The Life and Music of Daniel Nelson with a Performer’s Guide to the Clarinet Concerto

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THE LIFE AND MUSIC OF DANIEL NELSON
WITH A PERFORMER’S GUIDE TO THE CLARINET CONCERTO

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ABSTRACT

Composer Daniel Nelson (b. 1965) is a unique figure in the world of contemporary music. A dual citizen of the United States and Sweden, he received musical training in both countries and has had his music performed world-wide. Nelson’s music is colorful, often rhythmic, neoclassical in formal construction, harmonically accessible, and includes influences ranging from Mozart to Depeche Mode. Critics have extolled his music as “exuberant” with “magnificently mobile orchestration.”¹

Daniel Nelson’s Clarinet Concerto (2000) may be regarded as his professional breakthrough. The work was a success in Sweden and performed several times throughout Europe and in the United States. Clarinetist Niklas Andersson premiered and recorded the work in 2000 with the Västerås Sinfonietta. However, the work is still relatively unknown despite its superlative quality, accessibility, and promotion of the clarinet as a versatile instrument technically, stylistically, and emotively. This treatise provides information on all of the works in Nelson’s catalogue as well as new pieces currently in production. In order to promote the Clarinet Concerto and further aid it in securing a deserved position in the standard repertoire, this treatise includes a performer’s guide. The guide not only provides detailed advice for clarinetists tackling the concerto, but also for collaborative pianists or orchestra conductors.

CHAPTER 1

INTRODUCTION

Composer Daniel Nelson, dual citizen of the United States and Sweden, is a unifying and inspiring voice in 21st century music. With the stylistic pluralism endemic to postmodernists, Nelson embraces the influences of past and present—from the great masters of the Baroque through the 20th century, to jazz, rock, pop, and world music. Nelson’s music communicates in a direct, effortless way to audiences of all ages and backgrounds, actively closing the divide that is potentially hazardous to the future of art music. While his approach demonstrates cultural awareness and consummate musical knowledge, it also shows that he is an open, interesting person with an intriguing past and future. Some composers embrace the stereotype of the elitist eccentric in an ivory tower, but a tour of Nelson’s life reveals the modest, accessible man behind the art.

Daniel Nelson’s Clarinet Concerto is considered his breakthrough work. Although the work has been recorded by the Västerås Sinfonietta (featuring clarinetist Niklas Andersson), no previous research surrounding the concerto or Daniel Nelson’s oeuvre exists. The Clarinet Concerto has been performed several times throughout Europe and in the United States, yet it is still relatively unknown. The absence of a piano reduction in the years following the concerto’s premiere performance and recording further hampered commercial success. It was not until over a decade later that a nearly unplayable piano reduction was published. This document tells the interesting story of Nelson’s life to date; elucidates his catalogue; highlights novelties of formal structure, harmony, and orchestration in the concerto; aids musicians looking to perform or program the Clarinet Concerto; and aims to generate greater interest in, and performance of, Nelson’s works (particularly in the United States).
CHAPTER 2

BIOGRAPHY OF DANIEL NELSON

Daniel Nelson’s life began on May 1, 1965 in Bethesda, Maryland to first-generation American parents. On his mother’s side were grandparents from Belarus and Hungary who raised Nelson’s mother in Chicago. His father’s side of the family emigrated from Sweden and settled in northern Michigan. While Nelson was still a toddler, his family relocated to Raleigh, North Carolina where they remained for five years.

He recalls snapshots of childhood memories in America: learning to ride a bike, his first crush, falling off a bike and getting stitches, catching a water moccasin while wading down at the creek, touch football, kindergarten. Although his family relocated to Sweden, Nelson also remembers returning to America in the early 1970s for summer breaks, visiting his grandparents in the small town of Clear Lake, Indiana. His first and second cousins also took part in the summer pilgrimage to Clear Lake. Nelson recalls, “All my memories from then are rather gentle and easygoing in nature, like a warm summer day with a gentle breeze that caresses.”²

In 1970 Nelson’s father, a biochemist, was offered a visiting one-year researcher position at Stockholm University. Frustrated with the political climate in North Carolina, Nelson’s parents decided to relocate to Sweden. Ultimately, Nelson’s father was offered a permanent position and the family was so pleased with Sweden that they decided to stay. Nelson and his brother became dual citizens, but his parents never applied for Swedish citizenship.

Nelson’s involvement with music started at a young age. He describes his family as “culturally interested”³ as his maternal grandmother was a ballerina and his parents always had

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³ Ibid.
subscriptions to the Swedish Radio Symphony Orchestra and the Royal Opera. However, it was the state-funded program called Kommunala Musikskolan (The Community Music School) that initiated Nelson’s musical training. This program was available to every child in nearly every city and village in Sweden, regardless of his or her cultural or socioeconomic background. The program offered the chance for children to learn an instrument and perform in an ensemble (small group, orchestra, or band). This program yielded formidable artists in the form of classical performers, composers, and pop stars such as the rock duo Roxette. Nelson’s initial interest in the program stemmed from a visit in first grade from Kommunala Musikskolan representatives. At that time, the most enticing aspect of the program to Nelson was that it granted students time out of class. Nelson describes himself as “not being a model student” and after participating in Kommunala Musikskolan’s introductory meeting, he signed up for recorder lessons. After a couple years of recorder, he decided to switch to cello.

In third grade, a representative from Adolf Fredrik Musikskola visited Nelson’s class for preliminary auditions. Adolf Fredrik Musikskola is a school that offers standard primary school education with five to seven hours of the school week dedicated to choir. Nelson once again saw an opportunity for less class time and auditioned for the school. Accepted, he attended Adolf Fredrik from grades four through nine. The school’s choir doubled as the Royal Opera’s children’s choir. This engendered a life-long love of opera in Nelson. He sang with the famous Swedish soprano Birgit Nilsson in Tosca and sang the boy soprano role in La Bohéme.

Continuing his musical studies, Nelson went to high school at Södra Latins Gymnasium majoring in cello performance with a minor in piano. It was at this time he also began to write music. However, his dream was to become an international star, a cello soloist. After high

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5 Ibid.
school, Nelson auditioned at the conservatories in Stockholm, Malmö, and Gothenburg but was flatly rejected. The rejections were personally devastating and the first shocking jolt of his life. He applied again the following year but was once again rejected. Personally and professionally lost, Nelson decided to move to Israel in January of 1985.

At nineteen, Nelson was living on a kibbutz in northern Israel. Each day he worked for about six hours performing sundry, mindless jobs in return for room, board, essential clothing, and a small wage. Life was carefree, pleasant, and directionless. Concerned, seeing her son drifting away from his passion for music, Nelson’s mother submitted collegiate applications for him to schools in the United States. Peabody Conservatory accepted him into the undergraduate composition program, effectively ending his sojourn in Israel.

While at Peabody, Nelson studied under inspiring faculty who left a lasting impression on him as a musician. A pivotal moment in Nelson’s musical development occurred in a history class taught by Elam Sprenkle. A musicologist, theorist, and composer, Dr. Sprenkle took a series of five to ten second snippets of music spanning from plainchant to John Adams, and spliced together a forty minute aural history of music. The recording made the evolution of music over the past thousand years clear to Nelson. Henceforth, he saw himself as a link in the historical chain of music. In an interview he stated, “The music we write is a reflection of our past and surroundings. If it happens to touch people, then you as a composer are lucky.”

During Nelson’s first year at Peabody, the faculty and administration established that in order to graduate, all students would have to pass a drop-the-needle exam including Medieval through contemporary literature. Students were given a list containing hundreds of chamber pieces, operas, symphonies, and works employing electronics that they were expected to recognize. Ultimately, Peabody abolished the test before it was ever administered. However,

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Nelson systematically went through the list studying every score, and listening to every piece. It was a considerable extracurricular undertaking, but the knowledge it yielded in terms of harmony, orchestration, structure, vocal techniques, and special effects was of profound value to Nelson as a composer.

Another influential teacher in Nelson’s undergraduate study was Robert Hall Lewis. Nelson studied applied composition and orchestration with Lewis and learned the importance of critical listening. Lewis’s orchestral and compositional mantra was, “If it sounds good, it IS good.”\(^7\) Although this general rule does not always hold true, Nelson still stands by the notion that it is of paramount importance for a composer to be satisfied with how his or her music sounds. If a composer cannot relate to his or her own music, then nobody else will be able to relate to it or appreciate it.

After completing his undergraduate degree, Nelson decided to stay in the United States for graduate work. His motives for remaining in the U.S. were largely romantic. His initial intention for graduate school was to study with Milton Babbitt and Stephen Albert at Juilliard, but he also applied to Yale and Eastman. However, he was pursued rather aggressively by the University of Chicago. He was flown out by the school to visit Chicago and sit in on classes. The visit ended by the university offering Nelson a very generous stipend to cover rent, food, and all educational costs. At age twenty four, the offer was particularly flattering and difficult to refuse. Also, the University of Chicago was a major force in musicology at the time (a secondary area of interest to Nelson), and the course-work was nearly the same for composers and musicologists. In contrast to Chicago’s bid, schools such as Juilliard offered him a stipend so small, it would not suffice for a single month’s rent in New York City. Thus, he decided to attend the University of

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\(^7\) Daniel Nelson, “Q&A 2,” email message to author, October 16, 2014.
Chicago. Although he had already earned Broadcast Music Incorporated awards, he was modest about his accomplishments, and secretly baffled by the university’s sizeable financial award.

For the first time in his academic career, Nelson had to work and study very hard to be academically successful at the University of Chicago. The musicology courses were rigorous, yet of great benefit to his continued development as a composer. He studied applied composition with Ralph Shapey from whom he learned “to always be honest in your music.” Shapey instilled in Nelson the importance of bringing integrity and pride to every composition. “Primarily, whatever style or type of music you write, make sure that you produce the highest quality that you can achieve.”

Although Nelson feels fortunate and privileged to be a composer, there are moments it is like any other desk job: a brief moment of inspiration followed by laborious hours of hammering out ideas. Occasionally it is necessary to work on projects that may be of little personal interest (beyond financial gain). However, Nelson learned to always find an element in each composition that yields satisfaction in order to keep the quality of his work high.

The course Nelson cites as having the single greatest impact on his compositional process was Schenkerian analysis. Schenkerian analysis provided him with tools for working out long-range structures in his music based on harmonic material.

“I like to use a basic chord which is comprised of two fifth-dyads placed a minor second apart; for instance, C-G/Ab-Eb. This would then function as my tonic. Simultaneously, I might divide a movement of a piece into four sections: the first is governed by the tonic; the second might be governed by an identical chord, now with the root transposed to G (G-D-Eb-Bb); the third section is governed by a chord with pitches Ab-Eb-E-B and the final section by the chord Eb-Bb-B-F#. It is a manner of mapping your harmonic material onto the structural material, and in doing so you establish a cohesive framework for the piece…To a Schenkerian, music is like an onion which has to be peeled layer by layer until you get to the innermost core. My approach to long-range structure is similar but instead of peeling away layers I am obviously beginning at the core and adding layers.”

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9 Ibid.
To the disappointment of Ralph Shapey, Nelson did not stay at the University of Chicago to pursue a doctorate. Shapey warned against trying to make a living solely as a composer, noting that a doctorate would broaden Nelson’s professional options to include university teaching. However, Nelson did not see himself as an educator largely due to a lack of patience. In hopes of establishing a professional network and generating performances of his music, Nelson applied to study with composer Sven-David Sandström at the Royal College of Music in Stockholm. However, Nelson was rejected (as he was before moving to the United States), but this time on the basis of being overqualified.

In 1991, Nelson moved back to Sweden without a definitive plan. By chance, he ran into a friend from high school who was a founding member of KammarensembleN: Sweden’s premiere contemporary music ensemble. Nelson began donating his time to aiding the ensemble at concerts. Eventually, this evolved into a full time position as KammarensembleN’s concert producer, tour leader, and roadie. Nelson worked with the ensemble for nine years forging countless relationships with performers and other music professionals, establishing the network he needed for success as a composer. By the end of his nine year tenure, Nelson was receiving so many commissions that he could afford to work exclusively as a composer.

Nelson jokes that all commissions are started at a pub, but oddly enough, his first orchestral commission came through the progressive, interdisciplinary ensemble, OperaNord. To this day, Nelson has no idea how the organization heard his name, learned of his compositions, and decided to commission him. Nelson, Juliana Hodkinson (Danish), and Jovanka Trbojevic (Finnish), were co-commissioned to write a requiem that was performed and recorded by the Danish Radio Sinfonietta. Nelson has not worked for either ensemble since that time, but the experience left a lasting impression on him.
One of Nelson’s contacts from KammarensembleN, violinist Jeffry Lee also served as concertmaster of the Nordic Chamber Orchestra. In 1994 Nelson composed a three movement concerto for Lee as part of a trilogy of pieces pertaining to fire. *Ablaze* is written for string orchestra depicting, with the violin, a ferocious sea of flames. After completion, the work sat in a drawer, unperformed for several years. In 1997, Lee suggested that Nelson re-orchestrate the work for chamber orchestra. Leaving the solo violin’s pyrotechnics intact but slightly changing the overall effect of the piece in terms of timbre, Nelson renamed the work *Ashes*. Lee facilitated the premiere by forcing it on a Nordic Chamber Orchestra concert with himself as the soloist. The orchestra was so pleased with the concerto that a commission for an octet immediately followed. The result was *Miz Melody & the Resonant Rhythm Review* (1998), which the ensemble released on an album in 2006. Following the octet, the Nordic Chamber Orchestra commissioned a tuba concerto to be performed by world-renowned tuba soloist, Øystein Baadsvik. The result was *Metallëphônic*: Nelson’s most commercially successful work that has been performed over fifty times in four continents and arranged for both brass band and wind ensemble.\(^\text{10}\)

A collaboration with the Västerås Sinfonietta also germinated from a KammarensembleN relationship. Åsa Åkerberg, principal cellist of the Västerås Sinfonietta became a personal friend of Nelson’s. The pair embarked on long-distance ice skating excursions in the Stockholm Region with some frequency. Another KammarensembleN member, Principal Clarinetist of the Swedish Radio Orchestra, Niklas Andersson, was also close friends with Åsa Åkerberg. Nelson met Andersson in the summer of 1994, and the pair spent much of that summer watching the World Cup and drinking margaritas. Åkerberg suggested to the Västerås Sinfonietta that Nelson be

commissioned to write a clarinet concerto for the orchestra to perform with Niklas Andersson as
the solo clarinetist. The proposal was accepted, and following the success of the Clarinet
Concerto, the orchestra commissioned The Ninth Wave, and Dances & Air. He is currently
completing yet another work for the orchestra, Electric Graffiti (scheduled for premiere in April
2015), featuring Mats Bergström as electric guitar soloist.

Shortly after the premiere of the Clarinet Concerto in 2000, Andersson was asked by the
Swedish Radio Symphony Orchestra to perform an adapted movement of Corigliano’s Pied
Piper Fantasy on a televised concert with the orchestra. Since Andersson had performed
Nelson’s concerto so recently, he asked to play the first movement of that instead. The
performance led to a string of commissions from the Swedish Radio Symphony Orchestra
including Romantachycardia, Cardiac Fanfare, Force of a Rainbow, and Music Noir.

