A Performance Analysis of Stylistic Features of Scott Mcallister's Selected Works for Solo Clarinet: Four Preludes on Playthings of the Wind, Black Dog: Rhapsody for Clarient (and Piano), and Blingbling

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A PERFORMANCE ANALYSIS OF STYLISTIC FEATURES OF
SCOTT MCALLISTER’S SELECTED WORKS FOR SOLO CLARINET:

FOUR PRELUDES ON PLAYTHINGS OF THE WIND,
BLACK DOG: RHAPSODY FOR CLARINET (AND PIANO), AND BLINGBLING

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This treatise is dedicated to my parents, David and Delia Kundin.
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ABSTRACT

The purpose of this document is to provide a resource for clarinetists regarding three works for solo clarinet by Scott McAllister: *Four Preludes on Playthings of the Wind*, *Black Dog: Rhapsody for Clarinet* (and Piano), and *BlingBling*. The composer was inspired by popular music, a poet (Carl Sandburg), and the musicians who commissioned the works (Frank Kowalsky and Richard Spece). For the first time, the unique and idiomatic aspects of McAllister’s works and his thoughts about gestures and melodies included in his music are discussed. Considerations for performing these works are provided by the composer and the musicians who have shaped interpretations of this music, including Frank Kowalsky and Richard Spece to whom *Black Dog* and *BlingBling* were dedicated, respectively, and Robert Spring, who first recorded *Black Dog*. Performers may benefit from the author’s explanations of stylistic features and musical challenges associated with these selected works.
INTRODUCTION

Scott McAllister’s music is widely performed at conservatories and universities throughout Asia, Europe, and North America.¹ His compositional output includes commissions for wind ensembles, chamber ensembles, and instrumental soloists.

This study addresses three solo clarinet works: Four Preludes on Playthings of the Wind, Black Dog, and BlingBling. These compositions have been performed by clarinetists such as Frank Kowalsky, Richard Spece, and Robert Spring. Through interviews the composer and these three performers provide performance information that is not currently found in clarinet literature. Commissioners Frank Kowalsky and Richard Spece provide information regarding their premiere performances and their approaches to the commissioned works. Robert Spring provides information regarding his interpretive approach to McAllister’s works.

The works discussed in this document span a ten year period that encompasses the composer’s two compositional styles, “academic” and “new.” His “academic” style began while attending Rice University, whereas his “new” style originated while teaching at Florida Southern College. Through these two styles McAllister writes music that allows performers to show their virtuosity by challenging them to play rhythms, improvisatory elements, glissandi, and resonance trills that are inspired by rock and pop music from the 1970’s through today.

The purpose of this document is to provide clarinetists with a guide to enhance their performance of Scott McAllister’s solo works. A composition and performance history of each piece is provided, along with a performance analysis of stylistic features. Suggestions about how to approach the technical aspects of McAllister’s compositions are presented, including aspects of range, melody, endurance, fingering, and accompaniment.

CHAPTER 1

SCOTT McALLISTER

Background

Scott McAllister was born in Vero Beach, Florida in 1969, and spent most of his childhood growing up in Lakeland, Florida with his parents and grandparents. Though not professional musicians, his family shared with him an interest in music and poetry. His mother played flute, his grandfather played trumpet, and his grandmother was a published poet. His family’s appreciation for the arts exposed him to the world of music at an early age.

McAllister first showed an interest in composing music at age seven, when he began writing fragments of music, creating chord clusters on the piano, and experimenting with improvisation. In elementary school McAllister began his first instrument, the recorder. His teacher, Mrs. Conners, was a Renaissance music expert who exposed him to a wide variety of music and performance opportunities, including playing at Renaissance fairs in the Lakeland area. McAllister indicated that he was very good at the recorder and wanted to continue to play in the junior high school band. Much to his amazement, however, on the first day of junior high, the band instructor sadly informed him that the recorder was not a band instrument. He therefore had to choose another and decided to play “the big recorder,” the clarinet.

He started on a small brass clarinet owned by his grandfather, originally used in marching bands. McAllister believes that his experience playing the brass instrument contributed to his early development and understanding of air support. He said, “I was always known to have a big tone. I think it was because I really had to work to get a sound out” of the brass clarinet.\(^2\) His grandfather also provided musical guidance.

McAllister’s grandfather was a significant musical role model for the aspiring clarinetist. His grandfather helped him establish good practice habits by managing his practice time and making him play long tones for hours. McAllister also believes that his grandfather’s strict practice requirements helped keep him out of trouble. His grandfather rewarded his long practices by playing duets with him from the Rubank method books. While McAllister spent a lot of his time perfecting what his grandfather taught him, much of his musical growth as a young adult occurred in Chautauqua, New York while on summer vacation.

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\(^2\)Scott McAllister of Baylor University, interview by author, October 2007, Waco, TX, digital recording.
Every summer beginning at the age of seven McAllister traveled with his grandparents to Chautauqua, New York for vacation where he frequently attended classical music concerts performed by faculty members of the Chautauqua Music Festival. This experience exposed McAllister to a variety of musicians and repertoire, thus encouraging his interest and development in music. When he entered high school in Florida, McAllister began taking private clarinet lessons with local clarinetist Judy Buss. The following summer he was accepted into the Chautauqua Youth Orchestra where he studied with Roger Hiller, former principal clarinetist of the Metropolitan Opera Orchestra. Also while in high school McAllister was accepted to participate in the Florida Bandmasters Association All-State festival where he played under the direction of conductors such as Larry Rachleff and Jerry Junkin.

In addition, McAllister participated in Florida’s yearly state solo and ensemble competition. During this time, he met Dr. Frank Kowalsky, Professor of Clarinet at Florida State University, who frequently judged the competition. Kowalsky became familiar with McAllister’s solo performances because of his frequent participation in various ensemble groups. McAllister remembers being named the “g-man” by Kowalsky because of his ability to play high G’s very softly. Kowalsky recalls that McAllister was very talented and he had a lot of facility.\(^3\) During this same time, McAllister began to prove his talents as a composer.

McAllister remembers creating clarinet quartets and choir music by recording composed lines of music on his tape recorder and improvising on top of it.\(^4\) He would continuously add to the music composing up to eight parts of music at a time. This innovative thinking would later win McAllister a composition contest.

At the age of fifteen, without formal composition training, McAllister won a Florida Bandmasters Association composition contest with a piece written for clarinet and piano. Subsequently, McAllister received a personal letter from Dr. James Croft, former Director of Bands at Florida State University, congratulating him on his accomplishment. McAllister recalled that Croft’s letter included the statement “never forget about the band.”\(^5\) The combination of winning the competition and the encouragement he received contributed greatly

\(^3\)Frank Kowalsky of Florida State University, interview by author, December 2007, Tallahassee, FL, digital recording.

\(^4\)McAllister, interview by author, 2007.

\(^5\)Ibid.
to McAllister’s desire to pursue composing as a professional career. According to McAllister, he became “hungry” to learn more about composing and as a result began composing regularly and listening to the orchestral works of Gustav Mahler and Béla Bartók.6

It was during his senior year in high school that McAllister began studying composition with Howard Buss. Buss taught McAllister basic concepts of composition and introduced him to twelve-tone music. He also taught McAllister how to compose using a matrix and how to analyze twelve-tone music. McAllister believed that learning these techniques at an early age helped him to create color and dissonance in his music and contributed to his energetic style of composing which he demonstrates through the use of rhythm rather than melody alone. Inspired by his early successes, McAllister decided to attend college where he realized that composing and playing clarinet were “equal partners” in his life.7

In 1987 McAllister began his undergraduate studies at Florida State University where he studied clarinet with Dr. Frank Kowalsky and composition with Dr. John Boda, Professor Ladislav Kubik, and Dr. Edward Applebaum. Applebaum proved to be the most influential composition teacher in his undergraduate college studies. He said, “Applebaum was huge in my life because I didn’t have a lot of stability in my composing [but] he saw the potential.”8

Also while at Florida State McAllister worked with Dr. James Croft. McAllister believes that Croft encouraged his interest in composing by allowing him to sit in on wind ensemble rehearsals and allowing him to conduct his compositions with the ensemble.

Throughout McAllister’s four years at Florida State he continued to develop his clarinet and compositional skills. After graduating with a bachelor’s degree in clarinet performance and composition he enrolled in graduate school at Rice University in 1991. There he studied composition with Professor Paul Cooper and Professor Ellsworth Milburn. While attending Rice University McAllister did not pursue an advanced degree in clarinet performance, though he continued to develop his clarinet performance skills. His talent contributed to his regular appearance with the Houston Symphony as second clarinet, unusual for a clarinetist of McAllister’s age. Clarinet and composition were always “equal partners” in McAllister’s life.

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6Ibid.
7Ibid.
8Ibid.
until 1994 when he injured his hand in a car accident. This resulted in damaged nerves that ended his hopes of pursuing an orchestral clarinet career.

Before the accident, he was on a fast track to becoming an orchestral clarinetist. On one occasion, McAllister was playing in a master class for Robert Marcellus who stopped him in the middle of his playing and told him “If you ever get a job, just quit school. Take it.”\(^9\) This comment was a major compliment for McAllister, and encouraged him to get a master’s degree in composition rather than clarinet because he felt “I can always prove myself as a clarinetist. I could always do an audition.”\(^10\) Composition was a degree he felt would be valuable later in life. He said, “I always thought that being a double threat would be good...You have to do more than one thing. That is what scared me after my car accident. I thought I will never get any kind of a job, because you have to do more than one thing.”\(^11\)

After the accident McAllister focused on composition full time. He said,

I pretended to practice composition like I did my clarinet. So I chose certain times of the day to compose rather than just waiting for inspiration. I was getting my master’s and I just decided Tuesdays and Thursdays I do not have class, so 8:00am until noon I will sit in a room until something happens. About two weeks later my alarm clock would go off and I would suddenly have some ideas. I just structured myself a little more and treated composing like a job.\(^12\)

After completing his Doctorate of Musical Arts in Composition in 1996, McAllister was hired to teach composition at Florida Southern College in Lakeland, Florida. During his time there he wrote \(X---\text{Concerto}\) for clarinet and piano, written in a style that was new to the clarinet repertoire. The piece was instantly successful and led to two commissioned requests to arrange the piece for orchestra and wind ensemble.

McAllister’s success continued, and in 2000 he joined the faculty of Baylor University in Waco, Texas where he currently teaches. Since that time, McAllister has received commissions from the Rascher Quartet, I Musici de Montreal, Charles Neidich, the Verdehr Trio, Stratta, the Jacksonville Symphony, The Florida State Music Teachers Association, Florida State University, Florida State University.

\(^9\)Ibid.

\(^10\)Ibid.

\(^11\)Ibid.

\(^12\)Ibid.
and Humboldt State University. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals.

McAllister’s Composition Style

Thus far, McAllister’s compositions have been written in two styles. First, while studying at Rice University he learned the fundamentals of composition and learned how to “write [a] certain kind of music to win awards and get a job.”13 McAllister describes his compositional output during this time as his “academic” style. This “academic” style includes works that generally contain a fast loud section that abruptly shifts to a slow quiet section, and ends quietly. In 1996, after the completion of his master and doctorate degrees, McAllister began to get away from what he calls his “academic hold” and started writing in his “new” style.

McAllister’s “new” style is a combination of his love for minimalist and maximalist music.14 Minimalist music is a simplification of rhythm, melody, and harmony15 while maximalist music is a combination of elements from different styles and genres, including rock and popular music.16 He describes this style of music as a mixture of minimalism and maximalism and uses the term “middlemalism” when he refers to his compositions.

McAllister’s “middlemalism” reference to style helps explain why he is inspired by various types of music such as folk, grunge, country, pop, rock, and world music. The first piece he composed in his “new” style was X---Concerto which was inspired by the 1990s grunge rock bands Nirvana and Alice and Chains. According to McAllister, “This work was inspired by builders that were building a house next door to me. They were cranking Nirvana and Alice in Chains all day. I decided to improvise with the music and that is what inspired X and the

13 Ibid.

14 Ibid.


beginning of my ‘new’ style.”¹⁷ McAllister’s “new” style tapped into his experiences with classical music repertoire and popular music as it blended elements of these two musical genres.

Today, McAllister also believes that his music resembles Gunther Schuller’s “Third Stream” jazz concept which synthesizes musical elements of contemporary Western art music and other musical traditions.¹⁸ The term “Third Stream” suggests that “composers of Western art music can learn a great deal from the rhythmic vitality and swing of jazz, while jazz musicians can find new avenues of development in the large-scale forms and complex tonal systems of classical music.”¹⁹ The term has grown to include not only an infusion of jazz and classical music, but also other traditions such as Turkish, Greek, Russian, Cuban music, and others.

While teaching at Florida Southern College, McAllister taught a course in music literature in which he lectured on the music of Antonín Dvořák. This composer was a major influence on McAllister’s compositions. He said, “I got to Dvořák and it just hit me that when Dvořák came to America, he saw all of these American composers go into Europe and come back really bad classical style musicians. [Dvořák] said ‘Look around you. You have Indian music, African music, you have all this stuff around you.’ So he wrote New World Symphony. I think in some way, I am just like Dvořák.”²⁰ McAllister began to believe that he too should tap into folk and world music of today. He said,

Our folk music is Nickelback right now, it is the people’s music. It is also jazz, going to Morocco and hearing the Arabic music and rock influences. I have a piece that is inspired by Indonesian exorcism music. I think it is more than just Nationalistic music, it is an ‘Internationalistic’ music. When I took an ethnomusicology class I got inspired with African music and tablā music. I get my influences and my inspirations from everything. Rock and roll music influences me, Appalachian folk music obviously does, it is just a potpourri of everything.²¹

McAllister believes that his compositions should portray who he is as an American composer. According to McAllister, “America is really a melting pot and everything is eclectic

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¹⁹ Ibid.
²¹ Ibid.
here. It is a remote control society where things happen fast and my music is kind of like that. I do not take a long time to say what I want to say in my music.”  

McAllister’s compositions for clarinet are growing in popularity. He believes interest is growing in his music because it is “honest, fun, and natural.” The attention that McAllister pays to technical difficulty and his incorporation of popular and folk music makes his music intellectually stimulating to performers and accessible to audiences. As a result, his works are demanding, yet they allow performers an opportunity to include their personal expression. His unique ability to reference musical elements of grunge music, heavy metal music, folk music, and popular music give audiences a familiar way to approach his music.

As part of his writing process, McAllister imagines how a performer plays onstage and maps out musical gestures accordingly. He prefers to compose material that accentuates performers playing qualities. Consequently, he customizes works for specific musicians by composing elements that the player is interested in performing. He also believes that if he composes something the performer “digs” then it will transfer over to the listener. Thus, McAllister’s pieces can challenge clarinetists in endurance, dynamic and embouchure control, and finger technique.

\[22\text{Ibid.}\]

\[23\text{Ibid.}\]

\[24\text{Amanda McCandless, “An Interview with Scott McAllister,” The Clarinet 55, no. 1 (December 2007) : 62-63.}\]

\[25\text{McAllister, interview by author, 2007.}\]

\[26\text{Ibid.}\]
CHAPTER 2

FOUR PRELUDES ON PLAYTHINGS OF THE WIND

Composition and Premiere Histories

Four Preludes on Playthings of the Wind is considered the first major piece of music in McAllister’s catalogue. It was written in his “academic” style, in 1994, after the car accident that ended his aspirations to play in orchestras. While recovering from the accident, McAllister read Carl Sandburg’s political poem of the same name and was inspired to write a clarinet piece.

McAllister’s inspiration for Four Preludes came to him as he dreamt vivid images of written music and of playing percussive sounds and non-traditional trills known today as “McAllister trills.” He stated, “The trills I dreamt about, the actual sound and everything, I heard the actual percussive sounds. I remember playing and seeing the actual music.”

Four Preludes tells a story. According to McAllister, “An unaccompanied piece should resemble a good speaker.” During his writing process he began thinking about how motivational speakers draw in audiences. He determined that it was important to project different inflections of the human voice through the music. McAllister used text painting by manipulating elements such as range, rhythm, tempo, texture, timbre, and dynamics.

McAllister premiered Four Preludes himself in 1996 while attending a composer’s seminar in Prague. He recalled that the performance experience was very emotional because it was the first time he had performed publicly since his accident. He related his personal feelings of loss to Sandburg’s writings of a lost, abandoned, and forgotten society. Overall, Sandburg’s poem inspired McAllister to reassess his priorities and to focus on more than playing the clarinet.

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27 Carl Sandburg was known for his political writings, children’s books, poetry, and folk songs. He was the recipient of two Pulitzer Prizes, one for his biography of Abraham Lincoln (Abraham Lincoln: The War Years) and one for his collection of poetry (The Complete Poems of Carl Sandburg). Also in 1959 Sandburg won a Grammy Award for Best Performance in a Documentary or Spoken Word for his recording of Aaron Copland’s Lincoln Portrait with the New York Philharmonic. Many important political individuals and common U.S. citizens of the nineteenth century related to Sandburg’s writings.


29 Ibid.
Performance Analysis

In *Four Preludes*, McAllister explores a unique writing style that includes musical elements similar to many twentieth century contemporary works, such as non-traditional trills, resonance trills, and large intervals. McAllister accentuates the clarinet’s unique range of colors by writing fast technical passages and large intervals. The challenges of *Four Preludes* include endurance, dynamic control, and imagination.

McAllister replicates the four sections of Sandburg’s poem. Each movement is numbered, rather than titled, which corresponds to the numeric symbols associated with the poem. Each movement also includes musical gestures that are representative of the poem’s text.

1. The woman named Tomorrow
sits with a hairpin in her teeth
and takes her time
and does her hair the way she wants it
and fastens at last the last braid and coil
and puts the hairpin where it belongs
and turns and drawls: Well, what of it?
My grandmother, Yesterday, is gone.
What of it? Let the dead be dead.

Table 1. *Four Preludes on Playthings of the Wind* (poem) Section 1.

The first two lines of the poem describe a woman sitting with a hairpin in her teeth and remembering the past. McAllister musically illustrates the image with slow tempo markings and soft dynamics. The word “hairpin” is illustrated in the music with the inclusion of a written crescendo and decrescendo also known as a “hairpin” dynamic. This musical element is a creative way to connect the meaning of the text with the music (see Example 2.1).

In addition to the hairpin dynamic, an increase in rhythmic note value represents the woman’s movements, “puts the hairpin where it belongs and turns and drawls.” Again the hairpin comparison is being used to create an image for the listener (see Example 2.2).

Example 2.2. *Four Preludes on Playthings of the Wind*, Mvt. 1, meas. 9-10.

The last two lines of the poem’s first section express an emotion of loss and sadness of remembering yesterday. McAllister illustrates this emotion by using large slurred intervals, a \( \text{p} \) dynamic, and a gradual taper of the last note. The written intervals demonstrate the ease with which smooth melodic lines can be accentuated on the clarinet (see Example 2.3).

Example 2.3. *Four Preludes on Playthings of the Wind*, Mvt. 1, meas. 15-16.

2. The doors were cedar
   and the panels strips of gold
   and the girls were golden girls
   and the panels read and the girls chanted:
   We are the greatest city,
   the greatest nation:
   nothing like us ever was.

   The doors are twisted on broken hinges.
   Sheets of rain swish through on the wind
   where the golden girls ran and the panels read:
   We are the greatest city,
   the greatest nation,
   nothing like us ever was.

   Table 2. *Four Preludes on Playthings of the Wind* (poem) Section 2.
The second movement is in two distinct sections. The movement begins with a fast tempo and includes intervals and loud dynamics. The large intervals and sweeping lines seem to paint a picture of someone looking at large cedar doors from the floor up. In addition, the inclusion of resonance trills creates an image of gold described in the text; “the panels strips of gold” (see Example 2.4).

Example 2.4. Four Preludes on Playthings of the Wind, Mvt. 2, meas. 1-2.

McAllister’s written resonance trills are common trills found in contemporary music which are used to change the timbre of the trill, but not necessarily the pitch. McAllister suggests that the trilled notes be performed with a brilliant tone and performed as fast as possible. The trills in measure one can be created by using the C# key on either side of the clarinet. The trills in measure two can be created by using the high B-flat side key (see Example 2.5).


The second paragraph of section two reads “The doors are twisted on broken hinges.” This image is depicted by non-traditional trills that were inspired by McAllister’s dream. These trills mark a slower section of music. The trills are labeled in the music as “tr. 1-8” and require specific fingerings which McAllister provides in a trill chart, included with the piece (see Example 2.6). The composer writes a principal note in the score that is also labeled with a trill number. Performers refer to the chart for the appropriate trill fingering. While the trills are not technically difficult, the use of air speed and embouchure pressure requires practice.
The text “sheets of rain swish through the wind” is represented in the music by an increase in the speed of notes, a gradual crescendo, and swirling resonance trills depicting whirling winds and rain (see Example 2.7). The movement ends slowly and quietly, representing a sense of loss of the majestic past. The final note supports the thought of a broken and faded society with the inclusion of a “door hinge” trill that fades away to silence. McAllister believes that if he were to edit this piece he would include a performance note in measure 35. He suggests beginning the trill slowly, speeding it up slightly, then slowing the trill at the same rate as the written diminuendo.\(^{30}\)


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\(^{30}\)McAllister, interview by author, 2007.
and paid the singers well
and felt good about it all,
there were rats and lizards who listened
... and the only listeners left now
... are ... the rats ... and the lizards.
And there are black crows
crying, "Caw, caw,"
bringing mud and sticks
building a nest over the words carved
on the doors where the panels were cedar
and the strips on the panels were gold
and the golden girls came singing:
   We are the greatest city,
   the greatest nation:
   nothing like us ever was.
The only singers now are crows crying, "Caw, caw,"
And the sheets of rain whine in the wind and doorways.
And the only listeners now are ... the rats ... and the lizards.

Table 3. Four Preludes on Playthings of the Wind (poem) Section 3.

