1-8, 13-16</td>
<td></td>
</tr>
<tr>
<td>Melody, mm. 9-12</td>
<td></td>
</tr>
<tr>
<td>Tranquillo</td>
<td></td>
</tr>
</tbody>
</table>

Fig 5.7 Formal diagram of “Shepherd’s Song”

“Shepherd’s Song” is a very lyrical movement, with melodic material occurring in the Lydian mode. The basic structure of each half of this movement consists of four non-repeating phrases, of four bars each, which does not reach a conclusive cadence until the end of the movement. Ex. 5.26 shows an example phrase of mm. 1-4. Each phrase consists of a melody and a countermelody, and the clarinets switch roles at different times throughout the movement. In both sections, the first two phrases are marked at a dynamic of $p$, while the following two phrases are marked $mf$. The second half of the movement is nearly identical to the first half, with the exception that the voices are switched in the first three phrases. The last phrase includes a repetition of the first two bars mm.29-32, and also switches the voices back to the original arrangement in this lead-in to the final cadence.
The final movement of *Duets*, titled “A Day Off,” contains a considerable amount of material presented in rhythmic unison between clarinets 1 and 2.

Theme 1 consists of a rhythmically and technically challenging passage in unison rhythm, but separated by the interval of a Minor 6\(^{th}\) in mm.1-16 (See Ex. 5.27).

Given the technical demands of this quick passage, it is advisable that the first clarinetist use the alternate fingering for the second high D in m. 6, fingered [TR sk-2 000/000]. The transition material in mm. 17-21 consists of a sequence ascending 9ths in the second clarinet and ascending 7ths in the first clarinet, separated by the value of one quarter note (See Ex. 5.28). Following this transition material, Theme 2 first appears in mm. 22-28, and consists of syncopated falling thirds in rhythmic unison between the clarinets separated by
the interval of a tritone (See Ex. 5.29). In mm. 29-37, the two clarinets alternate playing ascending and descending scales, marked *meno-quasi cadenza*. In this cadenza section, the performers should avoid playing the scales in a strict rhythmic fashion, because this section should provide a slow contrast to the frenetic nature of the rest of the movement. Following the cadenza is an exact repeat of Theme 1 and the transition material in mm. 38-58, followed by a contracted statement of Theme 2 in mm. 59-61, and a second statement of the cadenza material in mm. 62-68. The performers should be sure to leave adequate space between the cadenza material and the coda in order to set up the finale, which can be accomplished by fading out gradually on the final note of the cadenza material, and giving a brief pause before the abrupt beginning of the coda. The coda, in mm. 69-74, presents a shortened version of Theme 1 with a crescendo throughout the final two bars of this material. The final bar ends on a surprising *pp* offbeat in unison, displaced by two octaves, and should be played short and rhythmically precise to produce the desired effect of contrasting the previous aggressive material.
Norbert Goddaer’s *Duets* is a large, multi-movement work for two clarinets that provides a wide range of musical characters upon which the performers must draw. The work is ultimately a series of brief characteristic
impressions regarding everyday life expressed musically, and rely upon
communication between the two clarinets. Quite often in this work, the roles of
melody and accompaniment must be traded between the clarinets within
individual movements. Such role changes require versatility on the part of the
performers to abruptly make necessary leadership adjustments within movements
while also eliciting musical contrast overall. While the large amount of thematic
material in this work demands attention to expressive details, the technical
demands placed on the performers in Duets are not overly taxing, thus making
this work a good choice for a wide range of clarinetists. Given the wide variety of
material across the work as a whole, this set of duets provides clarinetists with a
challenging, yet rewarding work.
Chapter 6
Performance Analysis of Restless

Norbert Goddaer’s Restless, is a new work for clarinet and piano, which he composed for this document and recording project in 2011. According to Goddaer, this work was written amid a period of “personal, emotional restlessness.” He describes the narrative in saying,

It was a reaction on a personal emotion. I was angry for many things. We have a political discussion in Belgium, and I was not very happy with it. It made me very restless. You can’t change anything. It is very important for Belgium, and the politicians lie all the time and try to save their job. It is very expensive. This is an emotional painting of everyday life.  

Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

Ibid.

66
The political turmoil to which Goddaer refers to is the Belgian Government formation of 2010 to 2011, in which Belgium was left without a formal sitting government for 541 days following the general election on 13 June 2010. The composer’s frustration over the fragmented political situation in Belgium is reflected in the lively energy present throughout the outer sections of this work. *Restless* has a rather energetic feel throughout the outer sections, given the loud dynamic, constant rambling ostinato in the piano part, and the highly angular clarinet figurations. This work evokes a clear image of frustration and anger through the constant drive of these outer sections, and provides a great contribution to the repertoire of music for clarinet and piano. Harmonically, the work remains mainly comfortable, save for a few harmonic crashes involving the quartal harmonies in the second half of the first section.

*Restless* begins with a piano introduction that introduces the ostinato figure, which immediately provides the driving atmosphere. This introduction, in mm. 1-9, consists of or repeated eighth note patterns in the right hand, and a pickup to the downbeat followed by an accented chord on the offbeat in the right hand (See Ex. 6.1). Given the placement of the accent, combined with the groupings of the running eighth notes in the right hand, this ostinato should be played heavily, and in a rhythm suggesting a feeling of 3+3+2.
Ex. 6.1 *Restless* mm. 1-2. Piano ostinato.

The entrance of the clarinet with Theme 1 in m. 10 provides a contrast to the rhythmic quality of the ostinato in the fact that the clarinet’s rhythm suggests a stable duple meter feel, consistent with the meter marking of 2/2 in this work. The clarinet part in this section, mm. 10-49 is characterized by highly angular rising sequential figures, often in fourths, followed by a short scalar descent, and a long note with an upward leaping grace note in the antecedent, and a shortened, one measure, version of the sequence followed by the long note with the grace note in the consequent (See Ex. 6.2). In performing this theme, the clarinetist should be sure to crescendo throughout the sequence in order to allow for decay on the sustained note. Everything should be played in a very strict tempo in this section, and the grace note should be played on the downbeat in order to ensure that the clarinet synchronizes with the piano downbeat.
Ex. 6.2 *Restless* mm. 10-16 Theme A

Following a sudden change in key to D Minor in m. 50 in the piano, the ostinato stops on the downbeat of m. 54, prompting the clarinet to play the antecedent of the Transition theme (See Ex. 6.3). In this theme, the clarinet rises by a fourth and the falls by thirds in eighth notes on each strong beat of the measure, landing on the low F-Sharp. The clarinetist should maintain the strict tempo as before, and should decrescendo gradually before the response by the piano in mm. 59-64. The angular consequent of this theme rises in the piano, accompanied by a crescendo and ultimately landing on a chord in quartal harmony in mm. 59-62. The ostinato pattern repeats in D Minor in mm. 65-77, and the Transition theme is played once again, but with switched voices in mm. 77-89.

Ex. 6.3 *Restless* mm. 54-57 Transition theme
The second part of section A begins much the same way as the beginning, with the piano introduction of the Theme B1 (See Ex. 6.4). This new theme consists of 4 measures, and uses extensive hemiola throughout. In the antecedent, mm. 90-91, the meter should feel like 3+3+3+3+2+2 across the two bars, while the consequent, mm. 92-93, should feel like 3+3+2 and 2+2. Every note should be forceful, given the written accents, but the strongest beat should fall on the second beat of m. 93 given the indication of marcato. The final chord on the last off beat is intended to be a percussive effect of an accented chord in the low register without literal notation. The harmonic material in this section is based on quartal harmonies through the usage of planing, where the chords in fourths in both hands move in parallel motion with themselves, but in opposite motion to each other.

Ex. 6.4 Restless mm. 90-93 Theme B1

The introduction of the clarinet in m. 98 provides a variation on theme B1 in having the clarinet play an arpeggiated version of the right hand of the piano part in the first bar, with an off beat on the last note in the measure, followed by playing the top note of the left hand in the second measure (See Ex. 6.5). The next two measures follow the same principle, but align with the right hand only. In this section, the clarinet should play very short and accented to match the aggressive pattern in the piano part. The grace notes to the off beat in this section should be...
played very short and before the beat. The piano continues the ostinato using the altered theme B1 in mm. 106-113.

Ex. 6.5 Restless mm. 98-101 Theme B1 with variation

With this varied Theme B1 set as the ostinato, the clarinet enters plays theme B2, a descending legato melody that contrasts the frantic nature of the piano part underneath in mm. 114-121 (See Ex. 6.6). In this passage, the clarinet should float above the ostinato below, and the sixteenth notes should be played with incredible lightness to contribute to this change in character.

Ex. 6.6 Restless mm. 114-121 Theme B2

Following the entrance of the clarinet with Theme B2, the piano plays a contracted version of this descending line, combined with the rhythmic elements of the preceding material in mm. 122-129 (See Ex. 6.7).
Ex. 6.7 Restless mm. 122-125 shortened Theme B2

Following this shortened version of B2, the clarinet plays an embellishment on the new version of B2 in mm. 130-133 (See Ex. 6.8). Although a short interjection, it is important to maintain the character and accent placement of the material preceding this unaccompanied section. Therefore, the clarinetist should place emphasis on the notes corresponding to the previous ostinato figure. Following this brief interjection is a repeat of the shortened Theme B2 in unison between the clarinet and piano, ending on a long unison note in mm. 134-146.

Ex. 6.8 Restless mm. 130-133 Embellishment on shortened B2

The middle section presents a relaxed contrast to the frenetic energy of the outer sections, and should be played very freely and cadenza-like. Goddaer refers to this section in saying,

It should be played very freely. It is calm, and you should take your time. There is no stress, no push.

Let me say this: you have the piano start, and you play in the same mood as the piano player. You answer in the same mood that he plays before – louder, more expressive. You give an answer: it is a conversation in these themes. It is like a cadenza for the pianist, and the clarinetist answers in the same style as the piano player.
The best interpretation you can have so that there is a unity between the performers and the listener.29

This section consists of repetitions of a piano introduction, followed by a response in the clarinet. The piano begins each event in the B section by outlining an augmented triad followed by the clarinet response of a portion of the transition melody twice, and then the descending pattern from the transition melody (See Ex. 6.9). In each of the instances of the development melody in this section, the clarinetist should crescendo down to the bottom of the bar. This material should be played freely, but it is necessary to align to changes in the bass note at the bar line, so the performers should be sure to cue each other to line up properly. The first two instances of the complete pattern using the development melody occur in mm. 147-167. The iteration in mm. 167-185 follows the same pattern, but with two events consisting of interpolated chords before the altered clarinet entrance in mm. 171-173 and mm.175-177, and then finally a conclusion of the theme in mm. 179-185. The final iteration of this theme is in mm. 185-197, and it omits the first two fragments of the transition theme, and ends in a sustained note with a trill, that decrescendos to pp.

29 Ibid.
The following reprise of the A section consists of a repeat of mm. 1-8 in mm. 199-206, followed by a repeat of mm. 34-89 in mm. 207-254. The sudden reprise of the B section within this repetition corresponds to the final phrase of section B in a repetition of mm. 256-268. Following this repetition, the piano plays the shortened version Theme B2 in mm. 269-273, followed by the clarinet’s solo embellishment of the shortened B2 in mm. 273-276. The movement concludes with repetitions the shortened Theme B2 in both instruments, with the alteration in the final bar, that the last note is delayed by one beat, and thus played in place of the low percussive effect that would normally occur on the final beat.

*Restless* is an exciting and intricate new work for clarinet and piano that places a number of technical and musical demands on the performers. This piece is ultimately a reflection of feeling powerlessness and frustration, and conveys these ideas with superb clarity. The constant rhythmic drive of the ostinato
patterns in the outer sections combined with hemiola creates an unstable and unnerving effect throughout the first section. The gradual development of the melodic and rhythmic content in the second section provides a very interesting narrative, while the calm middle section provides a relaxed and pleasant legato to contrast the weight and energy of the outer sections. A common feature present in Goddaer’s compositional style is his use of counterpoint, tonal harmonies, and jazz chords. In conveying feelings such as anger and frustration, it can often become difficult to bring across the composer’s emotional state, given the agreeable images such harmonies generally evoke. With no knowledge of the narrative behind this work, one may assume that the rambling ostinato in the opening section could convey the image, for example, of riding a bicycle through the Flemish countryside. With such an image in mind, it could then become natural to perform the work with a lighter tough. The performers should therefore keep the narrative in mind, making sure to bring across the tension described in the narrative through the accented articulations and driving tempo. With its technical demands combined with well-crafted melodic development, Restless is a wonderful addition to the repertoire for clarinet and piano, and it is an ideal programming choice for performance by artists and advanced student clarinetists.
CHAPTER 7

INTERVIEW WITH NORBERT GODDAER

AUTHOR’S REFLECTIONS

I first had the opportunity to meet Norbert Goddaer when I attended the Belgian Clarinet Academy at the conservatory in Ostend, Belgium in July of 2010. I had been familiar with Mr. Goddaer’s large body of work for clarinet prior to my attendance, but to that point I was unfamiliar with Mr. Goddaer’s personality, which I believe is essential to understanding both why he came to write so many works and the manner in which he chose to write these works. Throughout the interview, Mr. Goddaer refers to a number of clarinetists he has met throughout his career, and most of his works for the clarinet are dedicated to an individual. In speaking with him, I was immediately struck by his outgoingness and his clever wit. It came as no surprise to me that he befriended so many artists and that so many of these connections resulted in fruitful composition.