Nelson cites “being at the right place at the right time” as instrumental to his professional
successes. Although he has suffered negative reviews from critics deriding his music as shallow
or “Hollywoodish,” performers enjoy his works and advocate for performances. Instrumentalists
are powerful, influential allies to have in orchestra programming committees. Nelson’s music is
usually received quite favorably by audiences, which has been an additional asset in lobbying for
performances (although Nelson finds it embarrassing and difficult to self-promote). According to
Nelson, in the past five to ten years, critics in Sweden have become slightly more accepting of
composers writing in a Neo-tonal style.¹¹

Audience and performer appreciation of Nelson’s work is due largely to Nelson’s musical
language. Inspired by music, he attends a wide variety of concerts, dance performances, operas,
and shows. Inspiration may come from a single chord, a timbre, or an orchestrational solution
utilized by another composer. Although Stravinsky famously stated, “Good composers borrow,

great composers steal,” Nelson finds that when he borrows material it ends up so interwoven with his own language that it is difficult for anyone to recognize. Based on his epiphanic experience in Dr. Sprenkle’s class, Nelson believes “Composers do not write completely new and unheard-of music, rather we put together new combinations of old parameters.”12 Nelson is not discriminating about what he listens to for inspiration. Sometimes it is art music, but he also listens to the music of Bollywood, Klezmer, electronic dance music, and other popular mediums. The result is music that is relatively consonant and relatable. For his 1996 chamber work, Just Lookin’ for a Hit, Nelson borrowed melodic and rhythmic elements from the piano introduction of Annie Lennox’s “Walking on Broken Glass.” In the sixth movement of Jewish Proverbs, Nelson tried to capture the feel of Imogen Heap’s “Hide and Seek.” While he continues to work on Electric Graffiti, Nelson finds listening to the instrumental album Ghost by Nine Inch Nails to be a resource for ideas on combining electric and acoustic instruments.13

Nelson’s musical influences can be sorted into two distinct categories: composers and/or single works that have fundamentally informed his approach to composition and works (or elements of a work) that have affected specific pieces in his oeuvre. The infiltration of pop music into his music usually fits into the second category. As for the first category, a major compositional influence is the music of Giya Kancheli. From Kancheli, Morning Prayers in particular, Nelson learned the power and beauty of quietness. “…total silence can be a more deafening climax than an entire orchestra playing fortississimo!”14 Norwegian composer Arne Nordheim’s work Wirklicher Wald for soprano, solo cello, choir, and orchestra also profoundly influenced Nelson:

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13 Ibid.
14 Ibid.
“The work contains large blocks of music with dissimilar content. They vary in gesture, tonal center, rhythm, tempo, etc. The dramaturgy of the structure is then defined by how you arrange the different blocks in chronological order, and how/when you repeat blocks. Each block is really an autonomous unit of expression and musical content, but which upon repetition comes back the same. In fact, several of the blocks are lifted out of other works. He has plagiarized himself verbatim. It’s a technique which is very similar to Varèse’s musical structures, but the content of Varèse’s different blocks are very similar to one another, to the point of not quite knowing where one begins and the other ends. In Nordheim’s work there is an almost naïve clarity of structure. I’ve found this technique, of standing dissimilar material against each other as a very useful way of organizing my own music.”

“I love music that is achingly beautiful and I love music that has a great rhythmic groove,” says Nelson. Works that are a continuous source of inspiration when he feels most depleted are Michael Gordon’s *Yo Shakespeare; Bright Blue Music, Green*, and other early works of Michael Torke; and *Danceworks* by the English post-minimalist Steve Martland. Although Gordon’s *Yo Shakespeare* is repetitive, Nelson is drawn to its relentlessness. Nelson sees in Torke’s early works a refreshing, unapologetic brashness. As for Martland, “The raw, driven sound, and fantastic pulsating rhythmic energy… has been an eternal source of inspiration and learning…” Singular noteworthy works that have acted as a stimulus include Mahler’s Symphony No. 6, *Ariadne auf Naxos* and *Die Rosenkavalier* by Richard Strauss, *Harmonium* by John Adams, *Air* by Aaron Jay Kernis, *White Man Sleeps* by Kevin Volans, Varèse’s *Amerique*, Messiaen’s *Turangalîla, Music for 18 Musicians* by Steve Reich, Henri Dutilleux’s *Tout un monde lointain*, Koyannisquatsi by Philip Glass, *Sweeney Todd* by Steven Sondheim, and Osvaldo Golijov’s *Dreams and Prayers of Isaac the Blind*. Additional recent muses include Kamran Ince and Sarah Bareilles. A common denominator between most of these composers is their use of primarily consonant, tonal harmonic language. Nelson’s attraction to tonal

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16 Ibid.
17 Ibid.
18 Ibid.
conservatism is a natural preference he has noticed over the course of his life rather than any conscious rejection of the Modernists’ dissonant language.

While Nelson has an array of musical influences, he believes strongly in the musical autonomy of the composer. “If I am inspired by somebody else’s music, or a different musical style, it is supremely important to me that I do NOT just paste it on to my own music in some mode of polystylistic expression. If it doesn’t interweave naturally then it ends up sounding like an effect. Quoting or copying a different style that you don’t have firmly rooted in your backbone will usually lead to a work which does not feel honest in its expression.”19 Growing up in the 1980s, Nelson was saturated with popular music and subconsciously absorbed aspects of it into his compositional style. Notably, he has a preference for hummable melodies that do not move far from their point of departure (melodies not encumbered by large intervals). Nelson attributes the rhythmic energy in his music, in part, to pop music of the 1980s.

As is evident from Nelson’s dedication to listening, he is a diligent, steadfast worker. He primarily composes from home, but when his workload is particularly heavy, he rents a small studio close to his home. The studio is without windows, Wi-Fi, or any other possible distractions. He starts early, usually seated and prepared to begin writing by 6:00am. He gives himself a short break for lunch, and recharges with a short, fifteen or thirty minute nap in the afternoons. Sometimes if writing is stagnated, he goes running instead of taking a nap. Running is a constant in his life that helps him to focus (he runs three times a week averaging 10K, 14K, and 18K for each run). He claims to work out most compositional problems on long runs.20

Nelson’s primary tools for composition are a piano and a computer, although he begins work on each piece by graphically mapping the piece on a large piece of paper. It is at that stage

the number of movements, tempi, tonal centers, and gestural direction of sections are decided. He finds himself drawn to symmetry, order, and parallels that are reflected in his formal structural choices. Nelson often generates material by playing at the piano, then proceeds to write it down on paper, and finally plugs it into a sequencer program like Logic to listen. He finds listening imperative for properly setting the harmonic rhythm of a piece. However, he believes electronic reproductions are harmful to listen to when making orchestrational decisions. He salvages discarded material from earlier pieces into the context of new works, and he notices that pieces he writes within a two or three year period share commonalities or dissimilarities based on methods and materials he used at the time. Nelson is compelled to hand write all of his music prior to inputting the material in notation software. Seeing a work on paper provides yet another visual overview of the composition’s form. While he does the mindless work of inputting a piece into Finale, he generally likes to listen to Depeche Mode, Dolly Parton, Stephen Sondheim, or Prokofiev. After completing a composition, Nelson rarely revises his works, preferring to move on immediately to new projects. He considers himself neither a quick or slow writer, although he finds composing to be a constant challenge. Generally working eight or nine hours a day, five or six days a week, Nelson is devoted to his craft. A great advantage of being a freelance composer is that he has flexibility in his schedule which is a necessity now that he has a family.

Nelson’s return to Sweden in 1991 was not only a catalyst for his professional career, it is how he met his wife, Sabra. Born in Texas, Sabra traveled to Sweden in 1983 as an exchange student, but decided to stay indefinitely. The pair immediately realized many common interests, particularly travel. Their relationship flowered, and the couple has since traveled to a variety of destinations. Two long-distance cycling trips are cherished memories in Nelson’s mind. One trip stretched from Gibraltar to Paris, the other from Copenhagen to Budapest (with a detour to

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northern Hungary to look up relatives at the Jewish Cemetery in a village named Erdőbénye). The pace of cycling Nelson equates with traveling fast enough not to be bored, but slow enough to not miss any sights. The continuous movement also means eating in most any quantity, including sweets, without negative repercussions. Nelson dreams of cycling around the world at some point in his life, but in the meantime, enjoys the shorter trips he is able to take.

Daniel and Sabra were married in April of 1999. After a challenging and lengthy process, the couple traveled to China to adopt a child, their daughter Ella. Raising a daughter has helped develop the patience Nelson thought he was incapable of in his twenties. Nelson has also modified his work habits to accommodate taking care of a daughter. During Nelson’s years producing concerts for KammarensembleN, it was not unusual for him to work eighteen hours or more, multiple days in a row (once resulting in a four day hospitalization). Having a family shifted Nelson’s life perspective. He now feels grounded by his family, and works more modest hours, usually ending his workday between three and five in order to be there for Ella after school. With an active composer as her father, Ella has followed Nelson on his trips to work with orchestras, operas, and dance companies. When she was three years old, she accompanied Nelson to a rehearsal with the Swedish Radio Symphony Orchestra. Maestro Manfred Honeck stepped off the rostrum to confer with Nelson and Ella stepped up and began conducting the orchestra with a lollipop. Now at age thirteen, Ella has gained an appreciation for travel and cycling with her parents. In the summer of 2014 the family went on a nine day cycling trip through Holland.  

Nelson is thankful for both his family and the successes of his professional life thus far, but he has grave concerns about the future. Today, there are very few organizations funding commissions in Sweden. From 1968-2010 the Swedish Concert Institute (Svenska Rikskonsert,  

\*Daniel Nelson, “Q&A 5,” email to the author, October 21, 2014.\*
or SRK) was a state foundation committed to the promotion of jazz, folk, and classical music throughout Sweden. SRK established strong networks for touring ensembles, subsidized travel, and therefore made it affordable for concert promoters in small towns to host high quality artists. SRK sponsored KammarensembleN, facilitating a circuit of new music concerts throughout small Swedish towns. Even in the most backwards villages, the ensemble drew substantial crowds, filling concert venues. SRK also had a record company and organized international festivals in addition to local concerts. Between 1997 and 2010, SRK had a dedicated annual commissioning fund of over 1,000,000 SEK (equivalent to approximately $140,000 USD). SRK often co-commissioned orchestral works, splitting the cost with the ensembles. SRK is responsible for Nelson’s *Clarinet Concerto*, *Music Noir*, *Yaba-mm-Bop*, and *Bounce* (the latter two were commissioned as part of SRK youth orchestra projects). SRK was dismantled in 2010 by the right-wing coalition government despite record-breaking economic growth of seven and three tenths percent for the year.

With the dissolution of SRK, Swedish composers lost one of their largest sources for commissioning funds and small concert organizers lost the economic viability of hosting premiere ensembles. The latter caused a severe drop in chamber music commissions. Now one of the only government organizations disbursing money for new music is the Swedish Arts Council—a group with limited resources, overwhelmed with funding proposals. Swedish Radio P2, a public classical music station, used to heavily fund commissions and had a close collaboration with the Swedish Radio Symphony Orchestra. However, the station has slowed activity in commissioning new works and in supporting Swedish art music with air play. Since 2009, English conductor Daniel Harding has directed the orchestra, and under his leadership the

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number of Swedish works programmed has significantly dropped. In the 2014-2015 season the orchestra has only programmed three contemporary Swedish works.\textsuperscript{25} A further issue in funding is that the Swedish Arts Council will not generally fund multiple projects involving the same composer in a year. Against these odds, Nelson has recently garnered funds from the council for multiple compositions.

Nelson has written primarily for orchestra largely for financial reasons. While he receives more requests for chamber works, small ensembles rarely have the financial means to cover commissioning fees, and grants are extremely competitive. Orchestral commissions are more lucrative but difficult to obtain. In recent years, Nelson has produced slightly more chamber music in part due to working with the choreographer Christina Tingskog. Dance companies also have difficulties with funding, so Tingskog requests works for forces her company can afford to pay: trios, soloists, and small mixed groups augmented with electronics. Nelson would like to be more active in writing vocal music (to date he has been commissioned for one opera, \textit{Pride and Prejudice} in 2011) but has to select his projects on a financial basis.\textsuperscript{26}

In addition to financial concerns, Nelson worries about the political climate in Europe. He speaks of a radical, xenophobic political party called the Sweden Democrats and how they have slowly gained political power. In the party’s early years (1988-1995), it sought international connection with organizations such as the National Association for the Advancement of White People, and members were photographed donning Nazi uniforms at party meetings. Since 1995, the party has attempted to sanitize its reputation, a strategy that earned the party thirteen percent of the vote in the 2014 parliamentary general elections. This has given the Swedish Democrats a balancing vote between the right-wing and left-wing coalitions. Furthermore, Nelson has also

\textsuperscript{25} Daniel Nelson, “Q&A 6,” email to the author, October 22, 2014.
\textsuperscript{26} Ibid.
noticed right-wing extremists gaining power in the governments of Greece, Hungary, England, Norway, Denmark, Finland, Germany, France, and Holland, giving rise to anti-Semitic rhetoric across Europe.\footnote{Daniel Nelson, “Q&A 6,” email to the author, October 22, 2014.} Daniel, Sabra, and Ella are all dual citizens of Sweden and the United States. Should he deem conditions in Sweden dangerous or professional opportunities too scarce, Nelson has an exit strategy of relocating to America.
CHAPTER 3

CATALOGUE OF WORKS

3.1 Orchestral

*Symphony* (2008) in three movements

Table 3.1: Instrumentation of *Symphony* (2008)

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Brass</th>
<th>Strings/Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Flutes (flute 2 doubles piccolo)</td>
<td>4 Horns in F</td>
<td>Timpani</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>2 Trumpets in C</td>
<td>2-3 Percussion</td>
</tr>
<tr>
<td>2 Clarinets in Bb (clarinet 2 doubles bass)</td>
<td>3 Trombones (3 is bass)</td>
<td>Piano/Celesta</td>
</tr>
<tr>
<td>2 Bassoons</td>
<td>Tuba</td>
<td>Strings</td>
</tr>
</tbody>
</table>

Duration: 40 minutes

Publisher: Swedish Music Information Center

Commissioned by the Symphony Orchestra of NorrlandsOperan

Premiere: October 30, 2008 Umeå, Sweden

Program Notes:

“Writing a symphony was at the time the most massive compositional venture that I had ever undertaken. In a manner, I erected a musical monument to myself. This symphony is a catalogue of my musical tastes and influences as well as a codification of my craftsmanship. It is a retrospective of my entire development as a composer, while at the same time it is a door to my musical future.

Early on I had a notion that I wanted to depict how we might experience time in space. I had three pictures in my mind, each of which elicited feelings that I somehow wanted to translate into music, and each of which eventually came to govern the three movements of the symphony:
firstly, the feeling of standing still or moving in slow motion in a crowd; secondly, the sense of hovering or floating over a bustling crowd, objectively observing the people walking by; and lastly, the feeling of moving quickly through a mob which is almost stagnant. Common to all three scenarios is that an individual is pitted against a larger crowd, and that the individual and the crowd are moving at disparate speeds.