Movement three is intended to remind the listener that Sandburg’s poem is reminiscent of the past. It begins in a fast tempo which represents the text describing how the city used to be. McAllister suggests that rapid gestures within this movement represent the “busy-ness” of a city. According to McAllister, the movement should be musically free and the performer may include rubato during major difficult passages. For example, measure 8 includes a thirty-second note passage that can prove to be challenging to perform at the suggested tempo marking of one quarter-note equals 120. McAllister advises performers to take time and remember that he is looking for a flashy whirlwind affect not a precise count for every note (see Example 2.8).


31 Ibid.
32 Ibid.
Majestic fast gestures, such as Examples 2.7-2.8, help the listener imagine the quickness of the “greatest city” associated with the third section of the poem. These gestures also represent the “busy-ness” of the city and are recurring throughout the movement (see Example 2.9). McAllister prefers to reuse material “to take the pressure off performers. When you work so hard at something so difficult you want more than one chance to show it off. I hate those pieces that you spend forever and nobody even hears it and then it is gone. It is not reused again.”  


Each fast section is interrupted by a contrasting slow section that McAllister uses to remind the listener of society’s current and desolate state. The slow section is marked by a change in tempo and represents the text “there were rats and lizards.” The animal characters are musically illustrated by sustained non-traditional “McAllister trills” that are interrupted by notes both high and low. The interruption represents McAllister’s image of rats and lizards moving quickly and darting in different directions (see Example 2.10).


Overall the non-traditional trills are not difficult to perform, though McAllister suggests that performers attempt to create an illusion of a continuous trill among the written bursts of sound. McAllister’s suggestion may be challenging to perform due to quick changes in dynamic and range. In order to successfully perform what the composer requests, performers

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33Ibid.

34Ibid.
should articulate the trilled note after playing the burst of sound. The addition of a slight stroke of the tongue will help players voice between the different partials of the clarinet.

The techniques in this movement are similar to those found in other twentieth century contemporary unaccompanied clarinet by Leslie Basset, Ronald Caravan, and Donald Martino. The leaps of three octaves or more and the trills in the third movement resemble the style of Donald Martino’s, *A Set for Clarinet* and Leslie Bassett’s *Soliloquies*. McAllister said, “You can see the Martino influence in there…the jumping of ranges. For example, measure 9 is exactly Martino stuff…the trill with the fast super high notes.”

In *Four Preludes* large intervals depict chirp-like sounds of a bird and the grandness of the cedar doors associated with the text “And there are black crows crying, ‘Caw, Caw,’…building a nest on the doors where the panels were cedar.” The extreme leaps create significant challenges in tonal voicing for the performer (see Example 2.11-2.13).

Example 2.11. *Four Preludes on Playthings of the Wind* Mvt. 3 meas. 8-9.

Example 2.12. *Four Preludes on Playthings of the Wind* Mvt. 3 meas. 16-17.

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35Ibid.
Example 2.13. *Four Preludes on Playthings of the Wind* Mvt. 3 meas. 43-44.

The movement concludes with a slow section that McAllister believes is similar to a coda. The coda omits the use of non-traditional trills representative of the quickness of the rats and lizards. Instead the trills are replaced by sustained notes depicting the demise of the animals.

4. The feet of the rats scribble on the door sills; the hieroglyphs of the rat footprints chatter the pedigrees of the rats and babble of the blood and gabble of the breed of the grandfathers and the great-grandfathers of the rats.

And the wind shifts and the dust on a door sill shifts and even the writing of the rat footprints tells us nothing, nothing at all about the greatest city, the greatest nation where the strong men listened and the women warbled: Nothing like us ever was.

Table 4. *Four Preludes on Playthings of the Wind* (poem) Section 4.

The fourth and last movement is described by McAllister as a postlude. The mood is similar to the first movement because of the long sustained phrases. The overall effect is submissive rather than reminiscent. McAllister uses gestures from the three previous movements intended to help the audience grasp an understanding of the music and the storyline.

The text “And the wind shifts and the dust on a door sill shifts” is represented by a gradual crescendo and an increase in the speed of notes in measures 7-13 (see Example 2.14).
Here performers can build tension by changing the articulation from legato to marcato in measures 12-13. This will help set up the approaching climax in measures 14-18.


The text “the greatest city, the greatest nation” is represented in measures 14-17. The music is similar to the gesture heard in movement three except the gesture is repeated three times and climaxes at $fff$. The intensity of the passage is perhaps McAllister’s final statement of his frustration over his loss, which is similar to the demise of the poem’s “greatest city” (see Example 2.15).


The piece concludes with passages that reflect images of rats, similar to the image of the woman described in the first section of the poem’s text. Again, if McAllister were to edit the piece he believes he would include a performance note in measures 37-38. He suggests beginning the trill fast and then slowing the trill at the same rate as the written diminuendo.36

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Conclusion

Four Preludes was written during McAllister’s “academic” style. Extended techniques are kept to a minimum to allow performers of various skill levels the opportunity to perform the piece. In addition, the relationship of the poem to the music aids the performer and audience in understanding the meaning of the piece.

The overall challenge of performing Four Preludes is to translate poetic images into the music. Performers may want to consider approaching Four Preludes as a storyteller. It is imperative that the performer know and understand the poetry.

Four Preludes includes various technical passages that can be challenging; though the composer suggests performers use rubato during these difficult passages. According to McAllister, if he were to change the notation of the piece, he would remove some bar lines to allow performers more freedom to express their own musical ideas. He also believes that a change in notation would allow the music to appear rubato and less rigid. By creating a visually pleasing piece, McAllister believes performers can be free to make the music their own.

Of McAllister’s four solo clarinet works Four Preludes has received the least amount of recognition. However, it provides challenging and interesting musical elements for performers and is worthy of more exposure.

\[37\text{Ibid.}\]
CHAPTER 3
BLACK DOG: RHAPSODY FOR CLARINET (AND PIANO)
Composition and Premiere Histories

Black Dog is McAllister’s most frequently performed solo clarinet work. It was commissioned in 2001 and dedicated to Dr. James Croft, former Director of Bands at Florida State University and Dr. Frank Kowalsky, Professor of Clarinet at Florida State University. McAllister wrote Black Dog after receiving a positive response to X---Concerto at the Oklahoma Clarinet Symposium, his first piece in his “new” style. The specifications for the commissioned work included writing a piece fifteen minutes in length for solo clarinet and wind ensemble. McAllister did not want to write another large concerto, so he explored the musical style of a rhapsody. In general, a rhapsody has “no particular form, content, or compositional method.” McAllister was attracted to these elements of a rhapsody allowing him to focus on Kowalsky’s performance attributes.

McAllister believes that it is important to accentuate the unique playing abilities of performers. He imagined “Frank on the stage moving around” when he reflected on his unique playing qualities. He used fast technical passages, altissimo notes, and beautiful melodies to demonstrate extremes that he imagined the performer playing in the piece. He stated, “The incredible amount of expression that he can get out of the instrument” was something that sparked an idea to base the piece on extremes. For example he stated, “I used the cliché chromatic scale.” From the very beginning it uses one of the lowest notes and progresses to one of the highest notes. McAllister wanted to immediately show off everything about Frank Kowalsky’s playing. He states, “From the technical things and then the quiet middle section that is so velvety and so Coplandish [sic]. I heard him playing [those musical elements].”

Dr. Croft’s conducting technique was also something that McAllister considered in the composition. He stated that Dr. Croft “is kind of like the rock star too.” McAllister’s image of Dr. Kowalsky and Dr. Croft on stage communicating with each other helped to inspire specific

38 The term rhapsody is borrowed from an eighteenth century style of poetry that is separately recited.
41 Ibid.
gestures he wrote into the piece. He was also inspired by the rock music of the 1970s such as Led Zeppelin, Jimmy Page, and Jimi Hendrix.

While writing the composition McAllister began collecting a variety of music to help inspire his ideas for the new piece. McAllister was already familiar with the rock group Led Zeppelin and he was particularly inspired by the song *Black Dog*. In a radio interview on 89.5 WITF-FM, McAllister mentioned that the song was his inspiration. He wanted to emulate the 1970s rock band era with the clarinet in the role of the electric guitar player. With *Black Dog*, McAllister was inspired by an image described as a classical soloist emulating a rock star on stage sweating, with his veins popping out, while the audience is whistling and screaming and holding up lighters. 42 McAllister wanted to create a feeling of an outdoor rock concert. The passion and energy that is generally associated with rock music are elements that McAllister incorporated into his “new” style. McAllister believes that if a composer can depict emotion on the page, then musicians and audiences will be able to understand and feel the emotion in performance.

*Black Dog* was premiered in Opperman Music Hall at Florida State University in 2002. The following year, Kowalsky and the Florida State Wind Ensemble performed the piece at the Eleventh Annual WASBE conference held in Sweden in 2003.

Also during that time, Dr. Scott Wright, Professor of Clarinet at the University of Kentucky, and conductor Richard Clary performed *Black Dog* with the University of Kentucky Wind Ensemble at the CBDNA conference. Wright was the first to publically perform embellished glissandi and resonance trills to emulate guitar-like sounds. This was a characteristic approach to the original composition that McAllister liked and suggested that if a performer attempts the extra techniques, it must be done effectively and consistently. 43

In addition, Dr. Robert Spring, Professor of Clarinet at Arizona State University, recorded *Black Dog* with the Arizona State University Wind Ensemble in 2005. Spring wanted to record McAllister’s works to create a “CD of music based on rock and roll and jazz.” 44 He wanted to help McAllister’s career. He said, “I knew Scott was sort of getting pegged as

42Ibid.

43 Ibid.

someone, like Michael Daugherty, who is just doing all this rock and roll stuff. I think his music is amazing. That was why I put him on there.”

Spring takes embellishment of McAllister’s guitar-like gestures to a new level. He accomplishes this by humming and exaggerating the use of vibrato and glissandi. He suggests that the use of humming “imitates the feedback that you would have heard [at a live rock concert]. I mean if you went to those rock concerts back then they were louder than hell. All you heard was [feedback] half the time.”

On the other hand, the original performance by Frank Kowalsky was pure in the sense that he stayed true to the score. Kowalsky admits that he is a purist, though he believes that “embellishments are a way of getting yourself, as a performer, closer to the spirit of the piece.”

For Black Dog, the spirit is that of a “guitar hero.” In this sense, McAllister wants performers to feel free to interpret the music to create their own performance. Kowalsky chose not to embellish other than by using vibrato. This type of freedom of expression is perhaps one reason Black Dog has received the attention of clarinetists and audiences alike, making it an “instant classic” in the clarinet repertoire.

Soon after Spring’s recording was released by Summit Records in 2005, Black Dog was arranged for solo clarinet and piano. The positive response Black Dog received produced a high volume of requests for the piano arrangement. This also allowed portability of the piece which led to more performances.

Performance Analysis

Black Dog explores a unique “new” writing style by blending musical elements of classical and popular music. McAllister’s style also accentuates the performer’s technical abilities in a way that is not commonly written in solo clarinet repertoire, in this case the clarinet emulating the sound of the electric guitar. While the piano accompaniment is drastically different than the wind ensemble score, the clarinet solo remains the same. The ethereal mood and rhythmic energy of the original version is not lost. McAllister believes that a successful

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45 Ibid.
46 Ibid.
48 Ibid.
performance can be achieved if pianists remember the following: “The louder the better. It has to be just as rockin’ as in the clarinet. The clarinet almost has to feel drowned out a little bit and really push it in some places. So be ultra dramatic and very powerful.”

Robert Spring indicated that he plays the piano arrangement with an electric keyboard to enhance a performance that audiences like. The electronic keyboard provides performers with a variety of electronic sounds and the ability to sustain notes. The keyboard’s versatility also helps performers to create McAllister’s timbral sounds. In addition, Spring suggests that pianists must understand what rock and roll is all about and they must know how the concept fits into the accompaniment.

*Black Dog* is a single movement, multi-sectioned work. An energetic opening is expressed with a combination of thirty-second note passages and a fast tempo. The tonal center is based on E-flat which is established immediately with the first chord of the piece. The first chord is made up of diminished fifths giving the piece an edgy hard rock quality. The established chord leads the clarinet to an ascending chromatic scale where it is abruptly met by the first of many resonance notes and glissandi.

A long cadenza introduces the guitar-like elements that serve as a foundation for the piece. Here the clarinet takes on the role of a lead guitar player in a rock band. This is achieved with the inclusion of extreme range and exuberant solos inspired by Jimmy Hendrix. In addition, McAllister indicates that gestures, such as measures 12-13, are similar to passages found in Carl Weber’s *Clarinet Concerto No. 2, in E-Flat Major* (see Examples 3.1-3.2). He states, “I think I got this idea from Weber. It was just stuff I knew in my head.” McAllister’s gesture is not an exact replication of Weber’s second *Clarinet Concerto*, but the finger pattern and the required finger flexibility are similar.

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51. Ibid.


The first cadenza also includes fast gestures which require the use of alternate fingerings (see Example 3.3). Performers may consider fingering resonance notes E-flat and D in measures 7-8 as shown in Example 3.4.

A relaxation of momentum begins in measure 22. Ascending sixteenth notes reach into the altissimo range much like a guitar gradually playing higher on the finger board until it reaches the highest note (see Example 3.5). The altissimo notes A-flat, B-flat, and C can be difficult to produce with consistency. For instance, altissimo notes have a tendency to result in undertones if the tongue position is too low or if the reed is unwilling. Performers are encouraged to practice the altissimo notes slowly for the correct tongue position and embouchure.
pressure. In addition, McAllister challenges clarinetists by adding slurs to the altissimo notes. Kowalsky suggests “If your reed is right and you’re feeling good and brave then you could actually be true to the score and slur into those high A’s and C’s. Otherwise I have heard players just play it safe [by] tonguing lightly. Just for safety’s sake. I do not think that it is distracting at all.”54 Another way to approach the altissimo notes is to adjust the corners of the embouchure by pulling the corners back slightly forming a smile-like embouchure. This allows the lower lip to spread slightly, getting the embouchure out of the way and allowing more surface area of the reed to vibrate. The tongue position should also be high in the back, as if saying “key” or “hee.”

Example 3.5. Black Dog (solo part) meas. 22-25.

Immediately following the screeching altissimo notes, measure 26 introduces the listener to important transition material leading the listener from an exciting stage display to what McAllister describes as the “stairway to heaven” slow section. This transition is repeated several times within the context of the piece and guides the listener from section to section (see Example 3.6).


The transition takes the listener to measure 30 marking McAllister’s “actual beginning” of the piece. This is marked by a change in tonal center to B, a steady pulse in the accompaniment, and a lyrical melody. The time signature is also changed from common time to 4/2 where the half note gets the beat. McAllister explains that visually the 4/2 time signature creates a sense of elongation of time suggesting the performer to play in a more heavenly and

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54Kowalsky, interview by author, 2007.
open character. The slow section is “velvety” and reminds McAllister of his ties to Florida State University.\textsuperscript{55}

The opening of McAllister’s “stairway to heaven” section is in the Phrygian mode (see Example 3.7-3.8).\textsuperscript{56} When asked about his incorporation of the Phrygian mode McAllister said, “Subconsciously I have that [idea] in my head from all the analyses I have done.” His ear picks up on the mode, but he consciously disregards his tendency to analyze because he believes “sometimes that ruins it.”\textsuperscript{57} The mood that is created by the scale is ethereal, consisting of emotions of joy and sorrow.

Example 3.7. \textit{Black Dog}, Phrygian Mode.

Example 3.8. \textit{Black Dog}, Phrygian Mode (piano part) meas. 66-70.

In measure 36 the accompaniment establishes the dominant, B, with a rhythmically varied pedal tone. McAllister suggests dampening the pedal tone in order to replicate singing found in the original wind ensemble score. This accompaniment allows the clarinet to play large heaven-like intervals freely. After the ethereal mood has been established, the accompaniment stabilizes a pulse with a repeated arpeggio figure setting up the clarinet melody.

The melody is inspired by the hymn, “Grace Greater Than Our Sin,” written by Daniel B. Towner. The hymn first appeared in Towner’s published collection of hymns, \textit{Hymns Tried and

\textsuperscript{55} McAllister, interview by author, 2007

\textsuperscript{56} In the Middle Ages and the Renaissance, the Phrygian scale was described as the third of the eight church modes.

\textsuperscript{57} McAllister, interview by author, 2007.
True, in 1911. At the time, Towner was the director of music at the Moody Bible Institute.\textsuperscript{58} Only the first four notes of the hymn are included in the melody (see Example 3.9-3.10).


McAllister’s idea to include a portion of the hymn tune came to him while driving home from attending church. He said, “I think I was just coming from church one day and I just heard that and thought, oh that is going to be the beginning of this beautiful stairway to heaven type gesture.”\textsuperscript{59}

McAllister creates a mirror-like conclusion to the “stairway to heaven” slow section by including transition material in measure 63 that leads the listener back to the Phrygian mode beginning in measure 66. The ethereal mood is drastically interrupted in measure 74 by another cadenza that is slightly altered from the original cadenza. By the end of the second cadenza, at measure 99, the listener might expect another slow section. Instead, McAllister introduces a fast rhythmic melody in the clarinet inspired by the original tune \textit{Black Dog} by Led Zeppelin (see Example 3.11). This rhythm marks the beginning of a new and fast section. The Led Zeppelin motive “Hey, hey mamma, said the way you move” are presented in the clarinet. The notes are not taken directly from the original rock song, but with a keen ear one can identify the rhythm.


\textsuperscript{59}McAllister, interview by author, 2007.

The piece moves quickly through multiple fast sections that include cadenza-like gestures in the clarinet contrasting the rhythmic accompaniment in the left hand of the piano. McAllister again synthesizes a familiar tune when he introduces melodic material in the accompaniment that mimics the *Mission Impossible* theme (see Example 3.12). The “mission impossible” idea is the feeling that McAllister wanted to achieve with the piece. He said, “This is a bad ass dog and this is a mission impossible piece.”\(^{60}\) Rhythmic sections like this are frequently included in McAllister’s music and they often mimic rhythmic hooks found in popular music.


McAllister reuses material throughout the piece which is his way of keeping the audience connected to the music. He states, “I take very few ideas and I develop them constantly throughout the piece. Either consciously or subconsciously, I think that helps the audience to grasp onto just a few ideas that last fifteen minutes rather than a through composed work.”\(^{61}\)

During the final fast section the clarinet has many challenging technical difficulties to overcome in addition to keeping time with the steady pulse of the accompaniment. McAllister includes elements such as sixteenth-note triplet figures and sextuplets (see Examples 3.13-3.14). He likes to use this type of rhythm and feels that the inspiration came from his years of playing orchestral excerpts.\(^{62}\)

\(^{60}\)Ibid.

In addition, McAllister reuses material found in his solo work X---Concerto. McAllister suggests that the sixteenth-note passage in measures 162-163 is similar to gestures found in measures 16 and 66 of X---Concerto (see Example 3.15-3.16). McAllister also suggests that these gestures were originally inspired by music found in the third movement of Wolfgang Mozart’s Clarinet Concerto in A major, K. 622. The notes are not exactly the same, but the continuous notes throughout the passage and the motion required by the fingers is similar (see Example 3.17). Here McAllister demonstrates his ability to use existing music familiar to audiences as he creates his own music in a new style.

In the middle of the final fast section McAllister interjects the hymn heard in the beginning of the piece. McAllister indicates that he likes to include a slow section of music in the middle of a long fast section. He said, “I like to have a contrasting, minimalist, and beautiful section within the fast [music] to kind of give it a little bit of a break.” This idea is used in pop and rock music when the tempo is cut in half, but internally the listener continues to experience the fast rhythmic component of the previous music.

Just before the piece concludes with a final clarinet cadenza, the accompaniment finally mimics the entire first line of the original Led Zeppelin tune (see Example 3.18). The words in the first line of the song are “Hey, hey, mama, said the way you move, gonna make you sweat, gonna make you groove.” Pianists are encouraged to exaggerate this melody as it is the one and only time McAllister directly features Led Zeppelin’s lyrics.


The final cadenza begins with a piercing “super C.” Here clarinetists are encouraged to hold the C as long as possible to add intensity to the altissimo note. Performers may want to consider offsetting the final cadenza and making it unique by adding vibrato and lip glissandi. Example 3.19 suggests where lip glissandi can be added.

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The cadenza also includes a chromatic scale that encompasses almost the entire range of the clarinet. Performers may want to consider articulating the last three to four notes of the cadenza to ensure that the notes speak. The piece ends with a rising sequence of non-traditional trills similar to the trills McAllister originally used in his *X--Concerto*. McAllister believes that the piece ends “faster, higher, and louder” and it is a race to the end.

**Conclusion**

*Black Dog* is a demanding work that allows performers an opportunity to demonstrate their personal musical expression. This piece accentuates McAllister’s unique ability to reference musical elements such as grunge, heavy metal, folk, and popular music. To successfully perform *Black Dog* in its intended style, Robert Spring recommends that performers listen to rock bands of the 1960’s and 1970’s such as Pink Floyd and Led Zeppelin and guitarists such as Jimmy Hendrix and Jimmy Page.⁶⁴

Syncopation combined with large interval leaps and fast thirty-second note passages are perhaps the most challenging performance elements of *Black Dog*. In addition, the range is extreme. McAllister utilizes the clarinet’s versatility to play altissimo notes. Frank Kowalsky suggests that in order to make altissimo notes sound free and easy [not like squeaky high notes] you have to make them sound like low notes that are high.⁶⁵ Slow practice combined with letting go of inhibitions is the best way to achieve the end result. Performers should consider adding vibrato during sustained altissimo notes to mimic the sound of the guitar.

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⁶⁴Spring, interview by author, 2008.

The overall energy associated with *Black Dog* is uniquely enthralling due to the pop-like rhythms and fast technical passages. According to the performers interviewed for this document, clarinetists seem to be hungry for new music. This is perhaps one reason why *Black Dog* has been performed frequently. Robert Spring said, “The energy! That is the one time as a clarinet player where you get to be a rock and roll person. We never get to do stuff like that. This is a chance to really growl and make really incredible sounds.”

The embellishments are entertaining and fun to perform. However, both Kowalsky and Spring agree that performers should avoid the temptation to start embellishing right away. Performers are encouraged to make it a priority to play the fundamental notes before attempting the extra techniques.