One can easily see Mr. Goddaer’s personality reflected in his works given his propensity for witty remarks and observations. In many of his clarinet works, and particularly in the five works analyzed in this project, playfulness pervades throughout the interactions between instrumental lines. Whether two instrumentalists are equal partners, or one instrument accompanies another, there is always an interaction between partners in his music. His music is quite often light and playful, but at the same time insightful and clever. He has a passion for writing music, which is reflected in the fact that he keeps a notebook close to himself in the case that he achieves sudden inspiration and needs to write a new
theme. Although passionate about his music, Goddaer does not restrict the performance of his works to a set ideal. Rather, he prefers that a performer use the written music as a starting point and then add individual artistry creating what Goddaer refers to as “surplus value.”

It is difficult to completely characterize Norbert Goddaer’s compositional style within a particular school of thought, but his self-description as eclectic gives one a good indication about Goddaer’s open-mindedness about his music. His frequent use of counterpoint and fugue suggests a heavy influence of Baroque composers such as Bach, who he mentions in speaking about *Duets*, while the harmonic material present in the piano accompaniments in *Ballad* and *Restless* fall into the realm of his Jazz background, which he also mentions in speaking about his compositional philosophy. Ultimately, he composes music out of pure enjoyment, having retired prior to the beginning of his composition career. Therefore, his composition comes solely as a reflection of his musical inspiration, rather than being the product of an occupation. His music is accessible to audiences, but is at the same time well-crafted and witty. Much like the composer himself, the music comes across as engaging and fun. With this understanding of the composer’s personality it is then much easier to give life to his works in performance and convey the unique outlook on life that inspired these creations.
1. Where did you grow up, and how were you first involved in music? Where did you receive your music education, and who were your main teachers?

I grew up in Kortrijk, near the French border which is the south. I studied in the local schools, even the conservatory at Kortrijk. Before they built the new conservatory, they had many locations; like everywhere I think.

My father was a piano player, and my brother was also a piano player. That is why next to my crib there was a piano, or I should say next to my piano was a crib. I think it is normal. At a certain age, you go to the school of music. You are not stimulated by the schools. At the school where I studied, they didn’t like if you were a student at a conservatory. It was a Catholic school, and the conservatory was a free education that was not Catholic. So they were not very happy when I was at the school of music.

2. When did you begin to study the clarinet, and do you still perform?

At the age of 8 years. I played the piano when I was young because my father played the piano. I had a repertory of piano music, and my brother also tried to play the piano. I tried all the time to play the piano.

There was a shop near the conservatory, and there was a saxophone, and I liked the form of the saxophone. I wanted to try the saxophone, but in this time the saxophone was a jazz instrument. For a time, they did not teach saxophone; even
in the conservatory in Ghent. It was more common to study the clarinet before studying the saxophone. They told me that if you can play the clarinet you can play the saxophone, which is true. Even the saxophone is easier than the clarinet; to blow, the technique etc.

3. Where are the various places you have worked throughout your career?
I did not begin as a composer. “Compose” is a great word. I wrote jazz themes, and I remember my first try. I have it in the music. I was a member of the Hot Club of Belgium. I played the vibraphone in the Hot Club and I found a good piano player and a good bass player, and we played the Milton Jackson repertory and we had the first prize. That was a start to a career with a band, a combo.

I started this combo at 20. I was 18 and I had a job in a combo as a bass player, and in the meantime I had connections with many musicians in Kortrijk. There was the radio, and in the radio they needed a bass player, and they asked me to play the bass with accordion combos, and so I had many connections. I found a good piano player, a good bass player, and a good drum player so I started a quartet: The Hot Club. We won the first prize in a jazz competition in Modern Jazz. There was Modern Jazz, Classic Jazz, and New Orleans Jazz. We played on the radio, and we had a lot of connections because of this. When I was 20, I played on the Belgian coast for 6 years. I played in the Tea room in Knokke, on the Belgian coast.
There was no television at this time, no jukebox, but a lot of live music. We had a lot of possibilities to play with a band, and I had a good boss, and in the beginning he said “you play too much jazz.” But after one year, we had a lot of people, clients, who liked our repertory, and then he said “it’s ok, you can come back for a full season. I’ll make a contract.”

**From there, how did you begin your career with composing?**

Oh, later. I begin with a fugue. It is a composition; they give you a theme and you make a composition. Once you compose the theme yourself, you are a composer because you have your developments for a whole work for ten, fifteen, twenty minutes from one 4/4 measure. That is the start of composition. Now, I use these techniques, but not the way I teach it; the way I feel it. You ask me a question and I’ll give you an answer and from there we have a whole conversation. It is the same in music: you have a little theme, a subject, and then you make a whole conversation – that is composing. You have not to learn it, but one person who can write a fugue. The moment he can make his own theme, he is a composer.

At this time in the conservatory in Ghent, you had the instrumental department, then the music theory dept. You had a first prize in harmony, in counterpoint, in fugue. You could not have your degree as a composer. Now it is changed; you can have a master in composition, but in the old system this is what you had to do.

It was a conservatory, and very conservative: completely.
So you studied at the Conservatory in Ghent – Harmony and Counterpoint

Yes. I had a very good teacher of harmony, counterpoint, and fugue. I did it the way they asked. I studied in the conservatory between 22 and 32. I did it first in transposition, solfeggio, clarinet, saxophone, then harmony, counterpoint and fugue. I started my composition with my professor, Jan de Cadt. I was able to have a diploma, but at that time, I had a lot of work: I worked with my band, in the conservatory. You don’t need a diploma in composition to compose. That is what I think about composing.

Did you end up teaching composition later?

No. I think teaching composition is a conversation about what you are doing, what you want to do, what your themes are, and then you have to work on it. How can you make an evaluation of what they can do with it? I know a lot of composers who compose all of the time and they have a diploma. It is a feeling, if you have to tell something you have to tell it. If someone is listening, then ok.

4. You have written a large number of works for the clarinet including solo, chamber music, clarinet choir music. Why have you written so many works for the clarinet? What are the qualities of the instrument that you like the most?

I have made these compositions through my constant relationships with Guido Six, clarinetist and conductor of the Claribel clarinet choir. I met many clarinet professors. Through these connections I wrote many clarinet works.
Guido Six hosted the ClarinetFest in Ghent in 1993, and in 1994 the clarinet choir was invited to go to Chicago for the ClarinetFest, and that was when Guido Six contacted me to write a new composition because he wanted to bring Flemish music. That is how we got in contact, and I went with them to Chicago. I met other people: Howard Klug, Robert Spring, Luis Rossi, and they asked me to write something for them. They also got to go to Midwest in Chicago every year, and there you meet a lot of people. That is how it started, and it hasn’t ended so far.

It was the key, you know? In Music you need a key.

I basically wrote everything after my career as director of the school, and as a teacher, when I retired I started to compose day and night.

And so I wrote the Aubade for Jim Gillespie, and I wrote the Duets for his colleague, John Scott. I wrote Cool inventions in 1999 for Howard Klug with String Orchestra.

**So many of these were for events and festivals?**

Yes. That is why I write a lot for the clarinet. I know why I played the clarinet, but it is not necessary to play the clarinet to write for the clarinet. But, I feel that the clarinet is very special in the woodwinds. You have a dual system, two
different tessituras – two different sounds. So, the first time you give a theme in the lower register it makes a difference. You don’t have that on a flute or on the saxophone. I like the low registers, like on the viola, or cello, bass clarinet, alto flute, English horn. I like these instruments. I like the medium, the low registers.

5. Do you usually compose by commissions, or do you compose without such arrangements?
No. It is by connection.

How do you consider the qualities of the individual performers when you are writing a work for someone?
No. Normally, when it is for a professor I can do what I like to do. Sometimes, in California for example: 2 clarinets and string quartet, I wrote it very easily and very simple. Good listening. I was in this mood, and I did it. But, once I write my music it is finished for me.

There is the surplus value, or there is nothing. I referred to your Conversations in Ghent, and Las Mañas, and there was a surplus value. I was really impressed that a performer can give a soul in a piece that you write. All of these clarinetists are able to give a surplus value. I am always impressed, and I say “Gee, did I write this?”

6. Do you have any upcoming projects?
I have a piano cd at the moment that is in the process of being published. The recording and the mixing is done, so I am waiting on business.

I think when you are too ambitious to make a cd, it doesn’t work. You have to wait some time, and one day it is possible. You never know. But you can’t push these things. I can’t push a clarinet player to play my music, but when he chooses my pieces I am happy.

7. What are your biggest interests in your compositions – Do you have a particular style that you like most?

I describe my musical style as eclectic. Eclectic is all different impressions of all different styles. You have now the minimal music – they called it the new classic. So my music can be the new classic or the new romantic, but I think Eclectic is the word that has everything.

I give an example in one of my pieces: In the presto of my Sonatina for piano, you have jazzy inflections. It is normal, and it is a contrast. And after all, it is very jazzy.

What are your musical influences, and from where do you draw inspiration?

Daily impressions. It is my diary. I am in a good mood and I am ready to compose. I have a notebook where I always write themes. Even when I was in Chicago. I have it always. A theme is several notes. Sometimes it is nothing;
sometimes I can work with it. I had music in my bedroom and at night I write it down, and sometimes it is nothing, garbage.

**What is it about your compositions that differentiates you from other composers?**

I know a very good colleague, who has another concept of composing from me. Willy Soenen: I don’t know where he takes his inspiration, but it is completely different and I think that composition is something very personal. The way you play the clarinet is personal. You can hear 10 clarinet players, and you can tell them apart. You can hear it, it is personal and composing is the same thing. I never compose something when I am not ready to do it, and when I am not in a good mood. When I am in the mood, it is there and I never write for writing. I write because I like to do it.

There is a thing that you can recognize and it is so hard to explain what the signature is. Roland Cardon was the same; there is something magical in the signature. What it is, is their secret, and in fact it is not a secret; it is just the person you have in front of you. Once you try to analyze it, you will be disappointed in it. They only use the same notes as everyone else, and still it is different. You can hear it from the first note. Why?

I know a lot of composers, Cardon, and Roland Coryn. It is different, it is like handwriting. Music is like handwriting – completely different.
Even my Piano music is not the same as my clarinet music or my string quartet not the same as others, but it has my handwriting.

8. You describe yourself as a “passionate jazz freak” on your website. Can you describe how jazz and popular music influence your compositional style in concert music? Do you also compose popular or commercial music?

(Speaking about the Sonatina for Piano solo) – It was an answer on the themes before, the conclusion. You have also the introduction and the theme, the development, the variations, the answers and the questions. You have the questions and the answer – the contrast. It sounds very normal in that moment. You have to listen. You can listen to that on my website; Bart Kerckhove has played that.

I think it also when we go back to the time when we did the fugue at the conservatory. Basically what you had to do was to write the fugue at the end of your degree that was almost as good as Bach. Nobody ever achieved to be a second Bach. That is the whole special thing in it. Bach’s fugues have been analyzed a million times by everybody all over the world. Nobody is able, given a theme, to make it so that it is “really Bach.” Nobody can do it. It doesn’t work, and I think it has to do with the theme. The theme is your theme, and you start with this and if you ask somebody else to write this on a different theme, then you will not end up in the same style as you intended. And that is the secret behind it.
Those first notes are really saying what is going to happen and how you deal with it. Nobody else can look in your mind. Ok, they can try to make a copy but you will always recognize it.

**Do you also compose popular or commercial music?**

I like to do arrangements. To give another harmony, another tempo. I like to do this; to make an arrangement. I did arrangements for Oklahoma, the musical. I like to give another character of the piece. I can change the harmony, I can change the beat. I like to do this – playing for joy.

Yeah, when they ask me to make a jingle, I can make a jingle.

