The Clarinet Compositions of Ruth Schonthal: A Performer's Guide

Lauren J. Cox
THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

THE CLARINET COMPOSITIONS OF RUTH SCHONTHAL: A PERFORMER’S GUIDE

By

LAUREN J. COX

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Dr. Frank Kowalsky  
Professor Directing Treatise

Dr. Joseph Kraus  
University Representative

Dr. Deborah Bish  
Committee Member

The Graduate School has verified and approved the above-named committee members.
I dedicate this to my parents for their support throughout my academic career.
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# TABLE OF CONTENTS

List of Musical Examples ................................................................. vi
List of Figures ...................................................................................... x
Abstract ................................................................................................. xi

1. INTRODUCTION AND OVERVIEW OF THE LIFE OF RUTH SCHONTHAL ............. 1
   1.1 Purpose ......................................................................................... 1
   1.2 Biographical Overview ............................................................... 3

2. SONATA CONCERTANTE .................................................................. 8
   2.1 Context ......................................................................................... 8
   2.2 Analysis ....................................................................................... 10
   2.3 Performance Considerations ...................................................... 25

3. LOVE LETTERS .............................................................................. 31
   3.1 Context ......................................................................................... 31
   3.2 Analysis ....................................................................................... 34
   3.3 Performance Considerations ...................................................... 47

4. BELLS OF SARAJEVO ................................................................. 52
   4.1 Context ......................................................................................... 52
   4.2 Analysis ....................................................................................... 57
   4.3 Performance Considerations ...................................................... 64

5. DIVERTIMENTI FOR CLARINETS ............................................... 69
   5.1 Context ......................................................................................... 69
   5.2 Two Short Divertimenti ............................................................... 71
   5.3 Little Suite .................................................................................. 76
   5.4 Tango for 2 .................................................................................. 81
   5.5 Duo .............................................................................................. 85

Appendix A: Summary of Schoenthal’s Clarinet Compositions ....................... 90
Appendix B: Copyright Approval ................................................................ 91
References ............................................................................................. 94
Biographical Sketch ............................................................................... 97
LIST OF MUSICAL EXAMPLES