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BlingBling is McAllister’s most recent composition for clarinet. It was commissioned by and dedicated to clarinetist Richard Spece in 2005. Spece thought of the possibility of commissioning a piece by McAllister after performing X---Concerto. He wanted a sonata-type clarinet and piano “closer” or finale for a recital. His specifications allowed McAllister to experiment with a simpler style of writing instead of focusing on the length of the piece. McAllister said, “I wasn’t really ready for another clarinet concerto.”67 It had been four years since he wrote Black Dog and he wanted to write in a different style. When writing BlingBling, McAllister reminisced about Screaming Azaleas, his award winning chamber composition for soprano, flute, clarinet, violin, cello, harp, percussion, and piano that he believes “reflects the fragile, temporary existence of life.”68

For BlingBling, McAllister contemplated composing a work that was more lyrical than Black Dog or X---Concerto. He specifically wanted something that was easier for clarinetists to play.69 As mentioned in a previous section, McAllister likes to accentuate a performer’s playing style. Speaking about BlingBling he said, “I really liked [Spece’s] lyrical playing. So I think that I put lyrical melodies in there for that reason.”70

In addition to a lyrical writing style, McAllister wanted to compose something that allowed Spece to demonstrate his technical abilities as well as his lyrical abilities.71 Jokingly, Spece was reluctant to admit that McAllister was able to capture his playing style. He said, “He nailed me. I hated to admit it. He listened to all the recordings of me and he kind of nailed what I can do well.”72

69 McAllister, interview by author, 2007.
70 Ibid.
71 Ibid.
72 Richard Spece, telephone interview by author, January 2008, Maryland, digital recording.
McAllister shared his inspiration for the title of the piece, stating, “I remember hearing something or seeing something that is very showy is ‘bling.’ Then I looked it up on the Urban dictionary on the computer and went ‘ah, what a great idea for a piece!’” Although, McAllister admits that the “bling” is saved for the last movement.

After the piece was commissioned, it was performed in January 2006 during the Music in the Mansion chamber series at the Strathmore Concert Hall in Bethesda, Maryland. Spece performed with pianist Alexander Paley who is the artistic director of Moulin d'Andé Chamber Orchestra in Normandy, France and the creator of The Alexander Paley Music Festival in Richmond, Virginia. The performance was well received and McAllister recalled that Spece remarked that “there was a standing ovation and everybody loved it.”

Performance Analysis

BlingBling is a three movement sonata in the slow-fast-slow model in which the clarinet and piano are at times equally melodic. This is in contrast to McAllister’s previous solo clarinet works that can be described as edgy rock and roll music. McAllister describes his BlingBling style as having “healing” emotional harmonies. He explained that BlingBling was written at a time in his life when “life changing events were occurring” and he was both scared and excited at the same time. According to McAllister, he was revisiting “all those other pieces and [asking himself] what am I going to write now? I was kind of reminiscent, like missing the past a little bit, but a little scared of the future type thing.” Additionally, McAllister admits to borrowing melodic ideas from his chamber and solo works including X3, Screaming Azaleas, Black Dog, and X---Concerto.

73McAllister, interview by author, 2007.
74Ibid.
76McAllister, interview by author, 2007.
79Ibid.
For the first time in McAllister’s solo clarinet works he distinctly uses minimalist techniques including interlocking and continuous rhythmic patterns, simple harmonies, bright tone colors, and creating color changes by weaving melodies in and out of the texture. Spece compared McAllister’s use of these elements to composer Philip Glass’s writing style. He said of Philip Glass, “there is a tapestry of sound that he weaves melody in and out of. I kind of see Scott doing some of the same things. He has a sound, a color sound mass behind that, and he is weaving melody in and out of that. Minimalism, yes there are definitely those elements in there.” In addition to using minimalist techniques, McAllister also includes popular music elements such as syncopation, fast technical passages, and ostinato bass lines inspired by rock music.

The first movement of BlingBling is described by McAllister as “thought provoking” which is created by the doubling of notes in the clarinet and piano. He states, “I like doubling the piano with the clarinet. I love that ringing sound” (see Example 4.1). This technique adds timbre and texture to the melody. The tonality of the movement is based on E-flat which is marked by continuous eighth-note E-flats in the left hand of the piano.


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81 Spece, interview by author, 2008.

82 McAllister, interview by author, 2007.
In measure 27, the piano shifts from a repeated eighth-note pattern to a repeated arpeggiated chord cluster creating a suspenseful mood. The arpeggiation sets up measure 32 where the clarinet begins its first technical section. Here the clarinet begins a descending line of sixteenth-notes outlining the notes E-flat, D, D-flat, and C. Performers may want to consider accentuating the descending notes, by adding a slight crescendo toward the end of each measure. This will help with leading to the next descending note. Example 4.2 illustrates an interpretative performance suggestion.


Also, as seen in Example 4.2, McAllister guides performers by including the performance note “Hold the ‘f’ finger down through m. 35.” This helps significantly to avoid finger “blips” that can occur when switching between the normal A-flat and F fingering. The suggested fingering may compromise the pitch of the A-flat, though the incorrect pitch is undetectable due to the quickness of the sixteenth-notes.

Measures 37 and 39 include gestures similar to those used in measures 155 and 164 of Black Dog, and can be approached in the same manner. For instance, to avoid getting behind the beat when playing the triplet sixteenth-note gesture, performers may benefit from listening carefully to the eighth-note pulse in the piano. Another suggestion is to practice with a metronome on eighth-notes to prepare for rehearsals with accompanists and final performances. Examples 4.3-4.4 show the similarity between gestures in BlingBling and Black Dog.

Example 4.4. *Black Dog* (solo part) meas. 155 and meas. 164.

As discussed in the *Black Dog* analysis, McAllister reuses gestures found in his *X---Concerto*. McAllister suggests that the sixteenth-note gestures beginning in measure 40 are also inspired by passages found in Mozart’s Clarinet Concerto in A major, K. 622. Examples 4.5-4.6 illustrate the comparison of gestures found in *BlingBling* and Mozart’s Clarinet Concerto.


While measures 30-40 of *BlingBling* are not difficult, performers should be aware of measure 42. There is a tendency for the open G to squeak. This can be avoided by slightly opening the throat on the G and relaxing the embouchure with less jaw pressure. A gradual crescendo here, though not indicated in the score, builds intensity to the downbeat of measure 43 when the piano abruptly changes to an *mp* dynamic (see Example 4.7).

Following this brief technical section, the piano and clarinet repeat the material heard in the first seventeen measures of the movement. This time, however, the momentum is interrupted by a ritardando leading to the next section of music.

The tempo relaxes in measure 60 and begins McAllister’s “minimalist” section. He states, “This is a little more thought provoking for me. I hear places like measure 60, it is kind of minimalist.”\textsuperscript{83} Here McAllister creates texture by doubling notes in the clarinet and the piano. In measure 60 the clarinet and piano begin an ascending passage. Again performers may want to accentuate the ascending notes to help lead listeners to the next note (see Example 4.8).

\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{example4.8.png}
\caption{Example 4.8. Performance suggestion for \textit{BlingBling} (solo part) Mvt. I, meas. 60-62.}
\end{figure}

This passage is an example of McAllister’s sonata-type writing where the clarinet and piano are melodically in balance. Here the clarinet and piano are written in unison intended to create color that “sparkles.” Clarinetists may try adjusting their performance volume in order to play into the sound of the piano.

The nine measure “minimalist” section is interrupted by repeating material heard previously in the movement. At measure 81 listeners might expect another minimalist section, but instead McAllister introduces an ostinato rhythm in the piano setting up the second technical section. Passages in the clarinet consist of syncopated rhythms, accented notes, and wide interval leaps. This section is energetic and includes rhythms similar to McAllister’s rock and roll inspired solo clarinet works. Example 4.9 shows a sample of McAllister’s rhythmic writing in \textit{BlingBling}.

\textsuperscript{83}McAllister, interview by author, 2007.

In the score, McAllister suggests that pianists play the ostinato bass “dry and pointed.” This will help clarinetists hear the written eighth-notes and assist with ensemble precision. Over the rhythmic ostinato, the clarinet is required to play challenging passages borrowed from McAllister’s *X---Concerto*. Measure 95 includes “McAllister trills” taken directly from the first two measures of the third movement of *X---Concerto* (see Examples 4.10-4.11).


One of the most difficult passages in the first movement is in measures 96-97. Sixteenth-notes are written for the clarinet and piano, except the notes are purposely displaced by one eighth-note (see Example 4.12). This passage requires slow practice with a metronome, both individually and together as an ensemble.

After the difficult sixteenth-note passage, measure 99 marks the beginning of the recapitulation. The first twenty-seven measures of the piece are repeated with the inclusion of five additional measures. These additional measures lead the listener to a coda.

The coda is marked by a slower tempo and a familiar broken arpeggiated chord cluster in the piano while the clarinet continues to play wide intervals. While McAllister exploited the clarinet’s ability to play intervals of a twelfth smoothly in *Four Preludes on Playthings of the Wind*, here the intervals are larger than two octaves. Additionally, McAllister’s suggested tempo for the coda is quarter-note equals 128. This tempo can make performing the large intervals difficult. Performers may want to consider starting the coda at a slower tempo to assist in performing smooth intervals. A slower tempo will also help lead the listener into the climax of the movement.

McAllister believes that the climax of the movement occurs in measure 141. McAllister states, “Then it climaxes to that super high C. I just love that and the piano has this great chord. I love this chord. The clarinet is just singing on that high C.”

The movement ends quietly with a suspended E written in the clarinet adding suspense and leaving the listener in anticipation as to what will come in the second movement. Example 4.13 shows McAllister’s use of large intervals in the clarinet and the climax of the first movement.

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84 McAllister, interview by author, 2007.

The second movement begins with broken chord clusters in the piano. As the movement unfolds we hear a melody that McAllister took directly from his chamber piece *Screaming Azaleas*. He states,

“This is from my *Screaming Azaleas*. This is an exact quote. It is very colorful and I use it in a couple of pieces. I have a chorale; this is my chorale of sad music of my life. I have E-flat minor then E-flat major. That is the whole entire second movement. I just improvise with the clarinet melody on top of that.”

The melody that McAllister constructs over the ostinato in the piano is both sad and happy. McAllister states, “The second movement is not very ‘blingy.’ It is very emotional. I am using pieces from my past that I am kind of a little melancholy about, a little sad about. But at the same time there is this future. It is one of my healing pieces, a therapy piece.”

In contrast to McAllister’s belief that the second movement is not “blingy,” Richard Spece states, “If anything is ‘bling’ it is the second movement with the sparkle of the entrances coming in. You get that overlapping with the clarinet and the piano. It is enveloping in the sparkle with these little droplets of sparkle that come out.” The sparkle that Spece is referring to is the clarinet’s melodic line beginning in measure 13. Within this section there are moments when the clarinet and piano have unison notes which bring out different sonorities within the melody.

85Ibid.

86Ibid.

87Spece, interview by author, 2008.
The more agitated second theme begins in measure 21. This is achieved by a crescendo in both the clarinet and the piano and a rhythmic change from eighth-notes to sixteenth-notes in the piano. The change in rhythm prepares the listener for the clarinet’s sweeping runs beginning in measure 23 (see Example 4.14).

The gesture in Example 4.14 consists of many notes that fit into one single beat. McAllister states, “When you perform this, it is kind of like Bartok’s Contrasts. You take a little time on that, but I definitely want to hear the low F and the low A-flat.” As in similar passages in Black Dog, McAllister suggests taking time during fast passages because he is looking for an effect rather than a precise count for every note. To be successful at playing the gesture, it may be helpful for performers to practice the gesture slowly and in different rhythms, practice with a metronome, and practice different sections of the gesture for accuracy and smoothness.

Another “sparkle” is found in measures 27-30. The clarinet and piano are equal in melodic importance, thus producing a wash of sound. McAllister wants performers to repeat the written notes as many times as possible in one measure (see Example 4.15). Pianists may want to accent beats one and two to keep the ensemble together. Clarinetists can respond by fingering E-flat as suggested in Example 4.16 when playing the entire passage to avoid technical “blips” in the fingers.

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The technical passage comes to an abrupt end and McAllister restates the opening material. In measure 42 listeners may expect to hear the emotional chorale from the beginning of the movement. McAllister prolongs the anticipation of the chorale, however, and reintroduces the “sparkle” melody. The chorale is presented in a coda within the last four measures of the movement. The clarinet ends the movement with a low B-flat that is described by McAllister as “vocal” and he states, “I just love that last note. I love that sound.” The note fades away to silence, with the intention of keeping listeners in anticipation of the next movement.

The third and final movement requires physical and technical prowess. McAllister states, “I wanted that crazy feel. It is more of a duo with the piano.” The movement is marked as one quarter-note equals 144, but McAllister states, “I would change the tempo of the last movement, but without losing the drive.” According to McAllister, performers may want to consider playing the third movement between one quarter-note equals 116 and 128.

The movement begins with a pounding rock and roll type rhythm in the piano. The energy of the movement is heightened by accented rhythms and a hammering low bass. McAllister states, “The clarinet starts being ‘blingy’ and ripping some very similar *Black Dog/X*...
The clarinet’s rhythmic variety includes Mozart-type passages from *X---Concerto*, triplet sixteenth-note passages from *Black Dog*, and a plethora of chromatic scales both ascending and descending. The chromatic scales found in this movement can be misleading due to the fast tempo and the large number of notes that need to be squeezed into one beat.

The movement also includes different sections or forms. McAllister suggests, “The ostinato pattern tells you where the form changes” within the movement. The first form change occurs in measure 26. The piano’s sixteenth-note passage leads to the first statement of a recurring melodic and rhythmic figure beginning in measure 30. Here McAllister uses unison writing to tie the movements together and to create what he describes as a color change (see Example 4.17).


Next, the clarinet and piano mimic each other by handing off sixteenth-note passages. In measure 51, after a sweeping chromatic scale in the clarinet, McAllister presents the second statement of the unison melodic and rhythmic figure. Here McAllister slightly alters the figure pushing the clarinet into the altissimo register (see Example 4.18). A suggested fingering for the C and B in measure 52 is shown in Example 4.19.

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92 Ibid.
93 Ibid.
This figure can be difficult to perform due to its high range and rhythm. The extreme altissimo notes should be approached in the same manner as *Black Dog*. Performers may consider pulling back the corners of the embouchure (“smile”) to allow the reed to vibrate efficiently.

After the second recurring figure, McAllister reintroduces material heard in the first thirty-two measures of the movement. Then measure 72 suddenly returns the listener to material from the first movement, mimicking the slow section found in *Black Dog*. Again, McAllister incorporates a slow section of music into the fast rhythmic music to give it a break. He said, “I think I put that in there to kind of give us a break from the ‘bling’ and remind everybody that the first movement stuff goes along with this.”

McAllister repeats twenty-four measures from the first movement including the climaxing “super C” in the clarinet. According to the composer, “You think that it is going to end like the first movement does then it goes right back to the fast section” beginning in measure 100.

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95 Ibid.
The final section includes melodic and rhythmic material previously used in the movement. Both the recurring figure and the chromatic scale is presented a final time before the clarinet rests on a high G#. The piano ends the piece strongly in E-Flat.

Conclusion

By combining melodies and energetic rhythms, McAllister has created a piece that “blings” with excitement. McAllister says BlingBling is emotional, “In the middle movement you have to be a little more delicate. Those first two movements are a little more delicate…maybe not as forceful as X and Black Dog…And then the last movement for sure is just like all my other music. Be on the edge and let it go.”

While the first and third movements of BlingBling are technically challenging, the second movement requires perfect intonation, smooth entrances on high notes, and an ability to communicate the emotional content of the music. This movement requires expressive, rather than technical strength.

Overall, McAllister does not leave his technical writing style behind. Similar to Black Dog, the challenging elements in BlingBling, such as syncopation combined with large interval leaps and fast thirty-second note passages, are prominent elements. The short amount of time between these elements also makes it difficult to find appropriate places to breath. Surprisingly, the chromatic scales are difficult to play. While clarinetists are familiar with the scale, the tempo is so fast that slight imperfections can ruin the effect.

By carefully marking places to breathe and practicing the marked breaths with a metronome, performers can perform articulations, dynamics, phrasing, and technical passages more efficiently.

For pianists, McAllister suggests, “The piano part I might notate it a little different, a little more legato. Sometimes a ‘boomy’ hall and a ‘boomy’ piano [especially in] the last movement can be a little muddled. I really want it to be staccato.” McAllister also suggests that pianists approach the bass in the last movement as a string bass would, with very dry pizzicato-like notes.

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96 Ibid.
97 Ibid.
Overall, *BlingBling* is an energetic piece that encompasses a wide range of McAllister’s writing styles. While he is well known for his rhythmic writing style, *BlingBling* demonstrates his emotional writing style that is not often found in his other solo clarinet works.
CONCLUSION

The information provided in this study is intended to encourage performers to bring their own musical ideas to their performance of this music. McAllister states that his musical scores are not perfectly notated and therefore suggests that performers follow their natural musical intuition. On the other hand, some elements of McAllister’s writing can be challenging to perform effectively. These works demand a high level of virtuosity from a performer. In addition, performers must continually assess their embouchure pressure and tongue position when performing these passages. When this is done successfully, consistency in notes and pitch are established.

Overall, I believe Four Preludes on Playthings of the Wind, Black Dog, and BlingBling are appealing rhythmically, harmonically, and technically. Scott McAllister believes that his works are growing in interest because they are “honest, fun, and natural.” By studying the compositional details of these works, performers are better equipped to explore multiple strategies for interpreting them successfully. In the words of Charles Wuorinen “No significant, or even accurate, performance is possible without the performers’ perception of the structure which their performance realizes.”

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99 Ibid.

APPENDIX A

Interview with Scott McAllister

Interview Completed October 7-8, 2007

Biography

October 7, 2007

T: Where did you receive your music training?

S: I got my undergraduate from Florida State University in performance with Kowalsky and composition with John Boda and Ladislav Kubik, who is there still. Then I went to the Shepherd School at Rice University to get my master’s and my doctorate in composition.

T: Who did you study with?

S: I studied with Ellsworth Milburn and Paul Cooper.

T: What about prior to college? Did you study with anyone?

S: I grew up in Florida and went to school most of my life in Lakeland, Florida. I had a clarinet teacher named Judy Buss. My senior year…her husband taught trombone and composition right next door in the same house. I was able to study composition with him for a year. Then I started, in the summers when I was 15, going to Chautauqua. I was in a youth orchestra there. I studied with Roger Hiller who was the principal of the Metropolitan Opera Orchestra years ago. He was a Bonade student and a great person to study with.

T: Priceless.

S: It was great. For four years I got to study with him and then I met Kowalsky. Kowalsky came down…he was judging the state solo and ensemble competition. I think I played Spohr’s first clarinet concerto when I was 15 or 16. He was there. Then I would come in ten minutes later with the clarinet quintet. I remember it was like a clarinet choir and we played some Rossini thing. So he would see me ten minutes after that and I would be playing in a clarinet quartet. [Laugh] He called me the “G man.” I would hit these super high G’s really soft. So for about three or four years I knew Kowalsky. That is what kind of got me into Florida State.

T: Did he come down and do that a lot?

S: Just once a year. My senior year he took me out to dinner and I think I was at Florida State my senior year for a few visits and I heard him, a recital of his. I said, “This is where I am coming.” There was no other choice for me.
T: Why did you decide to do composition as well?

S: I was very interested in composition even before I started playing the clarinet. My grandmother has things from when I was seven years old, things that I was writing. Just little “Mozart” scraps. Then I did not get serious about composition until right when the clarinet started picking up, when I was 14 or 15 years old. I used to hide all my compositions. I was kind of embarrassed about them, about being a composer. I was imitating a lot. I had a lot of clarinet quartets. I would get tape recorders and record one line and play something new with it then record that so I would eventually have eight clarinet lines on one tape. It was just kind of fun. I was improvising. Then I got into twelve-tone music my senior year. I started doing a lot of that. Then when I got to Florida State they did not really have a double major there, but my diploma says composition and clarinet. I was able to get that on there. So it was only a difference of a few courses really. In four years it was difficult to get both, but I enjoyed going to Dr. Boda’s office. Composing fed my clarinet playing and my clarinet playing fed my compositions. I just cannot do one thing. I could not do one thing all the time.

T: Right. Was it called a certificate at that time? I know that they have that program now where you can take a couple extra courses and get a certificate.

S: Oh you can? No back then it was just… I got a bachelor of arts in composition and a bachelor of music in clarinet. It was two separate ones.

T: Oh. You mentioned that Judy Buss’s husband was a trombone player. Did he just teach at the high school level or at a college too?

S: They both actually just had a private studio. They pretty much just taught all the tons of clarinet and trombone students. I think I was his only composition student. He has written a lot of clarinet music.

T: What is his name?

S: Howard Buss. He has a lot of percussion and clarinet music. He has a lot of music actually. He is very prolific. I played a few of his works when I was in high school.

T: Do they still live in Florida?

S: Yes they do. Lakeland, Florida.

T: Oh, very interesting. Okay going back just a little bit, how did you choose the clarinet?

S: Well actually on my desk over here is a lamp that my grandfather made out of my first clarinet.

T: Oh that was your first clarinet?
S: Yeah. It was the summer of my seventh grade and I use to go north every summer with my grandparents. I was lucky, I was in a pretty bad/dangerous elementary school but the music teacher at the elementary school was a Renaissance music expert.

T: Wow.