As I had already concluded the autobiographical aspect of writing a symphony, it seemed natural to assign different temporal functions to the two elements of the above scenarios. I decided then that the individual would vaguely represent my “present” as a composer (i.e. the music I have been writing during the past three years), while the crowd would represent my past.

In the first movement of the symphony my musical past is manifested in gestures or verbatim quotes from earlier works, mainly from the oratorium The Ninth Wave (2002) and my clarinet trio Romantamotoric (1996). I have been very careful in choosing such quotes that fit into my current compositional style without being excessively modified. In this movement, akin to standing still in a rushing crowd, my musical present is the vortex around which snippets of my musical past whirl.

In the second movement I use a technique of layering different musical strata. Here I am revisiting past works (most notably a work for music theater that I wrote in 1999, Gilles Requiem, as well as the ensemble work Haunt from 1992) and rewriting them based on my current compositional style. I am, in a sense, perched up in my present, hovering above and observing my past. Finally, the last movement is an amalgam of my musical past and present. Here, quotes from earlier works like the Clarinet Concerto (2000) and Romantachycardia (2004), as well as motivic gestures from Mahler and Richard Strauss, crash into the present and transform into entirely new music. In this movement, the individual is running through his past,
and each time he bumps into someone from the crowd, he changes and transforms until the very end of the piece where he no longer is past or present but perhaps already part of his own future.”

Additional Information:

The NorrlandsOperan’s Symphony Orchestra originated as a military brass band in 1841. The string section was not added until 1974 in conjunction with the founding of NorrlandsOperan. The symphony took on its current configuration and formal status in 1991, but has undergone significant development over the past thirty-five years.

The ensemble currently consists of 47 musicians and many of the core members perform for chamber music events throughout the year. The symphony orchestra, in addition to concert performances, also serves as an opera orchestra. The symphony performs as part of NorrlandsOperan’s two annual international festivals: MADE and the Umeå Jazz Festival. Additionally, the ensemble tours domestically and abroad fortifying an international reputation.

NorrlandsOperan’s Symphony Orchestra has released several recordings to international acclaim and commercial success. The ensemble won a Grammy Award for its recording of Rosenber’s opera *The Isle of Bliss*, and was nominated for an album featuring American composer David Chesky titled *Urban Concertos*. The album *Shifting Landscapes* received awards in France.

An integral part of NorrlandOperan’s Symphony Orchestra’s mission is helping children and youths to experience and be involved in cultural activities regardless of where in the region they live. The symphony has activities aimed at children and youths ranging from preschool through upper-secondary schools. NorrlandOperan has a regional youth orchestra, called

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Folsmedjan, which promotes individual and ensemble performances within the folk and world music genres.\textsuperscript{29}

Born near Dresden in 1968, Roland Kluttig has become one of German’s most accomplished conductors. He has directed numerous ensembles to critical acclaim, and is featured on over a dozen discs.

As Associate Conductor of the Stuttgart Opera from 2000-2004, Kluttig gained world-wide attention for his recording of Schoenberg’s \textit{Moses und Aron}. The company was awarded “Opera of the Year” in Germany four times under Kluttig’s batton. Productions he conducted include \textit{Don Giovanni}, \textit{Les contes d’Hoffmann}, \textit{Don Carlo}, and the challenging works of Luigi Nono (\textit{Al gran sole}), Helmet Lachenmann (\textit{Das Mädchen mit den Schwefelhölzern}), and Morton Feldman (\textit{Neither}). Current and future collaborative engagements are scheduled with orchestras such as the Dresden Philharmonic, the Radio Symphony Orchestras of Stuttgart, Freiburg, Frankfurt, Berlin, Leipzig, and Munich, Deutsches Syphonieorchester and Konzerthausorchester Berlin, Residentie Orkest The Hague, Iceland Symphony, Klangforum Vienna, and Collegium Novum Zurich.

Known for innovative programming of repertoire from all periods, Kluttig has conducted everything from works such as Haydn’s \textit{Seven Last Words}, to large-scale orchestral works by Frank Zappa. He has conducted numerous premieres including Daniel Nelson’s \textit{Symphony} and Richard Ayres opera \textit{The Cricket Recovers}. From 2004-2006 he was Principal Conductor of the Crested Butte Music Festival in Colorado. He has been awarded grants from the Herbert von Karajan Foundation and the German Music Council. One of his earliest professional appointments was Music Director of KNM Berlin (1993-1999), and under his direction, the

ensemble blossomed into a premier German contemporary music ensemble. With KNM Berlin, Kluttig conducted at festivals in Cologne, Munich, Prague, and Moscow.\(^\text{30}\)

**Kraften av en regnbåge – Force of a Rainbow (2006)** single movement orchestral fanfare

Table 3.2: Instrumentation of *Force of a Rainbow* (2006)

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Brass</th>
<th>Strings/Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Flutes (flute 3 doubles piccolo)</td>
<td>4 Horns in F</td>
<td>Harp</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>2 Trumpets in C</td>
<td>Timpani</td>
</tr>
<tr>
<td>3 Clarinets in Bb (1, 2, Bass)</td>
<td>2 Trombones</td>
<td>3 Percussion</td>
</tr>
<tr>
<td>3 Bassoons (1, 2, Contra)</td>
<td>Tuba</td>
<td>Piano</td>
</tr>
</tbody>
</table>
                                                                                                                                                                                                                             
|                                 |                      | Strings            |

Duration: 4 minutes

Publisher: Swedish Radio, Music Library

Commissioned by the Swedish Radio Symphony Orchestra

Premiere: June 17, 2006 in Stockholm, Sweden

The Swedish Radio Symphony Orchestra premiered this work on a televised concert titled “By-Popular-Demand” at Skansen in Stockholm. Since then, the work has been performed at the ensemble’s annually televised Epiphany concert, and the Swedish Royal Philharmonic’s televised “Music-in-the-Green” concert. The latter was attended by an audience of approximately thirty-five thousand people.\(^\text{31}\)

Program Notes:

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“Like a rainbow, music crackles with brilliant colors and only lasts a short while. However, this piece, contrary to the natural phenomenon that always fades away, gains force throughout like waves in a sea of rainbows.”

Additional Information:

Conductor Stefan Solyom has rapidly secured an international reputation in addition to his firmly established musical stature in Sweden. His appearances in the opera house and on the concert platform have drawn praise for their lyrical warmth and strong conviction, and the immediacy of his rapport and engagement with orchestral players has delighted critics, audiences and musicians alike. A pupil of Leif Segerstam and Jorma Panula—two of the world’s most revered and colorful conducting teachers—Solyom caught the world’s attention as a prize-winner at the International Sibelius Conducting Competition in 2000. A reviewer praised the performance as “sensational… electrifying, emotionally exhaustive and utterly gripping.”

*Hjärtats fanfar – Cardiac Fanfare (2004)*

Table 3.3: Instrumentation of *Cardiac Fanfare* (2004)

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Brass</th>
<th>Strings/Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Flutes (flute 3 is piccolo)</td>
<td>4 Horns in F</td>
<td>Harp</td>
</tr>
<tr>
<td>3 Oboes (oboe 3 alt. English Horn)</td>
<td>3 Trumpets in C</td>
<td>Timpani</td>
</tr>
<tr>
<td>3 Clarinets in Bb (1, 2, Bass)</td>
<td>3 Trombones</td>
<td>3 Percussion</td>
</tr>
<tr>
<td>3 Bassoons (1, 2, Contra)</td>
<td>Tuba</td>
<td>Piano</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Strings</td>
</tr>
</tbody>
</table>

Duration: 3.5 minutes

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Publisher: Score and parts are distributed directly from the composer

Commissioned by Sveriges Radio Berwaldhallen

Premiere: January 8, 2005 by the Swedish Radio Symphony Orchestra with conductor Vasilij Petrenko in Stockholm.

Program Note: Cardiac Fanfare is a short fanfare version of the longer Romantachycardia, originally commissioned by Sveriges Radio Berwaldhallen.

**Romantachycardia (2004)** single movement orchestral fanfare

Table 3.4 Instrumentation of Romantachycardia (2004)

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Brass</th>
<th>Strings/Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Flutes (flute III is piccolo)</td>
<td>4 Horns in F</td>
<td>Harp</td>
</tr>
<tr>
<td>3 Oboes (oboe III alt. English Horn)</td>
<td>3 Trumpets in C</td>
<td>Timpani</td>
</tr>
<tr>
<td>3 Clarinets in Bb (I, II, Bass)</td>
<td>3 Trombones</td>
<td>3 Percussion</td>
</tr>
<tr>
<td>3 Bassoons (I, II, Contra)</td>
<td>Tuba</td>
<td>Piano</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Strings</td>
</tr>
</tbody>
</table>

Duration: 8.5 minutes

Publisher: Swedish Radio, Music Library

Commissioned by the Swedish Radio Symphony Orchestra


Additional Information:

Austrian-born conductor Manfred Honeck was director of the Swedish Radio Orchestra from 2008-2011 and since 2008 has also served as the music director for the Pittsburgh Symphony Orchestra (under contract through the 2019-2020 season). To great acclaim, Honeck has brought the Pittsburgh Symphony Orchestra to European audiences in capital cities and at
major music festivals including the BBC Proms. In the summer of 2013 the orchestra performed in Grafenegg, Berlin, Bucharest, Paris, Düsseldorf, Frankfurt, Lucerne and Bonn.

Following his training at the Academy of Music in Vienna, Honeck served as a member of the Vienna Philharmonic, the Vienna State Opera Orchestra, and the Vienna Jeunesse Orchestra. Subsequent appointments include the Zurich Opera House (where he was appointed the European Conductor’s Award in 1993), Norwegian National Opera, Oslo Philharmonic Orchestra, and Czech Philharmonic Orchestra. As a guest conductor he has toured Europe and the United States conducting ensembles such as the Royal Concertgebouw Orchestra, London Symphony Orchestra, New York Philharmonic, Cleveland Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, and the Boston Symphony Orchestra. 2013 marked his debut with the Berlin Philharmonic.34

**Yaba-mm-Bop (1998)** Single movement work for youth symphony orchestra

Table 3.5: Instrumentation of *Yaba-mm-Bop* (1998)

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Brass</th>
<th>Strings/Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Flutes</td>
<td>2 Horns in F</td>
<td>Timpani</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>2 Trumpets in C</td>
<td>2 Percussion</td>
</tr>
<tr>
<td>2 Clarinets in Bb</td>
<td>2 Trombones</td>
<td>Piano</td>
</tr>
<tr>
<td>2 Bassoons</td>
<td></td>
<td>Strings</td>
</tr>
</tbody>
</table>

Duration: 6 minutes

Publisher: Swedish Music Information Center

Commissioned by the Swedish Concert Institute

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Premiere: May 8, 1999 in Linköping, Sweden by the Vargöns Youth Symphony Orchestra with Gunilla Wretemark conducting.

Program Notes:

My composition ideas do not initially form at my desk. For me, it begins several months before when I go around humming and singing in small rhythmic and melodic fragments. These are sung over and over again in different configurations until I’ve arranged them in a longer and more continuous line that can be used as the musical foundation of a work. I use certain syllables to indicate rhythmic or melodic fragments resulting in a song of phonetic sounds. For example, if I were to sing the beginning of this orchestral work, it would sound something like, “yaba-mm-bop-mm-bop-daba-bop-mm-daaaba-jaP-jaP-BOP,” or in short, “Yaba-mm-bop.”

3.2 Orchestra with Solo Instrument

Analytic Tales of Mechanical Movement (2012) for solo double bass and orchestra

1. Waltz of the music box doll
2. Inner clockwork of a sad automaton
3. The scribe in the forbidden city
4. Coil and spring

Instrumentation: String Orchestra and solo double bass

Duration: 22 minutes

Publisher: Swedish Music Information Center

Commissioned by Misik I Syd and Musica Vitae

Premiere: November 7, 2013 in Växjö, Sweden, Musica Vitae with Joel Larsson (double bass), and Katarina Andreasson (conductor).

Program Notes:

“I am quite fond of mechanical toys and other automata which move without the use of electricity, relying instead on the interplay of cogs, wheels, weights and springs for their mechanical movement. *Analytic Tales of Mechanical Movement*, is a four movement ode to such self-operating machines which are powered by inner clockwork.

“Waltz of the music box doll” opens the concerto. It is a waltz with a slight limp, as if one of the cogs twirling the plastic ballerina occasionally glitches, and then lurches on again.

Similarly, during “Inner clockwork of a sad automaton” you mainly hear the continuous bump and grind of the cogs and wheels that are working hard to create the emotional song of a sad mechanical robot. Only briefly do you actually get to hear his lament before the whir of the cogs takes over again.

In the forbidden city of Beijing, China, there is an extraordinary museum with clocks from all around the world. The most fantastic piece in this museum is a porcelain scribe who pulls out a piece of rice paper and using a calligraphy pen paints the Chinese pictogram for ”longevity.” Thereafter, the “Scribe in the forbidden city” becomes seemingly inactive for the next twelve hours, but truth be known his inner clockwork is silently working the entire time.

The final movement of the double bass concerto is entitled “Coil and spring” which is merely descriptive of how I hear this music; like coils winding tighter and tighter, then released, only to be wound up again, released and wound up.”

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Music Noir (2010) for solo electric viola, orchestra, and electronics

1. Opening Credits
2. Pulp Hero
3. Femme Fatale
4. Bête Noir

Table 3.6: Instrumentation of Music Noir (2010)

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Brass</th>
<th>Strings/Percussion</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Flutes (2 alt. picc.)</td>
<td>2 Horns in F</td>
<td>Timpani</td>
<td>Electric Guitar</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>2 Trumpets in C</td>
<td>2-3 Percussion</td>
<td>Electric Bass</td>
</tr>
<tr>
<td>2 Clarinets (2 alt. bass)</td>
<td></td>
<td>Piano</td>
<td>Musical Saw</td>
</tr>
<tr>
<td>2 Bassoons</td>
<td></td>
<td>Strings</td>
<td>Pre-recorded Electronics</td>
</tr>
</tbody>
</table>

Duration: 25 minutes

Publisher: Swedish Music Information Center
Commissioned by the Swedish Concert Institute

Additional Information:

Henrik Frendin is known as “one of the most versatile and progressive string players on the Swedish music scene.” He performs a mixture of styles and genres from classical to contemporary electro-acoustic compositions and jazz. He has commissioned numerous works for both viola and Electric Viola Grande—an instrument he has developed with instrument maker Richard Rolf. 37

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**Romances & Air (2003)** for solo violin and orchestra

1. Romance I
2. Melancholy Air
3. Romance II

Table 3.7: Instrumentation of *Romances & Air* (2003)

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Brass</th>
<th>Strings/Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Flutes (2 alt. picc)</td>
<td>4 Horns in F</td>
<td>Harp</td>
</tr>
<tr>
<td>2 Oboes (2 alt. English Horn)</td>
<td>2 Trumpets in C</td>
<td>2 Percussion</td>
</tr>
<tr>
<td>2 Clarinets (2 alt. bass)</td>
<td>2 Trombones</td>
<td>Piano</td>
</tr>
<tr>
<td>2 Bassoons</td>
<td>Tuba</td>
<td>Strings</td>
</tr>
</tbody>
</table>

Duration: 17 minutes

Publisher: Swedish Music Information Center

Commissioned by the Symphony Orchestra of NorrlandsOperan

Premiere: May 17, 2007 in Umeå, Sweden with the Symphony Orchestra of NorrlandsOperan, Cecilia Zilliacus (violin), and Hannu Lintu (conductor).