2.1 Sonata Concertante, Mvt. I, mm. 1-3, piano .................................................................11
2.2 Sonata Concertante, Mvt. I, mm. 4-5, B-flat clarinet ......................................................12
2.3 Sonata Concertante, Mvt. I, mm. 70-74, piano .................................................................12
2.4 Sonata Concertante, Mvt. I, mm. 13-15, cello and piano ..................................................13
2.5 Sonata Concertante, Mvt. I, mm. 38-40, piano .................................................................13
2.6 Sonata Concertante, Mvt. I, mm. 52-53, cello and piano ..................................................14
2.7 Sonata Concertante, Mvt. I, mm. 57-58, cello and piano ..................................................15
2.8 Sonata Concertante, Mvt. I, mm. 68-69, cello and clarinet ..............................................16
2.9 Sonata Concertante, Mvt. I, mm. 81-83, cello and piano ..................................................17
2.10 Sonata Concertante, Mvt. I, mm. 95-96, cello and piano ..................................................18
2.11 Sonata Concertante, Mvt. II, mm. 5-8, piano .................................................................19
2.12 Sonata Concertante, Mvt. II, mm. 33-35, cello and piano ..................................................19
2.13 Sonata Concertante, Mvt. II, mm. 73-74, cello and piano ..................................................20
2.14 Sonata Concertante, Mvt. II, mm. 85-87, cello and piano ..................................................21
2.15 Sonata Concertante, Mvt. II, mm. 107-111, cello and piano ............................................21
2.16 Sonata Concertante, Mvt. III, mm. 1-6, B-flat clarinet ....................................................22
2.17 Sonata Concertante, Mvt. III, mm. 65-68, cello and piano ..................................................23
2.18 Sonata Concertante, Mvt. III, mm. 116-119, cello and piano ............................................23
2.19 Sonata Concertante, Mvt. III, mm. 35-38, cello and piano ..................................................24
2.20 Sonata Concertante, Mvt. III, mm. 159-162, piano ..........................................................25
2.21 Sonata Concertante, Mvt. II, mm. 38, A clarinet and B-flat clarinet ..................................26
2.22 Sonata Concertante, Mvt. I, mm. 14-15, B-flat clarinet ....................................................27
2.23 Sonata Concertante, Mvt. II, m. 116, B-flat clarinet .........................................................28
2.24 Sonata Concertante, Mvt. I, mm. 27-29, B-flat clarinet ....................................................28
2.25 Sonata Concertante, Mvt. II, m. 97, B-flat clarinet ............................................................29
2.26 Sonata Concertante, Mvt. III, mm. 108-111, cello and clarinet ...........................................30
3.1 Love Letters, Mvt. I, mm. 1-3, clarinet in A and cello ............................................................35
3.2 Love Letters, Mvt. I, mm. 12-14, clarinet in A and cello .......................................................36
3.3 Love Letters, Mvt. II, mm. 1-3, clarinet in A and cello ...........................................................37
3.4 Love Letters, Mvt. VI, mm. 1-2, clarinet in A and cello ..........................................................38
3.5 Love Letters, End Piece, mm. 1-3, clarinet in A and cello .....................................................38
3.6 Love Letters, End Piece, mm. 11-12, clarinet in A and cello ..................................................39
3.7 Love Letters, Mvt. V, mm. 1-4, clarinet in A and cello ............................................................39
3.8 Love Letters, Mvt. V, mm. 15-19, clarinet in A and cello .......................................................40
3.9 Love Letters, Mvt. III, mm. 1-4, clarinet in A and cello ...........................................................41
3.10 Love Letters, Mvt. IV, mm. 1-3, clarinet in A and cello .........................................................42
3.11 Love Letters, Mvt. IV, mm. 9-10, clarinet in A and cello .......................................................42
3.12 Love Letters, Mvt. IV, mm. 17-19, clarinet in A and cello ......................................................43
3.13 Love Letters, Mvt. VII, mm. 1-4, clarinet in A and cello ..........................................................43
3.14 Love Letters, Mvt. VII, mm. 17-18, clarinet and cello ............................................................44
3.15 Love Letters, Mvt. VII, mm. 26-32, clarinet in A and cello ......................................................45
3.16 Love Letters, Mvt. VIII, mm. 1-2, clarinet in A and cello ..........................................................45
3.17 Love Letters, Mvt. VIII, mm. 18-21, clarinet in A and cello ....................................................46
3.18 Love Letters, Mvt. VIII, mm. 32-34, clarinet in A and cello ....................................................46
3.19 Love Letters, Mvt. VIII, mm. 45-47, clarinet in A and cello ....................................................47
3.20 Love Letters, Mvt. VII, m. 17, clarinet in A ................................................................. 50
3.21 Love Letters, Mvt. V, mm. 15-19, clarinet in A ....................................................... 51
4.1 Bells of Sarajevo mm. 60-61, clarinet (concert pitch) and piano .......................... 58
4.2 Bells of Sarajevo, mm. 1-6, B-flat clarinet ............................................................... 58
4.3 Bells of Sarajevo, m. 22, clarinet (concert pitch) and piano .............................. 59
4.4 Bells of Sarajevo, mm. 9-13, clarinet (concert pitch) and piano ....................... 59
4.5 Bells of Sarajevo, mm. 86-92, clarinet (concert pitch) and piano ..................... 60
4.6 Bells of Sarajevo, mm. 45-47, clarinet (concert pitch) and piano ..................... 61
4.7 Hungarian Gypsy Minor Scales ............................................................................. 62
4.8 Bells of Sarajevo, mm. 80-81, piano ........................................................................ 63
4.9 Bells of Sarajevo, mm. 41-42, B-flat clarinet ....................................................... 66
4.10 Bells of Sarajevo, m. 94, B-flat clarinet ................................................................. 66
4.11 Bells of Sarajevo, m. 71, B-flat clarinet ................................................................. 67
5.1 Two Short Divertimenti, Mvt. I, mm. 1-3 ................................................................. 72
5.2 Two Short Divertimenti, Mvt. I, mm. 37-40 ............................................................. 72
5.3 Two Short Divertimenti, Mvt. II, mm. 5-8 ............................................................... 73
5.4 Two Short Divertimenti, Mvt. II, 22-25 ................................................................. 73
5.5 Two Short Divertimenti, Mvt. I, m. 13 ................................................................. 74
5.6 Two Short Divertimenti, Mvt. II, mm. 1-3 ............................................................... 75
5.7 Two Short Divertimenti, Mvt. II, m. 4 as written, m. 4 as corrected by the author 75
5.8 Little Suite, Mvt. I, m. 1 ......................................................................................... 76
5.9 Little Suite, Mvt. I, mm. 10-12 ................................................................................ 77
5.10a Little Suite, Mvt. II, mm. 1-2 ............................................................................. 77
5.10b Little Suite, Mvt. II, mm. 6-7 ...............................................................................................77
5.11 Little Suite, Mvt. III, mm. 1-6 .............................................................................................78
5.12 Little Suite, Mvt. IV, mm. 6-8 .............................................................................................79
5.13 Little Suite, Mvt. V, mm. 1-2 ..............................................................................................80
5.14 Little Suite, Mvt. VI, mm. 1-5 .............................................................................................80
5.15a Tango-milonga rhythm in 2/4 and 4/4 .................................................................................83
5.15b Tango for 2, m.1, cello, alteration of tango-milonga rhythm ..............................................83
5.16a Syncopated tango rhythm ....................................................................................................84
5.16b Tango for Two, m. 36, clarinet (sounding pitch) .................................................................84
5.17 Tango for 2, m. 58, cello .....................................................................................................84
5.18 Duo, Mvt. I, mm. 1-4 .............................................................................................................86
5.19 Duo, Mvt. I, mm. 18-19 ........................................................................................................86
5.20 Duo, Mvt. I, m. 10, B-flat clarinet .......................................................................................86
5.21 Duo, Mvt. II, mm. 7-11 ........................................................................................................87
5.22 Duo, Mvt. III, mm. 17-19 .....................................................................................................87
5.23 Duo, Mvt. IV, mm. 1-3 ........................................................................................................87
5.24 Duo, Mvt. V, mm. 1-4 ..........................................................................................................88
LIST OF FIGURES