S: So I was very good at the recorder. We would dress up and go to the Renaissance fairs and play all this Renaissance music. When I got to junior high the band director at the time said, “Well we do not have recorders.” I brought my recorder with me. I thought wait I cannot play in band with a recorder? So I went to the music store and said well maybe I will just play the big recorder, which is the clarinet. [Laugh] Every summer since I was seven…I went to Chautauqua every summer since I was a kid and so I saw these great symphonies. Three nights a week they would have everybody from the New York Phil and Chicago. They all had summer places there. So they would play in this orchestra, three concerts a night. So I saw all these great conductors since I was seven. So I knew what the clarinet was, but I was really interested in the recorder. Since I was told that, my grandfather took this brass clarinet…he was about to make it into a lamp. He said, “We’ll just try this this summer.” He was a wonderful trumpet player also. He is still alive. We just played lots of duets together out of the Rubank book and he made me practice long tones for hours and hours. Part of the reason was…after Chautauqua we would go to Pennsylvania for a couple months for the rest of the summer. There were a couple mountain girls up there. They would say, “Hey Scott come over.” So he’d make me stay and practice to keep me away from the mountain girls. [Laugh] So they would wait on the bridge off by the creek and listen to my long tones all day. I would have to run down to this girl that played clarinet down the street in high school. I would run down the street and ask, “How do you finger an A?” And I would run back. Then I would go, “Oh wait, how do you finger a G?” Then I’d go back and forth. Still to this day I remember…sometimes when I play I can see myself running down the street holding my hands like that [laugh] so I wouldn’t forget. So that’s how I kind of started with the brass clarinet. I eventually got a plastic clarinet. Then eventually a Noblet and my dream Buffet when I was a senior in high school. I finally got that. I was accepted to Interlochen my senior year. I went there for three weeks during the school year. I decided that wasn’t the thing for me. It was too cold and not my kind of atmosphere. Yeah, I started with a brass clarinet.

T: What does it sound like?

S: You have to warm it up almost. I haven’t played it in years. It’s not the greatest sound in the world. It is very brassy…there is a silver one also. I guess back in the old days they used it for marching, back in the 20’s and 30’s. It was used in parade bands.

T: They should still do that now.

S: Oh yeah. It contributed to my…I was always known to have a good big tone, a big rich sound. I think it was because from the very beginning…you really had to work on that thing to even get a sound out. So my diaphragm was always ready for when I finally got
to Kowalsky. He showed me exactly how to do this whole breathing thing and playing in between the notes. I caught on to that pretty quickly.

T: Cool.

S: Yeah, so thanks to the old brass clarinet. It really helped me.

T: So is anyone else in your family a musician?

S: Yeah, my mother played flute. Not professionally but...nobody really professionally. I came about myself.

T: Good. Well what inspired you to focus on composing specifically?

S: Yeah. Like I said before, both clarinet and composition were equal partners. I finally discovered one just feeds off the other. In 1994, when I was in Houston, I had a car accident and my hand went through the dashboard. There went my clarinet playing career. It was over. So that made me focus on composition. I thought about how to become a fine clarinetist. I should be able to do the same thing because I loved composition. So let me do that with composition. So I just basically structured my life as I was practicing. I pretended to practice composition like I did my clarinet. So I choose certain times of the day to compose rather than just waiting for inspiration. I was getting my master’s and I just decided Tuesdays and Thursdays I don’t have class, so 8:00am until noon I’ll sit in a room until something happens. [Laugh] About two weeks later my alarm clock would go off and I’d suddenly have some ideas. I just structured myself a little more and treated composing like a job. That still kept the freshness and intensity there. So that was a turning point in my life basically...saying that I will be a composer from now on or I will be mowing yards or be a bass fisherman. [Laugh] Those where my two choices, a professional bass fisherman or mowing yards.

T: You made a good choice. [Laugh]

S: It was a tough decision because clarinet always brought in the money. I was playing a lot of second clarinet in the Houston Symphony. I was just ready for a big job someday or a small job I didn’t care, I just wanted to play. I always thought that my clarinet playing connected me to musicians that helped my composing. So that’s really the turning point for me.

T: You were getting your master’s, was this the first year?

S: Yes the first year of my master’s.

T: And were you a double major then too?

S: No it was just composition, but my scholarship, my full fellowship was in clarinet. When I went to Eastman to audition they wanted me more for my clarinet than my composition.
They accepted me for composition. The same thing with Rice, I was accepted for composition but I just kind of brought my clarinet along and auditioned. They wanted me to play principal and so all this money came along. I said, “Well sure that would be great. I would love to do that.”

T: Why did you decide at that point to just focus on composition instead of doing a double major again?

S: I would have had to get two master’s if I did that. My feeling was…after I went to a Marcellus master class…I remember Marcellus said, “If you get a job you just need to take it.” So I thought that a degree in composition would be more important, because I can always prove myself as a clarinetist. I could always do an audition. Composition was more of an academic degree, so I thought that would be more important. I think I would have done a master’s in clarinet. I think I would have done that while I was getting my doctorate in composition. I always thought that being a double threat would be good. I tell my students… all my students I push to be performers. You have to do more than one thing. That’s what scared me after my clarinet accident. I thought I will never get a job because you have to do more than one thing. [Laugh]

T: Yeah. I guess switching over a little bit to your writing style. If there is anything that I don’t ask that you feel is really important please feel free to tell me.

How do you write your compositions? Basically I’m asking about process, sketches, or images.

S: I have what I call my four I’s to composition and creativity. The first one is inspiration. The second one is improvisation. The third one is infrastructure and the last one is illumination. That comes from almost 15 years now of teaching and thinking about my music. Basically my process, I don’t wait for the inspiration sometimes. Sometimes I’m inspired and like Four Preludes on Plaything of the Wind I read that poetry and I was going through all this turmoil with my clarinet, my clarinet world. I couldn’t play anymore. That inspired the music in a dream. It was just immediate. Other times I have to improvise. Get to work and just mess around on the piano or use my clarinet or whatever it is, my computer. Ideas will come along and so those are my first two. Sometimes the inspiration comes before or after the improvisation or whatever. But that’s the beginning process for my golden ideas to come along. I do things like creative writers do. I do things like clustering. So I get a big blank piece of manuscript paper and as I’m improvising I’ll just write down some ideas that I really like or somewhat like. So it could be chords, it could be a melody or fragments, it could be texture, color, or whatever, or things I write in words. I’ll have all these things clustered on that page. I’ll go back to it later on and scratch some things out. I’ll start seeing some similarities and some things that go together. So that happens a lot. So when I finally get my idea for the piece, my ideas, my actual material, I start the most difficult part, which is the infrastructure part, actually building your piece. A lot of composers do this, but I map out my piece. I try to map it out first on a big blank piece of paper. I put timings on it.
I’ll divide the paper into the sections of the work. How the form will be going. I call this mapping.

T: Is it like a timeline?

S: Yeah, like a timeline, like a map. They can change. I’ll write words. The first violins are going to do this and then I’ll write words about what I want to happen. What I imagine, what I hear in my head, then I just kind of start writing. Sometimes, usually it doesn’t go left to right. Sometimes I’ll be writing the end and the beginning and they all meet in the middle. So the infrastructure is the biggest part. Once I get the first draft of the piece finished that’s what I call the illumination part. I get the first draft printed out and go through with a fine tooth comb, like sand paper. Like sanding a reed. I start sanding this rough piece of wood until it’s pretty smooth. Nothing is perfect and I finally realized as a composer to move on. What happens to a rough piece of wood once it gets smooth if you keep sanding it? It gets rough again. That’s actually true as a clarinetist. You’re getting ready for a recital and you know you get to that climax, meaning that if you practice a little too much you can lose it. [Laugh]

T: Yes, exactly. [Laugh]

S: So that’s basically my process of composing. Sometimes it’s easy, sometimes it’s a little more difficult.

T: Do you find that you primarily use the clarinet for helping to obtain ideas or is it the piano or?

S: The piano is where I start, or just walking down the street or sitting at a bench, then the piano and the computer. Not the clarinet as much. I was so structured on the clarinet and still I am. When I wrote all that clarinet music I definitely used the clarinet for most of that. I actually didn’t use the clarinet I just had the clarinet in my head so much I could just hear it. You know like perfect pitch that some people have. I have it with the clarinet.

T: Perfect clarinet. [Laugh]

S: Yeah perfect clarinet. [Laugh] And the piano, I’m a horrible pianist and I like that because my students that are wonderful pianists have a hard time getting out of their box. They get into patterns of the piano. So I like not having patterns in my fingers on the piano. Like Stravinsky, you just make a mistake on a chord or something that you’re doing and you just go, “Oh what was that? I like that.” So I go from pencil to paper to computer to clarinet sometimes. Just kind of all over the place.

T: Specifically when you’re writing, like when you wrote musical passages in your clarinet works, do you find that you think of the ideas first? Like how you want it to sound or do you feel like you are thinking about the notes specifically?
S: I think more about the gestures. I see it on the stage first and I just hear the gestures first. Pitch is important but I am more of a rhythmic composer. You’ll hear a lot of ostinato patterns in my X and Black Dog. A lot of my pieces have these very rhythmic patterns to them. So sometimes, I think that might come from my twelve-tone writing when I was younger. I didn’t have to worry about pitch so much because the pitches were chosen for me. That really got me out of my box rhythmically. Sometimes in certain places in my music I can change quite a few of the pitches and I’m okay with it. You know as long as that energy and drive in the rhythm is there. Some people, if I’m writing a new piece, some say, “Oh I can tell that’s your music.” So I ask people why? It’s that rhythmic energy. So that is what I see first and foremost.

T: We kind of touched on this a little bit. What are some of the stylistic aspects of your music? What would you call them? Folk music, pop, rock, grunge?

S: I think I’m a Nationalistic composer. When I was teaching, right before X came along, I was very academic and most of my pieces ended quietly. You get this great fast music and all of a sudden you turn it down to end the piece. I don’t know why a lot of those pieces did that. When I got out of school, when X came along, X was just a fun experiment. I was just messing around. Then Paul Votapek took the piano version and surprised me with the performance. Everybody stood up and clapped and I thought, “What?” I was so embarrassed.

T: Oh really?

S: There’s so much tonality in the second movement and it’s all based on a folk song. I thought, “Oh no I’m so embarrassed. What are people at Harvard going to think? Or Columbia?” I love maximalist music and I love minimalist music. I just call myself a “middlemalist.” I’m a true Nationalistic composer. I should be emulating and portraying who I am as an American. One hundred years ago now, people look back and say, “Wow, America was really a melting pot.” Everything is eclectic here. It is a remote control society, things happen fast. My music is kind of like that. I don’t take a long time to say what I want to say in my music. When I was teaching in Florida at my first job, I was teaching a music lit class. I got to Dvořák and it just hit me that when Dvořák came to America he saw all these American composers going into Europe and coming back really bad classical style musicians. He said, “Look around you. You have Indian music, African music, you have all this stuff around you.” So he wrote New World Symphony. That hit me. I came across a quote from George Gershwin also. I’ll have to dig that quote up sometime, but it’s something like “I’m an American composer and American music is mine. I need to be an American composer.” So I started asking questions. I knew Michael Daugherty’s music, with Dead Elvis and pieces like that. I think I just finally got out of the academic hold. I thought, “Well you have to write a certain kind of music to win awards and get a job.” I didn’t worry about that too much at that time in my life…and when X happened I just went on after that.
T: Alright. I know that there have been some people that have talked about crossover music. What is your definition, it means a crossing of genres, but do you have your own idea about that? Do you think that your music is representative of that?

S: Yeah I think it does. I think in some way I’m just like Dvořák. Our folk music is Nickelback right now. You know, it’s the people’s music. It’s also jazz, it’s going to Morocco and hearing the Arabic music and rock influences. Moroccan rock, I love that stuff. I have a piece that’s inspired by Indonesian exorcism music. I think it’s more than just a Nationalist thing, its Internationalist music. The world has gotten so much smaller with technology and I-tunes and everything. When I took an ethnomusicology class I got inspired with African music and tablā and baña music and all the instruments. I think the crossover thing is just a term that people come up with that do that. I just get my influences and my inspirations from everything. My latest piece is a trombone concerto called Tarkus, inspired by Emerson, Lake, and Palmer’s energy and their style from the 1970’s. So it is kind of like a Black Dog-ish thing but different. Rock and roll music influences me. Appalachian folk music obviously does…just a potpourri of everything. So crossover would be, I guess I’m crossing over everywhere. I never really steal anything. I like to take the energy and the emotions from it. Black Dog had a couple little, small little rhythmic, one little quote there. X has the Mozart. I put Mozart in there just for fun. I just did that because I always thought that it would be so cool if it would ever win a concerto competition. It has, so it’s great.

T: That’s really cool.

S: Back then I never thought that it would. Crossing over…I think that I crossed over more than just into rock music and pop music. I cross over to all different cultures.

T: Okay. So you mentioned Dvořák a lot as being a kind of crossover composer as well. Are there any other composers that are an inspiration in a way?

S: Oh yeah, every composer that I studied when I was younger. From Beethoven symphonies to Haydn string quartets where folk music would be in there to one of my favorite composers, Bartók. He was going and recording the gypsy music and the Hungarian music. That energy…he never really steals anything but you can just hear that energy and it’s like a Nationalistic music. You can’t put words on it. These composers get inspired from that. They find themselves…they find their voice in that. They expressed it. That’s what I do with my music. I just finished a piece called Krump. It’s about krump dancing. It’s for wind ensemble and a bunch of Lutheran white kids are going to be doing it next week in Seattle. They are loving it. I don’t try to copy it I just say, “Wow that inspires me. If I had my own krump what would I do?” I kind of do my thing and sometimes things just crossover a lot easier, like Black Dog and X. You can see a lot of Jimi Hendrix and Robert Plant who do these great electric guitar solos that I had in my ear since I was kid. I thought that it would be neat to play them on the clarinet. It is not the exact notes, but it’s the same gestures.

T: Actually it works pretty well. You know, you wouldn’t think, clarinet and guitar.
S: Yeah. When I was in the seventh grade playing the clarinet in Florida, everybody looked at me and said...I was the only guy playing the clarinet. Everyone said, “You know you’re gay if you play the clarinet.” I thought, “What?” At Chautauqua and New York they are all guys. So I got beat up quite a bit in seventh and eighth grade, because only girls played the clarinet. So ever since then I thought I wanted to make the clarinet really cool like an electric guitar player.

T: Nice. So here it is. [Laugh]

S: Yeah. [Laugh]

T: A lot of popular music uses open chords, open chords like 4ths and 5ths. I notice that you use that a lot, do you consciously use that in relation to the pop music?

S: I think most of that is subconscious. I like the sound of that. Also the rhythms are very similar. I guess you’ll see in X2 I wrote for Verdehr, there is a 7/8 section in there. That’s just really from Alice and Chains *Sick Man*. [Sings the ostinato from the originally tune.] I remember when I was writing that thinking, “Gosh, that’s very similar to that feeling. I’m going to stick with it.” At the same time *Smoke on the Water* with these three chords I had, which were like *Smoke on the Water* just in a very dissonant way. So it was kind of a neat way to express that.

T: You mentioned your academic style. Can you describe that a little bit more? How has your music changed?

S: I think that when you said crossover composer...I heard a radio review one time on *Black Dog*, I have that link if you want it. He said something like, “Scott McAllister accomplishes what most crossover composers don’t. I was really worried about reading what the influences were.” But he basically said I did my own thing with the music and made it my own rather than stealing something away. I was very interested...he was ready to criticize it then he finally heard it and was like, “Wow I’ve never heard a crossover piece that’s just a new piece by itself.” What was the beginning of the question?

T: The difference in the academic style.

S: I think that when you said crossover composer...I heard a radio review one time on *Black Dog*, I have that link if you want it. He said something like, “Scott McAllister accomplishes what most crossover composers don’t. I was really worried about reading what the influences were.” But he basically said I did my own thing with the music and made it my own rather than stealing something away. I was very interested...he was ready to criticize it then he finally heard it and was like, “Wow I’ve never heard a crossover piece that’s just a new piece by itself.” What was the beginning of the question?

T: The difference in the academic style.

S: Yeah the academic. I think it was just great to have all that academic...going to the Rice Shepherd School and studying with Paul Cooper was just unbelievable. That is still in my music. The whole four I’s of composing. That’s all there and sometimes I become the crazy improvisational rock star. The Doctor Jekyll and Mr. Hyde thing, and Mr. Hyde, I can’t remember which one was crazy, but the other one, the composer, the serious composer that loves craft. The form of composition and the transitions, that’s always there too. So I think...it’s almost like anything, it’s almost like being a great clarinetist. You know the fundamentals...you have to get that first. I think being a little more academic in my younger years and learning the craft makes me more free.
Especially when my improvisational stuff comes along, I have to filter through all that and write something new.

T: Okay. How would you categorize your style of music?

S: Hmmm. I think I would just say “middlemalist.” [Laugh] You need to write that in your treatise, because it’s a new word. I need to coin that, because that’s really what it is. You’ll hear minimalist type sections in my pieces, you’ll hear very dissonant, very disjunct parts. In the beginning of my trombone concerto it is all B-flat major, for three minutes, beautiful B-flat major. So I think my style is eclectic and post-modern I guess. I am sure that someone can come up with a lot of terms.

T: Right. Like the twentieth or twenty-first century…if someone was going to research your music in the library…eventually that’s going to happen, well I’m doing that right now. [Laugh]

S: Yeah [laugh] I would say post-modern. But I think that’s an older phrase now. Maybe come up with something.

T: I have been pondering that idea. Definitely something, it’s not just contemporary music.

S: I just call it concert music still. I am generation X so that’s where I got the title X from. There is already a Y and there is already a new one now. Generation, I can’t remember the name of it now. One of my students said that’s what he’s in. I thought oh okay. So I’m already an old timer. For me as a composer I want to be in this for the long haul. So I don’t want to, 25 years from now write another X or Black Dog and say, “Here’s my X again. Remember that X piece I wrote?” I want to keep growing with what’s going on and be aware constantly. Kowlasky gave me an encouraging email a couple of weeks ago. He just has a couple words at the end of the email. He always knows the right thing to say. He just said, “Stay happy, stay hungry,” which means, it’s another reminder to me to just keep doing what I’m doing. I have tenure now but don’t be an old professor and just lie back and write the same music over and over again, be hungry constantly.

T: Have the same drive.

S: Yeah, that’s how I think he has continued his career.

T: That’s cool. Okay, how do you know when a composition is ready to be performed?

S: Oh, it’s never ready. [Laugh] It’s like the sandpaper thing I gave earlier. A composer just finally has to give it away. Unless there are some major mistakes or changes. I’ll take the piece back and make those changes, but when it’s ready, it’s when that double bar happens for me. My composition process is pretty fast. When I get in the zone I can compose. One of my large pieces is this band piece, it’s 18 minutes. It was two weeks of writing, when I went to Pennsylvania for about a month. Two weeks of straight writing. I did a basic condensed version for a couple of piano systems, and then it was done. The
majority of the time was orchestration and editing, that type stuff. That took like another month. I am making changes still within that. I have always been a prolific composer and I think that I got to the point, and I tell my students this also, they get stuck. Everybody that has done anything is insecure. You know we all have our own insecurities. Composers have it especially because…as a clarinet player you get constant feedback, at lessons, performances, in band, and orchestra. Composers sit with one piece for quite some time and with not much feedback or hearing it. So I kind of got the attitude after X of a “just screw” it attitude. All the great musicians and soloists they just improvise. Improvisation became a very important part because it’s just so real. The great thing about improvisation is that it’s natural. It’s so natural that great things come out of your improvisation. That would never happen if you had an academic mind to it. So improvisation is not perfect, which makes it great. I’m not much of a perfectionist which I think helps. [Laugh] But I think that’s a very important part, the improvisation.

T: Specifically with your clarinet works, do you work a lot with the performers before the piece is technically finished?

S: Oh yeah, that is one of my favorite things to do, the communication and the relationship with the performers. I don’t write for the audience. I use to try to, but not everyone is going to like you. That’s why I’ve written so much concerti for different instruments. If performers really dig my music it will totally transfer. If the performers, conductors, and orchestra or soloists, if they really love my music it will transfer to the audience and they will love it also. So I love that relationship with the musicians. A lot of my great ideas, well not my great ideas, some of these wonderful things in my pieces have come from suggestions.

T: Oh really?

S: Yeah. Like Black Dog there’s nothing in the score that Bob Spring does. Bob Spring wasn’t the first one. The first one to do that was Scott Wright at University of Kentucky. He played it at the CBDNA conference and Kowalsky did it right after that. His big performance was in Sweden for Dr. Croft’s last concert that he conducted. Both concerts were equally amazing. Bob Spring does all the crazy gliss and humming stuff coming down. Which is awesome, but I don’t put that in the score because…I don’t write multiphonics either. Most people can’t do that or want to do that or whatever. So I kind of leave it out. I am very open to changes in my music because almost all the time it’s always for the better. Like in the Verdehr Trio we had that crazy 3/8, going 5/8, 6/8, 7/8 sections and they were so right it worked so much better turning it all to 6/8. It really worked well. I use that same material in a piece for the Rascher Quartet. I did the 5/6, 5/7 combination and it was okay. I’m very flexible as a composer and a person. I don’t have the ego to say, “This is what it is, you have to play it.” I think since I have this attitude it’s helped my pieces become better and made me a better composer. Just listening and being opened minded. At a certain point I do say sometimes, “No this is really what I do want.” I have been so lucky to have great musicians play my music. I love starting at the beginning of a piece. If someone wants to commission an orchestra piece, like this trombone concerto that I just did. The soloists and I went to Rice together
and he is on faculty here, he’s in the Harrisburg Symphony also. From the very beginning, I said, “Well what musicians are you good friends with? Who are the really hot players?” So I had a big flute solo and a huge timpani solo. I like to customize and personalize pieces for the people that are commissioning the music.

T: Do you have them come in and play what you have written first before the final piece?

S: Oh yes, absolutely.

T: To make sure it’s doable?

S: Yeah to make sure it’s doable. Ask “Can I do more?” I usually go too far because it’s easier to shave something back. I wrote a piece called Cannonball Concerto inspired by Cannonball saxophone playing. I really pushed it really far and it was easier to just shave some things down that were impossible. I know the saxophone very well, but I went a little further than that. One of my students wants to write a flute piece. I said, “Well check out Berio’s Sequenza.” Look at those pieces for all those instruments and say okay that’s the extreme. That’s where I could go. It’s a lot easier to shave it back a little bit. Robert Spring wants another clarinet concerto some time. I will get together with him and say, “Okay you know Black Dog and you know X, what else do you like to do? What’s something that pushes your limit a little bit more? Let’s see if I can be inspired to put something like that, to customize this piece for you.”