**9. As a composer, what are your general concerns for someone playing not only your clarinet music, but any of your compositions?**

I think for composers, the music being played is not the important thing. The music being well-played is the important thing. And you rather have people not playing it. I had some disappointments by people you expect to do a great job, and they don’t do it. Then I prefer that they don’t play it. But when I know who is going to do it, I think most people have not disappointed me. They just do it, and that’s important to a composer. Ok, I can write something for you but if you don’t take the time to go through the music and make it. I don’t write music to make a living, but I expect you to make the music alive.
I think money in my way of life is not important. I like to live. I love the life I live. Well I think when you compose for money, it is not good. Because, if your music is good, then you have an answer.

**So then it is the performer’s responsibility to give life to the composition?**

Yes. I saw film, Crusade in Jeans, in The Netherlands. And my son wrote the tunes, and I wrote the orchestrations. Then you see a lot of names after the film. You see a hundred and twenty names and I was looking, and I saw “Orchestration,” and then I saw my name. I remember that I worked three weeks and I did more than two thousand pages of music for the orchestration in Holland with the Metropole Orchestra. I did it, and I like to do it. It is not difficult to like to do it. When I heard this music it gave me such satisfaction. It was many years ago, maybe 6 or 7 years ago.

I like to do the orchestration and instrumentation, especially arrangements. It’s normal when you write for string quartet you have to know the possibilities of the instruments.

**10. Can you briefly describe the circumstances behind your composition of Conversations? When, and for whom it was written?**

I wrote it for Robert Spring and Jana Starling. It was in Chicago, when we were in an Italian Restaurant and Bob Spring was there. He said “Will you write duets for my colleague, and myself?” And I said yes, and I started Conversations.
When a man speaks to a woman, she listens. But when a woman speaks to a man he doesn’t listen. So, I think it’s about a woman. They can talk between friends, questions. Women are very curious… about traveling, about nothing, much ado about nothing, about solitude, about money. That’s the reason.

**What should the performers keep in mind when performing this work?**

**Should it try to be an exchange between the two or is one more important?**

Generally follow the instructions such as tempo. Expression is personal. It is personal, and I think when you play a piece of a composer you have never seen and you never know, you are looking at what you can do and then you have your personal value.

The same piece played by different musicians is always different. It is never twice the same interpretation.

**Are there special considerations for performing a work for two clarinets without additional accompaniment?**

It’s a question of theme and answer, and you have a conversation. It is counterpoint. You have to respect the movement. You cannot wait two measures and say nothing, so you have one theme and you have the answer. Sometimes, like a conversation, you have a discussion. You have counterpoint goes upstairs, the other voice goes downstairs. It is the technique of counterpoint. Counterpoint
is notes against notes, but also movement. I don’t think with the technique you do it’s because it’s normal. It’s normal that you write this way.

11. What are the circumstances behind *Ballad for bass clarinet and piano*?
I wrote this ballad for bass clarinet and for bassoon. I think there was a bassoon player, who asked me if I had something for bassoon, so I wrote the ballad. I made a transcription for bass clarinet.

It is like an old man with a low voice.

**Does the title refer to the type of ballad one would find in popular or concert music, or is this a reference to poetry?**
Yes. It is like a poem. Normally it should be played calmly. You have to talk in an easy way. I like to think of this piece like an old man, like how the bassoon is used in Peter and the Wolf, as the old man.

12. What is the general style of *Las Mañas for clarinet and piano*? When and for whom was it written?
Las Mañas is a restaurant in Antwerp, run by a Spanish family with a fine Spanish cuisine. I wrote this work as a “digestief” after a delicious zarzuela, a Spanish seafood dish with saffron. It is very special. Now, the left side of Antwerp is very special. It is new, and there is an old restaurant, not luxurious at all, and it is very
international. You hear Spanish all the time. It is very special. You can get Paella, and all of the Spanish foods.

You have people who are very handy at this restaurant. If there is something broken, they can fix it themselves.

**What should the performers consider when performing this work?**

It is up to the performer. It has a special Spanish atmosphere, and I think when you play it, and I don’t know how it works, it is very heavy.

I think it’s a Spanish reflection. I went on a trip for three weeks to Spain. I like Spain, Spanish food, Spanish towns and their history.

I think the work is full of character. It should be very powerful.

**13. What are the circumstances behind *Duets for two clarinets* – i.e. for whom it was written, and when?**

I wrote this work for Jim Gillespie and John Scott in 2000. They were both professors at the University of North Texas. Jim is the same man who played the Aubade.

**What should the performers keep in mind when performing this work?**
It is an interaction between two individuals. I think I was referring to the two-part inventions of Bach. It is the same thing, when the right hand plays, the left hand is waiting and vice versa. The left hand is the answer or the reply, and they change.

It works when it is played well. It is not too difficult, but in chamber it is not necessary to have difficult music. It is a question of playing together; making a unit.

This is a large, multi-movement work; is there a particular quality or character that cross between movements, or should each movement be treated as individual works?

It should all be played as one piece. They are connected to each other.

14. The last work in this project is a new work titled, Restless, for clarinet and piano. Can you describe the circumstances regarding this composition?

I was angry. I wrote it in a fit of personal, emotional restlessness, anxiety and powerlessness.

It was a reaction on a personal emotion. I was angry for many things. We have a political discussion in Belgium, and I was not very happy with it. It made me very restless. You can’t change anything. It is very important for Belgium, and the politicians lie all the time and try to save their job. It is very expensive. This is an emotional painting of everyday life.
Is there a narrative suggested by the title?

The A section is the restlessness, and the B section is the contrast.

What should the performers keep in mind when performing this work?

The anxiety and powerlessness are exposed in the A section, and then there is contrast in the B section in close harmony. This section is sort of a break. Then it repeats.

It is up to the performer. I think when you play the music of Mozart, the classics, they are dead and you play Mozart in your way. It is the same. I am not dead, and it is the same way. I think there are three roles, the writer, the performer, and the listener. When the listener is happy, and the performer is happy then the composer is happy too.

The middle section suggests a free, improvisatory quality; what is the style of this section in contrast to the outer sections. How should the performers use rubato, and how does this section’s change in character relate to the narrative of this work?

It should be played very freely. It is calm, and you should take your time. There is no stress, no push.
Let me say this: you have the piano start, and you play in the same mood as the piano player. You answer in the same mood that he plays before – louder, more expressive. You give an answer: it is a conversation in these themes. It is like a cadenza for the pianist, and the clarinetist answers in the same style as the piano player. The best interpretation you can have so that there is a unity between the performers and the listener.
CHAPTER 8
CONCLUSION

New music is often the result of the collaboration between a composer and a performer, and comprises a key aspect in the careers of most performers. One cannot expect new music to be composed without the input of a performer, and likewise one also cannot expect a composer to write new music for an instrument without finding inspiration in, and connection to, that instrument. The creation of a new work ultimately relies on a good relationship between the composer and the performer. Belgian composer, Norbert Goddaer, has sought out such relationships with numerous prominent clarinetists, and the result has been a large body of work for the clarinet in various settings including solo, chamber, and clarinet choir. By examining Las Mañas, Conversations, Ballad, Duets, and Restless, one has a great opportunity to gain insight into the composer’s views regarding composition, and indeed musicianship and interpersonal communication.

Through the study of the five works in this document, the author has gained significant insight into the performance and analysis of new compositions using a methodology that can be applied to the works of many composers. Each of the five works analyzed in this document has both an artistic and pedagogical value. The composer uses an audience-friendly tonal language in the composition of these works that are at the same time well-crafted. This level of craftsmanship, combined with the approachable technical demands in many of these works makes them a good programming choice for a wide range of clarinetists. While a performer may perform a work by a contemporary composer at a great technical
or musical level, it is important to follow the narrative intended by the composer in order to produce a performance of the highest artistic merit. Through contact with the composer, the performer can then have a full understanding of the image, or purpose the work aims to express.

The five works discussed in this document were chosen not only because a recording of them is not known to exist, but their presentation, with the accompanying first-hand account of the composer, gives life to these works in a way that might not be explored without such detailed analysis. The author hopes that, through this presentation, *Las Mañas, Conversations, Ballad, Duets*, and *Restless*, will not only become more widely performed by clarinetists, but will inspire even further interest among clarinetists into the works of Norbert Goddaer.
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———. Liner notes to *Clarinet Unlimited*. Kelly Johnson et. al. CD. 1999.


APPENDIX A

TRACK LISTING FOR THE COMPACT DISK RECORDING
FIVE WORKS FOR CLARINET BY NORBERT GODDAER
Kevin Clasen, Clarinet
Leonard Duna, Piano
Wonkak Kim, Clarinet (Conversations)
Danré Strydom, Clarinet (Duets)

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<td>Restless (7:19)</td>
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APPENDIX B

ANNOTATED LIST OF COMPOSITIONS FOR CLARINET BY NORBERT GODDAER
UNACCOMPANIED CLARINET

1. **CLARINET UNLIMITED** (1999) – Published by Woodwindiana, Bloomington, IN. This work was commissioned and recorded by clarinetist, Kelly Johnson in 1999. In the program notes, Norbert Goddaer writes that “The cadenza is based on a short theme that is treated freely. The melody is then developed in a forceful presto.”

2. **AUBADE for Bb Clarinet and Piano** (1998) – Published by Lantro Music, Grimbergen Belgium. The Aubade was written for clarinetist, James Gillespie, in 1998. Goddaer writes that “this piece features a lyrical tune that is full of nostalgia.”

3. **CONCERTO in C Minor - for Bb Clarinet Solo and Piano** (1997) – This version of the Concerto in C Minor is an arrangement of the original concerto, which was written to be accompanied by symphonic band. Goddaer writes “the original composition was written for symphonic band, but this reduced version is for clarinet and piano. The concerto is based on the classic style in four movements: Allegro, Lento, Scherzo, and Rondo. The fourth movement contains a compilation of themes that were used in the preceding movements.”

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31 Ibid.

32 Ibid.
4. **FIVE BAGATELLES** for Bb Clarinet and Piano (1999) – Published by Lantro Music, Grimbergen Belgium. Dedicated to Prof. James Gillespie, Doctor of Musical Arts, Professor of Music at the University of North Texas in Denton. The movements are listed as such:

1. Prélude Fugace
2. Beach Walk
3. Carrousel
4. Pavane
5. Humoresque.\(^{33}\)

5. **LAS MAÑAS** for Bb Clarinet and Piano (2010) – This work is a short, energetic piece for clarinet and piano. Goddaer says that “Las Mañas is a restaurant in Antwerp, run by a Spanish family with a fine Spanish cuisine. I wrote this work as a ‘digestief’ after a delicious zarzuela, a Spanish seafood dish with saffron.”\(^{34}\) Las Mañas is a pun in the Spanish language, using the words “las manos” (hands) and maña (skill).

6. **LENTO** for Bb Clarinet and Piano (1997) – Published by Lantro Music, Grimbergen Belgium. Lento is an arrangement of the middle movement of the Concerto for clarinet and orchestra in C minor. The original arrangement of this work is for cello and piano.\(^{35}\)

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\(^{33}\) Norbert Goddaer, e-mail message with author, February 28, 2012.