2.1 Formal Design of Sonata Concertante, Mvt. I..............................................................11
2.2 Formal Diagram of Sonata Concertante, Mvt. II..........................................................18
2.3 Formal Diagram of Sonata Concertante, Mvt. III .........................................................22
3.1 Love Letters, Mvt. V, Diagram of Chains of Thirds ......................................................40
5.1 Two Short Divertimenti, Form of Movement I..............................................................71
5.2 Formal Diagram of Tango for 2 .....................................................................................82
ABSTRACT

The composer Ruth Schonthal (1924-2006) taught at New York University since the late 1970s. Schonthal, born in Germany just before the rise of the Third Reich, was of Jewish descent, greatly impacting her education in the 1930s and 40s and leading her to study music in Stockholm and Mexico City as her family immigrated to safer locations during World War II. Schonthal graduated from Yale University, studying composition under Paul Hindemith. She composed seven works for clarinet, including professional level works with high technical and musical demands (written for Esther Lamneck on the NYU faculty) as well as educational pieces for advanced high school or early college students. Schonthal’s harmonic language is neo-Romantic and her compositions are accessible to performers and audiences. This treatise discusses the context of her clarinet compositions, an analysis of the works, and the performance considerations. The seven works included are Sonata Concertante (clarinet and piano), Love Letters (clarinet and cello), Bells of Sarajevo (clarinet and prepared piano), Two Short Divertimenti (clarinet duet), Little Suite (clarinet duet), Tango for 2 (clarinet and cello), and Duo (clarinet and cello). Her clarinet compositions are valuable additions to the clarinet repertoire, both for performance and educational purposes, and are all currently published by Arsis Press and Furore Verlag.
CHAPTER ONE

INTRODUCTION AND OVERVIEW OF THE LIFE OF RUTH SCHONTHAL

With the large quantity of contemporary music currently available, educators and performers often find it difficult to locate new compositions that are accessible to the performer and the audience as well as works that are well-written and idiomatic for the instrument. The best of these works also introduce new musical ideas for performers and students. Ruth Schonthal (1924-2006) wrote several engaging works for the clarinet at professional and student skill levels. This chapter provides a biographical overview and discusses the goals of the performer’s guide to her clarinet compositions.

1.1 Purpose

This treatise examines Schonthal’s seven works for clarinet, including two works for clarinet and piano (one adapted by the composer from the original for cello and piano), three works for clarinet and cello, and two works for clarinet duet. The works discussed are currently published by Furore Verlag, Kassel Germany and Arsis Press, Washington, D.C. They are largely unknown and rarely performed. Esther Lamneck (New York University) premiered all of the concert-length works. The compositions include professional level works with high technical and musical demands as well as educational pieces for advanced high school or early college students, what will be considered intermediate skill level. This study of her clarinet compositions will introduce significant works to the clarinet repertoire and provide insight into performance considerations.