T: Oh wow, that might be really crazy. [Laugh] His limits are pretty far.

S: I even thought in my own writing, am I ever going to write another clarinet piece? I mean I have just written so much. Then I thought what about a two hour opera for solo clarinet. Solo clarinet’s the only instrument. Maybe it has a few characters in the opera. Even a one act opera, just clarinet. It might involve some electronics, I don’t know. That would be kind of extreme and take the clarinet to such a big solo. It would be such a major monster work to do that for an hour and a half or a few hours. [Laugh]

T: No break? Cool.

S: Yeah so I like to customize my music.

T: Now that people are interested in performing your music, why do think that interest is growing?

S: I don’t know. Whenever I write a piece, I also tell my students this, it’s like a child you just let it go. Sometimes it lives, well like a bird. Sometimes it flies away and does a great job, other times it just falls to the ground. I think it’s just a lot of years of having a handful of pieces, being played a lot. Like you guys like them and conductors and other people like the music. Now it’s more of an international thing now. There are a lot of European performances and Asian performances. My son and I we keep a big map. He has a big map on his wall. I have little pins that I put down where my pieces get played.
I didn’t have Alaska until last week, I finally got Alaska. The University of Anchorage emailed, their playing, I can’t remember which piece it was but I said, “Alright we got Alaska.” He was happy, I felt like we were playing Risk. [Laugh] Weird places like Singapore and Black Dog was on Macedonian television one time, a couple years ago. I don’t even know half the stuff that happens. So I think it’s just, my music’s just honest. I think that’s the number one thing. It’s just honest music. It’s not perfect at all. You can find many mistakes in the scores I have there. [Laugh] But it’s honest music and it speaks. I think it’s fun and it doesn’t drag. A lot of new music can kind of drag on. You can always tell when you meet a composer...sometimes by talking with them for five minutes, you can immediately tell what their music is going to be like. I’m more of the kind of guy that says, “Hi how are you doing? Nice to meet you, see you later.” I don’t want to be a bother. Here’s my ideas, thanks for playing my piece. I use to apologize a lot for my music. I use to send a bottle of Ambusol with every copy of X. No one is going to play sixteen measures of high C’s. [Laugh]

T: But they do. [Laugh] It stretches performers. It kind of becomes a challenge. I was reading an interview about Joan Tower with her piece Wings. That really stretches player’s leaps and bounds. As a performer, your music challenges. That challenge is something that makes the caliber of players better.

S: Yeah, that’s what music is all about. Wings was a big influence on my music and Leslie Bassett’s Soliloquies. Boy Kowalsky was mean to me on my first ever recital my junior year. He made me play for the first piece Martino’s A Set for Clarinet.

T: Oh my gosh.

S: I know. [Laugh] I’m like in the practice room, five minutes before the concert with my bible like “Oh God.” [Laugh] But it was a great experience because that was one of the...that and Messiaen’s Quartet for the End of Time, I played that solo movement on another recital. That’s extreme in other ways, control and all that. Those things were big influences on all my clarinet pieces...all my music in general.

T: You already answered this question, but what are your clarinet composition plans for the future. You mentioned the opera, is there anything new?

S: Yeah, the concerto for Bob Spring. It is to be played with an ensemble in Belgium. They are going to record it. I guess it’s due a year from now, that will be due. He’s already commissioned it. We are just getting logistics together for what and when they want to do that.

T: Is there a conference or something?

S: No. It’s just a concert out in Belgium. He’s affiliated with an orchestra out there.

T: Oh, that’s right I heard about that.
S: I can’t remember, I think it’s in Gent. I’m looking forward to it. We have a good connection in Belgium through the university. We have a whole group of guys come over and do a thing here at Baylor. So we are going to do the same thing over there. That will be kind of fun.

T: That’s cool. So the opera thing is an idea?

S: Yeah the opera thing is just an idea. Now, I would love to, we have an electronic computer lab, a brand new lab, in the old science building here on campus. We have Pro Tools and Macs and all this stuff. It’s so incredible the technology. My graduate student he’s a genius at it. I’ve done Pro Tools before but I would love to just maybe take a sabbatical or something sometime and do something for clarinet and electronics. It’s another relationship. I don’t have time to date right now. [Laugh] I would have to really dedicate myself to that technology. The possibility of playing things on the fly and changing them through the computer, that is what I would be doing with the clarinet. That would be very interesting. I’m always a believer in having live musicians with electronics.

T: Okay that finishes the first half.

Interview with Scott McAllister

Biography Follow-up Questions

October 8, 2007

T: Just to follow-up a little bit. Do you remember the name of your elementary Renaissance expert teacher?


T: How did you come about studying with Judy Buss? How did you hear about her? Was she the only person in town?

S: She was the main clarinet teacher in town. I’m sure it was my band director that referred her. I had a few other clarinet teachers at the very beginning. There was a really old mean guy that couldn’t play really at all. So I think that is what led my band director too…she had been there for quite a few years. She had the best students in the state even. She had first chair All-State students.

T: Do you know where she went to school at all?

S: She is from Israel. It seems like she studied with Elsa at Michigan State. She’s probably about 60 now. She knew Elsa Verdehr but I can’t remember where she studied.
T: The same with her husband?

S: I couldn’t tell you. I think it was like Illinois, some place like that.

T: Just to clarify, you talked about going to Chautauqua with your grandparents. Did you start going there when you were seven and then?

S: Yeah I started going there when I was seven and we would go for about three weeks. Well we would just rent an apartment there, for about three weeks out of the year. Then the rest of the time we spent in Pennsylvania in the summers. Then when I was fifteen I made the youth orchestra. So then I was there for almost the whole summer at Chautauqua. I stayed in the dorm.

T: And you did that throughout high school?

S: Yes. Then I went to Aspen the summer of, I was 18 or 19. I studied with Bill Jackson. It was pretty awesome.

T: That was after high school then?

S: Yeah that was early college.

T: Did you have to audition every year?

S: Every year you have to. They don’t have a youth orchestra there now. I was in the youth orchestra. I was kind of tired of Chautauqua after four years. I auditioned for the festival for the college one. There’s a big Eastman connection there, but there are different conductors and new things going on at Chautauqua there now.

T: So it’s just like a normal…

S: Yeah it’s probably political. I will never forget, I was inexperienced coming from Florida my first year in the youth orchestra. I didn’t know there was an A clarinet. I was playing principal and I can’t remember which piece we were doing. Whatever it was we were supposed to be on A. I looked over at the two clarinetists from New York and they are good players and I was kind of intimidated, but I was playing principal. I looked over and they had two clarinets in their cases. I thought, “I wonder why, maybe if one breaks they just took the other one.” So the conductor, he kept hearing something and said, “All right no strings, no brass, woodwinds. Okay just clarinets.” He went all the way down and looked at me and said, “Don’t you know,” he was a yeller, “Don’t you know that this piece if for A clarinet?” I looked at him and I said, “This is A clarinet.” [Laugh] Then he said, “No I mean the key of A?” I looked down and realized, “Oh.” I don’t know why my teacher in high school didn’t say anything.

T: Wow, even when they knew you were playing in a youth orchestra.
S: I was so embarrassed. I had to rent one really fast. It was horrible.

T: That is funny. The other thing when you were a senior you started learning about twelve-tone music. How did you begin the exposure? Was it something your teacher presented or?

S: Yeah Howard Buss kind of showed me how to do a matrix and he and I wrote a lot of trombone/clarinet duets. So we could hear things and how to apply them. I kind of took that into college. I just used it very freely. I definitely finished a row before I repeated any notes. But I would use it much more freely. What it did was give me more color and dissonance in my work.

T: Did you study anyone in particular when you were working with Howard Buss?

S: Yeah we analyzed some Schoenberg, some basic things. He let me keep it pretty free.

T: He gave you just a general overview then?

S: Yeah exactly.

T: Was there anything while growing up that geared you toward, I mean you said you started when you were seven writing things, was there anything major like competitions or something that made you think “This is really what I want to do.”

S: I guess it was when I was seven I was doing a little bit of that. Of course I became a boy and played baseball and was still in a different [inaudible]. I remember improvising a lot on the piano…pretty much cluster chords. I would do that a lot. I remember my mom would yell, “You are just making noise stop.” I was actually composing, I loved the sounds. While playing around I was actually having fun. It was not until I was 15, I won the Florida Bandmasters Association Composition Contest. My band director knew about it and I entered it. I was so excited that I won. I thought, “Wow this is my first contest.” It was actually for clarinet and piano. I should dig that up. It was called Capriccio I think. It is so funny, I should dig it up because it’s kind of funny. It is kind of like Black Dog with a cadenza at the beginning, it was all C minor, and it was fun. I was so excited with pride, then I realized that I was the only person that entered the contest in the last fifteen years. [Laugh]

T: Are you serious? Wow.

S: Then I realized, I guess it was not that big of a deal. [Laugh] Nobody knew about it. Dr. Croft, at Florida State, he ended up being one of my hero’s of my musical career. He commissioned Black Dog, but way back then he would come to my high school. We had a really great high school band in Lakeland it was one of the best around back then. He would come by once a year. He personally mailed me a letter, Dr. Croft did, to congratulate me being a composer. That gave me an identity. I will always remember
this, he said, “Never forget about the band.” Meaning writing for the band some day. I still have that letter.

T: That is really cool.

S: Yeah it was really neat. That was the first time I thought, “Wow, I think I can do this.” I really started staying up all night writing when I was little. I started listening to Mahler symphonies and Bartók, all his works. I became hungry. I wanted more than just the clarinet.

T: Did they have All-State then?

S: Yes.

T: Did you get accepted?

S: Yeah, I was in All-State band. I was in the top band. I remember playing Pines of Rome. That was one of my big ones.

T: Yeah we played that too.

S: Then I met Larry Rachleff, who is the conductor at Rice now. He was the conductor at Oberlin. Back in his old days he was a band director actually. He will not admit that now. He was a big influence in high school because he was a dynamic conductor. The other band director, who is at UT, his first job was at USF in Tampa, is Jerry Junkin. He would come to my high school a lot. He was amazing, fantastic. Those are some big influences for sure.

T: Yeah exactly, for sure.

S: Dr. Croft at FSU, I remember when I was a pretty bad clarinetist as a freshman. Not bad, but at FSU I was second rank. I would go to wind ensemble my freshman year, even though I was not in the wind ensemble. I would just go sit and listen. After three or four rehearsals Dr. Croft came up to me and said, “Who are you?” He let me play bass clarinet a couple times on some pieces. Symphonic band was doing older stuff. Wind ensemble they were doing brand new pieces. So he would give me a score to listen along. Then he said he remembered me from sending that letter. He gave me the last ten minutes of symphonic band for like a month, to do whatever I wanted to do with the band.

T: Really?

S: I would write all this crazy stuff, like take the mouthpieces off. Play your instruments in the timpani and everybody [inaudible] notation. I spliced this piece together when he let me have the last ten minutes of class. That was kind of odd. Nobody really does that.
T: He saw that you were definitely interested in order to give you a boost.

S: Yeah to give me a boost, absolutely.

T: Okay. When you went to FSU, Boda and Kubik were they the only two people there at that time?

S: No I also studied with Dr. Johnson. Then for one year Ed Applebaum was at FSU, but he was only there for one year. He was a wonderful teacher and one of my big influences at that age. When Boda retired we did not have anybody there one year. I studied with him for one semester. He is in administration now. He was a composer, Stanley something, I had one semester with him. Every time I go to FSU he says, “I was your teacher.” Yeah I know for one semester. It was a weird time when Boda retired. I was his last student. He kind of came back afterwards and taught a little bit, but when he officially retired there was a little hole there. Roy Johnson was the teacher’s name.

T: Was it mainly one or the other that you wanted to study with at that time? Or you could study with either?

S: Well Boda was great because my freshman year he was the only one that knew I was visible there. I walked up to his office and said, “Hey I would like to be a composer.” He took me in and he had an open lesson situation like I have here at Baylor. I would go in everyday with a page or five pages. Then I would watch when he would work with his master’s students. I would look to see what they were doing. Then say, “Wow I can do that.” Dr. Boda could play anything on the piano. He was amazing. Then he retired and Applebaum came for that one year. Ed Applebaum was huge in my life because I did not have a lot of stability in my composing. Ed was the first person, I remember he looked at my music and said, “What are you doing? This is a bunch of shit.” He saw the potential that I had and he needed to knock me down a little bit and say, “Wait you need to do is concentrate here.” Gunther Schuller was visiting FSU that year. He liked my stuff actually. He would tear everybody apart and people are crying and leaving. French horns were crying and leaving rehearsals. He actually liked my stuff. He did not teach me a whole lot. Ed Applebaum I think was that first person to seriously...and Kubik I only had a semester or so with.

T: How did you decide to audition at Rice? What about Rice was appealing?

S: What brought me to Rice? I was accepted to Cleveland Institute, Eastman, and Julliard, all the big places. What really brought me here were Ellsworth Milburn and Paul Cooper. They just said, “You really have to come out and see our brand new Shepherd School of Music.” It was the first year for that brand new facility. It is the Julliard of the south. It is unbelievable. There was no band, it is a conservatory, just orchestra. Both Paul Cooper and Ellsworth Milburn...Ellsworth Milburn’s string quartet was played by the Lark Quartet at FSU’s new music ensemble. It blew me away. Actually three Florida State students, myself and two other Florida State composers, went to Rice. I think a flute player went too. I rode with them to the audition with. All four of us ended up
going to Rice we were called the FSU mafia. That was Larry Rachleff’s first year. He brought half of Oberlin’s string faculty down. I remember playing principal on Bartók’s *Concerto for Orchestra*. On the first rehearsal I was like, “Well it might be like FSU they will work with the strings the whole time. We will learn our parts as time goes on.” That first rehearsal it was better than any performance at Florida State ever, the first rehearsal. [Laugh] All these kids were from Dorothy [inaudible] studio. The string players were phenomenal. I was on the edge of my seat going, “Oh no. I need to practice this more.” [Laugh] That was the most amazing experience. We played the Miraculous Mandarin and we did everything. It was a professional orchestra. Then that accident happened. I was not so sure about Rice until I walked in. I said, “I am taking a chance, but it is just for my master’s. I can always go anywhere.” I even got accepted, after my two years master’s at Rice, I got accepted to study with George Crumb at Penn. I got the William Penn Fellowship. All this cash no graduate work at all. Just here is full tuition plus cash to study with George Crumb, but he was leaving after the first semester. He was going to retire. Then I did not know who I was going to study with. I visited up there and it just was not my place. It was not a school of music. It is all academic and everything is old and the crime in “Filthadelphia.” I knew I could not…I tell my students that it was such a great deal, but you have to go to a place where you can write music. I knew that I could write there. I was Paul Cooper’s last student. Paul Cooper was a legendary teacher and composer and theory person. I just did not want to leave him, his last few years. It was a really strong place to me.

T: Was there anything in particular about the school or faculty’s reputation that kind of got you to audition or turn in application?

S: It was just visiting Rice and seeing how…I remember driving from Tallahassee, I decided at 11:00 at night, “Okay I am just going to drive.” I drove from Tallahassee to Rice, that horrible I-10 drive. I visited Eastman already and went to places and was accepted. But when I stepped in the door, the atmosphere, it was brand new and an incredible building. I do not care about the building any way but the halls. There is all this mahogany. It felt like Julliard but did not have the pressure of New York City and all that stuff. I just thought, “I can practice and compose here.” David Peck, who I studied clarinet with, he was not teaching there at that time, but I was told that I would go play with Houston Symphony very easily and have an easy chance at that.

T: A great package.

S: A packaged deal. They were right. I mean the first year I was playing with the Houston Symphony subbing a lot at first. For me that was worth more than being one of a crowd at Cleveland or where ever.

T: Wow that is true, becoming a number.

S: A number exactly. [Laugh]
T: Was there anyone, specifically when you were growing up performance wise, that you really admired?

S: Oh it would just be Frank Kowalsky. His sound is just velvet. It was not just that, he is my main... when I look back, not just in the clarinet but everything. I have cassette tapes... I recorded like two years worth of lessons. He let me record them.

T: Really?

S: He has told me that he is dying to hear them. I should put those on CD and record them. I never had one unprepared or bad lesson in four years. I remember he told me that he has never had a student like that. I never blew off a lesson I never said, “Oh I cannot make this lesson.” I was just there. It was just gold every time. It just clicked.

T: Okay. So the same question with composition. Was there a main influence or anyone?

S: Yeah. Composition I did everything by myself pretty much until Applebaum told me that one thing. It wasn’t until after the car accident in 1994, when I was at Rice, that I focused on composition like I did the clarinet. Composition was almost like a hobby for me while I was a serious clarinetist. I thought that it could be a successful hobby, but it was just a hobby pretty much.

T: You mentioned that when you were playing in orchestras, when you were playing in Houston, that you connected with the performers and they helped your composing, how so?

S: Just going from a social situation to someone saying, “Hey you are a composer, have you written anything for flute?” That kind of connection of “I want to” or “Yes I do” or “We have a woodwind quintet, would you be interested in writing something?” It kind of broke down the composer/performer wall because I was also a performer. Just socially, let’s go get jello shots. Then it breaks down that wall where if I have a new piece I am friends with these people rather than somebody like a stranger coming up and saying, “Play my music.” People are sometimes scared of composers.

T: Okay. Before, you mentioned a lot about the Robert Marcellus master class. Is there anything about that experience, it seems to be a major time for you obviously, that you particularly hold on to? For instance, something that he said or?

S: I think it was that I was so nervous playing in that hall there at Northwestern. There were 100 people there or 150 out in the audience. The first thing I played I think was the first movement of Mozart. As I am walking on stage... Diane Cawein was there she was facilitating... as I was walking on stage she looked at me and said, “By the way,” I was nervous, I was 18 or whatever. Everybody in there was in their 30’s and 40’s and one guy was the principal of the Buffalo Philharmonic and things like that. As I am walking up on stage Diane looks at me and says, “By the way your tape was chosen as number one. The first tape, you are the top. Marcellus says you are the top pick.” I thought,
“Thanks a lot for telling me that as I am walking on stage.” [Laugh] I think that she saw me really nervous and I think that she wanted to give me confidence up there.

T: But that did not help. [Laugh]

S: I could control my nervous, but I think that she saw how young I was. I think that she just wanted to give me a boost. There were all these FSU people in the audience and every time I went on stage they did the tomahawk chop. [Laugh]

T: That is funny. [Laugh]

S: It was cool. But yeah I was nervous and I remember Marcellus, I did the, I cannot remember which one. But he asked me a question, which I knew, about the beginning of the piece. It started with the timpani, right before the clarinet solo, but I was so nervous I just drew a blank. He asked, “Do you know what happens right before this?” That was when I needed the confidence. I did the audition tape myself in Dohnanyi hall, late one night with a tape thing. Dr. Kowalsky was doing the Naples thing during that week. So I chose the music that I was going to do. I think I did all those excerpts, Mozart and [inaudible]. It was a rhapsody for clarinet. Anyway I did it all myself and I was so surprised when she said that. Then when I played the Caprice, the Cavallini piece, I brought the tape back to Kowalsky and he was like, “I wish that I could have worked with you more on that.” I did not know. I just totally approached number 25 all by myself pretty much. It was close to summer time. That was a huge experience.

T: It kind of gave you a boost.

S: Absolutely. Especially when Marcellus said…my sound was just so big and rich back then. He just stopped me in the middle of my playing and said, “Scott if you ever get a job just quit school. Take it.” Everyone was like, “Ohhh.” [Laugh] Then that is when he grabbed my clarinet and could not play on it. [Laugh] He could play any measure from any etude from any page. He was like, “No the fourth stave, second measure.” He would just play it like gold. On any Rose etude, anything.

T: I wish I could do that. Maybe after years of teaching them.

S: Yeah maybe when you are 80 years old. [Laugh]

T: Yeah memorize them and maybe even get some of the etudes. [Laugh] Okay, going back to the crossover music. I read an article that described a definition of crossover. It referred to crossover when the term originated. It was back when they had the billboard charts in the beginning. You had the popular music and then you had the African-American music and “Hillbilly” music is what they called it. The crossover was when you would have one from the lower charts of the “hillbilly” music that would crossover into the popular chart. So do you feel that your music does that in any way? Do you think that it is crossing over to a different audience per se?
S: Well maybe not audience. My CD’s are not in the popular area, but it definitely brings people to the concerts. Like when articles about X the grunge stuff or Tarkus the trombone concerto. The audience members are different audience members. The papers eat it up. The orchestras love to publish that stuff, it brings in the people. It not only makes them appreciate the Mozart or Rachmaninoff or whatever they play. But it brings them to hear both pieces even though they were there to hear my piece. There are different people. I think my music is more on the academic area of, like what Gunther Schuller was doing with “Third Stream.” A bunch of composers started taking jazz influences and maybe even popular influences. But mainly jazz influences and elements and putting them into their music. Harmonic and form wise. Gunther Schuller has a piece called In Praise of Winds, this huge wind ensemble piece. Right in the middle of it this big jazz inspired thing comes right out of this crazy atonal stuff. That is kind of crossing over things from jazz influences and harmonic, rhythmic, everything. That is why I kind of feel like I am more of a “Third Streamist.” It is kind of an old term, but maybe now it is “Fourth Stream” or something. It is not exactly like taking country music and turning it into a pop tune. It is more of a “Third Stream” thing. I use structural things to crossover. I do not just steal a tune. My things are harmonic, rhythmic, and form wise and inspired by. It is more artistic I guess. You can come up with a term. [Laugh]

T: I do. I really have been pondering that a lot.

S: Just call it McAllister music. Just kidding. [Laugh]

T: Your own music right? [Laugh]

S: It is all about me. [Laugh] I am the only one doing this. [Laugh]

T: Well you are right now, for clarinet. Okay that is it for this section. Thank you.
APPENDIX B

Interview with Scott McAllister
Interview Completed October 7-8, 2007

Four Preludes on Playthings of the Wind

October 7, 2007

T: Let’s talk about Four Preludes.