Additional Information:

Cecilia Zilliacus is one of Sweden’s most accomplished violinists. Her versatility as a soloist and chamber musician has led to collaborations with many composers and orchestras. Her interest in new music has generated several compositions. During 2013 and 2014 she premiered violin concertos by Anders Nilsson and Fredrik Hedelin. In 2015, Zilliacus is scheduled to premiere a violin concerto by Mika Pelo.

Zilliacus’s career took off in 1997 when she won both the Royal Swedish Academy of Music’s Soloist Prize, and the Nordic Soloist Biennial in Trondheim, Norway. She served as Artist-in-Residence with the Swedish National Radio and was Sweden’s representative in the international Rising Star project. Zilliacus has recorded a number of albums, several of which
have won Swedish Grammies. During 2014, Cecilia recorded Carl Nielsen's Concerto for Violin and Orchestra, as well as his solo works and sonatas. In 2015, Cecilia will record music of Bach and Sven-David Sandström for BIS records.

As a soloist, Ziliacus has performed with most Swedish symphony orchestras as well as many Nordic and European orchestras including BBC Wales, Estonian National Symphony Orchestra, Netherlands Radio Symphony Orchestra, and Zagreb Philharmonic Orchestra. Among the conductors she has worked with are Andrey Boreyko, Baldur Brönniman, Olari Elts, Eivind Gullberg-Jensen, Daniel Harding, Okko Kamu, Eri Klas, Arvo Volmer and Benjamin Wallfisch.

A driving force in the prize-winning Swedish string trio ZiliacusPerssonRaitinen, Ziliacus brings Nordic and European composers and musicians to Sweden as guests in the Stockholm Concert House Chamber Music Series. She collaborates regularly with international stars such as Martin Fröst, Bengt Forsberg, Håvard Gimse, and. Svante Henryson.

Cecilia Ziliacus was born in 1972 and lives in Stockholm with her husband and two children. She is Associate Professor at the Royal College of Music in Stockholm and a member of the Royal Swedish Academy of Music.  

_Dances & Air (2003)_ for solo violin and orchestra

1. Dance I
2. Air
3. Dance II

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Table 3.8 Instrumentation of *Dances & Air* (2003)

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Brass</th>
<th>Strings/Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Flutes (2 alt. picc)</td>
<td>2 Horns in F</td>
<td>1 Percussion</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>2 Trumpets in C</td>
<td>Piano</td>
</tr>
<tr>
<td>2 Clarinets (2 alt. bass)</td>
<td></td>
<td>Strings</td>
</tr>
<tr>
<td>2 Bassoons</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Duration: 10 minutes

Publisher: Swedish Music Information Center

Recording: CD, Intim Musik IMCD 093

Commissioned by Våsterås Sinfonietta with funding from Statens Kulturråd

Premiere: October 7, 2004 in Våsterås, Sweden with the Våsterås Sinfonietta, Cecilia Zilliacus (violin), and Hannu Koivula (conductor).

Additional Information:

Founded in 1883, the Våsterås Sinfonietta is a thirty-three member ensemble located in the city of Våsterås, Sweden, one hundred kilometers west of Stockholm. Residing in the Våsterås Concert Hall, built in 2002, the ensemble performs approximately fifty-five concerts a year. With nearly one thousand subscribers, the orchestra presents a broad repertoire from the Viennese classics to contemporary works. Each year the orchestra appoints a promising talent as composer-in-residence. For the 2013-2014 season Andrea Tarrodi (b. 1981) held the position, and this year it is Mats Larsson Gothe (b. 1965). Gothe is currently writing a piece scheduled for premiere in May of 2015.\(^{39}\)

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**The Ninth Wave (2002)** for soprano and orchestra in nine movements, texts by Alfred Lord Tennyson (1809-1982)

Table 3.9: Instrumentation of *The Ninth Wave* (2008)

<table>
<thead>
<tr>
<th>Winds</th>
<th>Strings/Percussion/Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Flutes (2 alt. picc)</td>
<td>Soprano Soloist</td>
</tr>
<tr>
<td>2 Oboes (2 alt. English Horn)</td>
<td>2 Percussion</td>
</tr>
<tr>
<td>2 Clarinets (2 alt. bass)</td>
<td>Electric Bass</td>
</tr>
<tr>
<td>2 Bassoons</td>
<td>Piano/Celesta</td>
</tr>
<tr>
<td>2 Horns in F</td>
<td>Strings</td>
</tr>
<tr>
<td>2 Trumpets in C</td>
<td></td>
</tr>
</tbody>
</table>

Duration: 40 minutes

Publisher: Swedish Music Information Center

Commissioned by Västerås Sinfonietta with funding from Statens Kulturråd


Text:

*Maud* (part II - IV: 1-2)

My life has crept so long on a broken wing
Thro' cells of madness, haunts of horror and fear,
That I come to be grateful at last for a little thing:

She seem'd to divide in a dream from a band of the blest,
And spoke of a hope for the world in the coming wars --
'And in that hope, dear soul, let trouble have rest,

And it was but a dream, yet it yielded a dear delight
To have look'd, tho' but in a dream, upon eyes so fair,
That had been in a weary world my one thing bright:
And it was but a dream, yet it lighten'd my despair
Maud (part I - XI: 1-2)

O let the solid ground
    Not fail beneath my feet
Before my life has found
    What some have found so sweet;
Then let come what come may,
What matter if I go mad,
I shall have had my day.

Let the sweet heavens endure,
    Not close and darken above me
Before I am quite quite sure
    That there is one to love me;
Then let come what come may
To a life that has been so sad,
I shall have had my day.

In Memoriam A.H.H.

Ring out a slowly dying cause,
    And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out the grief that saps the mind,
    For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind

Ring out the want, the care, the sin,
    The faithless coldness of the times;
Ring out, ring out my mournful rhymes
But ring the fuller minstrel in.

Ring out old shapes of foul disease;
    Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.
The Coming of Arthur

Wave after wave, each mightier than the last,
Till last, a ninth one, gathering half the deep
And full of voices, slowly rose and plunged
Roaring, and all the wave was in a flame.

Program Notes:

“I first started sketching The Ninth Wave during the summer of 1992. It was a summer of great personal anguish. My wife was hospitalized with TBE and I dealt with my anxiety by combing through Alfred Lord Tennyson’s complete poetry, looking for texts which subject matter either conveyed a sense of hope, or pertained to the transformation of hopelessness into hope. During the course of the summer my perusal of Tennyson’s poetry resulted in a rather detailed sketch of a large-scale piece for soprano and orchestra. As the summer came to a close and my wife’s health improved, I felt less of an urgency to continue my work on the piece. I finally put my sketches away in a drawer where they lay untouched for quite a while.

Nine years later, as I awaited parenthood, the issue of hope became very topical in my life once again. It seemed, therefore, a good time to recommence work on The Ninth Wave. During the interim, however, many of my compositional techniques as well as musical predilections had changed. Yet, I noticed that my reading of the poetry remained largely the same. Most importantly, I found that the long-range structure that I had mapped out—basically, a textual journey from despair to hope—still felt very current to my situation in life. On an emotional spectrum from despair to hope, I was now, however, standing on the side of hope. The Ninth Wave is dedicated to all people who nurture hope in their hearts, and especially to Ella and Sabra who embody so many of my own hopes past, present, and future.”

**Metallëphônic (2001)** for solo tuba and orchestra

I. Iron

II. Arsenic

III. Alum

IV. Mercury

V. Lead

VI. White Arsenic

VII. Steel

Table 3.10: Instrumentation of *Metallëphônic* (2001)

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Brass</th>
<th>Strings/Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Flutes (2 alt. picc)</td>
<td>Solo Tuba</td>
<td>1 Percussion</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>2 Horns in F</td>
<td>Piano/Celesta</td>
</tr>
<tr>
<td>2 Clarinets</td>
<td>2 Trumpets in C</td>
<td>Electric Bass</td>
</tr>
<tr>
<td>2 Bassoons</td>
<td></td>
<td>Electric Guitar</td>
</tr>
</tbody>
</table>

Duration: 16 minutes

Publisher: Swedish Music Information Center

Commissioned by Sundsvall/Nordic Chamber Orchestra

Premiere: 27 April, 2002 by the Sundsvall/Nordic Chamber Orchestra, Øystein Baadsvik tuba, Christopher Warren-Green conductor, in Sollfteå, Sweden.

Program Notes:

“The same day that I started to work on *Metallëphônic*, my upstairs neighbor decided to crank her stereo to maximum volume. For the next four days there was a constant stream of Heavy Metal coming from the apartment above. At first, I tried to block out her music by
ignoring it, and then, failing that, I tried to escape into the world of Beethoven. In the middle of listening to the slow movement of the 7th Symphony, I was surprised to hear what I at first thought were orchestral mistakes in the recording. It took me a while to figure out that I was actually hearing low bass-notes from my neighbor’s sound system as they bled through my ceiling and into my earphones, blending with Beethoven and producing some very weird resultant harmonies.

Intrigued by this fusion of discordant musical elements, I quickly turned on my stereo speakers as well as some sound files from my computer, and proceeded to balance their respective volumes so that they too would blend with the Heavy Metal from upstairs. I soon noticed that the ear strives very hard to separate individual sound sources, frantically trying to make sense out of cacophony. Occasionally, however, with the right mixture of music and volume, the three sound sources would combine into hybrid soundscapes that could be heard as an entire sound-unit. It is in these resultant soundscapes, with their strange blend of harmonies and of rhythms, that Metallëphônic takes its compositional point of departure.

Metallëphônic was written for and premiered by tubist Øystein Baadsvik, and dedicated to the Sundsvall/Nordic Chamber Orchestra.”

Additional Information:

Øystein Baadsvik is the only tuba virtuoso to have carved out a career as a soloist. His multi-faceted musical career as a soloist, chamber musician, lecturer and recording artist has taken him all over the world. Mr. Baadsvik, an exemplar of the instrument, brings unique virtuosity and musicality to the tuba.

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Baadsvik studied under the celebrated tuba player Harvey Phillips (Distinguished Professor Emeritus, Jacobs School of Music, Indiana University) and with the legendary Arnold Jacobs, who had a forty-year career and position of Principal Tuba with the Chicago Symphony Orchestra. Øystein Baadsvik’s international career began in 1991 when he was awarded two prizes at the prestigious Concours International d’Exécution Musicale in Geneva.

His international engagements include performances with orchestras such as the Oslo Philharmonic Orchestra, Bergen Philharmonic, Warsaw Philharmonic Orchestra, the Taipei National Symphony Orchestra, Singapore Philharmonic, and the Orchestra Victoria of Melbourne. Baadsvik has performed in some of the most famous venues in the world and in 2006 he made his New York recital debut at Carnegie Hall.

He works constantly to expand the musical aspects of the tuba and has premiered over forty solo works by composers from the USA, Russia, Sweden, Norway and Switzerland. In this ongoing process he has developed new tuba-playing techniques that have been used in a number of recent works for the instrument.

Baadsvik is an active recording artist whose CDs receive unstinting praise. During the last two years he reached a major breakthrough in Japan, where his CDs ranked second in sales recordings for all wind instruments. In their review of “Tuba Works,” American Record Guide said, “This spectacular recording establishes Baadsvik as one of the best solo tubists in the world.” In praise of “Tuba Carnival,” The Daily Telegraph, U.K cites, “…his capacity for lyricism in a recording that emancipates the tuba from its Cinderella role with ear-catching panache. Baadsvik shows that anything a violin can do, a tuba can do too.”

---

Romantatronic (2000) for solo viola, celesta, percussionist, and string orchestra, in two movements

Duration: 13 minutes

Publisher: Swedish Music Information Center

Recording: Henrik Frendin, Viola con Forza, Phono Suecia PSCD 151 (2003)

Commissioned by the Swedish section of the International Viola Society

Premiere: August 4, 2000 in Stockholm, Sweden with Camerata Roman, Henrik Frendin (viola), and Andreas Hanson (conductor).

Program Notes:

“In the beginning of January 2000, I completed a large-scale work for clarinet and orchestra. Upon its completion I felt somewhat exhausted by the flashy and virtuoso style of writing which tends to typify the solo parts of concerti. Having to immediately start working on the next concerto, this time for viola and string orchestra, I decided to forfeit any pyrotechnical exhibitions by the solo-viola in favor of incorporating the instrument into the larger fabric of the string orchestra.

Concurrent with starting to work on the new piece for viola and string orchestra, I was engaged in an altogether different project involving, among others, a Swedish DJ whose field of expertise is popular, modern dance-music as well as ambient music. During numerous evenings of CD-listening he introduced me to this genre of music, which I found to be surprisingly rich in variety and style. I was particularly drawn to the way that rhythmically contrasting layers of music were constantly alternating between background and foreground. The resulting effect was of a continuously changing ‘groove-pattern’ even though the ‘beat’ of the music remained constant. This struck me as an excellent manner in which the solo viola-part could move between
an orchestral role and a more soloistic role. I used this style of writing mainly in the fast, second section of the piece, which I felt gave it a distinct technoronic flavor. The mood of the opening movement is, however, undeniably romantic: thus the title of the piece, Romantatronic.\textsuperscript{43}

\textit{Ablaze (1994)} Concerto for violin and string orchestra in three movements

Duration: 20 minutes

Publisher: Swedish Music Information Center

Premiere: September 17, 2000 in Stockholm, Sweden with Maria Kammarkester, Jeffrey Lee (violin), and Roger Bolin (conductor).

Program Notes:

\begin{quote}
\textit{Ablaze (1994) was the second completed piece in a planned trilogy of works for various string ensembles. In addition to having melodic and rhythmic material in common, the three pieces also share the idea of fire as a programmatic theme. Rather than to try and aurally depict three different types, or three successive stages of a fire, I have sought to write incidental music to the theatrical play of sparks and flames. Whereas the first part of the trilogy, Burn for string trio, concerned itself with minute details of regular, yet continuously shifting, configurations and patterns in a small fire, Ablaze is, as can be deduced from its title, a raging inferno. Here, the shifting harmonic and rhythmic patterns have been exchanged for large blocks of music which are forever surging forward, hardly ever letting up in intensity, and, in a whirlwind of notes, are always blazing towards new climaxes.}\textsuperscript{44}
\end{quote}

Additional Information:


Jeffrey Lee studied with John Adams at the San Francisco Conservatory and at the Cincinnati College-Conservatory of Music. He has been violinist in the Cincinnati Symphony and the St. Luke Chamber Orchestra in New York.