In 2006, Dr. Martina Helmig republished her 1994 dissertation in Musicology at the Free University of Berlin in book format. Ruth Schonthal: A Composer’s Musical Development in Exile provides 26 pages of biographical information largely based on interviews, an analysis of fifteen of Schonthal’s works (none of which include any of her clarinet compositions), a study of the younger generation of composers who also developed in exile, as well as a catalogue of works, a discography, and a bibliography. Helmig’s catalogue of works includes a violin Sonata
in E minor that was arranged for clarinet and piano. Although Helmig notes that the work is published by Furore Verlag, the work is not present in their catalogue. Helmig did not include any premiere information (typical of every other clarinet composition in her catalog of works) and the work is not available in any university library or in the Library of Congress. The clarinet version is not catalogued in the Ruth Schonthal Archive at the Akademie der Künste in Berlin. Because the violin sonata is unavailable to performers in the clarinet transcription, it will be excluded from this performance guide.

Since a biography using research and personal interviews with the composer already exists, the goal of this treatise is not to provide a full history of Schonthal’s life. Instead, a brief overview of Schonthal’s life acquaints the reader with her varied education and career. In addition, the context surrounding the composition of the works is explored at the start of each chapter. As part of this effort, Dr. Esther Lamneck, professor of clarinet and colleague of Schonthal at NYU has shared some insight into Schonthal’s compositions.

My own performance study of Schonthal’s clarinet compositions was essential to the preparation of this work. By preparing and recording the works, I am able to offer a performer’s perspective. This includes elements such as technical guidance and discussion of extended techniques, phrasing, articulation, balance, and blend. This perspective also permits me to determine the appropriate skill level for each work.

Another essential element of the performer’s guide is the analysis of the compositions. This varies for each of the works, but includes elements such as large-scale form, phrasing, motivic development, harmonic function, rhythmic interactions, registration, and textural considerations. In the case of Sonata Concertante, originally written for cello and piano, I compare the original cello part to the clarinet version. Knowledge of the inner structure of the works will help potential performers approach them from an informed point of view.
1.2 Biographical Overview

The education and career of Ruth Schonthal\(^1\), composer, music educator and pianist, spans the globe from Germany to Sweden, Mexico, Yale University, and New York. Ruth Esther Hadassah Schonthal was born in Hamburg, Germany on June 27, 1924 to Fritz and Ida Schöntal. Ruth’s brother Peter was born on May 3, 1926.

The Schöntal family moved to Berlin in 1925, and Ruth’s early talent at piano, especially at improvisation and composing her own small works, led her father to push her in her musical studies. Considered a child prodigy, Ruth became the youngest student admitted to the Stern Conservatory in Berlin, accepted when she was only five years old.\(^2\) Because she was Jewish, Ruth was expelled from the conservatory in 1935, and later that year she also left the state-run Elisabeth School; her parents enrolled her instead in a private Jewish school called the Grunewald School.\(^3\) The political situation in Germany continued to degenerate until in 1938 the Schöntal family felt it was no longer safe to remain, immigrating to Stockholm, Sweden where Ruth’s uncle Joseph Schöntal lived.

Ruth applied to study at the Royal Academy of Music. At that time, the Royal Academy had 25 applicants and only four available positions. Even though she did not meet the criteria for admittance (she was not a Swedish citizen, did not have knowledge of the Swedish language, and was under 16), Ruth was accepted at the Royal Academy due to her outstanding musical abilities. Ruth was thus able to continue her musical education, studying piano and composition. Unfortunately, Sweden did not remain a safe haven for Jewish immigrants. In 1941, the family obtained visas to Mexico, causing Ruth to emigrate only three months before she would have graduated from the Royal Academy. Visas were difficult to obtain, even in Sweden, but one was available to Mexico contingent upon an investment in a Mexican business—in this case, Fritz Schöntal invested in a small tile company near Mexico City that employed ten local workers. The trip to Mexico was arduous, from Stockholm to Riga, Moscow, Vladivostok, Yokohama, and then Mexico City. Although they were only in Moscow for one day, Ruth performed her

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\(^1\) Ruth Schonthal adopted the American spelling of her name (dropping the umlaut) after moving to the United States. All of her works were published under this name, thus the modified spelling will be used in this treatise. Her family retained the original spelling of Schöntal.