S: 1994, that was a long time ago.

T: What was your inspiration for this piece?

S: Carl Sandburg’s Four Preludes on Playthings of the Wind. Do you have a copy of this poem?

T: I do.

S: I can’t remember it has been a long time. I want to remember what I was thinking about. Four movements for the four sections. I think pretty much anyone’s analysis…they can put pretty much anything into this. Basically that whole idea of a lost and forgotten society. I think basically I was inspired by the poem. I had so much anxiety from not being able to play the clarinet. This was right after the accident, like eight months or so, maybe not even that. These trills in the last movement, people call them “McAllister trills.” I heard someone say that one time. The low E trills, those I dreamt about. The actual sound and everything. I never really messed around with that before. I heard the actual percussive sound. I woke up and I was able to play just enough to hear if it works. I thought, “Wow this is great.” This was probably close to the year after the accident happened. I premiered this work in 1995 or 1996. I was in Prague for a composer’s seminar. They wanted us to play one of our new works. I actually had my debut and I said, “I will be in Prague, no one knows me.” I was nervous, coming out of my accident, I thought, “Well let me go ahead and play this.” I played this piece. When I composed it, it was very emotional because I missed playing so much. So most of this music I did not improvise by hand at all, it was a dream. I remembered playing and seeing the music. I wrote a lot of the sketches down by hand the next morning, that I saw. There were all these gestures here. Then I pieced everything else together and composed on top of that. But every movement here, all the main figures and gestures were all…I saw it and I played it in my dream. I put the brunt of those down. Then whenever I would go back to it, I would go back to my dream, as I was writing. It was very powerful.

T: That is an intense dream.
S: Yeah it was an intense dream. I have done a few pieces where I am conducting and I see the whole entire score and I am seeing everybody, and I will wake up and go, “Wow.” Then I will go write down some of it. If I just write down some of it, I will remember a lot more of it. I remember when I was married saying, “If I am sleeping and you ever hear me singing or doing something, write it down.” My wife at the time, I was writing a piece called *L.A. Requiem* and I was humming in my sleep. She wrote the melody down, she memorized it, and she was a musician. Then the next morning she sang it to me, and then I did not remember the dream until she sang it to me. I conceived most of the piece in my dream. It does not happen all the time, but it does happen.

T: Wow that is neat.

S: Write after this piece, I had the *Nine Bagatelles* for clarinet, cello, and piano. This was more serious. I remember trying to get the whole idea of the rats and how she is combing her hair at the beginning. It is more thinking back, a memory type of feeling. Then the second movement is a little more busy, this is a great city, complicated. The third movement is the same way. Then the fourth movement goes back to this world, another world, another language that has been forgotten. All of us are kind of, I think I was feeling that way after my clarinet was gone, all of us are kind of just dust in the wind type of thing.

T: Sure.

S: That was my feeling of this piece, to get that across.

T: Is there a direct correlation, obviously the four movements for the four sections, do they necessarily relate exactly to each group of the poem?

S: Yeah I think that it does. I will have to look at it a little more. That would be a fun analysis to see. The clarinet is just kind of stuck on itself. I think after my accident I was going through a lot of life things. Like maybe music, maybe clarinet isn’t the greatest thing in the world, maybe not the most important thing. Maybe there is more to life than just being a great clarinetist and so I think that this poem really spoke to me about the priorities in my life. So the clarinet, especially that third movement is just crazy. It is very difficult to play. Some of those runs are almost impossible. You can see the Martino influences included in there too, the jumping of ranges. For example, jumping all over the place, like in measure 9. C down to the E, up to the D-flat, that is exactly Martino stuff right there. This little trill thing with the super high notes really fast, just a reference to the “busyness,” and how we all get caught up in the “busyness” of life. Before we know it, it is all over, and then we think, “Was it all really worth it? What did you really give to the world?” For me it was like being a teacher and writing something down that might be around. For me that was more important than trying to win an audition with double trills on Capriccio. Or how fast can I do Mendelssohn? How important is that to spend your whole life doing that? I was going through a lot of that stuff and I think that the poem spoke to me a lot. I remember the doors were cedar, on the second one, the doors were cedar. That is why the second movement has big long
gestures there also. There is a little more flexibility, almost like grand statements. Something is really fast, then something is real loud, then all of a sudden it is really soft. Lots of changes.

For me writing an unaccompanied piece, I always felt like unaccompanied pieces were like a good speaker. If you go to a sermon or a motivational speaker or something like that, I kept thinking, well how does the guy sell Oxy Clean on TV? How does an Evangelical preacher get people to come to the alter? How do they draw that emotion out and connect spiritually, and get them excited to do what they want them to do? I started analyzing...when I went to church I listened to the sermons. I tried analyzing the form of these preachers. They always had like three points. I would analyze the miniature crescendos. The really good people that would do this stuff and motivational speakers, I saw how they would bring the tension and how they had smaller climaxes and bigger climaxes. And looking at the timbre and texture in their voices, suddenly it was loud, suddenly it was soft, and you would listen. Then they would scare you by being loud again, and the range, and the rhythm. There was so much variety, and that is what helped me.

I would say this is my first piece in my catalogue. I think that this would be my first one. So this poem, ever since then, my grandmother was a published poet. She wrote for Highlight magazine, all sorts of things. I looked back at her poetry and she was very influenced by history and events. In her poetry, kind of like with my music, there is that connection. Text is always important to me. A lot of my influences do come from text, even if I am not writing for voice. It kind of helps me get a map.

T: I know he was a political poet, I did not know if this was your own interpretation of the poem. Is it more political or is it more about life for you?

S: It is more about life, but it is also about America. I wrote some political pieces also. I have a piece called American Pie. There is a movement in there about 9-11, another movement about...I heard about a church in North Carolina where they dance with rattle snakes, so it is a crazy snake dance thing. Just a lot of things I see in America, that is what I got from this poem is that he is kind of talking about America is like this too. If we don’t remember our past it will, I mean look at Rome and how amazing it was. Look at the Mesopotamian society way before the bible. There was a huge library in Mesopotamia that had this huge collection of writing from way before the bible was written. That is all gone. Julius Cesar accidently burned it down. I was living, at the time I was living in a very conservative, religious area, but I was always like Sandburg, living life with blinders. I am kind of in an area of the country that is kind of like that too. So my later pieces have been like this. I have a song cycle with clarinet, voice, and piano called Uncle Sam’s Song Bag. It touches on this exact same thing, about America and the derogation of society and if we are not careful we are going to look back and we will be gone. So that was a very big influence. There are all sorts of things, in the third movement it says “Caw, caw” and lizards and the rats. There are definitely words in here that inspired a lot of these gestures.
T: Did someone else perform this? You mentioned the Principal of Houston.

S: Yes, David Peck.

T: Was it exactly the same?

S: Yeah it was the same. I think that he played it at Round Top, a festival here in Texas. I also had a guy from Australia do it, I can’t remember his name now, Nick something. He performed it at Rice and Australia. After that, I know that it has been done at a lot of different places.

T: Do you know why he played it? Or did he talk to you about it at all?

S: No, I think he just asked me if I had something. I know that David Peck, he was my clarinet teacher when my accident happened. I showed him this piece and he took it. Diane Cawein, a lot of her students have done it in her studio. There is so much variety I guess for the clarinetist in here, control issues. The movements are short, so it makes it a nice piece. If I were to revise this piece I would, in the third movement I would revise it to make it a little bit shorter. Maybe the measure 8 run. [Laugh]

T: Thanks for that. [Laugh]

S: You can either slow it down or change a few of the notes to make it a little more idiomatic.

T: It is a cool effect though.

S: Yeah it is a neat effect. I really don’t care if all the notes are there. I want the effect like you mentioned. Yeah the notes are important, but on a lick like that, it is more of a lick. [Laugh] It is not like I am looking for the fifth note.

T: Are there any specific elements that you use?

S: Yeah you will see something similar in all my music. I am an economical composer. I kind of like to recycle my stuff. The last movement, the beginning comes back again.

T: This is not meant to be metrical correct? [Referring to Mvt. IV, meas. 15-16]

S: Yeah, not metrical just getting faster. I guess there are a lot more ideas in this piece. My music now, there are only like three ideas.

T: Tempos within the third movement. How strict should they be? I notice you put rubato, but?

S: The whole entire thing is rubato. Almost like the Stravinsky Three Pieces. That is probably a little more strict than what I want. I like the basic quarter notes to be 120, but
flexible within those thirty-seconds for sure. Starting slower and a little more flexible. When this recurring theme, [sings Mvt. III, meas. 1-2] that definitely needs to be a steady tempo. I think that 120 is a general tempo. Then when it says 50 here [meas. 18], it just depends on the performer and if they feel comfortable. I put 50 because if you put 54, people usually play 60. So I put 50 because I really want it slower than 60. Most people have that internal pulse set at 60 all the time.

T: I had another question about the third movement. When you have the sustained section, the first time when you have it they are loud [referring to meas. 18-20], is this not loud [referring to meas. 59-61]?

S: Yeah those are not loud, very soft. The whole idea is that the trills are constantly going. If you do them really fast, it almost sounds like the trill goes the whole time. That is hard. That is the hardest thing in the world, measure 52. I remember playing the 25th Caprice of Cavallini, the one I played for Marcellus. It is just a descending minor third thing, and I am just one note out of it and he stops me and says, “Nobody ever gets that.” [Laugh] So that is my moment there, where nobody ever gets that totally. I got pretty close one time. It feels good when you get it.

T: There is a pattern. [Laugh] The same thing with these as well [referring to meas. 87 to the end]?

S: Yes those are soft also. They really don’t have to be, they are generally just placed there. My feeling is when you are starting those imperceptible trills...just play those really fast when you are ready. Don’t count the exact placement of the trills, while thinking 1e&a, 2e&a. You need to make sure that when you feel that your diaphragm is right and you are ready to go “pop.” It is a feeling.

T: Is there necessarily a key associated with this? Or is it just color?

S: It is just color. It is not tonal or atonal. Like most of my music, it is pitch centered. You will hear, in this piece not as much, some pieces you can really hear a pitch center. X and Black Dog for sure, Black Dog is like E-flat, you just here it in there.

T: I have not had a lot of experience analyzing works like this. Do you have any suggestions?

S: Yeah, basically just finding the gestures and phrases first. Sometimes look at it as a big thing. Kind a composer writes four movements and trying to find similarities. Like in the fourth movement there is that rip there and you can make some connections there. You can’t do like a Roman numeral analysis or anything like that. You can’t do a serial technique. I guess it would just be analyzing the different gestures. There are different sections...there is one, and then two. Where the piece breathes you can find, like Black Dog you can find a harmonic structure going on. Usually you can find the ostinato patterns when everything else is kind of improvised. This piece is kind of difficult too...it would be fun to analyze someday, to look at the text here. I know “grandmother
yesterday is gone” I know that is in there. My grandmother was ill at the time and she was a very special person in my life. I think that is where that melancholy and sadness comes from in this movement. Where things tapper off, like measure 12, places like that.

T: When you were talking about the phrasing, I am doing a performance analysis of your music, I really find that is helpful. I think I see a lot of that in all four pieces that I am talking about. I think that as a performer it is helpful. I do not know if you are consciously doing that or not?

S: Probably not. [Laugh]

T: It really is very helpful and easy as a learning tool for people that are not sure what phrasing is yet. It makes sense and it flows.

S: One of my favorite composers of all time is Mozart. I think as a young 13, 14, 15 year old, I had all the Mozart symphonies and piano concerto and sonatas. There is something about that music that is so simple, but so amazing. It was in the phrasing I think. Mozart is just singing. I sing my music a lot too when I’m composing. It just feels natural. It feels human and it is does not feel forced. Sometimes it sounds pretty simple but is a little more complex. I think that is where that comes from, my early experiences with Mozart and the idea of timing and phrases in music.

T: It is deceivingly difficult. It is a simple thing, but you are able to do something with it like the phrasing. Kowalsky is very good at that.

S: Oh yeah. I will never forget that day we were doing Brahms sonata with the pianist and myself. Kowalsky said, “What’s that chord?” I was like, “uh.” He said, “It is a Neapolitan and you have to color it like this.” He played it with the pianists and I went “wow.” Okay I get it. You don’t just play what is there, you have to know. There are so many levels and it is so cool.

T: What is the message you are trying to convey to audiences with this piece?

S: The American thing. I would definitely include the poetry in the program. I would say history repeats itself. Someday we will be gone and rats will be…Rat footprints will be on our door seals. Our music will be a foreign language. That’s where all this stuff is going. Not to be depressing. [Laugh] Get over yourself, you know. [Laugh] That would be my phrase. This is a pretty political piece.

T: Is there anything that we have not discussed about this piece that you would like to tell performers?

S: Yes. If I were to do another version of this I would compose this to look a little more rubato. I always have to remind people, please be a little more flexible. I like all my music to be different. I do not want to hear the same version of a piece. I always tell my performers…A student just won a concerto competition with X in Oklahoma. I
remember telling her after a dress rehearsal, make this your own piece. I do not want to hear the same recording again or the same performance. Make this your own. When I tell people that, it personalizes it for them and for me too. Within parameters, I think that I would stress that more for performers to take more time. Young performers really want to play exactly how it is written on the page. I have grown as a composer. I have been more aware of how to write it down. Like in the first movement I think now, I may put that in 4/2. By changing those first few measures to 4/2, the performer would play it, so everything would be doubled. It would be performed in a totally different way. It would be more relaxed, a little more open, and a little bit slower. Then maybe the third movement I might do it in 4/8, where these are all sixteenth notes. I would probably not have bar lines, then put eighth-note equals, it would be doubled. It would be darker and more scary. [Laugh] Everything would just be doubled. Well sections of that maybe I would do that. But definitely in measure 18, I think I would have that doubled in value. Just to give the idea that you can relax on that more.

T: Not metrical?

S: Yeah, maybe not metered or something.

T: Was this part of your academic style?

S: Yes it was. I finished my doctorate in 1996, so this was the end of my master’s I think or beginning of my doctorate I composed this.

T: Did you play this for anything else?

S: No, I don’t think that it was even on my recital. It was just one of my, that and my clarinet, cello, piano piece, Nine Bagatelles. There is a clarinet part on this piece that I won an award on, Screaming Azaleas. It was a song cycle and had a very important clarinet part in that.

T: I looked up your dissertation in ProQuest, was Azaleas another poem oriented piece?

S: Yeah, I wrote the text for that.

T: It was not like this?

S: No, my own text. That was when I first started writing my own text. It was the Ladislav Kubik prize award I won. He was a little upset because I was living in Lakeland, Florida teaching, and it was an international prize. All these people like Ellen Zwilich and all these great European composers were judges and he opened the envelope and it was me just a few hours away. It was that piece of mine. It was one of my best pieces. It was the last academic type piece. There is a big clarinet part in there too. That would be a fun analysis to do someday.
Interview with Scott McAllister

*Four Preludes on Playthings of the Wind (Continued)*

October 8, 2007

The interview continued on the second day with McAllister discussing fingerings and technical aspects of *Four Preludes* as we demonstrated them on our clarinets.

S: Okay let’s start with the first movement. I think that the whole looking back thing of “sits with a hairpin in her teeth, her name is tomorrow, takes time with her hair, it is like looking back, yesterday is gone.” I think that is where all these diminuendos come from, the jumps too. That feeling of yesterday… I think that I was just trying to get the feeling of these large leaps and diminuendos. They were kind of a feeling of yesterday, a timeless type feeling. Nothing is really like that in the second movement. So the first movement is kind of basic…it has more of a feeling.

Then the second movement, like the end of two, it looks and sounds like a really big door, tall door. The doors are cedar they are solid, there are strips of gold. The resonate trills, the first time I ever saw those were in the *Soliloquies* piece. For me the trills there represent the shimmering of the gold. Then later on the smaller trills, not the resonate trills, trills one, two, and three those are more of the broken hinges. They sound kind of broken. So I think the resonate trills were big and the shiny stuff.

T: Is this how you would finger C# with the trill?

S: Yeah I think that I used all my trills with that. Then the B, I used the B-flat side key.

T: Do you like, in measure 5, to have people establish the note first and then start trilling or just a smooth connection?

S: Yeah just a smooth connection. That also kind of represents the rats’ feet later on. Yeah these big, bold, and loud gestures represent the doors. In my mind, “We are the greatest city, nothing like us ever was” but then it ends again like the first movement.

T: This trill here [measure 17] my clarinet likes to speak in an overtone. Does your clarinet do that? I think that you have to voice it lower.

S: [McAllister plays meas.16-17] Yeah I think that I am voicing it lower.

T: Are you using fast air?

S: Yeah fast air but loosening up a bit.

T: I have been experimenting with that as well. Moving on to movement three.
This movement represents the “busyness” of the city. Nothing like us ever was. Then the rats and the lizards, I remember this for sure. I remember in my dream I remember that. The only listeners left now are the rats and lizards. [Plays meas.18-22] Or something like that. Not bad for not playing or two years. You can picture the rats going [sings the passage again]. They are little skittish things.

Do you think that the bigger gestures are the lizards?

Well probably the “busyness.” Contrasting the dual thing of the death and the lizards and everything is gone. Contrasting that with when the society was alive and very vibrant. So this big gesture [sings meas.23-24] that is the city and what it used to be. Then we are always reminded when these trills come back that it is gone. We are back to the rats. It is a dichotomy of the busy, lively city stuff, but wait the opposite side is that the rats are the only ones who are listening now.

That is a good image.

Yeah it does. Then the doors come back again too. On the doors where the panels are cedar, that goes back to the other section of the poem. I thought that I did something like that in this movement. Maybe it is just the big gestures and the big jumps. This I slow down a little bit [meas. 43-44]. Then [sings meas.43-44 including a slight accelerando].

Measure 43.

You start those slower, because this is a new idea. Usually in my music if there is something new you can take a little time. If I did another version, maybe 43 I would put to start slower.

Then the same with this too? This is the hardest part. [Referring to meas.45-46]

I think that measure 8 I just did really fast.

If you can get that G out.

Yeah exactly. You have to blow down on that too. Keep open.

I was studying with Rodger Hiller…I would listen to people at Chautauqua that were much better than I was. The college students were going to Eastman. I would sit outside their practice rooms and listen to how they practiced. I wanted to compose too so I did not want to spend six hours a day practicing. So I would really only practice an hour or two a day at the most. I became economical. Rodger Hiller made me do everything four times in a row, rather than three. So if it was a phrase, I had to do it four times in a row perfect. Or if it was just the first four notes of the measure 8 run, I would make sure that I do it four times slow and then four times at this tempo. I felt like I got more work done in an hour than most people would have done in three. It was very economical. I just
wanted to go and do something else. I didn’t like practicing, I don’t like practicing. I like playing, but I don’t like practicing. [Laugh]

T: I think that is the majority of players. [Laugh] You mentioned before that you were a very economical composer and you like to reuse material or passages. That is actually very helpful for this movement, because once you get it you feel confident. By the time you get to the end, it should be really good.

S: The other thing I like about doing that is that you have three chances to get this sucker. So it takes the pressure off the first time you are playing it because you are like, “Well okay I will do better next time.” When you work so hard at something so difficult, you want more than one chance to show it off. I hate those pieces that you spend forever on. I played some Elliott Carter pieces that I spent forever on and nobody even heard it and then it was gone and not reused again. As a performer you don’t feel good about playing certain music because of that.

T: Do you do that consciously?

S: Oh yeah, definitely. If I like the section I will bring back. A lot of composers forgot about the recap. Sometimes it is nice to bring things back for people. I think that connects a lot of people to my music because they don’t know what is going on but they will hear familiar things. Three ideas and that is it.

T: I found that this movement had more of a structure to it, like a form or ABA. Do you think that this movement has as structure?

S: Yeah I think this one does too. Kind of divide it with these “rats,” where the tempo changes pretty much. You have A-B-A again. But it ends with a little coda in a way. I could have ended it right at measure 86 I guess. But I wanted to bring the rats back again. This time there is no trill at measure 87.

T: Okay that gives a good image of that one.

S: Then the last one. The last one is almost like a postlude in a way. Like the end, an epilogue or a tag. The feeling is like the beginning [Mvt. I]. I think that I put a little bit of everything. So I put a little of the third movement there [meas.14-17] and the feeling of the first movement, with the real long slow notes. This time there are no big jumps and big leaps. So I think that it is a little more subdued for sure. In measure 14 when the rips come back, they are similar notes. That alludes back to “The greatest city, the greatest nation.” I think that the rats are how I end the piece, with the trills. Those are the most important trills. I remember being at one of the clarinet conventions. I don’t know which publisher it was. They had some of my pieces there. These two girls were standing next to me and I was looking through some music. They pulled out X and they saw those trills. They said, “Oh these are the McAllister trills.” I was standing right next to them, and they had no idea who I am. I wanted to tell them to get this piece because that is where they began. I never really used them much after that, after X. I am sure
people use something very similar in their clarinet music. A lot of people didn’t and still don’t know about Four Preludes, because X and Black Dog have overshadowed everything. I hope someday they will discover these other pieces. I think that one of my best pieces, Uncle Sam’s Song Bag, and a couple of chamber things. That would be a good dissertation for someone, to tie those pieces with this one. I hope that gives you a better feeling for it.

T: Oh definitely it does. I think color or images or stories, like Stravinsky’s Three Time Pieces, help people tell a story. So I think that will be very helpful. I mean obviously you have the text there, which is good to connect the two.

S: Yeah it was totally inspired.

T: Oh this, do you see this as being a fade away trill the whole time? [Referring to Mvt. IV, meas. 37]

S: [Plays the last trill in measures 37-38] I need to put this in there. I end on the open [trill]. I do this in X too, I like to go [plays the trill fast then slows the trill and ends on the open note of the trill]. I need to have those trills go all the way through, that is just bad notation. That was back when finale was, you would go print your piece and go to bed. Then you wake up in the morning and page three is going slow, 33 megahertz. It was so frustrating.