\(^{34}\) Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

7. **RESTLESS for Bb Clarinet and Piano (2011)** – This work for clarinet and piano is written in three parts, with aggressive outer sections contrasting a relaxed middle section. The title of the work reflects the composer’s restlessness amid a period of political turmoil in Belgium.³⁶

8. **THIS IS MINIMAL for Clarinet, Piano or Tape (1995)** – Published by Lantro Music, Grimbergen Belgium. Goddaer composed *This is Minimal* as an experiment with tape and clarinet in order to experiment with the differences in digital sound versus acoustic sound. The version for piano can be used in place of the version for tape.³⁷

**WORKS FOR CLARINET AND LARGE ENSEMBLE**

9. **CONCERTO in C Minor for Clarinet and Symphonic Band (1999)** - This concerto was written for Belgian Clarinetist, and dedicated to Belgian Clarinetist, Eddy Vanoosthuyse.³⁸

10. **COOL INVENTION for Bb Clarinet and String Orchestra (1998)** – Published by Lantro Music, Grimbergen Belgium. This work, for clarinet and

³⁶ Ibid.
³⁷ Ibid.
strings, was premiered by clarinetist, Howard Klug at the ClarinetFest in Oostende, Belgium in 1999.³⁹ Goddaer writes

This piece consists of a succession of three movements and is built on two themes. The opening Lento presents the first theme in a free manner. The following Allegretto section portrays the first variation over pizzicato string accompaniment. The final section, Rondo Presto, consists of the second variation and the second theme. The piece ends in a powerful tutti. Throughout the work, the theme and the harmony are somber and transparent. The rhythmic construction is alternated with binary and ternary patterns.⁴⁰

11. IMPRESSIONS for Bb Clarinet and String Orchestra (1990) - Published by Lantro Music, Grimbergen Belgium. Impressions for Clarinet and Strings is dedicated to Jean Tastenoe, Norbert Goddaer’s clarinet teacher from his time studying in the conservatory in Ghent.⁴¹

12. PAGANINESQUE for Clarinet Solo and Clarinet Choir (1997) – Paganinesque is a highly virtuosic solo work for clarinet accompanied by clarinet choir. According to the composer, Paganinesque for Clarinet Solo and Clarinet Choir is written for Mr. Eddie Daniels, and consists of a paraphrase on a theme ‘à la Paganini.⁴² This work is an adaptation of Nicolo Paganini’s Moto Perpetuo, and has been recorded by the Claribel Clarinet Choir with soloist, Robert Spring.⁴³

³⁹ Concert program. Closing concert of ClarinetFest 1999. Ostend, Belgium, July 11, 1999. (See Fig. 8.10)


⁴¹ Concert Program for Spillaert Ensemble concert From Handel to Goddaer. Ostend, Belgium, February 22, 1997. (See Fig. 8.3)

WORKS FOR BASS CLARINET AND PIANO

13. BALLAD for Bb Bass Clarinet and Piano (1998) – Originally a work for bassoon, this work is in one movement in three sections. According to the composer, the work should be played in an easy, calm way like an old man telling a story.\textsuperscript{44}

14. RECREATION for Bb Bass Clarinet and piano (2008) Recreation was originally written for bassoon. According to the composer, this work was composed at the request of schools of music to enhance the repertory of contemporary music for bassoon.\textsuperscript{45} Recreation for Bb Bass Clarinet and Piano is the transcription for Bass Clarinet.

The movements are titled:

- Prologue (solo)
- 1. Allegro
- 2. Aria
- 3. Dialogue
- 4. Astor
- 5. Waltz
- 6. Finale

WORKS FOR TWO CLARINETS

15. DUETS for two Bb Clarinets (2000) – Published by Woodwindiana, this work is a series of 8 duets that catalogue a number of impressions about daily life.

\textsuperscript{41} Norbert Goddaer, CD liner notes, Claribelfest, 1999.

\textsuperscript{44} Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

\textsuperscript{45} Norbert Goddaer, email with author, February 28, 2012.
Goddaer wrote the Duets in 2000 for clarinetists, James Gillespie and John Scott.

In speaking about this work, Goddaer says “It is an interaction between two individuals. I think I was referring to the two-part inventions of Bach.” The movements are titled:

1. Sunday Trip
2. Blue Note
3. Fuguette
4. Street Walk
5. Daily Exercises
6. Lazybones
7. Shepherd’s Song
8. A Day Off

16. CALIFORNIA for two Bb Clarinets and String Quartet (2011) –

California is a multi-movement work for two solo clarinets accompanied by string quartet, and is dedicated to clarinetist, Eddy Vanoosthuyse. According to the composer, the content in each of the five movements is based on a pentatonic scale. The movements are titled:

1. Intro
2. Aria
3. Scherzo
4. Lento
5. Stretto

California is also written for two Bb Clarinets and String Orchestra and two Bb Clarinets and Clarinet Choir.

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46 Norbert Goddaer, interview by author, tape recording, Ostend, Belgium, January 10, 2012.

17. CONVERSATIONS for two Bb Clarinets (2010) – Conversations is a series of six duets for two B flat clarinets. This work is dedicated to Clarinetists, Robert Spring and Jana Starling. The movements are titled:

1. Between Friends
2. Questioning
3. About Traveling
4. (Much Ado) About Nothing
5. About Solitude
6. About Money

WORKS FOR THREE CLARINETS

18. VIRTUAL EFFECTS for Eb, Bb and Bass Clarinet (1997) – Published by Lantro Music, Grimbergen Belgium. This work is split into six movements, titled:

1. Surround
2. Wave
3. Panorama
4. Distortion
5. Delay
6. Imitation

This work was premiered by the Indiana Clarinet Trio, a group consisting of clarinetists, consisting of James Campbell, Eli Eban and Howard Klug.48

WORKS FOR CLARINET QUARTET

19. FIVE MOSAICS for Clarinet Quartet (1992) – Five Mosaics for Clarinet Quartet are five sketches in set lines, jagged figures and bright colors. According

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48 Concert program. Trio Indiana. Bloomington IN, November 4, 1997. (See Fig. 8.4)
to the composer, the symmetric structures in the whole of this work characterize each separate part. The movements are titled:

1. Lively
2. Slow
3. Quickly
4. Cadenza
5. Very Quickly

The tones of the high, the middle and the low registers of the Bb Clarinet and the timbre of the Bass Clarinet create the atmosphere.

20. **FUGHETTA in F Minor for Clarinet Quartet (1990)** - *FUGHETTA in F Minor* was written as try-out for young clarinet players. According to the composer, the theme is based on the 2nd and 5th tone. *Fughetta* is also written for Saxophone Quartet.

21. **PASSAGES for Clarinet Quartet (2002)** - *Passages for Clarinet Quartet* is dedicated to the Ebony Clarinet Quartet of Belgium. This work consists of six separate movements. Each movement is inspired by the composer’s daily life. The Style alternates between serial systems, counterpoint or modal moods. The movements are titled:

1. Awakening
2. Coquilles
3. Lavender Street
4. Fado

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50 Ibid.

51 Ibid.
5. Intermedio
6. Walk On

22. *TURBULENCES* for Clarinet Quartet (1998) – Norbert Goddaer wrote *Turbulences* for the Flanders Quartet of Belgium, clarinet quartet, in 1998. According to Goddaer, “The four movements represent Confusion, Tension, Reflection, and Conclusion. Throughout, motives and melodies intermix. The rhythmic combinations and the serial scales provide the necessary turbulence.”\(^{52}\)

WORKS FOR FIVE OR MORE CLARINETS


24. *PETILLANCES* for Six Clarinets (1999) – This work is written for four B-flat clarinets and Bass clarinet. It was originally premiered at the 1999 ClarinetFest in Oostende Belgium, and is dedicated to Vito and Leon Pascucci. It is described as “A fun-filled and challenging, jazz-tinged, recital-quality work.”\(^{54}\)


\(^{53}\) Norbert Goddaer, email with author, February 28, 2012.

25. **NI HAO for Five Clarinets (2000)** – Ni Hao is a Jazzy Waltz, and versions for saxophone quintet and brass quintet also exist. This work was awarded the “B.A.P.” prize of SABAM for the composers’ competition for jazz themes in collaboration with the Jazz Hoeilaart International Europ’Jazz Contest in Belgium in 2000.⁵⁵

**WORKS FOR CLARINET AND MIXED ENSEMBLE**

26. **EBBTIDE for Bb Clarinet, Cello and Piano (2001)** - Published by Lantro Music, Grimbergen Belgium. This work is dedicated to clarinetist Sandra Mosteller. According to the composer, **Ebbtide** is “a conversation between She (clarinet) and He (cello) during a beach walk.”⁵⁶

27. **LA VALSE for Bb Clarinet and String Quartet (2005)** – Dedicated to clarinetist, Eddy Vanoosthuyse, **La Valse** is a paraphrase inspired by the French waltz with a quick movement and a slow movement. This work contains smooth successions of frivolous phrases and lyrical structures.⁵⁷ **La Valse** is also transcribed for Eb Saxophone and Piano, and for Clarinet Choir.

28. **SAFIRA for Bb Clarinet, Bassoon and Piano (2004)** – This work is dedicated to clarinetist, Robert Spring. The composer describes **Safira** as “a

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⁵⁶ Ibid.

⁵⁷ Ibid.
smooth succession of two transparent and lyrical themes. The themes are small but precious and support the whole dialogue.”  

The movements are titled:

1. Allegro
2. Lento
3. Rondo Allegro.

A transcription of *Safira* is also available for Bb Clarinet, Bb Bass Clarinet and Piano.

**29. SONATA for Clarinet and Percussion (1997)** - Published by Lantro Music, Grimbergen Belgium. This work is dedicated to Clarinetist Robert Spring, and consists of four movements titled: Distortions, In Mello Tones, Tremoli, and Blue Rondo. The composer writes:

The first movement, Distortions, is an allegro movement that portrays distortion between the clarinet and the vibes. The second movement, In Mello Tones, is a lento movement that consists of a soft melody with vibe accompaniment. The third movement, Tremoli, contains an improvisation by the clarinet over the tremolos of the marimba. The final movement, Blue Rondo, is a fast dialogue on an asymmetrical rhythmic pattern. As the title suggests, the piece is “jazzy.”

**30. TRIO CON BRI O for Clarinet, Viola and Piano (2005)** – Dedicated to Gary Whitman, Professor of Clarinet at T.C.U., Fort North, Texas.

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60 Norbert Goddaer, CD liner notes, *Music Made out of Music.*
WORKS FOR CLARINET CHOIR

31. **ENTRADA for Clarinet Choir** (2007) - **ENTRADA** for Clarinet Choir is dedicated to the Waregems Klarinetten Choir of Belgium. The composer states that “*Entrada* is the opening, and the recognition tune at the concerts of the Waregem Clarinet Choir.”

32. **FIVE CHORALES for Clarinet Choir** (1996) – According to the composer, **FIVE CHORALES** are different chorales written for “different occasions throughout the years.” Versions also exist for Brass choir and Wind Band. The movements are titled:

   1. November
   2. Prayer
   3. Koraal
   4. Requiem
   5. Hymn

33. **MOTIONS for Clarinet Choir** (1994) – Published by Andel Music, Oostende Belgium. This work was written for the clarinet choir, Claribel, to present at the ClarinetFest in Chicago in 1994 under the direction of Guido Six. This work is divided into four movements titled: Waves, Ballade, Old Style, and Fusion. This explanation accompanies the program notes at the premiere of this work:

   **Waves** introduces the parameters of the clarinet-waves and exposes the theme.

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62 Norbert Goddaer, email with author, March 2, 2012
**Old Style** plays along with the style of the big band by using close harmony and syncopated figures. 

**Ballade** or ‘Waltzing Cats’.

**Fusion** is a mix of contemporary influences as pop, soul, blues...

Motions for Clarinet Choir is a monothematic whole. The diversity of tone of the different clarinets and the application of the high and the low registers, provides the necessary contrasts. 

Dedicated to Guido SIX - Premiered in Chicago, 17 July 1994

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**34. MUSIX for Clarinet Choir** (1999) – Transcription of the original work for six clarinets.

**35. SUITE CABRIOLESQUE for Clarinet Choir** (1996) – Suite Cabriolesque is a work in five movements titled:

1. Quadrille
2. Java
3. Guinguette
4. Valse Musette
5. Cancan.

This work was premiered by the Claribel Clarinet choir at ClarinetFest in Paris, France in 1996. A version also exists for two pianos.

**36. THEME AND DANCES for Clarinet Choir** (1999) - Dedicated to Guido SIX and his Claribel Clarinet Choir. According to the composer, **THEME AND DANCES** is a review in an ancient modus.

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63 Music Education in Flanders. Presentation in Chicago IL, July 1994. (See Fig. 8.1)

64 Norbert Goddaer, CD liner notes, *Music Made out of Music.*

37. **THE CLARINET FACTORY** for Clarinet Choir (2009) - Written for clarinetist, Robert Spring. According to the composer, “all tracks (15) represent a compilation of different locations of a clarinet factory: the manufacture, the cleaning, the revision, the refining, the testing, the presentation, the exhibition room, the noises etc.”®

38. **T.L.C.** (1998) – T.L.C. is a work originally written for clarinet choir as a quiet interlude. According to the composer, “it is rarely performed, unlike the version for piano for beginning piano players - (pianistes en herbe).”®

39. **LA VALSE** for Clarinet Choir (2005) – Originally written for clarinet and string quartet. This clarinet choir version was premiered at the Midwest convention in Chicago in 1995. Norbert Goddaer writes, “It is a paraphrase inspired by the French waltz with a quick and slow movement. Smooth successions of frivolous phrases and lyrical structures.”®


According to the composer, Wink is a “wink” to the woodwinds and to the daily exercises of wood-wind players. He describes the work as “a compilation of

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® Ibid.
®®® Ibid.
playful and jokingly sequences, brings the necessary bravura.” A version also exists for Saxophone Choir.