\(^3\) Helmig, 4.
own Sonatina at the Moscow Conservatory and was offered a scholarship, but her father was unwilling to stay.\textsuperscript{4}

There were two important composition teachers in Mexico City when the Schönthals arrived: Manuel Ponce and Carlos Chàvez. Ruth’s parents, both pianists, had very conservative musical tastes and preferred for her to study with the more conservative Ponce instead of the avant-garde Chàvez, Ruth’s preference. While in Mexico, Ruth met Oscar Manuel Ochoa, whom she married in 1942 and divorced in 1946. Her brother Peter was also diagnosed with schizophrenia during this time period, attributed to the difficult journey to Mexico and the instability during the last few years. Despite her personal difficulties, Schonthal became a well-known composer in Mexico, meeting many famous musicians through her connection with Ponce and frequently performing both standard works and her own compositions.\textsuperscript{5}

Schonthal was not happy with the conservative strictures of Ponce and her parents, wishing to broaden her experience with study in the United States. Fate intervened in the form of Paul Hindemith. He visited Mexico City during a concert series in 1946 and Ruth’s knowledge of both German and Spanish allowed her to help him during the trip.\textsuperscript{6} Hindemith was impressed with Ruth’s compositions, ultimately offering her the opportunity to study with him at Yale and arranging for her to receive a scholarship, even though the formal application deadline had passed. Schonthal’s opportunity to study in the U.S. had arrived, once more moving her to a new country.

Interestingly, Hindemith required his students to study at least one wind instrument, and in her first semester Schonthal chose to study clarinet.\textsuperscript{7} Hindemith was known to be an exacting teacher, and Schonthal did not compose many of her own works during this time. However, she was one of only twelve students to graduate from Yale under Hindemith from 1940-1953. Ironically, her lowest grades were in her clarinet lessons.\textsuperscript{8}

After graduating in 1948, Schonthal critically evaluated what she had learned from Hindemith, making a list of compositional techniques she did not want to continue. Hindemith taught a very methodical compositional style which did not always coincide with Schonthal’s preferences. Instead of writing linearly, Schonthal preferred to completely work out short

\textsuperscript{4} Helmig, 6-8.  
\textsuperscript{5} Helmig, 8-10.  
\textsuperscript{6} Helmig, 10.  
\textsuperscript{7} Helmig, 12.  
\textsuperscript{8} Helmig, 16.
passages, feeling that it stimulated other ideas. She typically worked with all lines simultaneously, not the melody, bass line, then inner voices, the method advocated by Hindemith. Hindemith taught that harmonic tension and relaxation should come from outer voices, but Schonthal wanted the freedom to use inner voices as well. Additionally, Schonthal did not agree that phrases needed to be repeated for intensification. Although these stylistic decisions were made early in her career, her mature compositions also adhere to these principles.9

Lowell Liebermann, one of Schonthal’s most prominent students, recounts that she had a choice of studying with Hindemith or Schoenberg. According to Liebermann, Schonthal wondered whether studying with Hindemith was the best choice, rather ruefully saying, “I think my career might have been totally different had I gone to Schoenberg.”10 Unfortunately the opportunity to study with Schoenberg is not documented in any interviews with Schonthal, but it is logical that Schonthal’s interest in studying in the United States would have led her to pursue other avenues.

Schonthal briefly returned to Mexico before settling in New York City in the fall of 1948. She remained in the New York City area throughout the rest of her life. In 1950 she married artist Paul Seckel whom she met while he was an art student at Yale. Schonthal referred to the interruptions to her compositional career in several interviews, typically attributing them to family obligations or financial necessity. Schonthal supported herself by composing works for television and playing in clubs. Schonthal began performing popular music in Mexico and continued at Yale, performing in the Law School Dining Room.11 In New York City, she performed as a cocktail lounge pianist in the Hotel Shelbourne under the stage name of Carmelia.12 Schonthal improvised her own mood music in addition to regularly learning new tunes to improvise upon, but she began to resent the necessity of performing popular music, fearing that it would affect her compositions.13

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9 Helmig, 17.
13 Jezic, 185.
In 1952 she obtained one of her first teaching jobs: piano teacher at The Harry Davis School in Westchester. Around 1960 she switched to teaching at her home studio, but suffered from artistic isolation, especially from the lack of other women composers to offer support.\textsuperscript{14} She befriended Paul Creston in the early 1960s, who introduced Schonthal to the American Society of Composers, Authors, and Publishers (ASCAP).\textsuperscript{15} Throughout the 1970s, Schonthal was active in leagues of women composers, though she herself disliked being called a “woman composer,” retorting “I am a composer!”\textsuperscript{16}

Schonthal began teaching at Adelphi University in 1974 and in 1976 she took an additional position near her home, teaching at the Westchester Conservatory. Her duties included teaching composition, music theory, and piano. When Schonthal did not receive the promised tenure at Adelphi due to political reasons, she resigned in 1977 and applied to New York University.\textsuperscript{17} At New York University, Schonthal taught composition as well as music appreciation, ear training, and remedial courses for students who failed proficiency examinations. Schonthal temporarily resigned from New York University in the summer of 1982 over working conditions: when the administration created a unified faculty teaching schedule, Schonthal was assigned to teach jazz and rock piano, styles she particularly disliked. When added to the forty hours per week (and more) that she was working at Westchester Conservatory, the course load was too high.\textsuperscript{18} After the brief resignation, Schonthal rejoined the faculty at New York University and taught there until her death in 2006.