T: What about the last measure of movement 2?

S: That one can be the same as the last movement. That one I would probably play a little more dramatic. [Plays Mvt. II, meas. 35] Start it loud and slow, speed it up, then slow it down.

T: Is there anything else in the notation that stuck out?

S: No, I don’t think so. Just the way I have it notated, I would reiterate it, feel more free. Don’t be so metric with it. Feel more free on everything, take your time. Where ever you think that you feel, you are probably right. I am feeling it too. If you are a musical person and you feel like it is going up and you want to slow down or if it is going down and you want to speed it up, then go for it. That is most likely what I am feeling too. I have become a better composer as time goes on, I have become more meticulous.

T: Did you have any desire to name the piece something else?

S: The movements or the piece?

T: The title.
S: Oh no I love the title. I think that because we are a wind instrument. I have a woodwind quintet called *With Growing Wind Inside*, based on my grandmother’s poetry. I just like that idea of the wind. It brings the whole piece together.

T: The same with the different movements?

S: Yeah, I think that I tried to, but it was too hard. Yeah, I don’t think that I thought too much about it. When I wrote X, I was originally going to call it “Grunge Concerto.” But then I stuck with X.

T: Okay that is all for this piece. Thank you.
APPENDIX C

Interview with Scott McAllister

Interview Completed October 8, 2007

Black Dog

T: Let’s talk about Black Dog. Can you tell me about the inspiration for this piece?

S: Yeah, I was just coming off X. I got a commission from Florida State. I was like, “Oh boy do I have another clarinet piece in me? Well I don’t know.” But writing it for Dr. Kowalsky and Croft was just a no brainer. I knew all of Led Zeppelin’s music before, but I remembered buying at a garage sale, some CD’s of all of Led Zeppelin’s music. Black Dog was just sort of on there and I thought, “Wow.” I was thinking about this whole idea about what I could do after X. What is there to do after X? [Laugh] I didn’t want to write a whole full length concerto, but the band version of X for me doesn’t work as well. It was a quick two week project that Diane needed and so the orchestra version of course it works great, and the piano version is better. Black Dog I wrote specifically for wind ensemble, so that was big.

T: Were you commissioned before you started thinking about it or were you thinking about it before you were commissioned?

S: It was commissioned before thinking anything about it. So it took a lot of time. I didn’t want to write another X. I think I just finished X2 already for the Rascher Quartet. That was a big piece. I didn’t want to do another X or whatever. I already had X3 I think, for Verdehr and I stopped with the X’s [laugh] at least for the titles. I had the opportunity to write for the wind ensemble a piece that worked really well for both. A good band piece with a clarinet soloist, because I just thought man there aren’t…so many people were doing the band version of X. I am not really happy with the band parts and I thought, man.

T: What is the difference?

S: It’s just hard to orchestrate X for wind ensemble. It needs that sustained string sound, it’s okay. The second and third movements work just fine. That first movement always bothered me for some reason with X, the band version. It is just so back and forth and frenzied. Black Dog was more…when I decided on the rhapsody idea I started thinking about what a rhapsody was and it took the pressure off of having to write a big concerto again.

T: Oh.

S: Rhapsody kind of freed me up…I can do whatever I want. Just think of the Debussy Rhapsody and what rhapsodies are all about.
T: Was that a request by someone?

S: I think there was a time limit. I think Dr. Croft probably said, “No longer than fifteen minutes” or something like that.

T: No longer?

S: No longer, I think, than fifteen minutes. So I thought well I can do a concerto like that, but then I thought well, since I already had X and I already did the Rascher Quartet. It’s a long big concerto, quartet concerto for wind ensemble. Then I thought I just needed something a little bit smaller. Well then there is money [laugh]. Dr. Croft was like how about $5000 and then I said okay. Then I would see him like a month later and he would say, “Did I say 3?” [Laugh]

I am not going to say no. So I thought oh, yeah I think you said that [laugh]. I would do it for free dude because I love you guys, but I wanted to get paid, I am a living composer. So anyways [laugh]. Was it his memory or was he really talking me down? [Laugh] Anyways, I learned after that to do contracts. [Laugh] But I didn’t care I would do it for free. It took the pressure off because I think I had other pieces to work on, but I really wanted to do this. I knew I was going to do a piano version eventually.

T: Was there collaboration between Dr. Kowalsky and Dr. Croft?

S: Not a whole lot.

T: I mean, did they both want this?

S: Yeah they both wanted the piece. They talked about it. I think I had, right at that time I was like FSU man for a couple years. The brass quintet, faculty brass quintet, they were having a 25th anniversary deal. They went to Carnegie Hall and FSU commissioned me, right at this time and right before this to do a brass quintet for the Carnegie Hall deal. I was really like, “Wow, this is great. I am Mr. FSU.” So, I pushed to get things done. They knew that was going to happen.

T: Get it done quickly.

S: Get it done quickly and have it out there. So that piece is called Silverings. They are all kind of silver and ringing and it is just kind of an opener type piece, eight to ten minute thing. It was a neat piece I liked it. The FSU thing was strong with me and in the back of my mind I always thought I would love to be a professor at FSU someday. Tallahassee is not my favorite place but my memories are so good there and I thought that could be my next job. I thought that it would be great, but maybe someday that may happen, but I love it here.

T: Yeah, you never know.
S: *Black Dog* was easy to write and it was just a few weeks of writing. Just like *X*, I just sort of improvised. I saw the clarinet, I saw Frank on the stage, moving around and everything would just come to me.

T: Is there anything in particular about Kowalsky’s playing that you thought of when you were composing this?

S: Yes, just the incredible amount of expression that he can get out of the instrument. So *Black Dog* is all about extremes. That is why I did the cliché chromatic scale, from the very beginning it’s the lowest note to one of the highest notes. I wanted to just immediately show off everything about Frank Kowalsky. The technical things and then the quiet middle section that is so velvety and so Copland-ish, you know? I just love that, I just heard him playing that.

T: Yeah that is good. Were there any other elements? Was there something about Croft, about him in particular like his rehearsal technique maybe or his personality that you included?

S: Oh yeah for sure. He is kind of the rock star too. It has this, and *Black Dog* kind of begins like this too, “Hey, hey mamma won’t you shake that thing.” [sings] Then the band goes [sings the accompaniment part of the original tune *Black Dog* by Led Zeppelin]. Everyone thought I was going to put that in there [sings the same part again].

T: Yeah I thought that too.

S: I didn’t do it and I’m glad I didn’t. I gave the feeling of the band playing the first measure and the clarinet doing these cadenzas and seeing Dr. Croft communicating with Kowalsky. I almost wrote a band piece, some day I might, a collection of band pieces for the band directors that really influenced me like Junkin and Dr. Croft. Dr. Croft, I was going to write a movement called “Zing,” because he would always say, “Zing, Zing.” That was his word and everyone had their own little word. I was going to write movements that “Zing” for Dr. Croft and Jerry Junkin and different ones like that. Yeah, so I definitely saw Dr. Croft as part of the influence of this piece. I knew that he was kind of getting to the end of his career and there was some beauty in that in the middle of the piece I think. My sadness, not sadness but missing Dr. Kowalsky and those years are gone and so that is definitely in the middle of that piece. Then it comes back later on in the piece at the faster tempo.

T: Okay.

S: There is actually a hymn tune. You know I don’t think I told this to Chris Money.

T: Oh?

S: It is a little fraction of a hymn. It is an old time hymn. It is called “Grace, grace God’s grace.” It is the first four notes [sings the first four notes beginning in measure 47]. That
is kind of where I got that. I think I was just coming from church one day and I heard that and thought, “Oh that’s going to be the beginning of this beautiful stairway to heaven type gesture.” So I use the first four notes of [sings] “Grace, grace God’s grace.” Yeah here, measure 47, and then I just did my own thing after that. I was pushing my limits a little bit. Just doing this basic thing at 45 I was hearing, like in X when I wrote the second movement, I was just writing a bunch of arpeggios and I was realizing they were arpeggios and I was like, “Oh my gosh I’m going to be killed.” But I broke that wall down and said, “You know I’m going to do it.” [Laugh]

T: It sounds very attainable. The audience is like, “Ah I can hear the [inaudible] thing going on.” I don’t know you just kind of get into it.

S: Yeah exactly, sure.

T: So the name of this piece, obviously it is the same name as the piece by Led Zeppelin, but is there anything else about the name?

S: I always thought too that the clarinet is black and everybody says that when you’re a bad ass you know it’s like ‘Yo dog.’ So I saw Kowalsky as a black dog and I was like “Yo dog.” [Laugh]

T: That’s hilarious.

S: I just, you know he’s a dog. [Laugh]

T: Bob Spring should have that on his CD cover. Have a rapper.

S: Well my idea for the front of the CD was…I really wanted a black lab holding a clarinet in his mouth with the slobber kind of dripping down. Maybe a broken clarinet, like half of a clarinet just going, [gesture] with that look. I like what they have, but I just thought it would be cool to have that.

T: Yeah that would be very cool.

S: Some day I would like to make my own disk of all my clarinet music. Then I think that I would have that. Either that or two clarinets like an X or something.

T: Okay. When composing this piece were you really incorporating, well I guess you have kind of already answered this, but were you really incorporating a lot of Led Zeppelin’s style that was of significant importance?

S: Yeah, not so much as Led Zeppelin, but the whole era. That was the time of my life where I was, well I still am now, I was including passion in my music. Having passion, hearing passion during my performances, passion while I’m composing music. I tell my students to do that to create passion while composing. Like crying, or sweating, or having a blast, having the time of your life. If you don’t do that it is not going to transfer
to the musician to do the same thing. So I was really trying to emulate these, why can’t a soloist, a classical concert soloist have that type? You know, with the veins popping out and the sweat everywhere and it’s an outdoor concert where everyone is screaming. I would love, in the middle of Black Dog, for someone in the audience to whistle and hold their cell phone up or something. I just think it would be so cool.

T: Yeah [laugh].

S: We’re stuck in a male white European 19\textsuperscript{th} century school of music stuff still. We’re just stuck there. This piece kind of breaks through that a little bit.

T: Definitely.

S: It makes the performer do more physical things. I kind of use gestures to emulate for sure that rock era. Black Dog was just an avenue to do that. I was really thinking about Jimmy Hendrix a lot. Breaking off with Kurt Cobain and X, my experience with X, and trying to go just a little further than I did with X.

T: Okay.

S: X was kind of a little more academic in a way than this. More like a concerto.

T: Very rhapsodic.

S: Very rhapsodic and crazy. It is not even officially in a rhapsody form, but it’s close enough. Rhapsody is kind of vague anyways. Looking in the Harvard Dictionary of Music, it’s kind of vague.

T: Okay.

S: I had the hardest time on measure 36 on the piano version. One of my graduate students, I paid him to do this. He is a phenomenal pianist. I paid him to do this piano version, but I worked with him on it. He was just such a great pianist and the humming in the band, the singing part was so hard to do. To figure out how to create that atmosphere with the piano, that’s all I could do.

T: Yeah I heard that on the recording.

S: It’s singing.

T: Yeah I could hear there was some other timbre. Maybe they are singing I don’t know. When did this premiere?

S: Kowalsky premiered it at FSU. I think it was 2002 or spring 2003. I can’t remember now. I think it was spring 2002.
T: That was at FSU?

S: Yes at FSU, there in Opperman. Everybody just stood up. I went down to the stage and I was supposed to come up on stage but I just bowed down to Kowalsky. He was so awesome. He had his glasses down like that and just ripped it. It was good.

T: Did he sit or stand?

S: He stood. He was all over the place. It was perfect. Then the next big performance was…I don’t know how the word got out, but it just spread. Then the big performance was Scott Wright because it was in a hall of 2,000-3,000 with all the band directors in the entire country. It was at the CBDNA national convention. Rick Clary, he conducted, he was at Kentucky, he ended up at FSU.

T: Yeah, he is on my committee too.

S: Yeah he is awesome, he is amazing. He is a wonderful musician.

T: Yeah he really is.

S: He did X2 with a quartet from FSU. They are in Alabama now, but they did X2 at FSU the year after this, after Black Dog.

T: Okay. Let me go back for a second. You originally did this for wind ensemble, so what made you want to do it for piano? Were you getting requests?

S: Yeah getting requests and seeing the success that X had with the piano version. I knew that I had to do it. I was so busy that I hired my grad student to kind of help me with it. I worked with him on it. It just made it so much more portable.

T: So you received a lot of good feedback and decided to?

S: I’m thinking the same thing with my trombone concerto, which is a big splash. I’m thinking, well I have to find time to do it.

T: It should be a double thing when you start to compose.

S: Oh yeah. Well I definitely save the files. I remember, one piece, oh yeah the Canon Ball Concerto I was suppose to write a wind ensemble version of that so I would just go to the original version and I had all the music there and make the orchestra version of it. It is easy to cut and paste and save some time.

T: Yeah that’s true.

S: Still, it is hard.
T: Were there any changes made to the clarinet part with the piano version?

S: No, nothing. Everything is the same, I think I gave everything to Frank. No we did not change a thing. It was all just boom we did it.

T: Alright. I guess we’ll talk a little and kind of go through the piece.

S: Sure.

T: So this is obviously, it is one big movement, very rhapsody-like. So you wouldn’t necessarily put these into separate sections?

S: Yeah I would definitely, well you have the big introduction cadenza. There is a big cadenza all the way until measure 30. That’s just cadenza stuff basically.

T: Would you necessarily call that an A section?

S: Well it introduces almost all the clarinet material. So it could be considered introduction or well it’s so long. It doesn’t feel like the piece really starts yet. It definitely doesn’t. It really feels like the piece starts at measure 30. Then all that [inaudible] and then we’re interrupted. Well that lasts quite a while until the second section. Then in B major I guess, a little bit. It switches around a little bit. Then the gesture at 66 is just my, it comes earlier at measure 30 that’s my kind of heaven type music. It is ethereal and that is why I put 4/2. Like I mentioned yesterday with the other piece, I would put 4/2 to give it that feel. So at 59, why didn’t I keep that as the quarter note? Why didn’t I keep this whole section as the quarter note gets the beat rather than the half? I want the feel, when you have measures 46-47 when the clarinet comes in, if those were just half notes it wouldn’t be played the same as the way it looks right now.

T: That’s true.

S: You would play it a little more heavenly a little more open. The visual thing is very important to me. Then it gets so black again when the cadenza stuff comes back at 74. Then that repeats. Then the piece finally, the fast stuff finally gets started at 99 and that’s the important motive.

T: That could be the B section?

S: Yeah exactly. Then 99 that’s the first statement of [sings] “Hey, hey mamma won’t you shake that thing.” So I did take that rhythm for sure. [Sings measure 99 in the clarinet part.] It just goes crazy after that. Then I have these little interjections. Just to kind of fool and tease everybody. They are like, “Oh no here comes another cadenza.” Then all of a sudden I just heard the band…In the band I love using the contra bassoons and contra bass clarinet it is like a woofer. All the time, I’m like louder, louder. That feeling there in measure 110, I’m using two different F #’s at 113 from earlier in the cadenzas. Then it explodes again and then you think the fast notes are really going to get started
again and then I take it away. So you can consider all that one section with these interjections. These are just transitional interjections. Almost like taking different chords out of different pieces. This is just like taking something from a different and just [inaudible] to mess your mind up.

T: Is there any connection with this? I love this rhythmic section. I am very rhythm oriented...I am all about it. I was discussing this with some friends the other day. The first thing I hear when I hear a piece is the bass. I just build from the bottom up. I don’t know why, but I just do it that way.

S: Me too, me too.

T: So when you said that yesterday I thought, oh it makes sense. Yeah, I’m not crazy. But when I heard this section it really got me.

S: This section right here?

T: The rhythmic section. I was wondering if that has any connection to anything?

S: Yeah, to Mission Impossible almost. [Laugh]

T: Okay.

S: A few people said, “Man that sounds very similar to mission impossible.” It is not exactly like it, but when I wrote it I thought man that sounds like mission impossible. I said “cool,” because that is the feeling that I want to get. This is a bad ass dog and this is a mission impossible piece. [Laugh] It gives that feeling of mission impossible. I’m sure that subconsciously that came out.

T: I love that part, it’s just so cool.

S: At 123 that is the first time. Then in X I have [sings the rhythmic section of the third movement of X]. I love that same ostinato feel in this piece. So I came up with that one and then I guess BlingBling [sings the rhythmic ostinato in the third movement] I have that too. Yeah, I used all those. [Laughs]

T: Okay.

S: Then I have small little cadenzas before 140 there.

T: Okay.

S: Then the fast stuff really gets started finally at measure 148 or 150 it kind of gets started. That’s when you just go for a long time. The driving, fast ostinato tempo, using the same materials. You’ve already played all this stuff here until the really hard stuff starts here at 156.
T: Do you know if people, this is measure 157, finger this normal?

S: It think they fake finger that.

T: Okay. I’ve tried both. It kind of works better for me, well maybe I’m not playing it fast yet. It kind of works better to just play it normal but, I guess it is a preference.

S: Yeah it’s just your preference I guess. It’s just putting more fingers down, but sometimes it’s easier to get it out. You feel like you nail it. This is all just improvisatory stuff I did. Then measure 162 it’s kind of like a little gesture, kind of from X a little bit. [Sings measure 162]. You’ll hear that in the third movement of X, not the exact notes or anything.

T: Also in Bling a little bit too…this triplet idea.

S: Yeah I love that. I love rhythms like [sings triplet combinations of rhythms]. I also like them because of “Galanta Dances” I like the sixteenth dotted eighth thing.

T: Yeah.

S: I love that feel. The band part has a lot more things going on, more imitation.

T: Yeah this stuff here.

S: A lot of imitations and things like that. It’s just hard in the piano too write that. Then something I do at 167, I do a lot of this in my pieces, usually in my big fast long sections I’ll have a miniature B section. It is a contrasting section in my fast music, just to make it go longer. It’s really hard to write fast music. You write for days and hours then you think, wow I have 30 minutes and you have 30 seconds. So I just kind of started getting into this style thing where I contrast. My music is so rhythmically driven and so hard and fast that it’s nice to have a contrasting minimalist, beautiful but fast section within the fast stuff to kind of give it a little bit of a break. That’s where this “Grace” melody comes back in, with this minimalist music. Then I slowly transition right back into the [sings rhythmic section]. The clarinet has a gliss down.

T: Down here.

S: Yeah, there is a long slow lip gliss at measure 182. Make it go four beats.

T: Okay.

S: Then all the same stuff comes back again. I play with some ideas. Then it comes back again, a second time. Then the band kind of does it too. That’s finally the quote. Measure 193 I’ve got the French horns I think doing that. It would be pretty hard for the piano to do all that. The last cadenza is the biggest one. It is the same material, but you
have to figure out a way to make it the biggest best one. I like how Bob Spring does it. He just hangs on that C.

T: Oh man.

S: He just pinches it or something, ‘aww.’

T: Yep. [Laugh]

S: It’s like he’s screaming.

T: I like that part too. It is really effective.

S: Yeah your heart is just pounding, while he’s doing that. So just a basic cadenza and it kind of ends like X ends. I use this kind of trill thing. Then just kind of end it. Faster, higher, louder. [Laugh]

T: Definitely. Did you feel that something is kind of lost a little bit in the accompaniment on this version?

S: Absolutely, because you can only have two hands.

T: Is there anything that you would suggest for an accompanist? How to approach this and help?

S: I always have to say, they hate holding the pedal down too much. They always want to keep it dry. Most pianists don’t have the power and the energy or the hands. I’ve had many pianists that I’ve played with a few times. I remember one time I went back stage after X and she had her hands in cold water.

T: Oh no.

S: I asked for it really loud and there are a lot of things in octaves. The louder the better. It has to be just as rockin’ as in the clarinet. The clarinet almost has to feel drowned out a little bit and really push it in some places. So be ultra dramatic and very powerful.

T: And let it ring?

S: Yeah. That’s right.

T: Okay. The tempo for the beginning of this? I mean Robert Spring, I think he goes a little bit faster.

S: Yeah. A little too fast. [Laugh] It could be around that.

T: This is pretty good. You know how some people say this is a ball park?
S: It is a little bit of a ball park, but just take some time and don’t play it like he plays it. I think I got this idea from Weber. Measure 13 or 12 it was just stuff I knew in my head, these patterns. What is that from the Concertino? [Plays a few Weber passages on his clarinet] Maybe it’s the second concerto. Where did I get that from? Yeah I kind of got that from the Weber. Yeah it’s the last movement from the second concerto. I kind of got that from that, now that I’m looking at it. Now that I have my clarinet in my hands, I’m feeling that. Yeah I kind of did feel that. I changed the notes a little bit.

T: Yeah it fits well too. I like it.

S: It works for the clarinet.

T: Alright, we already talked about the form.

S: Maybe you can compare little runs like 17 to Four Preludes. You might be able to find some things in the clarinet. Runs like this that are very similar gestures that you might be able to, in your paper, compare familiar big long phrase gestures. He did that in 1994 and also in 2002 and kind of like stylistic things that I wrote in the clarinet.

T: Measure 22?

S: Yeah measure 22 compares to measure one you know…very similar type stuff.

T: Yeah definitely. You kind of briefly talked about the key a little bit. You said it was in B-flat in the other part.

S: I think this is E-flat there [meas. 1]. I think I got to B-flat. I like to do this in my music, if you analyze my music in a big way you’ll see a lot of times I still will do tonic-dominant- tonic. I like to get that feel of the dominant somewhere in the middle of the piece. So when the A material comes back it sounds, like in a big way. I’m not in a key really. But you hear a pitch center in E-flat to B-flat and then it resolves to E-flat. I think that is, let’s see we are kind of in B here [slow section]. I don’t know maybe I don’t do that in this piece. [Laugh] I would be surprised. Well it’s sort of E-flat the whole time. Well here’s B-flat, well no, that is E-flat too. Well I don’t know what I did. I don’t know. I guess it’s all E-flat isn’t it?

T: Yeah it’s E-flat. I don’t know this may be going way too far, maybe not, but I was just trying to do some stuff before we had our interview. I noticed that here measure 30, that all these notes incorporate notes of a Phrygian scale.