ARRANGEMENTS FOR CLARINET CHOIR

41. BEAUTIFUL MORNING, WONDERFUL DAY (2003) - R. Rodgers & O. Hammerstein. Beautiful Morning, Wonderful Day is dedicated to Dr. David ETHERIDGE, professor of clarinet University of Oklahoma, Norman - USA. This work consists of “A Collection of Melodies of Oklahoma.” The movements are titled:

1. Oh, What e Beautiful Morning
2. People Will Say We’re in Love
3. The Surrey with the Fringe on Top
4. Out of My Dreams
5. Many a New Day
6. I Can’t Say No
7. Oh, What a Wonderful Morning
8. Oklahoma

42. SWEDISH RHAPSODY (2002) – NN – According to the composer, “this melody is not the Swedish Rhapsody, but a tune that I heard once, somewhere, sometime. Also he title is unknown to me. (NN Nomen Nescio) Nevertheless, It’s a smooth, happy and nice melody.”

43. BEATLES TUNES (2003) - John Lennon & Paul McCartney – Beatles Tunes is written for the Claribel Clarinet Choir. The movements are titled:

69 Ibid.
70 Ibid.
71 Ibid.
1. And I Love Her
2. Can’t Buy Me Love
3. Yesterday
4. Ticket To Ride

44. **BLUESETTE (2006)** - Toots Thielemans – **BLUESETTE** is an arrangement of the famous melody of the Belgian, Toots Thielemans. The composer says that **BLUESETTE** is his favorite tune to arrange.\(^{72}\) Other arrangements include Saxophone Quintet, Brass Quintet, and Big Band.

45. **'ROUND MIDNIGHT (2010)** - Thelonious Monk – In the words of the composer, “'Round Midnight is a great tune, a highlight of the jazz literature.”\(^ {73}\)

ARRANGEMENTS FOR CLARINET CHOIR AND RHYTHM SECTION

46. **MILLER’S MOOD (2010)** – **MILLER’S MOOD** is a selection of Glenn Miller tunes arranged for Clarinet Choir and rhythm section. Speaking of this arrangement the composer says that “The Glenn Miller sound is known for the close harmony with the clarinet in the lead.”\(^ {74}\) The movements are titled:

1. Moonlight Serenade
2. Little Brown Jug
3. At Last
4. Serenade In Blue
5. The American Patrol
6. Perfidia.

\(^{72}\) Ibid.

\(^{73}\) Ibid.

\(^{74}\) Ibid.
APPENDIX C

LIST OF OTHER COMPOSITIONS BY NORBERT GODDAER
PIANO
SIX FLÂNERIES for Piano - awarded by BAP SABAM - Belgium
SIX INVENTIONS I (1-6) for Piano
SIX INVENTIONS II (7-12) for Piano
SONATINA for Piano
COLOURS for Piano
I-C COLLECTION for Piano
WALTZING CATS for Piano
T.L.C. for Piano
SUITE CABRIOLEDESC for Two Pianos
BLUE WALTZ for Piano
THE AGE OF THE HORIZON for Piano

STRINGS
LENTO for Cello and Piano
FOUR TESTS for Double-Bass and Piano
DEVICE - Passion - Respect - Pride - for String Quartet
THE STONE OF DESTINY for String Orchestra
GUINGUETTE ‘Boutade’ for Strings

VOCAL MUSIC
TWEE ATONALE VOCALISEN for alto or bass
PIE JESU - S-A-T-B
KORAAL - S-A-T-B
REQUIEM for Soloist, Choir and Symphonic Orchestra
KORAAL for Soloist, Choir and Symphonic Orchestra
AMEN CHORAL - S-A-T-B

DIGITAL MUSIC
FRACTALS for DVD-project
AUTUMN VIBRATIONS Ballet Music
FJORDS for DVD-project

ACCORDION
HOMMAGE A L'ACCORDEON for Accordion Solo

WOODWINDS
FLUTE
FLÛTISTES EN HERBE
Volume 1 - for Flute & Marimba - written for beginning flute players
Volume 2 - for Flute & Harp + additional ‘Tristeza’ for flute, harp & strings. (4 titles)
Volume 3 - for Flute & Piano + additional ‘Tristeza’ for piano. (8 titles)
Volume 4 - for Flute Quartet (4 titles)

BASSOON
BALLAD for Bassoon and Piano
RECREATION for Bassoon and Piano

SAXOPHONE
FUGHETTA - for Saxophone Quartet
HARDSCORE for Eb Saxophone and Piano
LA VALSE for Eb Saxophone and Piano
NI HAO for Five Saxes
MOTIONS for Four Saxes
WINK for Saxophone Choir

BRASS
GROOVES for Bb Trumpet and Tape
THREE FIGURES for Trumpet Solo
SHIFT for Four Trombones - for Three Euphoniums and Bass
NI HAO for Brass Quintet
A FLAVOUR OF BRASS for Brass Quintet

BRASS BAND
HYMN TO MY HOME TOWN for Brass Band
HOW ABOUT LONDON for Brass Band awarded by BAP SABAM - Belgium
FIVE CHORALES for Brass Band
NEXUS Jingle for Brass Band
NEVER GIVE UP for Bass Tuba and Brass Band
THE STONE OF DESTINY for Brass Band

WIND BAND & BIG BAND
LOW BUDGET MARCH for Symphonic Band
LOW BUDGET WALTZ for Symphonic Band
PENTATONIC JINGLE for Wind Project
WHERE THE GOLDEN RIVER FLOWS - for Wind Band
FIVE CHORALES for Fanfare - for Wind Band
BIG WIND BAND PROJECT for Big Band and Wind Project
DONDE ESTA LA BANDA GRANDE for Big Band
CORDOBA for Wind Band
ESCAPISM for Flugel Solo and Symphonic Band
HYDROPHONIA for Big Band
JAZZ
BLUE FUSION - Blues Theme awarded by BAP SABAM - Belgium
BLUESOLOGY - Jazz Suite
NI HAO
DONDE ESTA LA BANDE GRANDE - Bossa
HYDROPHONIA for Big Band

ARRANGEMENTS

CHOIR - Close harmony - S - A - T - B

George Gershwin
Fascinatin' Rhythm
But not for me
Embraceable you
A foggy day
Someone to watch over me
I love you Porgy
It ain't necessarily so
Summertime
I got plenty of nuttin'
Bess you is my woman now

CHOIR - Close Harmony - S - A - T - B and rhythm section

George Gershwin
They can't take that away from me
Love is here to stay
Nice work if you can get it
Love walked in
I got rhythm

CHOIR - Vocalist - Close Harmony - S - A - T - Band rhythm section
You go to my head - J. Fred COOTS
Makin' Whoopee - Walter DONALDSON
Stardust - Hoagy CARMICHAEL

SAX QUINTET - BRASS QUINTET
Bluesette - Toots Thielemans

BIG BAND
Bluesette - Toots Thielemans
APPENDIX D

DISCOGRAPHY OF RECORDED CLARINET WORKS OF NORBERT GODDAER
At the Desert's Edge

Clarinet Unlimited

Music Made Out Of Music. A Tribute to Norbert Goddaer

Paganinesque
APPENDIX E

IMAGES OF CONCERT PROGRAMS
DePaul University
Chicago

Clarinetfest 1994

Music Education in Flanders

presented by

Guido SIX

Flemish Concert

with
Clarinet Choir CLARIBEL
Ostend Belgium

Henk SOENEN - soloist

Guido SIX - conductor
Music Education in Flanders

FORWORD

The Belgian law wants all children to go to school from the day they become 6 until their 18th birthday.

Primary school: 6 - 12 years
Secondary school: 12 - 18 years

As there is very little interest for arts in the school, separate academies for music, dance, theatre, painting, ... are founded. They are mostly runned by the local city council with the support of the Flemish Secretary of Education (payment of teachers, building and housing).

ORGANISATION

Who can go to the academy?

Children can start at the age of 8 (or when they are in the 3rd year of the primary school). If all goes well they finish at the age of 18. This means that there are 10 years of lessons divided in 3 degrees.
Although the system is based on the 8-18 age, people can start at any time they want as we have a special course for adults (15 years and older when they start).

What does it cost?

One of the basic principles in the Belgian education system is that it must be free of charge. The academies also have this principle but since a few years there is a little fee to pay.

Children: 50 U.S.D./year
Over 18: 125 U.S.D./year

Music in Flanders / Guido SIX
STRUCTURE

One of the basic principles in the system is that one cannot go to the academy only to learn clarinet, trumpet, piano... The system provides a wide range of courses during the 10 years one can follow.

In the lower degree there are four grades (L1-L2-L3-L4) with three courses: general musical education (reading, intonation, different keys...); choir; instrument. Everybody has to go through this packet. At the end of every school year there are examinations for all the courses and you need a 6 to pass.

The middle degree, with three grades (M1-M2-M3), lays the accent on playing (instrument lessons and ensemble) and also introduces the children in the world of composers, other instruments, etc. (general musical culture).

Less talented students can choose ensemble as the most important course and for the future composers there is also an option with courses in harmony and counterpoint (general musical theory).

Finally we have the higher degree also with three grades and with the accent totally on playing as they only have to follow instrument lessons and ensemble (orchestra or chamber music).

In the higher degree we have also an option for music theory (writing), music history and folklore (preparing for the university).

In any degree students can have one failure. This means that in the lower degree one can stay five years and in the other degrees four years.

Let us have a look at what a young clarinetist starting at the age of eight and graduating at the age of eighteen (first column = age; second = grade; third = courses; fourth = duration/week).

8 L1 G.M.E. (*) 2 hours
9 L2 G.M.E. 2 hours
10 L3 G.M.E. 1/2 hour
11 L4 G.M.E. 2 hours

MIDDLE DEGREE

12 M1 Clarinet 1 hour
    Ensemble 1 hour
    G.M.C. (**) 1 hour
13 M2 Clarinet 1 hour
    Ensemble 1 hour
    G.M.C. 1 hour
14 M3 Clarinet 1 hour
    Ensemble 1 hour
    G.M.C. 1 hour

HIGHER DEGREE

15 H1 Clarinet 1 hour
16 H2 Ensemble 1 hour
17 H3 Clarinet 1 hour

(*) G.M.E. = General Musical Education
(**) G.M.C. = General Musical Culture

Music in Flanders / Guido SIX
PROFESSIONAL EDUCATION

City academies are secondary schools. For professional studies you have to go to the Royal Conservatories comparable with the American Universities.

Here students obtain a master degree after five years during which they have a lot of courses to follow (solfège, choir, analysis, harmony, instrument, chamber music, music history, ...). The normal schedule contains between 15 and 25 hours per week starting on 1 October and finishing on 15 July.

There are several options and some of them can be combined.

OPTIONS

- Instrument/chambermusic
- Music Theory
- Conducting
- Composing
- Jazz

This system is very new - in fact the first students are only graduating next schoolyear.

The old system was rather 'à la carte'. You could make your own choice and obtain first prizes in every different discipline. The individual level of each was very high.

Now the new system gives you ONE title (master degree) as the result of the five years. The very busy schedule doesn't make it easy to combine the different options.

POSSIBILITIES FOR PROFESSIONAL MUSICIANS

Orchestras

- National Opera (Brussels)
- Flemish Opera (Ghent/Antwerp)
- National Orchestra (Brussels)
- Philharmonic Orchestra B.R.T.N. (Brussels)
- B.R.T.N. - Belgian Radio & Television
- Philharmonic Orchestra for Flanders (Antwerp)
- Band of the 1st Regiment of Guides (Army)
- Band of the Royal Air Force
- Band of the Royal Marine
- Band of the Gendarmerie (National Police)

Those orchestras are totally supported by the Belgian or the Flemish government. Besides these 'national' orchestras we also have some 'private' orchestras, partly supported by the authorities.

- New Flemish Symphony Orchestra (Bruges)
- I Flamingh (Ghent)
- The Beethoven Academy (Antwerp)

Education

Secondary level

In Flanders we have 106 academies of music with 100,000 students. Almost every smaller city has an agreement with one of these academies to have music lessons in their own city.

University level

- Royal Conservatory Brussels
- Royal Conservatory Antwerp
- Royal Conservatory Ghent
- Lemmens Institute Leuven
Claribel in Concert
Chicago, 17 July 1994 at 8.30 a.m.

Guido SIX, conductor

1. Rikudim  Jan VAN DER ROOST
   Andante Moderato
   Allegretto con eleganza
   Con moto e follemento

2. 1 A.M.  Bart PICQUEUR

3. Moods  Roland CARDON

4. Fantasia & Rondo  Carl Maria von WEBER
   arr. Norman HEIM
   Henk SOENEN, soloist

5. A Fleming in Chicago  Willy SOENEN
   1. Please, tell me the way to the carillon-tower
   2. A suspicious inversion, a little home-sickness,
      a second fatherland
   3. Popular dance and finale

6. Motions  Norbert GODDAER
   1. Waves
   2. Old Style
   3. Ballade
   4. Fusion

Claribel wishes to thank the G. Leblanc Company, Kenosha
in particular Mr. Vito and Leon PASCUCCHI for making this concert possible.