Lee has worked in Sweden since 1992 as Concertmaster of Svenska Kammarorkestern, Folkoperan, and Sundsvalls Kammarorkester. He has premiered the works of several Swedish composers and has also served as Concertmaster of the Royal Stockholm Opera Orchestra.45

### 3.3 Orchestra with Choir

#### Three Requiem Movements

1. Offertorium
2. Sanctus
3. Agnus Dei

Table 3.11: Instrumentation of *Three Requiem Movements* (1999)

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Brass</th>
<th>Strings/Percussion</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Flutes</td>
<td>2 Horns in F</td>
<td>Harp</td>
<td>Boys Choir</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>2 Trumpets in C</td>
<td>Timpani</td>
<td></td>
</tr>
<tr>
<td>2 Clarinets in Bb</td>
<td>2 Trombones</td>
<td>1-2 Percussion</td>
<td></td>
</tr>
<tr>
<td>2 Bassoons</td>
<td></td>
<td>Piano/Celesta</td>
<td></td>
</tr>
</tbody>
</table>

|                |                   |                    |                |
|                |                   | Strings            |                |

Duration: 26 minutes

Publisher: Swedish Music Information Center

Commissioned by OperaNord

Premiere: August 13, 1999 in Copenhagen, Denmark with the Danish National Chamber Orchestra, Copenhagen Children’s Choir, and Bo Holten, Conductor.

Additional Information:

*Three Requiem Movements* was written for the OperaNord stage production *Gilles Requiem.* Other composers who participated in the project were Juliana Hodkinson and Jovanka Trbojevic, with Danish singer Martin Hall, and the chamber ensemble Fläskkvartetten.\(^{46}\)

The Danish National Chamber Orchestra is Denmark’s only professional chamber orchestra. The ensemble specializes in modern reinterpretations of Viennese classics. Recently the ensemble completed a seven-year recording project including all of Mozart’s symphonies on twelve CDs. The next project will be a recording project including all of Beethoven’s Symphonies (anticipated for release in April of 2015). Although the ensemble’s recording focus has been on Classical and Romantic works, the orchestra also programs contemporary pieces for concerts. The ensemble is led by Hungarian conductor, Adam Fischer.\(^ {47}\)

3.4 Opera

*Stolthet och fördom – Pride and Prejudice (2011)* Comic Opera in 3 acts based on the novel by Jane Austen

Librettist: Sofia Fredén

Table 3.12: Instrumentation and Voices for *Pride and Prejudice* (2011)

<table>
<thead>
<tr>
<th>Winds and Brass</th>
<th>Strings/Percussion</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Flute (alt. picc.)</td>
<td>Harp</td>
<td>3 Sopranos</td>
</tr>
<tr>
<td>1 Oboe</td>
<td>1 Percussion</td>
<td>2 Mezzosopranos (1 alt. alto)</td>
</tr>
<tr>
<td>1 Clarinets (alt. bass)</td>
<td>Piano</td>
<td>2 Tenors</td>
</tr>
<tr>
<td>1 Horn</td>
<td>2 Violins</td>
<td>2 Baritones</td>
</tr>
<tr>
<td>1 Trumpet</td>
<td>1 Viola</td>
<td>1 Bass Baritone</td>
</tr>
<tr>
<td></td>
<td>1 Cello</td>
<td>1 Speaking only role</td>
</tr>
<tr>
<td></td>
<td>1 Bass</td>
<td></td>
</tr>
</tbody>
</table>

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Duration: 140 minutes

Publisher: Swedish Music Information Center

Commissioned by the Vadstena Academy


Cast: Elisabeth Meyer (Lizzy), John Kinell (Mr. Darcy), Sofie Asplund (Lydia), Martin Vanberg (Mr. Wickham), Sara P. Eriksson (Charlotte), Thomas Sepp (Mr. Collins), Hélène Kimblad (Mrs. Bennet), Mikael Axelsson (Mr. Bennet), Madgalena Risberg (Jane), Jesper Säll (Mr. Bingley). Music performed by the Vadstena Academy Opera Orchestra conducted by David Björkman.

Directors and choreographers: Clara Svärd, Nils Spangenberg Johanna Hybinette

Stage Design and Costumes: Ulrika Wedin

Lighting designer: Jimmy Ström

Mask Design: Katrin Wahlberg

Synopsis:

Act 1

“...The Bennets are at a ball in Hertfordshire in southern England. The Bennet family is comprised of Mr. Bennet, Mrs. Bennet, and their three daughters: the oldest, Jane, the middle daughter, Lizzy, and last but not least the youngest, Lydia. With them also is Lizzy’s best friend, Charlotte Lucas.

Mrs. Bennet is in search of an appropriate husband for any, or preferably, all of her daughters. Due to the entitlement law, she and her daughters will be penniless when Mr. Bennet dies as their estate must be inherited by a male relative. In the case of the Bennets it is a distant cousin, Mr. Collins.”
Mr. Bingley, a wealthy gentleman who rents a rural castle in the area, arrives at the ball accompanied by his best friend, the even richer Mr. Darcy. There is an immediate attraction between Mr. Bingley and Jane. The successful evening is marred only by Mr. Darcy’s presence, especially for Lizzy as she always seems to be the butt of his condescending manners. Later in the evening, Mr. Wickham, an officer from the local regiment, arrives at the ball. He is popular with the ladies, especially with Lydia. Mr. Wickham also has insight about Mr. Darcy, in whose home he grew up…

Act 2

A week has passed, and at the Bennet’s house, Longbourn, Charlotte and the Bennets are waiting for Mr. Bingley. Instead, Mr. Wickham shows up. Everything is fine until Mr. Collins suddenly makes his entrance. He has a suggestion that would secure the future of the Bennet daughters – he intends to marry one of them! He prefers Jane but on Mrs. Bennet’s advice he chooses Lizzy. She, however, declines his invites. After the rejected Mr. Collins has stormed off, Mr. Wickham talks about his and Mr. Darcy’s past, and laments how it has affected his financial security. Quite unexpectedly Mr. Darcy shows up. He wants to talk to Lizzy but his purpose remains unclear.

More time has now passed, the first snow falls and the family is still waiting. Charlotte comes to share city gossip. She has news about Mr. Bingley, about Mr. Wickham, and about herself. She reveals that she is soon going to marry Mr. Collins.

Act 3

Winter progresses, but at Longbourn still nothing is happening. Mrs. Bennet takes action and sends Jane to London where Mr. Bingley resides. Lydia will be off to Brighton where she
will meet the local regiment. The plan is for Lizzy to stay at home—much to Mr. Bennet’s
delight. But Lizzy does not want to stay at home and she goes for a walk in the woods.

Suddenly, Mr. Darcy appears. He says he loves her, despite her lower station in life.
Lizzy declares that she does not reciprocate his feelings. He leaves her with the promise to write
a letter that will tell the truth about himself and his involvement in Mr. Bingley’s hasty departure
from Jane, and in Mr. Wickham’s fate.

Lizzy decides to take a trip. She goes first to visit Charlotte and Mr. Collins, and then to
Derbyshire where she falls in love with the landscape and with Pemberley castle, unaware that it
is the home of Mr. Darcy. When the master of the house unexpectedly returns home, they meet
again.

In Brighton, Lydia and Mr. Wickham meet and elope to a seedy hotel in London. Lydia’s
foolishness has devastated the family’s future, and the scandal is a fact! Lizzy and Jane return
home at once to Longbourn. As do Lydia and Mr. Wickham whom to the relief of the Bennet
family are newlyweds. Lydia tells the family that, in fact, Mr. Darcy is the one who has paid for
the wedding and all of Mr. Wickham’s debts. The Bennet family reputation is saved.

Mr. Bingley and Mr. Darcy come to visit and everything is now different…”

Additional Information:

A highly sought-after playwright, Sofia Fredén has been writing for the Stockholm City
Theatre since 2004, and she is a member of the Swedish Playwrights. Notable screenplays in her
oeuvre include Cinderella, Office Hours, They Stood and Died, and Different Worlds. Her
Cinderella, an interpretation of the Brothers Grimm classic, was performed at the Royal
Dramatic Theatre and Stockholm City Theatre in 2009. In 2008 Fredén was awarded The

http://www.composernelson.com/pride-prejudicestolthet-och-fordom/
Swedish Society of Ibsen Price literary prize for her innovative writing. Writing several works for younger audiences, she also won the critic’s award for children’s and youth theatre in 2005.

An active playwright since the mid-1990s, Fredén has also written for film and radio dramas. She pursued theatre and film studies at the University of Massachusetts, and in Copenhagen, Gothenburg, and Stockholm. She held a residency at The Royal Court Theatre in London.49

3.5 Wind Ensemble

Metallëphônic Remix (2001/2005)

I. Iron
II. Arsenic
III. Alum
IV. Mercury
V. Lead
VI. White Arsenic
VII. Steel

Table 3.13: Instrumentation of Metallëphônic Remix (2001/2005)

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Brass</th>
<th>Strings/Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Flutes (flute 3 alt. picc.)</td>
<td>2 Horns in F</td>
<td>2 Percussion</td>
</tr>
<tr>
<td>3 Oboes</td>
<td>2 Trumpets in C</td>
<td>Electric Guitar</td>
</tr>
<tr>
<td>1st Clarinet (2 players), 2nd Clarinet (2 players), 3rd Clarinet (2 players), Bass clarinet, Contrabass Clarinet</td>
<td>1 Tenor Trombone, 1 Bass Trombone</td>
<td>Electric Bass</td>
</tr>
<tr>
<td>Soprano Sax., Alto Sax., Tenor Sax., Baritone Sax.</td>
<td>Solo Tuba</td>
<td>Piano/Celeste</td>
</tr>
</tbody>
</table>

Duration: 16 minutes

The original Version, *Metallëphônìc* for tuba and orchestra, was commissioned by Sundsvall/Nordic Chamber Orchestra. The arrangement for wind ensemble was done by Anders Högstedt.

Premiere: January 19, 2007 in Stockholm, Sweden, with the Swedish Wind Ensemble, Øystein Baadsvik (tuba soloist), and Christian Lindberg (conductor).

*Book of Beat (2003)* for saxophone quartet and wind band

1. Overture
2. Simple Air
3. Gavotte
4. Bourée
5. Gigue

Table 3.14: Instrumentation of *Book of Beat (2003)*

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Brass</th>
<th>Strings/Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo Saxophone Quartet</td>
<td>2 Horns in F</td>
<td>Electric Bass</td>
</tr>
<tr>
<td>2 Flutes (flute 2 alt. picc.)</td>
<td>3 Trumpets</td>
<td>Piano</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>3 Trombones</td>
<td>2 Percussion</td>
</tr>
<tr>
<td>3 Clarinets, 1 Bass Clarinet</td>
<td>Tuba</td>
<td></td>
</tr>
<tr>
<td>2 Bassoons</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Duration: 17 minutes

Publisher: Swedish Music Information Center

Commissioned by Stiftelsen Östgötamusiken

Premiere: February 12, 2004 in Linköping, Sweden with the Östgöta Blåsarsymfonikerna, the Stockholm Saxophone Quartet, and Hannu Koivula conductor.

Program Notes:
“As the title suggests, Book of Beat is a catalogue of grooves and rhythms, a library of rhythmic motives which I have amassed during the past decade of composing. Some of them have been the musical backbone to pieces I have written, while others have been laying in my desk drawer for years, waiting for an opportunity to be woven or inserted into a new composition. Their respective similarities lie in the common compositional process by which they have been generated, and in the communal character which is decidedly danceable.

To sew it all together, I have used J.S. Bach’s Third Orchestral Suite as a model. It, a group of courtly dances which I imagine would be rather difficult to strut your stuff to on the dance floor. And therein lies the primary tie to the baroque form in which I navigate. I have indeed borrowed other elements from the orchestral suite: titles, long-range structure, the tertiary forms of movements, and the idea of a continuo group functioning as the primary motor of the orchestra. Yet, I must admit to having been quite liberal in my interpretation of baroque dances, viewing them mainly as a vehicle for a good beat. I like to think that Bach would have approved.”

Additional Information:

The members of the Stockholm Saxophone Quartet, Per Hedlund, Leif Karlborg, Jörgen Pettersson and Matias Karlsen Bjørnstad, are saxophone chamber music specialists. They also specialize in advanced electro-acoustic music, and have had over 500 works written for them by composers domestically and abroad. They are driven by an irrepressible desire continually to test and go beyond the boundaries of what is considered possible in artistic terms.

The quartet is stationed in Stockholm at Tulegatan 53 with offices, rehearsal rooms, and a recording studio. The quartet’s home in Stockholm also serves as a meeting-point for musicians,
composers, artists, choreographers, and writers. Seminars and educational activities are held there together with conferences of various kinds, discussion evenings, and intimate concerts.

The members of the quartet have toured throughout Europe (Baltic countries, France, Greece, Spain, Russia, Romania, Hungary, Ukraine and Albania) and performed in Turkey, USA, Japan, Israel, South Africa Egypt, China, and Mongolia. The quartet is also scheduled to make a debut in Bolivia. In their travels, the members of the Stockholm Saxophone Quartet present Swedish music to a wider audience and bring back new music and experiences to share with Swedish communities.50

**Bounce (2003)** for wind ensemble

Table 3.15: Instrumentation of *Bounce* (2003)

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Brass</th>
<th>Strings/Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Flutes (flute 3 alt. picc.)</td>
<td>4 Horns in F</td>
<td>Double Bass</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>3 Trumpets</td>
<td>4 Percussion</td>
</tr>
<tr>
<td>3 Clarinets, 1 Bass Clarinet</td>
<td>2 Cornets</td>
<td></td>
</tr>
<tr>
<td>2 Bassoons</td>
<td>2 Trombones</td>
<td></td>
</tr>
<tr>
<td>2 Alto Sax., 1 Tenor, 1 Bari</td>
<td>2 Tubas</td>
<td></td>
</tr>
</tbody>
</table>

Duration: 6 minutes

Publisher: Swedish Music Information Center

Commissioned by the Swedish Concert Institute


Program Notes:

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“If I view each new piece that I write as a resultant sum of previous musical experiences, then *Bounce* borrows perhaps most heavily from that music which I encountered as a young boy during the early and mid-1970s: Disco, La Bohéme, J.S. Bach, and theme songs from cheesy TV-shows. It is the essence of these musical influences, rather than direct quotes, that flavor the music of *Bounce*.”

3.6 Chamber Music

*Jewish Proverbs* (2014) for string trio

1. Man plans and God laughs.
   38 CE Alexandria, Egypt -

2. Nine rabbis can’t make a minyan but ten shoemakers can.
   30 December, 1066 CE. Granada, Spain -

3. Man plans and God laughs.
   April 1506 CE. Lisbon, Portugal -

4. What difference does it make to the turkey whether it’s slaughtered for the Purim feast or the Passover Seder?
   15 April, 1881 CE. Kiev, Russian Empire -

5. The devil is not as black as we paint him
   24 August, 1929 CE. Hebron, Palestine

6. If the girl can’t dance, she says the musicians can’t play.
   9 November, 1938 CE. Germany, Austria -

7. Man plans and God laughs.

---

27 June, 1941 CE. Iasi, Romania - 
8. If you lie on the ground, you cannot fall.

18 July, 1994 CE. Buenos Aires, Argentina - 
9. What will become of the sheep if the wolf is the judge?

9 November, 2013 CE. Stockholm, Sweden - 
10. Man plans and God weeps.

24 May 2014 CE. Brussels, Belgium - 

Duration: 25 Minutes

Publisher: Swedish Music Information Center

Commissioned with funding from choreographer Christina Tingskog of ReRe Dance Company and The Swedish Arts Council. 

Premiere: September 22, 2014 at the Stockholm Concert House, performed by Trio ZilliacusPerssonRaitinen. 