S: Oh, yeah.

T: Is that intentional?

S: Yeah I was thinking about that when I was writing that. I said, “This sounds Phrygian.”
T: Yeah, I figured it out. [Laugh]

S: Yeah, you can definitely say that. That is a good analysis. But when I compose I don’t think that usually. Subconsciously I have that in my head from all the analyses that I’ve done. But I usually take my ear there or my ear says, “That is what you’re doing Scott.” I say okay get out of my head theory guy, [laugh] because some sometimes that ruins it.

T: Okay. So that would also explain this in a way. Okay I just wanted to make sure I was on the right track. I am not a theory buff.

S: No that’s good. I’ve had a lot of years of theory, but I’m not a theory buff either. [Laugh]

T: Is there a main message that you want to convey to audiences with this piece?

S: Just the whole rock star. The clarinet is the best instrument in the whole world. It can do anything that an electric guitar can do or the cello can do. We can do that and more. [Laugh]

T: That is very true.

S: It’s a piece that you just want to show off with, be a bad dog. [Laugh]

T: A bad black dog. [Laugh]

S: That’s right.

T: Is there anything notation wise that you would change at this point? Is there a way that people have played it and you are like well I don’t know?

S: I need to change the gliss stuff in here. It almost looks like finger glisses. I need to make them look like lip gliss lines. I’ve never had anybody misinterpret that. There are some things that I need to switch and maybe I would put more suggested glisses like Bob Spring might do.

T: Sure. Like when he puts the resonant trills and gliss at the same time. I like that.

S: Yeah. We worked on that together. I like that. Also Scott Wright kind of worked with me on that. He sent me a bunch of stuff and then I said, “Well do it this way and do it this way.” I probably should put those in the next score I write. Maybe, the ones that aren’t difficult, add those for sure. Fifty percent of people might be able to do the suggested. Please don’t’ do it if you can’t. Don’t try it. [Laugh]

T: Don’t try? [Laugh]

S: A lot of people do that. I was 15, playing Spohr and I probably should not have been doing it, but we do.
T: It seems like you were doing just fine. Okay let’s go through just a little bit. I had a couple questions about performance stuff. The E resonate fingerings, this is measure 11, how would you finger them?

S: [Works through fingering on clarinet to demonstrate correct resonate fingerings] I thought that there was a real fake fingering for E. What’s the real fake fingering for E? [Laughs] I’ll have to ask Bob. It should almost be like a quarter tone thing rather than an open. It is not really a fake fingering like the other ones are. It doesn’t really matter.

T: Do you want it to be a half step below or quarter tone?

S: No, I don’t want it like a half step or anything like that.

T: So what I was doing was probably too much?

S: I just want it a little more, yeah I think yours was a little too low. I want it to sound as close to an out of tune E, basically.

T: Okay.

S: It can be a little out of tune high or a little out of tune low. So finger E plus A.

T: Does that come back later on in the piece? The E’s? I don’t know if I have the E’s anymore?

S: Yes this one in measure 84. I’ll have to listen to that again. Ask Kowalsky he probably has it written in his music.

T: Yeah. How are you finger ing this one? [Referring to meas. 3-4]

S: [Plays the passage on the clarinet.]

T: So you are playing the E-flat normal?

S: Yeah that one is normal. I hate Daphnis and Chloe. It has all the fast stuff.

T: So E-flat normal and then just the A?

S: Yeah. It is pretty out of tune on mine. I just want that quarter tone flat or sharp. But however you want to get those E’s…definitely not a half step either way.

T: Okay so no half step, just quarter.

S: It is kind of the same way with the [plays the F#-resonate notes]. For some reason it is the same note but it sounds different.
T: Yeah, it does, it sounds really different. This is measure 5 the resonate trills for C.

S: I think I did [plays the C resonant trill]. The B-flat key. Oh yeah I’ve done this too [plays C trill with C# key on right side].

T: I think Bob Spring does a lip thing.

S: Yeah he does this mouth thing doesn’t he?

T: Yeah it is “wawawa.”

S: I like that. [Plays the clarinet to try and find a good trill fingering]. Yeah whatever is easier to jump on that, that’s fine. He does something with his mouth there.

T: Which is cool too. It is a good interpretation. The same thing with meas.17-18, C#?

S: [Plays around on the clarinet trying different resonate fingerings. Settles on the over blown F#.]

T: Yeah that is what I would do.

S: Yeah that is a good one there. I am trying to remember these fingerings. [Laugh] It has been so long.

T: Yeah.

S: It’s like riding a bike I guess.

T: This in measure 120.

S: Oh that is just a fake rip.

T: Whatever comes out?

S: Just like a rip. I need to put quasi in that. As long as you get up there. Yeah it’s just crazy. That needs to be like no notes and then just a line. [Laugh] I didn’t want people to go [sings a glissando]. I wanted that later.

T: Yeah that was the other question.

S: Where ever you feel comfortable starting the lip gliss.

T: Yeah okay. I just kind of jump over the G.
S: [Plays the glissando] I just kind of fake it to get up there. Yeah to get over the break. How do you do that again? [Laugh] I think I started mine on the D. I used to be able to start my gliss on a B, all the way up. It’s hard too, I’d have to practice that.

T: Did you use to do that exercise up and down?

S: Yeah up and down exactly. I’ve heard people just do a big gliss all the way up to a high C, or just a finger one too. That’s okay as long as, I like the lip gliss. At least it could be a half octave before. That’s okay. Most people can’t do what is on the recording. That’s a crazy gliss.

T: Yeah. I can start it from over the break. It works if you really drop the jaw.

S: Yeah really drop it down. I use to be able to do that too in the old days.

T: I felt like I got really good at doing it because of my students. They all want to know how to do it. They don’t know how to let go. It’s more of a throat thing.

S: Yeah exactly. I remember Roger Hiller at Chautauqua he did Rhapsody in Blue and it was so funny. [Plays a gliss with squeaks] It was horrible. I never heard that before when I was in high school. I thought, “Wow that’s so cool.” So I sat there in the practice room before my lesson and I was doing it just naturally the Rhapsody in Blue gliss. I was doing it over and over again. He just barges in my practice room and says, “Why didn’t you tell me you could do that? I would have let you play.” He thought I was making fun of him. I said, “No, no I have never seen that excerpt before. I thought you did a great job.” He got mad. He thought I was teasing him. I was like no, no I was just seeing if I could do it. [Laughs] He was great.

T: Well, I guess that takes care of this piece. Thank you.
APPENDIX D
Interview with Scott McAllister
Interview Completed October 8, 2007

**BlingBling**

T: Can you tell me about the inspiration for this piece?

S: Yeah, this was commissioned by Richard Spece. He wanted a closer piece for his concert in D.C., called Concert of the Mansion or something like that. It was a really big concert he had going, and he just wanted a closer piece. I wasn’t really ready for another clarinet concerto or clarinet piece at all. This was just last year so it had been four years since I really wrote a solo clarinet piece. So I thought, well let’s just try it. I was kind of reminiscing a little bit about *Screaming Azaleas*. I just wanted something a little more lyrical. I didn’t want anything like *Black Dog* or *X* and so that is why the first movement is very lyrical and a little more, not as hard. The whole first movement is inspired by…I just wanted to write something that is a little more, a little easier for people, clarinetists to play. Richard sent me copies of him performing. He is a wonderful clarinetist so I could do anything. I wanted to save it for the last movement. So “bling” doesn’t really happen until the last movement. Everyone is like, “Why is it bling?” The first movement, you know, the second movement is pretty subdued compared to other stuff, but the last movement, I wait to be “blingy.”

T: I think of some of the other big stretches and stuff, I can see this being shiny. [Laugh]

S: I have this little [sings triplet figure from first movement of *BlingBling*] there is some *X/Black Dog* stuff in here. You know this stuff here [sings measure 32]. Now when I think, what did I do in measure 32? Don’t I [he plays on the clarinet measure 32] yeah where all you do is lift up your fingers.

T: Yep.

S: Yeah that is what I thought. So I put that in there. I didn’t put that in the piano score. Then I have this, I don’t know, it is a little more thought provoking for me. I hear these places like measure 60…I start this thing a little bit. It’s kind of minimalist anyway, the whole piece. I have this little Mozart thing again, measure 40. Then, oh yeah, this in measure 103 [plays the passage on his clarinet] that’s from *X3*. I like doubling the piano with the clarinet. [Plays the passage again on the clarinet.] I double all that on the piano and I love that ringing sound. Then it starts slowing down with these big leaps and then right at 129 this happens a couple times you’ll hear that, these big leaps with this kind of resolution at 141, with the high C. [Sings the passage in clarinet and piano.] The piano has that, you know, this great chord. I love this chord and the clarinet is just singing on that high C. Basically it is just based on a couple of those ideas. It is more liquid and there are a lot of huge jumps here. It was just at that time in my life, I was just kind of
starting my brand new life again. I was going back to all those other pieces, asking, “What am I going to write now?” It was a lot of fun, kind of normal.

T: Was it kind of a reminiscent time for you?

S: Yeah, kind of reminiscent. Yeah, a little bit, like missing the past a little bit, but a little scared of the future. The second movement comes along and I take the exact quotes from *Screaming Azaleas*. [Moves to the piano] Let me make sure what I did here. This is from my *Screaming Azaleas* [plays the beginning of the second movement of *BlingBling* on the piano]. This is an exact quote. Very colorful and then I use a couple pieces. I have a chorale, this is my chorale sad music of my life, it resolves to E major. So I have E-flat minor then E-flat major. That is the whole entire second movement. I basically [continues to play the chords of the second movement]. I just improvise with the clarinet melody on top of that. Then measure 23 is a big, I can't play that on the piano. [Referring to the fast gesture in measure 23 in the clarinet.] This is kind of reminiscent. You can take some time on that. When you perform this, measure 23, it is kind of like that Bartók, you know, *Contrasts*. You take a little time on that but definitely want to hear this A-flat. The low F and the low A-flat, definitely want to hear that.

T: Okay.

S: Definitely you can take time on that. Then all that stuff at 29 just flutter stuff.

T: Is that just an effect basically? Is it just a color between the two parts that you are going for?

S: Yeah, exactly. Then measure 33 is kind of reminiscent of the first movement. You have the [plays measure 33 on the piano and sings clarinet part]. Then back to the very beginning, like *Screaming Azaleas* stuff. Then the chorale ends it and I just love that last note. [Plays the last chord of the movement on the piano.] The clarinet just has [plays the clarinet note on the piano.] I love that sound.

T: It is very vocal.

S: Yeah very vocal. It is very sad. I was looking back at *Screaming Azaleas* and I always wanted to use that *Screaming Azaleas* [plays the beginning of the second movement on the piano]. It is not sad and it is not happy.

T: Yeah. That is true.

S: It is both.

T: It is true, I know I keep saying reminiscent but it really does sound that way. It makes you kind of feel the happy and sad parts. It is a good color chord for that emotion.

S: Yeah, I just love it. I will probably use it again. [Laugh]
T: Yeah, it is really pretty. It has a mood to it.

S: I keep worrying about things that I start recycling. I thought, man some day, when I’m 80, somebody’s going to say, “Wait a minute you stole that whole section from.” [Laugh] Sorry, do you want your money back? [Laugh] But then the last movement I really wanted something again like [plays the beginning measures of movement three on the piano]. I wanted that crazy feel.

T: It is hard.

S: It is hard and 144 is impossible.

T: Yeah, good okay. We tried for 128.

S: Yeah, 128 is good. I was so glad, when this was premiered, he has a really famous pianist, Richard did. He was from Europe, and the guy just emailed me and said “It was so nice to have a piano part, that was a real piano part and it works.” I am a horrible pianist, and I went WOW! First time a pianist said that. I really did work these things for piano, these big jumps. I worked them slowly and I guess it worked out right.

T: So if you could do them, then…

S: Yeah, if I can do it really slow a good pianist can do it fast. The clarinet starts being “blingy” and ripping some very similar Black Dog/X type things. Some really fun stuff like measure 30 with the piano. It is more of a duo with the piano this time. If you listen to my, I wrote a piece after the Verdehr trio, just a couple of years ago, for a trio at Interlochen. They have a trio and it is called Funk. It was one of the pieces I wrote after my divorce. It was one of my healing pieces and it was the state of mind, this Funk piece, with clarinet, violin, and piano. It is really a good piece. I do a lot of stuff like, I do like in measure 30 here. There is a lot of color and rhythmic things. I will have to give you a recording of it some time. Then, the form of this piece is just…I think that it has this middle crazy clarinet stuff. I use that rhythmic thing a lot, measure 51, that is unison with the piano a lot. Then the ostinato pattern tells you where the form changes. Then I go back to the exact first movement stuff, right? Yeah, [plays measure 72 on the piano]. So this is the exact stuff from the first movement it changes just a little bit, you probably knew that. Then it climaxes again to that super high C. I just love that, you know that [plays the chord in measure 98 on the piano]. Then you think that it is going to end like the first movement does then it goes right back to the fast section. I think I put that in there to kind of give us a break from the “bling” and remind everybody that the first movement stuff goes along with this. Then the clarinet just takes it to the end. Let’s see, I’m watching your notes here. Then at 122 just those crazy rips like going the opposite way from X. Then just ending on this crazy da,da,da stuff. This kind of leads me to this latest wind ensemble piece I wrote, Krump. It’s kind of like the whole, the rhythm and everything, in Krump there is drive in that piece.

T: Yeah, I love the rhythm in this one too.
S: The ending on this is a little unsteady. I wouldn’t mind redoing it a little. Maybe extending the ending a little bit, because this B-flat stuff just kind of happens too fast. The clarinet is really ready to stop [laugh], right?

T: Yes. [Laugh]

S: You have V-I here [plays the chord from meas.125-129 on the piano]. You really have V-I. The whole time, you are up there [plays the clarinet note, G#]. V-I here. So pretty simple compared to, but there is a lot more, specially that second movement, it’s not very “blingy,” it is very emotional. I’m using pieces from my past that I’m kind of little melancholy about, a little sad about. At the same time there is this future. It is one of my healing pieces, a therapy piece. [Laugh]

T: Yeah a healing piece. How did you come up with the name?

S: *BlingBling*? He wanted something to show off with. I remember hearing something or seeing something that is very showy is “bling.” Then I looked it up on the Urban dictionary on the computer and went, “Ah, what a great idea for a piece!” Maybe *Black Dog* should be called “bling bling” more than this.

T: Do you find that some pieces, that the name of the pieces come after or before?

S: Usually before. Usually I will come up with a name and I’m like, “Ah, I know my whole piece and what it is going to be like.”

T: Oh, that’s cool.

S: I want it to be too much. *BlingBling* just has to be that one thing. *Krump*, I just wrote *Krump*, so it should just be krump. So in the middle of that band piece I have soloists break out, and then sections of instruments, like saxophones will have their own “bling” thing or krump thing going on. So the title is the whole piece.

T: That is a really cool idea the krump. I want to hear the piece.

S: Yeah it would be fun. Maybe FSU will do it someday. Well you’re not at FSU now.

T: Yeah. Alright, we talked about the piece. Have you considered arranging it for orchestra or band?

S: You know I think that it works so well with piano I am not going to touch it. Unless a lot of money came along or something [laugh]. I would like to hear a few more recordings of this. I have only heard Richard’s and Diane’s recordings. They are wonderful too.

T: Yeah Diane’s recording is good.
S: So maybe it just needs to live a little longer and maybe, if anything I would do it with strings or something. Band might work. The second movement would be difficult.

T: Yeah, well if there was tuba in the background, then it would be a marching band, not really.

S: Yeah, I kept thinking this one wouldn’t be as popular as X and Black Dog but I think maybe it is just different. It is more manageable in a lot of ways.

T: Yeah, definitely.

S: It is not as scary.

T: No, but there is so much nice stuff in there that you still have to know about air control and getting up there with the high notes and it is still a challenge. Especially that last movement, for me it was.

S: Yeah it is. It’s harder, with Funk and X3 and a couple of my trios. People don’t play much chamber music anymore. It is a shame because there is a lot of great stuff that might not be discovered.

T: I wish that was a requirement. I guess they had it at FSU. They have it for undergrads now.

S: To do more chamber stuff. You can do Bartók Contrasts and do Funk.

T: We would have some great performances too, you know? People could take the ensembles on after they have established a group. I think it is really important. I love chamber music.

S: Absolutely, I think it is great.

T: Okay, is there a key to this.

S: In the last movement it is E-flat. You can hear that I-V feel. Then in the second movement it is also E-flatish. That Screaming Azaleas theme you can really hear the pitch center is E-flat there. In the first movement you hear that E-flat. It is not really an established key, but you hear E-flat everywhere. You hear E-flats and B-flats and it is really [inaudible] tonality. Everything in the kitchen is thrown in there.

T: Is there anything in particular that you want to tell performers about Bling?

S: About Bling? This one is more, if anything, emotional I guess. The middle movement, you have to be a little more delicate with Bling. The first two movements can be a little more delicate, maybe not as forceful as X and Black Dog. Maybe it is my old age or
something…38 years old, I’m getting old. [Laugh] Then the last movement for sure is just like all my other music. Be on the edge and let it go.

T: Is there anything, you have only heard a couple recordings of this, but is there anything that you have heard people do that maybe would make you change the notation?

S: Yeah, I would change the tempo of the last movement, but without losing the drive. That is what’s so hard. I don’t know, not the clarinet part, I was real happy with the clarinet part. In the piano part I might notate it a little differently where it’s, a little more legato. I am not sure if your pianist, he/she, played this legato enough. I was pretty happy with that. Sometimes, a boomy hall and a boomy piano can make the last movement…maybe I should take things up an octave. That real low stuff can get muddled.

T: Muddled? Yeah.

S: I really want it to be staccato. A bass would be great. That would be awesome.

T: That would be cool.

S: Bob Spring did a Black Dog version for synthesizer one time. I never heard it. He played with a synthesizer.

T: Really?

S: Yeah. I was dying to hear and people said they loved it and other people said, “Eh.” I bet it was cool.

T: I bet it was.

S: I want to hear it.

T: Okay, I think that is it. Oh there is one more question I was going to ask. Spece premiered this last year?

S: It might be 2 years now. This is 07 now, maybe a year and a half now. In the fall? I can probably look it up. December 2005. I guess I wrote it in the summer of 2005.

T: Did you incorporate any of his playing style?

S: Yeah he sent me his CD and that kind of stuff. I think some of his playing influenced it. I think, I really liked his lyrical playing and he has a wonderful sound. So I think I just put that in there for that reason. I didn’t give him too much technical stuff until the end. I thought that it might be a little too much. I didn’t make it to the performance.

T: Did he send a recording?
S: Yeah he did. He said that there was a standing ovation and everybody loved it.

T: Thank you.
APPENDIX E

Human Subjects Application - For Full IRB and Expedited Exempt Review

PI Name: Tori Lynn Patterson

Project Title: A Performance Analysis of Scott McAllister's Works for Solo Clarinet: BlingBling, Black Dog, X-Concerto, and Four Preludes on Playthings of the Wind

HSC Number: 2007.673

Your application has been received by our office. Upon review, it has been determined that your protocol is an oral history, which in general, does not fit the definition of "research" pursuant to the federal regulations governing the protection of research subjects. Please be mindful that there may be other requirements such as releases, copyright issues, etc. that may impact your oral history endeavor, but are beyond the purview of this office.
APPENDIX F

Interview Consent Form

I_____________________________ freely and voluntarily consent to be a participant in the Treatise project entitled “A Performance Analysis of Scott McAllister’s Works for Solo Clarinet: BlingBling, Black Dog, X-Concerto, and Four Preludes of Plaything of the Wind.”

This research is being conducted by Tori Patterson, who is a Doctoral Candidate at Florida State University.

I understand the purpose of this research concerns the obtainment of biographical information on composer Scott McAllister and the performance analysis of his solo clarinet works. I understand that if I participate in the project I will grant the researcher a 40 – 60 minute recorded interview. Interview questions will pertain to my knowledge of Scott McAllister’s works and my experiences with performing his works. My recorded interview will be transcribed and sent to me for clarification and approval. The researcher will keep the recordings in a secure environment, until April 2009 when they will be destroyed. I also understand that the written transcripts produced from this study will appear as an appendix to the treatise publication.

I understand my participation in this study will not affect my current or future relations with Florida State University. If I decide to participate, I understand that I am free to withdraw at any time without affecting this relationship.

I understand that I may contact Tori Patterson, 4660 Decatur Ave. N, New Hope, MN 55428, (850) 264-9321, for answers to questions about this research or my rights. I agree to participate in the interview project described above.

I have read and understand this consent form.

______________________________________________
(Interviewee)

_________________________
(Date)

If you have any additional questions about your rights as a subject/participant in this research you can contact:

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BIOGRAPHICAL SKETCH
Tori L. Patterson
Spring, 2008

Tori Patterson is a private lesson instructor and a master class clinician, currently residing in the Minneapolis area. In 2005 she began a two year residency at Florida State University to pursue a Doctor of Music in clarinet performance, working as a graduate teaching assistant. She received a Master of Music degree from Michigan State University in 2005, and a Bachelor of Music degree from the University of Wisconsin-Madison in 2002. Her primary professors included Frank Kowalsky, Elsa Ludwig-Verdehr, Nathan Williams, and Linda Bartley. Tori has also served as an adjudicator for the Wisconsin Youth Symphony Orchestra and the Florida State University Tri-State Band Festival. Her most recent ensemble performances include Sinfonia Gulf Coast, the Florida State University Orchestra, the Tallahassee Symphony Orchestra, and the Encore Wind Ensemble and Allegro Symphonia in Minneapolis, MN. Her music career has also included performances with two-time Tony Award winner Bernadette Peters, under the direction of Marvin Laird, and the Madison Family Theatre Company in a production of The King and I. She has provided music instruction to students Florida State University, Blue Lake Fine Arts Camp in Twin Lakes, Michigan, and the Florida State University Summer Music Camp. She is a member of the Pi Kappa Lambda and Golden Key National Honor Societies.