Schonthal did not regain contact with her native country of Germany until the 1980s. In the summer of 1980, Schonthal gave concerts and lectures in Italy and West Germany, the first of several visits. In 1983 the mayor of Berlin invited Schonthal to visit and perform, leading to annual trips to the country. Schonthal’s works are promoted by the American pianist Adina Mornell who resides in Germany. The Ruth Schonthal Archive at the Akademie der Künste in Berlin opened in 1999, catalogued by Hannah Diekmann in 2003.

Although Schonthal preferred an “intellectual stimulus” for her art, she spoke out against the trend of twentieth-century music toward impenetrability, saying, “It lost the public for

\textsuperscript{14} Helmig, 19.
\textsuperscript{15} Helmig, 21.
\textsuperscript{16} Liebermann.
\textsuperscript{17} Helmig, 23.
\textsuperscript{18} Helmig, 23.
music."

Schonthal’s compositional style is modern and dissonant, but has many neo-Romantic characteristics, making her works more accessible to the audience. Lamneck describes Schonthal’s style as having “dramatic romantic gestures in a neo-Romantic style—the ‘sturm and drang’ if you will” with intense emotional content. Schonthal also expressed frustration that she subscribed to Hindemith’s philosophy that the art of composition should remain separate from any practical considerations: "‘He said it's not important to be famous, that it's better to say on your deathbed that you wrote one really great work’ than to worry about recognition. ‘But that's silly! He didn't live like that, and I'm angry about that now because it's self-defeating.’" Schonthal has been honored with several nominations and awards, including The Kennedy Center Friedheim Award (winner, 1978), the New York City Opera Competition (The Courtship of Camilla, finalist, 1980), many ASCAP Music Awards, and Meet the Composer Grants. In 1996 Schonthal signed an exclusive contract with Furore Verlag to publish her works, and as a result the number of works available by Schonthal greatly increased from 1997 to present. Love Letters for clarinet and cello is published by Sisra Publications (original date of publication 1988) and the remaining works for clarinet are published by Furore Verlag. All of her clarinet compositions are currently available.

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20 Esther Lamneck, e-mail message to author, 19 January 2011.
21 Hershenson.
CHAPTER TWO

SONATA CONCERTANTE

Sonata Concertante was transcribed by the composer for clarinet and piano from the original version for cello and piano. This is Schonthal’s first composition for clarinet and piano and the only work included in this treatise that was not initially conceived for clarinet. The sixteen-minute, three movement work is the only non-programmatic, large-scale clarinet composition by Schonthal. This chapter will examine the context of the work, in addition to discussing characteristic traits of the composition and the performance difficulties.

2.1 Context

Sonata Concertante for cello and piano was written in 1973, but it was not performed in the original instrumentation until 1981. In 1975, Schonthal transcribed Sonata Concertante for viola and piano. The work was premiered by her son Bernhard Seckel, age 22, on viola and Gary Steigerwalt, age 26, on piano at Carnegie Recital Hall on August 20, 1975. Schonthal met Steigerwalt when he was 21 years old at a performance sponsored by the National Arts Club. She encouraged him to become active in contemporary music and dedicated several compositions to Steigerwalt, including Sonata Breve (1973), Variations in Search of a Theme (1974), and Piano Concerto No. 2 (1977).  