Program Notes:

“Feeling different, feeling alienated, feeling persecuted, feeling that the only way to deal with the world is to laugh—because if you don’t laugh you’re going to cry and never stop crying—that’s probably what’s responsible for the Jews having developed such a great sense of humor. The people who had the greatest reason to weep, learned more than anyone else how to laugh.” -Mel Brooks

*Jewish Proverbs* is a set of ten short movements for string trio, each of which, as the title suggests, attempts to portray a different Yiddish proverb. Like the folklore from which they come, these proverbs often use humor as a device to deliver a more somber meaning. Similarly, while the titles of the individual movements are seemingly humorous, *Jewish Proverbs* also asks
the listener to hear the ongoing history of Jews being persecuted and therein the pain, sadness, horror, and despair which gave rise to such a rich folklore and humor.” 52

Additional Information:

Formed in 1999, Trio ZilliacusPerssonRaitinen, consisting of Cecilia Zilliacus, violin, Johanna Persson, viola and Kati Raitinen, cello, has become one of the most exciting chamber ensembles in Sweden. The trio is constantly working to explore the exciting repertoire for string trio, and often work together with composers to continue expanding it. Since 2007, the trio’s members have performed on the “At last Monday” concert series in Grünewald Hall at the Stockholm Concert Hall. The series has been attended by internationally renowned musicians such as Philippe Graffin, Lena Willmark, Håvard Gimse, Dan Laurin, Svante Henryson, Mats Zetterqvist, Cecile Licad, Marie Luise Neunecker, Cuarteto Quiroga and others. Their 2011-2012 Season included collaborators Dimitry Sitkovetsky, violin, and Margareta Bengtsson, vocals and harp. The trio has performed with other internationally acclaimed artists such as Bengt Forsberg, Per Tengstrand, Michael Helasvuo, Kathryn Stott, Martti Rousi and Martin Frost. The trio has performed at numerous chamber music festivals: Bergen (Norway), Lapland pageants, Junselevägen Arts and Music Festival, Bastad Chamber Music, Chamber Music Grythyttans days, Linköping Chamber, “Tengstrand 08” in Växjö, and Umeå's Festival “Made in Umeå.” They have also participated in chamber music festivals in Åland and Turku and Korsholm, Finland.

The Trio ZilliacusPerssonRaitinen has released several successful commercial albums. In 2005 the trio’s recording of Bach’s Goldberg Variations (arranged for string trio) was awarded a Swedish Grammy as was their 2011 recording of Mozart’s Grand Divertimento in E flat major.

KV 563. Other successful recordings feature the music of Sven-David Sandström, Fredrik Hedelin, Mirjam Tally and others.53

**Boxes (2013)** dance performance for five dancers and one musician (alto saxophone and pre-recorded electronics)

Duration: 50 minutes

Commissioned by choreographer Christina Tingskog and the Swedish Arts Council, additional funding from Norrdans and the Nordic Chamber Ensemble

Premiere: November 16, 2013 in Norrdans Scen, Härnösand; Jörgen Pettersson, alto saxophone; Sigrid Husfjord, Laerke Ilkjaer, Alexander Larsson, Markus Lönneborg, and Nelly Zagora dancers.

**Dance Warp (2013)** for saxophone and pre-recorded electronics

Duration: 3 minutes, 14 seconds

Publisher: Daniel Nelson

Made possible with funding from the Swedish Arts Council, and choreographer Christina Tingskog.

Premiere: November 16, 2013 on Norrdans Stage in Härnösand, Sweden, Jörgen Pettersson alto saxophone.

Program Notes: **Dance Warp** was originally part of **Boxes**: a dance performance for five dancers and one live musician.54

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**Man och Kvinna – Man and Woman (2010)** single movement work for solo violin

Duration: 3.5 minutes

Commissioned by Vestfold Internation Festival

Premiere: June 5, 2010 at the Vestfold International Festival in Tønsberg, Norway, Henning Kraggerud (violin).

Program Notes:

“Man och Kvinna was one of fifteen works commissioned by the Vestfold Festspillene, to accompany an Edvard Munch exhibition in Tønsberg. Fifteen composers were each given an Edvard Munch painting to depict in music. Each resulting violin work was then performed by Henning Kraggerud standing next to the painting it pertained to.

*Man and woman* for solo violin is essentially an imagined dialogue between the two subjects of the Munch painting entitled *Mann og Kvinna vid stranden*. The man in the painting is seemingly taciturn and perhaps a bit despondent. His part of the conversation is obdurate and unvarying. First, the woman tries to cajole him, but the man stays unresponsive and obstinate. She then tries to plead with him, but the man still remains unresponsive and obstinate. The woman’s frustration mounts until the apex of the composition, when she finally loses her temper and starts screeching the man’s own arguments back at him. Even this outburst of anger, however, seems to do nothing to lessen the man’s reticence and unyielding nature. At last, the now disheartened woman resorts back to cajoling the man, and the composition comes to a melancholy end.”

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**Mechanical Toys (2006)** for clarinet, bassoon, and piano

Duration: 10.5 minutes

Publisher: Daniel Nelson

Commissioned by Trio Altaïr

Premiere: May 6, 2006 by Trio Altaïr in Helsingborg, Sweden

**Lullabyes & Melancholy Songs (2005)** for oboe and percussion in five movements

Duration: 16 minutes

Publisher: Daniel Nelson

Commissioned by the Swedish Arts Grants Committee

Premiere: 2005, by Fredrik Söhngen (oboe), and Markus Leoson (percussion)

Additional Information:

This work is no longer officially part of Nelson’s catalogue, but it is available through the composer directly upon special request.

**Lullabye Variations (2003)** for cello and double bass

Duration: 7.5 minutes

Publisher: Swedish Music Information Center

Commissioned by the Royal College of Music in Stockholm

Premiere: March 3, 2003 by Ulla Ryman (double bass) and Åsa Åkerberg (cello) in Stockholm.

Program Notes:

“Lullabye variations are variations on a theme that is never played, never heard, and
actually does not exist. Rather than developing concrete musical parameters, *Lullabye variations* are variations on a mood which might subsist in the lingering aftermath of hearing a lullaby. It is precisely this emotional state that is interpreted and developed as the central material of the work.”

*My Inner Disco (2001)* for accordion and string quartet

Duration: 9 minutes

Publisher: Swedish Music Information Center


Commissioned by the Swedish Concert Institute

Premiere: April 13, 2002 in Växjö, Sweden with the Aniara Quartet and Geir Draugsvoll (accordion).

Program Notes:

“I think everybody has at some time or another fleetingly heard a snippet of a song on the radio that has completely captivated them. You know the feeling? Suddenly you are transfixed by music that you have never heard before. Somehow the music has the rhythm, tempo, harmony and timing that exactly correspond to your own inner groove. *My Inner Disco* is a compilation of such musical components that make my own inner clock tick.”

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Miz Melody & the Resonant Rhythm Review (1998) for flute, oboe, clarinet, bassoon, 2 violins, viola, cello, piano

I. Jolt

II. Lite-Bop

III. Nelson’s Riddle

IV. Q-mix

Duration: 12 minutes

Publish: Swedish Music Information Center

Recording: Nordic Chamber Ensemble, It’s all about Rhythm, Intim Musik IMCD 100, 2006

Commissioned by the Sundsvall/Nordic Chamber Ensemble.

Premiere: March 3, 1999 in Sundsvall, Sweden with the Sundsvall/Nordic Chamber Ensemble.

Program Notes:

I have a great weakness for popular dance music, and especially dance music of the 1950’s and 1980’s which, in my mind, are somewhat akin to one another in that their respective swinging and bouncing rhythmic energies convey a similar expression of exuberance and joy.

Having grown up listening to this music, it was only a matter of time before certain of its elements started to creep into my own compositions. Miz Melody & the Resonant Rhythm Review is, thus, a four movement survey of those components in popular dance music which I enjoy and find interesting.

The first movement, Jolt, begins as a traditional Tarantella (a South American dance), but the emphasis of the meter quickly shifts to a back-beat and the Tarantella thereby metamorphoses into a groove that in my ears bears a strong resemblance to the Washington DC go-go beat which was popular in that region in the mid 1980’s.
Lite-Bop is steeped in the structure of a pop tune: intro, repeats, bridges, and all. I’ve always been fascinated by the fact that popular music relies on a minimum of material, presented over and over again with very little variation, and still my attention as a listener seldom wanes.

In the third movement, I tip my hat to Nelson Riddle, the arranger and bandleader who in the 1950’s gave such crooners as Nat King Cole, Frank Sinatra, and Dean Martin their unique and respective sounds. The riddle of writing this movement, entitled Nelson’s Riddle, was how to make the timbre of an eight-piece ensemble reminiscent of the lush horn-saxophone-harp-string-flute sound which was so characteristic in the legendary band leader’s arrangements. These days, it is quite common to find #1 hits in several different recorded versions: the club-mix, the long-play dance mix, the radio mix, and so forth. Emulating this concept, I’ve blended material from the first three movements with new material specific to the fourth movement. The result being a quick mix, or Q-mix, which sums up the earlier portions of Miz Melody, while acting as a fresh and fitting finale to the entire work.58

**Full Throttle (1999)** for saxophone quartet

Duration: 3 minutes

Publisher: Daniel Nelson


Premiere: 1999, Stockholm, Sweden, Stockholm Saxophone Quartet

Program Notes:

“Full Throttle is, as the title suggests, a high energy, high octane ride. Motoric by nature, the music is driven forward by two contrasting rhythmic motives. Sometimes the motor purrs

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and sometimes it roars, but as the motives transform into increasingly shorter note values the motor pulsates at a faster and faster rate until, ultimately, the music hits full speed at full throttle.”^59

**Purplelectric (1997)** for flute and organ  
Duration: 6.5 minutes  
Publisher: Swedish Music Information Center  
Premiere: July 5, 1997 in Klosters Kyrka, Eskiltuna, Sweden by Mikael Pettersson (flute), and Bengt Tribukait (organ).  

Program Notes:  

“But Purple is a bold, electrifying, and ecstatic color which demands attention, And although I don’t believe in synesthetic relationships between music and color, I do think that one’s perception of dissimilar sensory encounters may lead to emotional responses of comparable qualities. In other words, for me as a listener, the music of *Purplelectric* gives rise to an emotional response similar to that of being intensely subjugated to the color purple. It stands to reason, however, that these responses are articulated to us, and indeed by us, through external association. Where our personal experiences differ, so too do our emotional responses to given items differ. When titling my composition *Purplelectric* I am thus attempting to underline my own auditory experience of the work, and perhaps trying to steer other listeners to hear the piece the same way I do. I am, however, in no way suggesting that the music sounds purple. After all, how does purple sound?”^60

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58
Ashes (1997) Concerto in three movements for solo violin with flute, clarinet, bassoon, piano, and strings
Duration: 20 minutes
Publisher: Swedish Music Information Center
Commissioned by the Nordic Chamber Orchestra
Premiere: September 27, 1997 in Sollefteå, Sweden with the Nordic Chamber Orchestra, Jeffrey Lee (violin/conductor).

Neon-o-matic (1997) Single movement work for flute, clarinet, oboe, bassoon, horn, trumpet, trombone, 2 violins, viola, cello, and double bass.
Duration: 8.5 minutes
Publisher: Swedish Music Information Center
Commissioned by KammarensembleN.

Additional Information:
KammarensembleN was founded in Stockholm, Sweden in 1984 by conductor Ansgar Krook (1962-1992). The ensemble performs cutting-edge new music at the highest artistic level. Over one hundred new pieces have been performed by the ensemble, primarily written by Swedish composers. The ensemble currently consists of seventeen virtuosic musicians. In collaboration with directors, lighting designers, and video artists, the ensemble has performed throughout Sweden and at international festivals. KammarensembleN has recorded on the Phono Suecia and Caprice labels.
Romantamotoric (1996) for clarinet, viola, and piano

Duration: 11 minutes.

Publisher: Swedish Music Information Center

Recording: Obscura, DB Productions (2002)

Commissioned by Trio Obscura

Premiere: July 11, 1996 at Waldemarsudde in Stockholm, with Trio Obscura: Staffan Mårtensson (clarinet), Henrik Frendin (viola), and Erik Lanniger (piano).

Program Notes:

“I have seldom entitled a piece of music as aptly as Romantamotoric. The title not only reflects the chief musical components of the work, but also evinces the two most fundamental characteristics of nearly all of my music: romanticism and groove. While the former arises from a pursuit of beauty, the latter displays my penchant for a gritty beat that swings. When the two are fused, the resultant hybrid is a pulsing romanticism, or, rather, a romantic motoricism.”61

Just Lookin’ for a Hit (1996) for flute, violin, cello, and piano

Duration: 4 minutes

Publisher: Daniel Nelson

Recording: The Peärls Before Swïne Experience, Caprice Records CAP 21587


**Burn (1994)** for string trio

Duration: 10 minutes

Publisher: Swedish Music Information Center

Premiere: April 7, 1994 at the Stockholm Culture House in Sweden with KammarensembleN: Jeffrey Lee (violin), Henrik Frendin (viola), Åsa Åkerberg (cello).

Program Notes:

> “Watching a fire, one becomes mesmerized by the dancing flames which are continuously varied in their shades of color, in their intensity and direction, and in their size and power. While the fire burns, and slowly but surely changes the make-up of its fueling material, it is also leaping about in various chaotic and irregular configurations of flames and sparks. Though jagged and dramatic, these bursting displays seem nonetheless to bear the shapes of re-emerging patterns. In other words, even though no two configurations of flames and sparks are identical, their appearance is repetitive by nature. It is my intention that the listeners’ aural experience of Burn might be analogous to watching the dancing flames of such a fire.”

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**Haunt (1991)** Single movement work for flute, clarinet, horn, percussion, piano, and string quartet

Duration: 18 minutes

Publisher: Edition Suecia

Recording: KammarensembleN, *Haunt*, Phono Suecia PSCD 125, 1999

Premiere: May 22, 1992 in Chicago, with the Contemporary Chamber Players conducted by Barbara Schubert.

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Program Notes:

_Haunt_ was originally inspired by the first two lines of a W.H. Auden poem (*Twelve Songs no. 4*): “Dear, though the night is gone, / Its dream still haunts to-day.” Essentially, the work is concerned with a dream world which recounts time past as well as a physical world which signifies time present. In the beginning of the composition these two spaces of time are represented by contrasting musical moods which are continuously and abruptly alternating. Throughout the course of the work, as physical time passes, the two musical moods are increasingly melded together as if the dream were being assimilated in the present. By the end of the composition, the two spaces of time become almost indistinguishable. It is up to each listener to decide which musical mood signifies their present reality and which signifies their dream of the past. 63

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CHAPTER 4

PERFORMER’S GUIDE TO THE CLARINET CONCERTO

4.1 Background Information

Fearful the Clarinet Concerto would be his first and last large-scale commission, Nelson composed it with great fervor. He asserts the concerto reflects the influences of Johannes Brahms, John Adams, Giya Kancheli, Gloria Jones, Depeche Mode, W.H. Auden, Carl Sandburg, mechanical toys, and an anguished nightmare about a deceased friend.