Also a warm 'thank you' to Julie DeRoche and the whole ClarinetFest 1994 staff.
Clarinet Choir CLARIBEL

Guido SIX is now teaching for more than ten years at the Conservatoire in Ostend. In 1989 he organised for the first time a weekend for clarinet players and this was the start of the Clarinet Choir Claribel.

The students asked Guido to work on a more regular base and so Claribel was born.

They have been performing and rehearsing 64 days since begin January 1994 to prepare this Chicago concert with newly composed music by Flemish artists.

If you are interested in the music we play, please contact us.

Guido SIX (1955)

Guido started at the age of 8 playing the clarinet and obtained his Master Degree in 1979 with prof. Freddy ARTEEL - last years conference director.

He is actually teaching clarinet pedagogy at the Royal Conservatory in Ghent and clarinet at the Conservatory in Ostend. Since a few days he was appointed principal in Ostend.

Organising musical events is his favorite occupation and he proved his skills last year with the magnificent Clarifest 1993.

He is now the European Coordinator for I.C.A. and - after one year of rest - he is making big plans to make I.C.A. much more known in Europe.

Jan VAN DER ROOST (1956)

At a very young age Jan Van der Roost was introduced to the prominent names in the wind band repertoire and very soon he felt the urge to put something on paper himself. At the Lemmens Institute he received a thorough theoretical education and he received a triple laureate diploma for trombone, music history and music education. In 1979 he continued his studies at the Royal Conservatories of Ghent and Antwerp. At the moment he teaches at the Lemmens Institute and besides being an arranger and composer, he conducts a mixed choir and the "Midden Brabant" brass band. His works for wind band follow the American example paying a lot of attention to the woodwinds and percussion. Van der Roost is a very versatile composer. Alongside pieces for band, his list of works include items for brass quintet, choir, piano, string orchestra, guitar, solo instruments and symphony orchestra. Already many of his compositions have been performed on radio and T.V. Nowadays Jan Van der Roost only composes commissioned works.

Rikudim

Rikudim is a suite of four Israeli Folksounds. It was originally composed for wind band and arranged for Clarinet Choir by Maarten Janssen.

1. Andante Moderato
2. Allegretto con eleganza
3. Andante con dolcezza
4. Con moto e folleimento
Bart PIQUEUR (1972)

Bart was born in Zeele in 1972 and got his first music lessons in the local band. Later he went to the Academy of Music in Lokeren where he finished his secondary studies on clarinet. Nowadays he studies at the Conservatory in Ghent with professor Freddy ARTEEL (clarinet) and professor Dirk BROSSE (conducting). Besides studying he plays clarinet in the Calendrione Quartet, conducts the youthband of his native city and when time allows him he also composes a little bit, especially for wind band.

Bart is actually studying clarinet pedagogy with Guido SIX at the Royal Conservatory in Ghent.

1 A.M. - Impressions from Nightlife

This composition has two sections, starting with two funky-inspired themes, referring to a nightparty. Tempo slows down and the second part brings us a nice romance (think of your first date and the free walk along the beach). And just like in every romance the story ends with a very small and shy kiss.


Roland CARDON (1929)

Roland CARDON is a very well-known composer for wind band in Europe. He started in 1955 as flute soloist of the Band of the "Chasseurs Ardennois" in Alost/Belgium, became assistant conductor in Liege and returned to his first band as conductor. In 1971 he was appointed commander to the Band of the Belgian Gendarmerie (National Police - second band in Belgium) and stay there until 1981. He was a flute teacher at several academies before he became principal at the Oostend Conservatory in 1981.

Roland Cardon, "The Flemish Souce", composed many marches and concert pieces for wind band and made an enormous contribution to the schoolrepertoire by writing many pieces for different solo instruments and various groups.

Moods

In a sometimes very short period people can be subject to different moods, from unbridled joy, a bit ironic, with witticism and jokes, over doleful and uncertainty, to sadness and melancholy.

Moods tries to represent this with the three themes on which the piece is build.

The first theme is roughish and playful, runs through all the parts and ranges.

The second is rather melodious, supported by a simple harmony but with a capricious, fickle rhythm.

In the third one a soloist sings a peaceful melody, accompanied by unsolved 7-chords, which create a melancholic but terse feeling.

Moods is intended as easy listening music, in which everybody can find a bit of himself.

Dedicated to CLARIBEL - Premiered in Chicago, 17 July 1994
Willy SOENEN (1937)

Born in Menen in 1937 the Flemish composer Willy SOENEN studied at the Royal Conservatory in Gent where he won 9 first prizes, including composition. He gave many concerts as trumpet player in Belgium and abroad andretched trumpet and harmony at several academies. He also conducted several wind band for many years. Actually he is principal of the Academy of Music in Tiel, member of various music organisations, ... and composer. As composer he won a lot of prizes and was commissioned many pieces for different occasions. He composed for plenty of instruments, groups and orchestras (from solo clarinet, over chamber music groups to solo instrument and symphony orchestra).

Since a few years his works are published in Belgium by MUSICA APPASSIONATA - Postbus 44 - B-3200 Aarschot.

One time he writes traditionally romantic and then moves to atonal contemporary.

A Fleming in Chicago

This work for clarinet choir is written in a very popular style: melodic, easy harmony, relaxing and entertaining.

Part 1 starts with an original happy theme, alternating with a very popular song of the great 19th century Flemish composer Peter Bervoet (The waterfall will play) and ‘landed’ with rags of the song “Chicago”.

Part 2 is a minuet with the inversion of the American National Hymn, alternated with a Flemish song from the Northseacoast in England (Where seagulls are crying).

Part 3 has an own trilobelle theme, alternated with ‘I want to be in America’. The Coda gives a mixture of all the different themes: a foreshadowing between the Americans and the Flemings.

Dedicated to Guido SIX - Premiered in Chicago, 17 July 1994

Norbert GODDAER (1933)

Norbert GODDAER retired last year from the Conservatory in Ghent where he taught harmony, counterpoint and fugue. At the same day he became honorary principal of the Academy in Wattem (near Gent) and found the time to do what he always wanted to do: composing.

He is arranger and guest-conductor for the B.R.T.N.-choir (Belgian Radio & Television) and composes vocal, instrumental and digital music.

He is further known as a passionate jazz freak.

Motions for Clarinet Choir

This piece is divided in four parts:

Waves introduces the parameters of the clarinet-waves and exposes the theme.

Old Style plays along with the style of the big band by using close harmony and syncopated figures.

Ballade or ‘Waiting Cats’.

Fusion is a mix of contemporary influences as pop, soul, blues, ...

Motions for Clarinet Choir is a monothematic whole. The diversity of tone of the different clarinets and the application of the high and the low registers, provides the necessary contrasts.

Dedicated to Guido SIX - Premiered in Chicago, 17 July 1994

Fig. 7.1 Program notes for *Music Education in Flanders*. Presentation in Chicago IL, July 1994. Features the premiere of Goddaer’s *Motions* for Clarinet Choir.
zaterdag 28 september 1996 om 20u30

claribel
Fig. 7.2 Program notes for Claribel. Concert in De Haan, Belgium, September 28, 1996. Features a performance of Goddaer’s Suite Cabriolesque for clarinet choir.
Zaterdag 22 februari 1997
te 20.00 uur
in het Feest-en Kultuurplein

Van Haendel tot Goddaer ...
door het
SPILLAERT ENSEMBLE

Onder de auspiciën van het
Ministerie van de Vlaamse Gemeenschap,
Administratie Kunst
en het
Stadsbestuur van Oostende

Meer de steun van de

BBL
PROGRAMMA

1. Concerto voor Orgel en Streikkorkest op. 4 nr. 1 in cel klein
   Georg Friedrich Händel
   * Larghetto a staccato
   * Allegro
   * Adagio
   Jean-Pierre Haudekant, orgel en het Spillenvest-strijkensemble

2. Concerto voor Gitaar en Streikkorkest op. 30 in la groot
   Mauro Giuliani
   * Allegro maestoso
   * Andantino siciliano
   * Alla Polacca
   Jonas Roose, gitaar en het Spillenvest-strijkensemble e.l.v. Dirk Gema

PAUZE

3. Suite in la klein voor fuit en strijkers
   Georg Philipp Telemann
   * Ouverture
   * Les plaisirs'
   * Air à l'italian'
   * Menuet
   * Réjouissance
   * Passacaglia 1 & 2
   * Polonaise
   Ludwig Lagrou, fuit en het Spillenvest-strijkensemble e.l.v. Roland Cardon

4. Impressions', for Clarinet and Strings
   Norbert Goddaer
   * Adagio - Allegro
   * Andante
   Henrik Soenen, klarinet en het Spillenvest-strijkensemble e.l.v. Roland Cardon

Het Spillenvest-strijkensemble van het Conservatorium van Oostende

1e viool
   Dirk Liewena, concertmeester
   Marny Van Langenhove
   Anne-Laure Prent
   Ellen Eyshouts

2e viool
   Marleen Van de Broecke
   Bernard Dewulf
   Molly Pizzalon
   Virag Kelemen

Altviool
   Korinna Teckens
   Reem Desenreck
   Brechtje Ilaan

Violoncel
   Chantal Syys
   Katrin Ameriks
   Hildegarde Wildevaar

Contrabas
   Jan Vierheyne

Continuo
   Robert Hostyn

De presentatie van het concert is in handen van Nancy Zwaanepoel
Fig. 7.3 Program Notes for Spillaert Ensemble Concert From Handel to Goddaer.
Fig. 7.4. Concert program. Trio Indiana. Bloomington IN, November 4, 1997. Features premiere of Goddaer’s *Virtual Effects.*
The University of Central Arkansas
Department of Music

Faculty Recital
Thomas A. Burritt
Percussion

assisted by
Mr. John Roscigno, percussion
Ms. Kelly Johnson, clarinet
Dr. Neil Rutman, piano
Dr. Carl Anthony, piano

8:00 p.m.
Wednesday, November 5, 1997
Snow Fine Arts Center Recital Hall
Fig. 7.5 Concert Program. Thomas Burritt, Percussion. Conway, AR, November 5, 1998. Features performance of *Sonata for Clarinet and Percussion*. 
Zondag 25 januari 1998
te 11.00 uur
in het Feest-en Kultuurpaleis

APERITIEFCONCERT

met

SAX - O - FOND

Onder de auspicien van het
Ministerie van de Vlaamse Gemeenschap,
Administratie Kunst
en het
Stadsbestuur van Oostende

Met de steun van de

BBL
Fig. 7.6 Concert Program, Sax-O-Fond. Ostend, Belgium, January 25, 1998.
Features performance of *Fughetta in f minor* for Saxophone Quartet.
Fig. 7.7 Concert program. Robert Spring and J.B. Smith. Eugene, OR, April 1, 1998. Features performance of Sonata for Clarinet and Percussion.
Fig. 7.8. Concert program of recital by James Gillespie and John Scott. Denton, TX, October 27, 1998. Features performance of Aubade.
Stad Oostende - City of Ostend

Casino Kursaal Oostende
Dinsdag 6 juli 1999 om 20.00 uur
Tuesday, 6 July 1999 at 8.00 pm

Openingsgala
ClarinetFest 1999

met de steun van – with the support of
het Ministerie van Cultuur van de Vlaamse Gemeenschap,
de Provincie West-Vlaanderen,
de Stad Oostende,
de B.A.P. Sabam,
het Casino Kursaal Oostende

Provincie West-Vlaanderen

Claribel, Clarinet Choir Oostende
International Clarinet Association
Muziekkapel van de Gidsen – Band of the Guides
Norbert NOZY, dirigent - conductor

Concerto for Eb flat clarinet .......................................................... Joachim Melchior MOLTER

Moderato
Adagio
Allegro

Solist / Soloist:
Alain MERTENS (België / Belgium)

Quatre Vagues d’Ebène ........................................................................ Marc STECKAR

Quatuor 5RV

Jean-Louis RENÉ – Frank RACITI – Jean-Louis FERRANDO – Olivier AUCLAIR
(Frankrijk / France)

Concerto in C minor * ................................................................. Norbert GODDAER

Allegro
Lento
Scherzo
Rondo

Solist / Soloist:
Eddy VANOOSTHUYSE (België / Belgium)

Three Brasilian Sketches .................................................................... Nelson AYRES

Celebration
Serenade
Tamborins

Solisten op basklarinet/ Soloists on bass clarinet:

Henri BOK (Nederland / The Netherlands)
& Luis AFONSO (Brazilië, Brasil)
Fig. 7.9 Concert program. Opening concert of ClarinetFest 1999. Ostend, Belgium, July 6, 1999. Features performance of Clarinet in C minor.
Stad Oostende - City of Ostend

Casino Kursaal Oostende
Zondag 11 juli 1999 om 20.00 uur
Sunday, 11 July 1999 at 8.00 pm

Slotgala
ClarinetFest 1999

met de steun van – with support of
het Ministerie van Cultuur van de Vlaamse Gemeenschap,
de Provincie West-Vlaanderen,
de Stad Oostende,
de B.A.P. Sabam,
het Casino Kursaal Oostende

Provincie West-Vlaanderen

Claribel, Clarinet Choir Oostende
International Clarinet Association
Vlaams Radio Orkest / Flemish Radio Orchestra
Dirk BROSSÉ, dirigent - conductor

Candide, overture ....................................................... Leonard BERNSTEIN

Concerto * .................................................................. Willy SOENEN

Moderato Giocoso
Lento Amabile
Allegro Capriccioso

Solist / Soloist :
Henk SOENEN (België / Belgium)

Cool Inventions * ....................................................... Norbert GODDAER

Solist / Soloist :
Howard KLUG (USA)

Introduction, Theme and Variations ................................. Giaochnio ROSSINI

Solist / Soloist :
Walter BOEYKENS (België / Belgium)
Fantasia di Concerto “Rigoletto” ............................ arr. HERLINGER / GIAMPIERI

Solist / Soloist:
Sabine MEYER (Duitsland / Germany)

Concerto nr.2 opus 74 in E flat major .............................. Carl Maria von WEBER

Andante con moto
 Alla polacca

Solist / Soloist:
Ricardo MORALES (USA)

War Concerto * .......................................................... Dirk BROSSÉ

Solist / Soloist:
Eddy VANOSTHUYSE (België / Belgium)

* World premier

Concerto van Willy Snoen, Cool Inventions van Norbert Goddaer en War Concerto van Dirk Brosse were geschreven met de financiële hulp van het Ministerie voor Vlaamse Cultuur van de Vlaamse Gemeenschap.

Willy Snoen’s Concerto, Norbert Goddaer’s Cool Inventions and Dirk Brosse’s War Concerto were written with the financial help of the Flemish Community, departement of Flemish Culture.

Fig. 7.10 Concert program. Closing Concert of ClarinetFest 1999. Ostend, Belgium, July 11, 1999. Features premiere of Cool Inventions.
Henry Gonzalez Convention Center – San Antonio
TMEA Convention 2010

Vlaamse overheid

The Flemish Government and the City of Ostend
are proud to present ....

Claribel at TMEA 2010

Thursday, 11 February, 2010 at 2:00 pm – CC Room CC 214 C/D

Trumpet solos with clarinet choir

During the Clinic of Mr. Wiff Rudd, trumpet professor Baylor University

Friday, 12 February 2010 at 3:15 pm – CC Ballroom B

Claribel’s contribution to the expansion of the clarinet choir repertoire

Dr. David Shea, clinician - Guido Six, conductor

Saturday, 13 February 2010 at 9:30 am - Room CC 214 C/D

Claribel in Concert

Guido Six, conductor
Claribel in Concert

Clinician: Dr. David Shea - Conductor: Guido Six

Claribel .......... Roland Cardon

Flemish Rhapsody (first performance) ........ Wally Soenens

Motions: Waves - In Old Style - Waltzing Cats - Fusion .......... Norbert Goddaer

Conductor: Stacey Larson, VanderCook College of Music, Chicago

Young@Heart (first performance): 1. The Worker - 2. The Dreamer - 3. The Player ........ Bart Ficqueur

Conductor: Dr. Charles T. Menghini, VanderCook College of Music, Chicago

Arkansas Reel (first performance) ............. James Cohn

Texas Suite, opus 103 (first performance) ............. James Cohn

North Sea Shrimps (first performance) ........ Wally Soenens

Dr. David Shea & Wally Soenens, B-flat clarinet soloists

Red Poppy and Yellow Rose (first performance) ........ James Balentine

Dr: James Gillespie - Richard McDowell - Dr. Raphael Sanders - Dr. John Scott

Arr. David Shea - Douglas Storey - Dr. Robert Walzel - Dr. Gary Whitman, soloists

Conductor: Dr. Wayne Bailey, Arizona State University

Clownery for Clarinets .......... Harry Stalpers / arr. Guido Six

Conductor: Dr. Wayne Bailey, Arizona State University

Springtime - The Olympics for B-flat clarinet & clarinet choir .......... Guido Six

Dr. Robert Spring, B-flat clarinet soloist

Impromptu .......... August De Bock / arr. Guido Six

God Bless America (first performance) .......... Irving Berlin / arr. James Cohn
Saturday, 13 February 2010, 9:30 am – CC Room 204 C/D

Clariibel in Concert

Guido Six, conductor

Clariibel ........................................................................................................... Roland Cardon
Hymn .................................................................................................................. Norbert Goddaer
Presto from Concerto nr. 3 ................................................................. Johann Melchior Molter / arr. Guido Six
Severine Sierens, E-flat clarinet
Conductor: Stacey Larson, VanderCook College of Music, Chicago
Divertimento nr. 1: Hommage à Manuel de Falla ...................... Charles Camilleri / arr. Guido Six
I. Allegro Moderato – II. Andante Molto – III. Allegro Vivace
Dr. Tamara Cuypers & Dr. Anne Watson, B-flat clarinet soloists
Caprice ........................................................................................................... James Cohn

I. Parade – II. Valse – III. Clown Dance

Round Midnight (first performance) ........................................ Thelonius Monk / arr. Norbert Goddaer
Lover’s Prayer (first performance) ........................................................... Roland Cardon / arr. Guido Six
Bert Six, E-flat Alto Clarinet
Tango ........................................................................................................... Frédéric Devreese / arr. Guido Six
Marc Kerckhof & Dr. Gary Whitman, B-flat Bass clarinets
Cop’s Dilemma (first performance) ................................................... Roland Cardon / arr. Guido Six
Chantal Vandekerckhove, E-flat Contra Alto Clarinet
& Luc Note, B-flat Contra Bass Clarinet
Conductor: Dr. Charles T. Menghini, VanderCook College of Music, Chicago
Adagio from Concerto d’Aranjuez ..................................................... Joaquin Rodrigo / arr. Guido Six
Dr. Wiff Rudd, Trumpet Soloist
Boutade (first performance) ................................................................. Pierre Gabaye / arr. Guido Six
Dr. Wiff Rudd, Trumpet Soloist
Soenphony – A Tribute to Willy Soenen ........................................... arr. Guido Six
James Cohn was born in 1928 in Newark, New Jersey, and took violin and piano lessons there. Later he studied composition with Roy Harris, Wayne Barlow and Bernard Wagonaar, and majored in Composition at Juilliard, graduating in 1950. He is married, and has lived and worked for many years in New York City. He was initiated as a National Arts Associate of Sigma Alpha Iota (International Music Fraternity) (SAI) in the Tulsa Oklahoma chapter in 1998. He has written solo, chamber, choral and orchestral works, and his catalog includes 3 string quartets, 5 piano sonatas and 8 symphonies. Some have won awards, including a Queen Elisabeth of Belgium Prize for his Symphony No. 2 (premiered at Brussels) and an A.I.D.E.M. prize for his Symphony No. 4 (premiered in Florence at the Maggio Musicale). Paul Paray and the Detroit Symphony introduced the composer’s Symphony No. 5 and Variations on “The Wayfarer Stranger”, and his opera The Fall of the City received its premiere in Athens, Ohio after winning the Ohio University Opera Award. He has had many performances of his choral and chamber music, and world-wide use of his music commissioned for television and cinema. His most recent completed orchestral work is a Piano Concerto, commissioned by the Argentine pianist Mirian Conti, and his most recent chamber music work is the Trio No. 2 for Piano, Violin and Cello, commissioned by Sigma Alpha Iota and scheduled for premiere at Sigma Alpha Iota’s annual Convention in the summer of 2006 at Orlando, Florida. 3 Dances for Clarinet and Guitar, commissioned by Raphael Sanders and David Galvez and Duo for Clarinet & Violin, commissioned by J. Kirk and A. Krieger. Commissions for other works have come from The McKim Fund in the Library of Congress (for the Concerto da camera for Violin, Piano and Wind Quintet), Pennysylvania’s “Music at Gettysburg” festival (for the Magic Suite, for chamber orchestra), Jon Manasse (for the Concerto No. 1 for Clarinet and Strings), Christopher Jepperson (for Evocation [Clarinet Concerto No. 2]), Jeffrey Silberschlag (for the Clarinet and Strings) and from Claribel (for the 3-movement suite Caprice). E-mail: jimusician@aol.com.


E-mail: norbert.goddaer@telenet.be

Bart Picqueur took his first musical steps in the local band of his hometown, Zele, Belgium. Recently he was named conductor of this grade 6 Symphonic Band. Bart studied clarinet and band conducting at the Royal Conservatory of Music, Ghent. He obtained master degrees in both subjects with distinguished teachers such as Freddy Azteel and Dirk Brossé. His works are published at Beriato-De Haske-Hal Leonard group, and have been recorded by leading bands such as The Royal Band of the Belgian Guides, Osaka Municipal Symphonic Band (JP), Foden’s Brass Band (UK). Beside these works for band he wrote theatrical pieces including 2 musicals, a chamber opera, and a piece for Soprano and percussion ensemble “what’s on a man’s mind”.

Bart conducts the Symphonic Saxophone Orchestra of Antwerp, The Royal Band of Hulst (NL) and teaches orchestra, conducting and ensemble at the Conservatory at Sea in Ostend. He plays the alto clarinet in Claribel Clarinet Choir. “Young @ heart” is dedicated to his former harmony teacher Norbert Goddaer who taught him so much more than just music. The piece consists of three movements, each of them describing a different aspect of Goddaer’s personality: the worker, the dreamer, the player (in both senses®). The piece will be available from August 2010 in various versions for both clarinet choir and concert band (grade 5). E-mail: bart.picqueur@telenet.be.

Willy Soenen studied at the Royal Conservatory in Ghent, Belgium. Nine degrees, including composition. Trumpet-soloist, teacher of music education, teacher of trumpet, teacher of harmony and counterpoint at the Conservatory of Ghent, director of the Academy of Music in Tiel, Belgium. Conductor of symphonic – and brass bands. Member of several artistic boards – and juries in Belgium and abroad. Composer of about 100 pieces in the most diverse genres, vocal as well as instrumental. Several composition awards in Flanders, France, Germany, the Netherlands, Spain and Walloon Country. Several orders of composition in Belgium and abroad. Composer in residence of the Claribel clarinet choir. E-mail: soenen.delobel@skynet.be.
What people say about Claribel

Claribel is a remarkable ensemble. Amongst the amateur members you find some top soloists conducted by one great personality: Guido Six. He turns every concert into a special event not only because of the technical and musical perfection of the performance but mainly of because of his passionate enthusiasm. His talent to introduce every piece to make it accessible for everybody is unique. On top of this he is a real ambassador for contemporary Flemish music.

Willy Soenen – composer

Not many have done so much for the music and the clarinet as Claribel and its conductor Guido Six. Their performances on several international podiums are common knowledge and deeply appreciated. For these reasons, I truly recommend Claribel to all of you.

Freddy Arteel – Professor emeritus KNC Gent / Principal clarinetist Royal Philharmonic Orchestra of Flanders

Claribel is to the clarinet world what Belgian chocolate is to our sweet tooth—unique and delicious.

Dr. James Gillespie, editor The Clarinet Magazine

Claribel is a very musical ensemble capable of the fastest, most exciting music and in the next moment the most subtle nuance. Under the leadership of Guido Six this group has become one of the premier ensembles of its kind.

Dr. Wayne Bailey, director School of Music - ASU

It has always been a great pleasure for me to hear Claribel perform here in the United States. The ensemble performs at a high professional level and the programs are always virtuoso and musically interesting.

Dr. David Etheridge, professor University of Oklahoma

In the world of wind ensembles, there are many very fine groups, but few that are truly memorable. Claribel is an exception! With performances that display both technical prowess and touching expressive qualities, Claribel is unforgettable.

Dr. Gary Hill, director of Bands – ASU

Claribel is the most recognized and most respected clarinet choir in the world. They have done more to promote the clarinet choir and its repertoire than any other ensemble. The diversity in ages and experiences of their members creates a unique ensemble that is unlike any other group in the world.

Dr. David Shea, professor Texas Tech University, Lubbock

Claribel is a high-quality music ensemble that has been a wonderful emissary for excellence in music from Belgium.