The clarinet and piano version was written in 1976, prompted by a discussion between Schonthal and Esther Lamneck about other contemporary clarinet compositions. It was premiered by Lamneck and Steigerwalt on May 2, 1977 at the College of New Rochelle. The College of New Rochelle, only about 20 miles from New York City, was the first Catholic college for women in New York state and still maintains an all-female Arts and Sciences program within the college. Schonthal’s compositions were frequently performed there through her association with the Westchester Musicians Guild of which Schonthal was the program

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22 Helmig, 21.
23 Esther Lamneck, e-mail message to author, 19 January 2011.
24 Hershenson.
director from 1978-1991. \( ^{25} \) Performances at the College of New Rochelle include Sonata Concertante for viola and piano, Sonata for violin and piano, and the premiere of *Sonata quasi un’ improvisazione* for piano. \( ^{26} \) Lamneck and Steigerwalt recorded Sonata Concertante in 1984 on the Opus One label and it is still available in many large music libraries across the nation, as well as in the New York City public library. \( ^{27} \)

The premiere of the original cello and piano version of Sonata Concertante did not occur until 1981, eight years after its composition. The premiere was at the Stadthalle Hofheim in Hofheim, Germany on February 10, 1981 by Maxine Neumann, cello, and Joan Stein, piano. The concert at the historic town of Hofheim, located between Frankfurt and Wiesbaden, occurred while Schonthal was visiting Germany for the opening of the “Women Composers—Yesterday and Today” exhibition at the Berlin American Memorial Library. \( ^{28} \) Neumann and Stein recorded Sonata Concertante on the Orion label.

The 1970s saw an increase in Schonthal’s professional associations and the advancement of her career. Schonthal became active in groups aimed at supporting women composers. In 1975, Schonthal joined the International League of Women Composers, and in 1976 she joined the American Women Composers, later serving as vice-president of the East Coast Division. \( ^{29} \) In 1974, Schonthal began teaching at Adelphi University, and in 1976 at the Westchester Conservatory. She left Adelphi in 1977, joining the faculty of New York University.

Despite the numerous teaching demands placed on Schonthal, she maintained a steady compositional output during this time. In the ten years preceding the completion of the original version of Sonata Concertante (1973), Schonthal only completed *Blue Preludes* (piano, 1963), *Sonata quasi un’ improvisazione* (piano, 1964), and *Miniscules* (educational piano pieces, 1964-73). 1973 was a very productive year, including the composition of *Sonata Breve* (piano), *Sonatensatz* (piano), *Near and Far* (educational piano piece), and Sonata Concertante. The burst of creativity continued, with *Variations in Search of a Theme* (piano, 1974), *By the Roadside* (soprano and piano, 1975), *Potpourri: 10 Piano Pieces in a Mostly Festive Mood* (educational piano pieces, 1976), *4 Epiphanies* (viola solo, 1976), *Concerto No. 2* for piano and orchestra.

\[ ^{25} \text{Helmig, 24.} \]
\[ ^{27} \text{Sonata Concertante for clarinet and piano, Esther Lamneck, clarinet and Gary Steigerwalt, piano; LP Analog Disc (Opus One, Nr. 116, ORS83444), Out of Print.} \]
\[ ^{28} \text{Helmig, 24.} \]
\[ ^{29} \text{Helmig, 22.} \]
(1977), *Seven Songs of Love and Sorrow* (soprano and piano, 1977), and five more compositions in 1978.

Several compositions leading up to Sonata Concertante in 1973 also had titles rooted in traditional forms: *Sonata quasi un’ improvisazione*, *Sonata Breve*, and *Sonatensatz*. Although Schonthal would occasionally use traditional titles for later works, this cluster of form-inspired names does not recur in her oeuvre. Instead, Schonthal prefers titles evoking the narrative or the imagery used for her later compositions. As a result, Sonata Concertante is unique among her other clarinet works for its abstract quality. There is no overt story or image, and the forms of the movements are related to forms traditionally found within a sonata.

### 2.2 Analysis

Sonata Concertante is comprised of three numbered movements. Movement I contrasts a *rubato* fanfare and solo with a warm, lyrical secondary theme and an extensive two-part development. Movement II presents a simple, expressive song that is constantly transformed, interrupted by a more agitated interplay between clarinet and piano and culminating in a cadenza backed by extreme dissonance in the piano part. Movement III is a cheerful, freely-adapted rondo with intricate metrical changes and tight motivic unity within the main theme. Overall, the work is neo-Romantic with expressive melodies in unexpected harmonic situations. The most striking feature of the work is Schonthal’s alteration of traditional forms and harmonies.

Sonata Concertante is published with the same score for all three versions: the cello and piano score is published with the individual instrumental part. The clarinet edition comes with parts for both A- and B-flat clarinet, but in this section the clarinet part in B-flat will be used. Differences between the clarinet and cello parts will be noted as they occur in musical examples and further examined in the next section, the Performance Guide.