The Clarinet Concerto is in three motivically linked movements, nineteen minutes in duration, and is published by Svensk Musik’s Edition Suecia. The work was co-commissioned by Västmanlandsmusiken and the Swedish Concert Institute. The premiere took place March 16, 2000, in Västerås, Sweden, performed by the Västerås Sinfonietta. The clarinetist to whom the work is dedicated, Niklas Andersson, premiered the work and recorded it in the same year with conductor Glenn Mossop.

Clarinetist Niklas Andersson was born in Gothenburg, Sweden in 1962. He studied at the University of Gothenburg’s Academy of Music and Drama graduating in 1984. Andersson went on to study at the Royal Flemish Conservatory in Antwerp with Walter Boeykens, earning a First Prize in 1985. Andersson also studied in London at the National Centre for Orchestra Studies with John McCaw and matriculated in 1986. His first professional appointment was as principal clarinetist of the Trondheim Symphony Orchestra in Norway, and after one year, he won the principal position with the Helsinborg Symphony Orchestra in Sweden. In 1992, Andersson joined the Swedish Radio Symphony Orchestra as co-principal clarinetist and in 2009 became principal clarinetist.
In addition to his active career as an orchestral clarinetist, Andersson is a founding member of the Amadé Wind Quintet and performed with the contemporary ensemble, KammarensembleN, for fifteen years. As a recording artist, he worked with the Lysell Quartet to record Edvin Kallstenius’s *Clarinet Quintet*, and he has recorded numerous 20th century wind quintets with the Amadé Quintet.

Andersson recalls the first portion of the *Clarinet Concerto* that Nelson sent him was the third movement. Nelson wanted to make sure it was playable, and Andersson was immediately excited by the style and groove of the music. All of the glissandi in the concerto took Andersson by surprise as his conservatory studies did not include music written after Lutoslawski or Penderecki. However, preparation was quite successful, and Andersson says regarding the premiere, “that performance still holds a very special place in my heart.”

A month after the premiere, Andersson fell ill due to stress spending nearly the entire summer in bed. In the early fall, when he was scheduled to record the concerto, he was still quite weak. In order to complete the recording, Andersson had to portion out recording time over the course of a few days in order to have sufficient strength. Despite not having the same energy as he had at the premiere, the recording was quite a success.

The compact disc *21st Century Swedish Composers* features three concertos: Nelson’s *Clarinet Concerto*, Svante Henryson’s *Songs from the Milky Way* (for electric cello, chamber orchestra, and rhythm section), and Fredrik Högberg’s *Concerto for Soprano Saxophone and Orchestra*. Released by Intim Musik (IMCD072) July 31, 2001. In music critic Blair Sanderson’s largely positive review (three out of five stars) he says, “This album of concertos by twenty first century Swedish composers may intrigue followers of the Scandinavian new music scene, but it really seems directed at a general audience: the music is accessible, colorful, energetic, and

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64 Nikklas Andersson, email to the author, November 15, 2014.
tuneful, yet often so flashy that it sounds like pops concert fare. Daniel Nelson's Concerto for clarinet and orchestra is an entertaining opening salvo, and clarinetist Niklas Andersson gives an extraordinarily extroverted performance, at least in the rhythmically active outer movements; the second movement is shockingly agonized and introspective for what is otherwise a gregarious showstopper.”

Program Notes:

“I’ve always felt that music is an objective art form, and that any programmatic content a listener might experience is based more on the listener’s associative memories than on any inherent programmatic power of the music. Right before I started composing the Clarinet Concerto, however, I had an awful dream about a very dear friend who had recently died. The nightmare was accompanied by music: a static but achingly beautiful string-chord over which a high clarinet screamed out in anguish. This being the first time I had ever dreamt music, I was rather disconcerted, not only by the subject of the dream itself, but also because the dream indirectly raised many questions concerning my views of music as non-programmatic. Why was the dream-music so tranquil and thus so different from my otherwise florid and energetic

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compositional style? Why was the clarinet accompanied by a string chord? Why did the string chord seem so beautiful despite the anguish of the dream? Basically, I was asking myself; what is the programmatic meaning of this music?

The music from my dream appears only in the concerto’s second movement, yet I can see with hindsight that my nightmare actually influenced the entire work. The playfulness which was to characterize the third movement became instead an ominous and dramatic rhythmic energy, while the virtuoso and fanfare-like first movement attained an almost Mozartian lightness as a balance against the heaviness of the rest of the concerto. I have had to revise my opinions concerning programmatic music. For me, the Clarinet Concerto has a deep programmatic meaning. Still, I wonder if you, the listener, would hear the programmatic content if I had not first explained it.

The Clarinet Concerto is dedicated to Niklas Andersson. The second movement is dedicated to my wife Sabra Walker.”

4.2 Formal Structure

Nelson uses tidy, classically influenced formal structures in the Clarinet Concerto, tightly woven with motivic relationships that permeate all three movements. However, since the root of most of the melodic material is motivic, the sections and their phrases are of irregular length. While complete harmonic analysis is beyond the scope of this treatise, tonal centers, and Nelson’s methods of obfuscating harmony or form are discussed (quartal substitutions, mode mixture, harmonic extensions to the thirteenth, irregular phrase lengths, and unexpected resolutions (or lack of resolution)). Below is a diagram of the first movement.

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The opening three measures (musical example 4.1) contain nearly all of the motivic material the concerto is generated from. The composite rhythm of the first three beats is four sixteenths and two eighths. This rhythmic motive and later expansions of it, permeate the first and third movements especially. In the clarinet part, the descending minor second that steps back up is a recurring motive in all three movements. In this first presentation, it is followed by a perfect fifth leap up (the G flat to D flat) and the minor second glissando recurs up an octave. As is immediately evident from the material in measures four and five, these motives become increasingly ornamented, and expand in a variety of ways. The duple eighths ascending up a fifth in measure two, are expanded to a perfect fifth and a leading tone to the glissando an octave
above. The rhythm evolves to eighth note triplets. As the movement moves forward, this motive expands to sixteenth notes, sometimes crossing two octaves. In the third movement, the motive continues to expand to sextuplets. Variations of the descending minor second begin to occur as well (chiefly in the form of descending major seconds).

An interesting harmonic feature of the opening thirty-two bars is that the tonal center is quite ambiguous. Although the opening is fortissimo and accented, the harmonic material is unstable and unclear. The A theme (which enters in measure thirty-three), is clearly in C major. While the introduction section begins with a C in the bass, the chord is actually a C half-diminished seven. Added pitches, such as the bass note F in measures three and four, further cloud the tonal center. From the opening through measure eighteen, the clarinet only plays the pitches contained in a B flat harmonic minor scale, but never melodically implying B-flat as tonic. If the opening chord is put into the context of B flat minor, it does make sense as a two half diminished chord, but a clear B flat minor chord never sounds to establish the key area. In measures eighteen and nineteen, an E flat dominant seven occurs for the first time. Combined with a change of mode in the clarinet part, it seems as if the tonal center may be moving to A flat major, but instead, the E flat dominant seven resolves down to E flat minor. Similar unexpected resolutions continue to occur throughout the introduction.

Although Nelson writes almost the entire first movement in 4/4 or 3/4 time, there are several spots that could easily be rewritten, for rhythmic clarity purposes, in mixed meter. For example, prior to each appearance of the first theme, Nelson inserts a two measure variation on the four sixteenths followed by two eighths rhythmic motive. While this is quite difficult to hear as two measures of 4/4, it is relatively simple to interpret by ear as a measure of 3/4 between two measures of 5/8 (Musical Example 4.2).
Musical Example 4.2: *Clarinet Concerto*, Movement 1, measures 31-32

The B theme, in contrast to the sprightly, staccato C Major A theme, presents a soaring melody marked *cantabile* (Musical Example 4.3). Conspicuously, the B theme is derived from the motivic material in the first three measures. Although the rhythm is changed, the clarinet steps down a minor second, back up a minor second, and leaps up a perfect fifth. In yet another contrasting variant of the opening motivic material, the C theme consists of running sixteenth notes that oscillate between major and minor seconds and leap up a fifth.

Musical Example 4.3: *Clarinet Concerto*, Movement 1, index of themes (in B flat)
The formal and harmonic structure of the first movement has similarities to sonata form (as would be expected in a concerto), but in lieu of a development, Nelson uses a third theme. With the sixteenth note driven C theme first presented in E minor, it provides the turbulence and drama of a development. However, the whole section is recapitulated in D major, clearly rendering it a C theme rather than a developmental section. Nelson saves his first perfect authentic cadence of the movement, an A dominant seventh chord (with an implied flat nine and a thirteenth) resolving to a D major chord, for the recapitulation of the C theme. Although the clarinet never presents the first theme in D major, the first violin and flutes state it under the solo clarinet in the coda (Table 4.2).

As stated in the composer’s program note, the dramatic second movement bourgeoned from a nightmare—a secondary influence being the stillness in Giya Kancheli’s music. Formally, the movement is best described as a large ternary with three subsections in each large section. New sections are marked with a specific tempo designation and the resulting overall form is quite symmetrical. The slightly faster subsections in B compensate, in terms of proportions, for the B section having about ten more measures than either A section.

Table 4.3: Clarinet Concerto, Formal Diagram, Movement 2

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<td>C minor</td>
<td>Eb minor (\rightarrow) G minor (m.49)</td>
<td>Gm (\rightarrow) Dm (m.71) (\rightarrow) BbM (m.88)</td>
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The agony of this movement is musically conveyed in a number of ways. First and foremost, Nelson writes the solo clarinet in the extreme altissimo in both A sections. The result is a voice of fragility or hysteria screaming out in anguish. The slow tempi combined with
sustained dissonances in the accompaniment also contribute to a sense of tension. In each key area, the tonic is produced with an added flat six. For example, in the opening the cellos and basses play a pedal C and four and a half octaves above the celesta plays a G against an A flat in the first violins. The underlying tension does not fully clear until a B flat major chord arrives in the final four measures of the movement.

The third movement form most closely resembles that of a seven-part rondo with additional repetitions of themes and modulations to unexpected key areas. Nelson admits that the bass line used both in Gloria Jones’s “Tainted love” and “Good Thing” by the Fine Young Cannibals inspired the opening bass line that pervades the movement (every A section). In C minor, this low, syncopated line gives the movement heaviness that is contrasted against lighter thematic material in major keys. Nelson synthesizes both the “Mozartian lightness” of the first movement with the drama of the second movement for a virtuosic yet weighty finale.

The melodic material in the third movement is clearly derived from the motives presented in the first three measures of the concerto (excluding the defining bass line of Theme A, Musical Example 4.4). Theme B (Musical Example 4.5) consists primarily of seconds, fifths, and octaves and is heavily syncopated—a hallmark of Nelson’s style. Theme C (Musical Example 4.6) reiterates the minor second motive with ascending and descending minor seconds, and drops a perfect fifth (rather than ascending as in the original motive). The minor second descending glissando appears in Theme C and as a dramatic effect at peak moments throughout. As each theme is repeated, Nelson adds internal expansions to allow room for increasingly ornamented, virtuosic material in the solo clarinet line. For example, compare Theme B in measures thirty-one through thirty-four with Theme B‴ beginning with pick-ups to measure one hundred thirty-three (Musical Example 4.7).
Table 4.4: Clarinet Concerto, Formal Diagram, Movement 3

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<td>DM/Bm</td>
<td>EM</td>
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Musical Example 4.4: Clarinet Concerto, Movement 3, Theme A bass line, measures 1-6

Musical Example 4.5: Clarinet Concerto, Movement 3, Theme B, measures 31-34

Musical Example 4.6: Clarinet Concerto, Movement 3, Theme C, measures 95-99
As for key relationship, Nelson strays significantly from nineteenth-century rondo conventions in this movement. Moving from C major to E minor is a common diatonic choice. However, moving from C minor to E major is a chromatic mediant relationship. What makes the move even more surprising is that Nelson sets up the shift with a brief tonicization of E flat (and scales in Eb minor), over an A flat pedal (Musical Example 4.8). It seems clear that the next key area will be E flat minor, but instead, Nelson resolves to E major. Additionally unusual is that Nelson doesn’t resolve clearly to E major. E is doubled in multiple octaves as is B, but a G of any kind is conspicuously missing. Characteristic of his writing, Nelson uses a quartal substitution (in this case A) in viola, horn, and oboe. The listener is left surprised first by E instead of E flat, then unsure of the mode until beat four of measure ninety-three. In the second appearance of the C theme, the shift to E major is far more conventional. B” begins in D major and shifts to B, the relative minor. Use of mode mixture (the appearance of D sharps) combined with a dominant pedal prepares the key of E major. These moments of modal ambiguity keep the movement, based off of a small amount of motivic material, fresh and interesting to the listener throughout.

In examining the concerto formally as a whole, it is clear that Nelson carefully considered the proportions not only within each movement, but of the entire concerto. There is symmetry of form within movements, but also on a large scale. The outer movements both use three themes and the middle movement uses ternary form (with ternary subsections). Nelson’s
assiduousness extends to the duration proportions as well. The outer movements are similar in duration (with the third movement running longer than the first partially because it is performed slightly slower than marked) and the middle movement is longest. While a listener may not be consciously aware of the masterfully crafted proportions, Nelson’s sedulousness in formal construction is an underlying factor in listener (and performer) satisfaction.

Musical Example 4.8: Clarinet Concerto, Movement 3, measures 91-93
4.2 Clarinetist’s Guide

Nelson’s *Clarinet Concerto* is dazzlingly effective with orchestra or as a recital piece performed with piano accompaniment. While the concerto is rewarding to play, it is not without considerable challenges for students or professionals. The only extended technique included in the concerto is glissando, but it is omnipresent. Other challenges include voicing rapid register changes, navigating the extreme altissimo, and rhythmic accuracy.

Musical Example 4.9: *Clarinet Concerto*, Movement 1, measures 1-11

In the first seven measures, the solo clarinetist must execute glissandi in four different registers of the instrument. The difficulty of this technique varies depending on the register in which it is written due to the inherent flexibility capabilities in each register. There are also decisions to be made by the clarinetist in terms of fingerings and if the descending glissando will be a slight slide down to the pitch below or if the glissando will descend past the target pitch and scoop back up. Below is an exercise listing each glissando found in the concerto in ascending order. This is an excellent daily exercise for any clarinetist preparing the concerto. The greatest flexibility is possible in the altissimo register, so starting there and working down may also be an approach for players with limited glissando experience.
In order to practice each glissando, first play it melodically to make sure the pitches are accurate in your ear and you know the proper voicing for each note. Since each descending glissando is either a major or minor second, the voicing changes should be subtle. In order to execute the glissando, maintain, or for best results, increase air speed while bringing the tongue slightly down and forward inside the mouth. The tongue motion is similar to what occurs during a yawn or, more precisely, speaking the vowel sounds “ee-yaa.” The key is not to drift the pitch too far down in each case. A major or minor second is not far to travel. In the first and third movements, some of the glissandi occur so rapidly that going further down than a major or minor second could cause technical passages following the glissando to suffer as a result of incorrect voicing. There is more time in the second movement to move so you may decide to try for long, slow glissandi or wait to glissando until right before changing pitches. For the descending glissandi in the chalumeau register, it may also be useful to slowly slide fingers over the tone holes.