Professor Howard Klug, Jacobs School of Music, Indiana University – post-president T.C.A.

I have had the pleasure of listening to many first-rate performing instrumental ensembles during my long career as a composer, including the magnificent Canadian Brass and the internationally recognized Woodwind group, known as the Quintet of the Americas. I would consider another group to be on the same professional and artistic level as the two foregoing – the Belgium Clarinet Ensemble - known as CLARIBEL - for which I have had the pleasure of listening to, and writing music for. These musicians are young, dedicated, thoroughly professional and at the top of their form, and under the expert guidance of their conductor, Maestro Guido Six. As a performing group, they are an absolute joy to hear and a great gift to the world of music.

James Cohm – composer, New York City

What sounds better than one clarinet? Two clarinets – What sounds better than two clarinets? Claribel Clarinet choir.

"Playing what we love, loving what we play" - That's Claribel.

Norbert Goddeer - composer

Claribel is an amazing musical group. The professional level of performance is outstanding. Don't miss this very special group and their leader Guido Six.

Richard Duncomb - Chair Music Dep. Columbia College Chicago & Executive Director Chicago Jazz Ensemble

Claribel is not just an internationally recognized clarinet choir, it is a clarinet orchestra with outstanding soloists, deliciously varied ensemble sounds and great arrangements and original works spanning the entire gamut of music history. Don't miss them!

Dr. Richard Shanley, Professor of Clarinet, Baylor University

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Fig. 7.11 Concert Program. Claribel at TMEA 2010. San Antonio, TX, February 12 and 13, 2010. Features performances of Motions and Hymn for Clarinet Choir.
APPENDIX F

LETTERS OF PERMISSION
To: Robert Spring
MUSIC

From: Debra Murphy, Director
Office of Research Integrity and Assurance

Date: 12/19/2011

Committee Action: IRB Review Not Required

IRB Action Date: 12/19/2011

IRB Protocol #: 1109006835

Study Title: A study of the clarinet compositions of Norbert Goddaer

The above-referenced protocol has been reviewed and it has been determined that IRB oversight is not required because the study does not meet the criteria under Federal Regulations, 45 CFR Part 46 for research involving human subject participation.

You should retain a copy of this letter for your records.
A STUDY Of the Clarinet Music of Norbert Goddær

December, 28 2011

Dear Mr. Norbert Goddær:

I am a graduate student under the direction of Professor Robert Spring in the Herberger Institute School of Music at Arizona State University. I am conducting a research study regarding your solo Clarinet music.

I am inviting your participation, which will involve answering questions about yourself and your clarinet solo and chamber music music. You have the right not to answer any question, and to stop the interview at any time.

I would like to audiotape this interview. The interview will not be recorded without your permission. Please let me know if you do not want the interview to be taped; you also can change your mind after the interview starts, just let me know. If utilized in my dissertation, I will keep the interview tapes at my home until such time that they may become part of an archive of materials at a library.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty.

Your responses to the questions will be used to provide additional information for my dissertation on these solo and chamber clarinet works. There are no foreseeable risks or discomforts to your participation. I would like ask your permission to identify you in this study and to quote your responses to the interview in my subsequent documents and publications.

Your responses will be attributed to you in the footnotes and bibliography. The results of this study may be used in reports, presentations, or publications.

If you have any questions concerning the research study, please contact the research team at: ilgardner244@yahoo.com, kclasen1@gmail.com or by phone at 757-261-9340 US, and +32 485210156. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

I look forward to receiving your response and, if permissible, hearing and documenting your experiences.

Best regards,

Kevin Clasen

\[\text{\underline{Agree to be part of the study and to be quoted.}}\]

[Signature]

Norbert GODDAER - Composer
Leopold II laan 163/11
B-8670 Oostduinkerke - BELGIUM
pl/fx: +32 58 520392
info@norbertgoddær.be
www.norbertgoddær.be
Oostduinkerke, Belgium, 2012 February 27

Subj.: certificate

The undersigned, Norbert GODDAER, Belgian composer and arranger, gives to Mr. Kevin CLASEN the permission to analyze the following works of his repertory and gives permission to use excerpts of the works within the document. The copyright remains property of Norbert Goddaer, composer and arranger - Belgium.

- LAS MAÑAS for Bb Clarinet & Piano
- CONVERSATIONS for Two Clarinets
- DUETS for Two Clarinets
- BALLAD for Bass Clarinet and Piano
- RESTLESS for Bb Clarinet & Piano

Oostduinkerke, 2012 February 27.

Norbert GODDAER
Kevin Clasen

Kevin Clasen is a clarinetist currently residing in Ghent, Belgium. A specialist on bass clarinet, Clasen often performs solo works for bass clarinet, works borrowed from the repertoire of other instruments, and is frequently involved in the commission of new works. He received his Master’s degree at Florida State University and his Bachelor’s degree at The University of Texas at Austin. His teachers include Eddy Vanoosthuyse, Robert Spring, Frank Kowalsky, and Richard MacDowell. Additionally a performer of historical clarinets, he has performed recently with the Jeune Orchestre Atlantique, a training orchestra that specializes in the performance of historically informed performance on instruments of the Classical and Romantic periods located at the Abbaye Aux Dames in Saintes, France, under the direction of violinist, Alexander Janizcek.

As a clinician, Clasen has coached young musicians at schools throughout the United States, and teaches privately. As an orchestral musician, has performed with The Phoenix Symphony, Arizona Opera, and previously held the position of Bass Clarinetist of the Tallahassee Symphony.

Clasen has performed throughout Europe and the United States, both as a soloist and as a chamber musician and most recently performed recitals in Belgium, Florida, and Georgia with clarinetist, Wonkak Kim, and in Virginia and Tennessee with pianist, Leonard Duna.

Leonard Duna

Leonard Duna is a Slovak pianist, and a faculty member at the Royal Conservatory of Ghent, Belgium.

From 1995-2001, he studied at the Conservatory in his native town of Kosice in the class of Maria Dravecka, and won several prizes in national and international piano competitions including: 2nd prize at the Smetana International Piano Competition and the special Dr. V. Holzknecht prize for the best interpretation of a contemporary piece, in the Czech Republic, 3rd prize at the International Piano Competition in Agropoli, Italy, and 2nd prize at the National Piano Competition of the Slovak Conservatories, also winning the prize for the best interpretation of the obligatory Slovak contemporary piece and 3rd prize at the international piano competition Piano Bratislava.

In the years 2001-2006, he studied at the Academy of Performing Arts in Bratislava in the class of Professor Ida Cernecka, where he received his pedagogical, Bachelors and Masters degrees in piano performance. He also
performed with Slovak Philharmonic Orchestra and made recordings for Slovak radio and television.

Subsequently, in 2006-2008, he pursued further graduate studies at the Royal Conservatory of Ghent in the class of Professor Daan Vandewalle, receiving a Master’s degree in the performance of contemporary music with high distinction.

Since moving to Belgium, he has performed with several artists such as pianist, Ward de Vleeschouwer, cellist Aygul Pribylovskaya (performance in Rome, Italy), Spectra Ensemble, theatre companies Walpurgis, The Roovers and pianists, Yutaka Oya, Nikolaas Kende, Fabian Coomans in the theater production of Igor Stravinsky’s “Les Noces” in The Netherlands. An active performer of contemporary music, he has premiered works by Belgian and Slovak composers. He gave several piano recitals at the Rode Pomp Concert Hall in Ghent, at the summer piano festival, “Gentse Vleugels,” and at the Week of the Contemporary Music at the Royal Conservatory of Ghent. He also took part in artistic masterclasses under the guidance of Marián Lapsansky and Ronald Brautigam and enriched his artistic skills by studying jazz piano at the Royal Conservatory in Ghent (one year), and involved himself in the performances with the Flemish Opera studio in Ghent and as a soloist in jazz groups.

Wonkak Kim

Korean-born clarinetist, Wonkak Kim, has captivated audiences around the globe with his “excellent breath control” (The Washington Post) and “beautifully balanced and blended tone” (Fanfare). Since his solo debut with Washington Metropolitan Philharmonic, playing Carl Nielsen’s Clarinet Concerto, Kim has enjoyed a performance career spanning hundreds of venues on four continents, including Carnegie Hall, the Lincoln Center, the Kennedy Center, Constitution Hall, Le Louvre in Paris, Izumi Hall in Osaka, Japan, the Seoul Arts Center as well as in London, Geneva, Philadelphia, Boston, Minneapolis, Ghent, Costa Rica, and Brazil. A laureate of the Presser Music Award, Kim received over a dozen international prizes and is frequently featured with orchestras/ensembles worldwide. His award-winning recordings can be heard on Naxos, Emeritus, Capstone labels as well as the National Public Radio and Korean Broadcasting System.

Kim is a founding member of enhakê, the award-winning clarinet-violin-cello-piano quartet praised for its "rock solid rhythmic integrity...strengths in balance, intonation, and musicality" (The New York Concert Review). With enhakê, Kim has given over 100 recitals throughout the US and abroad, most notably at NYC’s Weill Recital Hall and the Promising Artists of the 21st Century Series (Costa Rica) under the auspices of the US Department of State. A staunch advocate of
new music, Kim regularly collaborates with Edward Knight, Libby Larsen, Peter Lieuwen, Peter Schickele and Ellen Zwilich, commissioning, premiering or recording their new works.

Kim joined the music faculty at Tennessee Tech University in 2011. Kim is the principal clarinetist of the Bryan Symphony Orchestra, where he holds the Derryberry Chair, and performs with the Cumberland Quintet, the faculty ensemble-in-residency of Tennessee Tech. In the summer, he serves on the faculty at the Chapel Hill International Chamber Music Workshop and the Southeast Chamber Music Institute. Constantly in demand as a teacher-clinician, Kim is regularly invited to give master classes at universities and conservatories throughout the United States, Europe, Asia and South America. Kim held educational residencies in Escape2Create at Seaside Institute Florida, Tallahassee Youth Orchestras, and Costa Rican-North American Cultural Center.

Kim is a recipient of many awards: the Presser Music Award (2010), First Prize at the Mary Graham Lasley Competition (2010), First Prize at the Richard B. Salsbury Young Artist Competition (2008), and Grand Prize at the Washington Metropolitan Young Artist Competition (2007); Laureate of the 9th Osaka International Chamber Music Competition and Festa (2011), First Prize at the Yellow Springs International Competition (2009), Gold Medal at the International Chamber Music Ensemble Competition at Carnegie Hall (2008), Judges Special Prize at Plowman Competition (2008) as a member of enhakē; winner of the University of North Carolina and Florida State University Doctoral concerto competitions and Pi Kappa Pi Artist of the Year Award (2010); invitation to the Concert Artist Guild (semi-finalist).

Danrè Strydom

Danrè Strydom was born in South Africa and started her music training in Windhoek, Namibia. After attending the Intelochen Arts Camp, USA, she continued her studies with Heinrich Armer at the University of the Free State. On completion of her Honors degree (cum laude) she received a scholarship to study at the prestigious Jacobs School of Music in Indiana, USA. Here she studied with the renowned clarinetists, Eli Eban and Eric Hoeprich. She also attended chamber music classes and master classes with Howard Klug and James Campbell. After receiving her solo diploma with highest achievement she completed her Master’s degree (cum laude) under the guidance of Eddy Vanoosthuyse, principal clarinetist of the Brussels Philharmonic. Danre is currently completing a Master degree in Bass clarinet and a PhD focusing on the discovering and publishing if undiscovered classical repertoire for the clarinet.
During her studies in Namibia and South Africa, she has won numerous awards, including the ATKV cultural diversity award, FAK music award, R. Muller award for cultural and academic excellence and the First National Bank Prize of excellence. Other prizes also include the Old Presidency Foundation Award for best final year student in practical music study (orchestral instruments) and full honor awards for academic and music achievements 2003 to 2005.

During 2004 she was chosen as leader of the South African National Youth Symphonic Winds and took part in the WASBE conference under conductor Lazlo Marosi. This same year she was also invited together with her university wind quintet to attend the International chamber music festival in Stellenbosch. In 2005 Danrè was invited together with two fellow musicians to attend the Clifford Benson Summer Academy in the United Kingdom.

Danrè is currently playing ad hoc for the Brussels Philharmonic and as principal clarinetist of the Vlaams Brabantse Symphony Orchestra. She has also played with several other orchestras, including the Namibia National Orchestra, Free State Symphony Orchestra and various festival orchestras in Namibia, South Africa and USA. Solo performances include those with the University of Gent Orchestra, Namibia National Symphony, Free State Symphony, Windworx and KZN Philharmonic Orchestra.