For the ascending glissandi, the fingers may also be of help (particularly from clarion A to C sharp and C sharp above the staff to altissimo E). Like with the descending intervals, first play the intervals melodically to have a kinesthetic sense of where the correct voicing is for each note. If the voicing is correct, each note will speak clearly, without an undertone (voicing too
low) or squeak (voicing too high or pinching with the embouchure). If you choose to slide the fingers to aid the glissando, realize you must also drop the tongue position down and forward in the mouth while the fingers are moving. To achieve a smooth upward glissando, your fingers must reach the fingering of the upper note, then the tongue position gradually raises to bring the pitch up to match.

A noteworthy challenge in the first movement is the rapid leaps from clarion to altissimo in the C theme. If the air stream is steady and the clarion voicing is correct, the leaps up to the E will speak with relative ease (Musical Example 4.11). Thus, the attention and practice of these measures needs to be on dropping back down rapidly. Using note grouping techniques to practice beat to beat can be an effective tool in overcoming these leaps. For example, in measure one hundred six, with a metronome, practice beat one to two starting on the A and playing in sixteenths A-B-E-A, quarter rest, G sharp-A-E-G sharp, quarter rest, F sharp-G sharp-E-F sharp. This helps the mind focus past the ascending leap to the E, and instead concentrate on propelling through the large intervals to land on the next beat in time. If squeaks occur either in reaching the E or in landing on the note after the E, the likely culprit is a change in embouchure pressure. If any embouchure pressure is added to reach the E (biting), the descending interval is unlikely to speak appropriately and the E will stick out in terms of timbre. Slow practice and careful listening are critical to success in this section.

Musical Example 4.11: Clarinet Concerto, Movement 1, measures 103-104 and 106
Granted, the technical demands of the outer movements are considerable, but the second movement will likely require the most time and attention to prepare for performance. Large, rapid intervals in and out of the altissimo, sustains, and glissandi make the second movement a test for any player. Mercifully, Nelson wrote all of the second movement altissimo passages at <em>forte</em> or louder eliminating one challenge in terms of response.

![Musical Example 4.12: Clarinet Concerto, Movement 2, measures 8-12](image)

From the opening through measure fifteen, it is advisable to use the same fingering for the recurring sustained pitches on F, G, A, and B flat (Musical Example 4.12). This is for pitch, timbre, and stability purposes. The surrounding pitch fingerings may be chosen based on the fingerings picked for the sustained pitches. I recommend F1, G4, A, and B flat 1 (Table 4.5). These recommendations are in consideration of the quality of the sustained note as well as mobility for the glissando. I highly recommend the use of the right hand sliver key with F1 as this fingering may be flat on most instruments. F2 is a slightly sharper and more resonant fingering but varies from instrument to instrument in terms of immediate response. G4 is a very resonant fingering, but it may be too low to use on some instruments. Also, G4 responds well in ascending intervals, but stepping or leaping down from it to altissimo fingerings with the left hand first finger tone hole open is problematic (beat one of measure eleven for example). G1 is
incomparable for measure eleven and all other grace note or thirty second note passages that include descending intervals (see measures eight, Musical Example 4.12). G1 is a fingering with good intonation and response, but it can drop to its lower partial (clarion B) if the player glissandi down more than a second. This is why I recommend G4 for the sustained pitches. Right hand sliver key can be added to raise the pitch of G1 (if needed) and increase the stability of the fingering (G2 is a slight variation with higher pitch as well). G3 responds easily even when it is approached by a leap, but it tends to be rather sharp and bright in timbre.

To reach the B flat in measure ten, it is imperative to use a fingering that is practical when coming from F1 or F2. Although B flat 3 is a quality fingering (and relatively easy to approach from F2), its exclusion of the left thumb may leave the player feeling unstable or uncomfortable. B flat 1 has good response, but may require a light articulation to speak when coming from F1. In measure fifteen, the clarinetist has plenty of time to breathe and set the B flat, so any of the three fingerings should be successful.

Musical Example 4.13: Clarinet Concerto, Movement 2, measures 69-70

In measures sixty-seven through seventy, the intense material from the opening of the movement returns. However, in measures sixty-nine and seventy (Musical Example 4.13), the material is up a step in preparation of a key area shift from G minor to D minor. This introduces new altissimo pitches (primarily F sharp and B) for which fingerings must be selected. In measure sixty-nine, the G on the and of two may be played as G1 or G4. For the following F
sharp, I propose F sharp 4 (Table 4.5). This fingering offers solid pitch and response. Also, the leap down to the clarion B is easiest with F sharp 4. For the sake of continuity in pitch, I advise using F sharp 4 at the end of beat three as well. G4 is a good choice following the A on beat four. To reach the high B in measure 70, I think F sharp 4 and G1 are most facile. Using F sharp 2 and G2 also works well as the right hand pinky may stay in the same position until beat three or four. There is rhythmic flexibility throughout this movement, so rubato throughout the thirty-second note passages may be of help, but forward motion and fluidity are vital.

In movement three, rhythm is completely non-negotiable. With the exception of the C theme sections that may push forward, the rest of the movement must be exact and steady in terms of tempo (even if that tempo is slightly slower than what is marked). The challenge is combining the “cool” of jazz and “heaviness” of rock with the virtuosity and rhythmic complexity of contemporary art music. Although the third movement is rhythmically challenging, it does groove. The “cool” comes from jazz-like treatment of articulations and staying on the back-side of the beat. For example, measures eighteen through twenty-one (Musical Example 4.14) are challenging in terms of rhythm (especially since beat two of measure nineteen cannot be easily seen), however, if the syncopations are accurate without sounding nervous or hurried, and the articulations of the accented to non-accented pitches sound long-short, the result is an impressive, cool ease.

Musical Example 4.14: Clarinet Concerto, Movement 3, measures 18-20
Table 4.5: Fingering Recommendations

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Slurred, rapid, descending leaps are another recurring challenge in the third movement.
Specifically, Nelson writes a motive using an altissimo A descending to a clarion A, B flat, or B six times (Musical Example 4.15). In these instances I suggest using F2 in preparation for the A because F2 responds best with strong air support and an open throat. This facilitates an A that is neither pinched nor under-voiced. This fingering also leaves the right hand pinky free to hit the low F sharp pinky key to vent the A. If the altissimo A is pinched, leaping down is even more difficult. In a similar fashion to the first movement, I suggest using note grouping to practice legato intervals. Since this motive always ends with the clarion pitch stepping up a second, lightly articulating a note such as the last sixteenth of measures one hundred and fifty-nine may act as a musical solution to a technical problem.

Musical Example 4.15: *Clarinet Concerto*, Movement 3, measures 159-162

4.3 Notes for the Conductor

With Nelson’s extensive exploration of orchestral scores throughout his academic development, he became a brilliant orchestrator. The *Clarinet Concerto* is colorful and rarely too dense to cover the solo clarinet. However, there are spots to watch out for in terms of logistics, balance, pitch, and rhythm.

In the first movement, the C theme, which consists of undulating sixteenth notes, is used as an obligato prior to the solo clarinetist’s statement of the C theme. When solo or pairs of winds have the obligato figure, be sure it is present. In each case, the instruments are in
registers that will not actively compete with the clarinet and it is important for the audience to preview what will be the C theme.

Recurring motives through all three movements of the concerto bring cohesion to the work. A descending glissando of a minor second (sometimes major) is one such motive. Any iteration of the motive, melodic or harmonic, must be brought out, emphasized even, to point out the motivic cohesion of the piece. Obviously the strings are well-suited to glissandi, so be sure it is audible and stylistically consistent in each occurrence. Minor or major seconds sounding harmonically are especially useful in adding tension, so encourage pairs of players to lean into the dissonance. For example, the trumpets play in seconds with each other from measure fifty-four all the way through to sixty-two in the first movement, and both the horns and trumpets play sixteenths in seconds from measures one hundred seventeen through one hundred twenty one.

The two measures preceding each presentation of the A theme in the first movement sound different than metered (Musical Example 4.2). This can present difficulties for the orchestra, soloist, and conductor. Be prepared to discuss and rehearse these measures for the sake of everyone playing and resting (measures thirty one and thirty two, one hundred fifteen and sixteen).

At the end of the second movement, the woodwinds are asked to play two crystal wine glasses each. The glasses must be filled with water so they are pitched to D2, A2, B flat 2, or F3 as indicated in each player’s part. While the effect is stunning, it is a considerable logistical problem. Some players are adept at producing the sound, but others may not be. Are the players able or at all likely to practice this skill outside of rehearsal? Will there be glasses available at each rehearsal? Who will prepare and tune the glasses at rehearsal or for the performance? Additional variables such as projection, water spilling, or even a broken glass can severely
compromise the effect. A vibraphone rolling on the same pitches (or sustaining with the motor on a very slow setting) can be added to support the wine glasses without diminishing the effect. Entrusting one or two of the percussionists with tuning and preparing the glasses is probably better than relying on each woodwind player individually.

In movement three, it is best for the orchestra to gain rhythmic solidarity before adding the soloist. Ensuring the bass line that defines theme A is accurate is an important starting-point. Nelson imposes four over a measure of three and three over a measure of two followed by a measure of five (Musical Example 4.4). Nelson adds internal phrase expansions to the A theme as the movement goes on, so it is imperative the theme (or fragments of it) are always clear. With the heavy bass line and active string, wind, and percussion parts, this movement is the most likely to suffer from balance issues. It may be necessary to bring the dynamic level of the orchestra down (especially the winds) any time the solo clarinet is written in the staff.

4.4 Notes for the Pianist

With a busy writing schedule and ongoing commissions, Daniel Nelson was not able to make time for writing a reduction of the *Clarinet Concerto*. As such, the arranger included as much material from the original orchestral score as possible—rendering the reduction nearly unplayable exactly as it is written. However, with a few easy to apply strategies, the concerto becomes significantly more manageable.

In the first movement, the third theme consists of running sixteenth notes that act as an obbligato earlier in the movement. An easy rule for when it is acceptable to exclude the running sixteenths or repeated sixteenths is to reduce them to eighths (if necessary) any time the solo clarinet is playing sixteenths. Another simple strategy for reducing difficulty in the first
movement is breaking all repeated sixteenths between chord tones, and leaving out one line when there are sixteenths in thirds. Since the movement is motivically derived from one rhythm and two melodic figures, a melodic approach and inclusion of the four sixteenths motive broken in chord tones is more important than including dense harmonic information.

Musical Example 4.16: Clarinet Concerto, Movement 1, measures 53-54
Musical Example 4.17: Concerto Reduction, Movement 1, measures 52-54

Version 1

Musical Example 4.18: Alternative Reduction Options, measures 52-54
In measures fifty-two through fifty-four of the first movement, the woodwinds play material from theme C while the strings and solo clarinet play the four sixteenths motives in a sequence over a descending bass line (Musical Example 4.16). The sequence moves from D major over F sharp in fifty-two, to F minor in beats one and two of fifty-three, setting up an E dominant seven in beats three and four, and resolving to A major with an added flat six in fifty-four. In the reduction, as much harmonic and melodic information as possible is included (Musical Example 4.17). On beat one of each of the three measures, the author broke the chords to avoid writing repeated sixteenths for the pianist. However, at the written tempo, the inclusion of multiple simultaneous pitches, running sixteenths, and leaping octaves is treacherous. In Version 1 of Musical Example 4.18, I have written an alternative rhythmically similar to the original reduction with a removal of most octave doublings with the clarinet. In Version 2, further sixteenths are removed to provide more time for awkward leaps. The result is far easier and still includes sufficient rhythmic, harmonic, and melodic information.

The second movement is quite difficult to translate to piano as it relies on subtle color and sustained material in the orchestral part. Thus, the best way to convey this, particularly in the placid sections, is to increase tempo. In the sections with thirty-second note call and response between the clarinet and piano, obviously the tempo should stay slow and have flexibility. However, in sections such as sixteen through twenty-five, nothing aside from a sustained chord is happening in the piano part. If the tempo stays at fifty, the result is a plodding sound, as the clarinet murmurs over repetitive decays. Increasing the tempo gives it a more improvisatory feel and the piano doesn’t have time to decay quite so much. Both subsections marked at quarter equals fifty-four in the large B section can move faster as well.
The reduction of movement three suffers from similar issues as movement one—the writing is too harmonically dense. It is important that the bass line that defines theme A is always played in low, murky octaves as written. However, this movement is quite horizontal rather than vertical in construction. Thus, attention must go to creating lines that make sense in communication with the solo line, and excluding doublings that compete with the clarinet. The presence of a flat six interlaced with tonic chords happens time and time again, most of all in the third movement. This color is important to include when possible. Lastly, as with the first movement, repeated sixteenths may be broken between chord tones or reduced to eighths if the solo line is playing sixteenths.
CHAPTER 5

CONCLUSION

A composer, husband, father, habitué of concert halls, consumer and contributor in the world of art, Daniel Nelson is a valuable asset to 21st century music. His growing oeuvre includes an opera, symphony, orchestral fanfares, concerti, chamber pieces, and works for wind ensemble. Influenced by the rhythms and harmonies of both art music and popular music, Nelson’s stylistic synthesis speaks to all audiences, regardless of their musical knowledge.

Nelson’s Clarinet Concerto, with masterful formal and technical craftsmanship, is an outstanding, critically lauded, work in his catalogue. The vibrant solo clarinet part is ideal for professionals or advanced graduate students, and the colorful orchestral score is manageable for student, or professional ensembles. With subtle modification, the piano reduction is also an effective option for performers. Niklas Andersson’s pristine recording and the information included in this performer’s guide are ideal for aiding clarinetists in programming this work.
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Lisa Kachouee, a Washington, D.C. area native, is active as a chamber, solo, and orchestral clarinetist as well as a pedagogue. Currently on faculty at Darton State College, she is also a substitute with the Tallahassee Symphony Orchestra, Albany Symphony Orchestra, and Sinfonia Gulf Coast. She has served as a substitute with the Tucson Chamber Orchestra; the 257th Army Band of Washington, DC; and Orchesta Iowa. Ms. Kachouee tours throughout the country as a member of Duo Rodinia—with percussionist and composer Jamie Whitmarsh—and her 2013-2014 season culminated in a Carnegie Hall debut. As a founding member of the AZG Wind Quintet, Ms. Kachouee was selected to perform at the Dr. Alfonso Ortiz Tirado Music Festival in Alamos, Mexico. The AZG Winds were 2009 national finalists in the Music Teacher's National Association Chamber Music Competition and the Coleman Chamber Music Competition.

A champion of new and under-performed music, Ms. Kachouee has premiered and commissioned numerous chamber works. She may be heard on the Naxos label with the Florida State University Symphony Orchestra performing Dohnányi’s Symphony No. 2 and 3 Songs op. 22. Ms. Kachouee recorded Gina Biver’s Skating Still, which was selected for the International 60x60 Project, broadcast in cities around the world, and distributed on an album by Vox Novus. Ms. Kachouee gave the premiere of the revised edition of Μνήσθητι μου Κύριε by Joshua William Mills at the Sixteenth Biennial Festival of New Music at Florida State University. In November of 2013, she performed Daniel Nelson's Clarinet Concerto at the Tallahassee Composer's Orchestra debut concert.

Ms. Kachouee has performed recitals, lectured, given masterclasses, and taught lessons at institutions such as Oklahoma City University, University of North Carolina at Chapel Hill,
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