The first movement is based on linear convergence and divergence around the central pitch of D. The tonal centers of the movement are D and its neighbor tones, D-sharp (E-flat) and C-sharp. Without the tonal opposition associated with traditional sonata form, sections of the form are determined by thematic content and emphasized by textural changes.
The movement begins with a rubato fanfare (Example 2.1), answered by a solo clarinet passage that ascends to F6 and haltingly descends two octaves (Example 2.2). The descent is based upon a D-major/D-minor arpeggio, peaking at F6 and descending to F-sharp4 with D6, F-sharp5, and D5 creating the basic structure that is embellished by descending sixths. Although Schonthal uses contemporary harmonic language, the opening is rooted in D major/D minor, establishing a clear link between Schonthal’s harmonic language and more traditional tonal constructs.

Example 2.1: Sonata Concertante, Mvt. I, mm. 1-3, piano.
Example 2.2: Sonata Concertante, Mvt. I, mm. 4-5, B-flat clarinet.

The first three measures are repeated with motivic expansions, followed by a similar clarinet solo one octave below the initial presentation. The section ends on a D major chord with an added E-flat, the neighbor tone to D. After the development, the opening material is restated (Example 2.3). Measure 71 is not an exact restatement because it alters the rhythm and harmony, but it is clearly related through rhythmic motives. Even though the movement lacks the tonal opposition associated with sonata-allegro form, the thematic arrangement is similar. The restatement of principal thematic material after the development is similar to the recapitulation in sonata-allegro form.

Example 2.3: Sonata Concertante, Mvt. I, mm. 70-74, piano.

The B section remains in D major. The lyrical second theme is scored in the lowest register of the clarinet with perpetual motion in the accompanying piano line. The sixth scale degree (B) is emphasized in the melody and used as a pedal tone in the accompaniment (Example 2.4). In contrast to Hindemith’s teaching, Schonthal did not feel it necessary to repeat
phrases for emotional intensification. This section demonstrates that conviction, internally expanding the phrase using motivic repetition to heighten emotion instead of repeating the entire phrase.

Example 2.4: Sonata Concertante, Mvt. I, mm. 13-15, cello and piano.

The end of the B section demonstrates the overall tonal plan of convergence and divergence around D. Measure 26 introduces the key of E-flat—alternately major and minor—which is a neighboring tonal area to D. The piano takes over fragments of the secondary theme while the clarinet presents neutral material: sequences of descending arpeggios and trills. In the final three measures of the passage (36-38), the clarinet presents three repetitions of a fragment from the secondary theme. There is a *diminuendo* and *ritardando*, winding down and bringing the passage to a close with a solo piano figure (Example 2.5, measure 38).

Example 2.5: Sonata Concertante, Mvt. I, mm. 38-40, piano.

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30 Helmig, 17.
The third section of Sonata Concertante develops the themes in new ways, fragmenting and sequencing previous material. This development can be divided into two subsections, both based on the B theme. Cross rhythms are introduced, increasing tension in the section. With the exception of the first beat, the piano plays constant triplets, but the clarinet line frequently switches between duple and triple subdivisions. The melody is initially presented in D-sharp, a minor second above the initial presentation of the B theme and emphasizing a neighboring tonal area of D (Example 2.5). In measures 39-40, the melody focuses upon neighbor tones to tonic, emphasizing D-sharp (tonic), E-sharp, and C-sharp, again presenting a symmetrical focus on the tonic. Measure 42 moves to an A-centric key area, a tritone above the key of D-sharp. The melodic fragments continue to sequence up, resulting in another transposition of the B theme to E-flat major (re-spelled as D-sharp), returning to key areas that neighbor D. Measure 51 presents an extremely dissonant chord of stacked major and minor sevenths, built upon C-sharp.

The texture suddenly changes, moving from the fully-voiced, lyrical melody to a solo clarinet passage. This passage is very similar to the end of the B section, initially leading the listener to expect the end of the development. Instead, there is a return to the full clarinet and piano texture, beginning the second subsection of the development.

Here, thematic material from all sections is transformed and juxtaposed. In place of cross rhythms, Schonthal adapts the secondary theme to mixed meter—including 9/8, 7/8, 6/8 and 4/8 (Example 2.6).

Example 2.6: Sonata Concertante, Mvt. I, mm. 52-53, cello and piano.
The mixed meter version of the B theme alternates with sixteenth-note passages that are similar to figures from the A section (Example 2.7). This passage is built upon B minor arpeggios, embellished by neighbor tones and fourths.

Example 2.7: Sonata Concertante, Mvt. I, mm. 57-58, cello and piano.

The presence of a development associates the formal design of the movement with sonata-allegro form. Although the division of the development into two such distinct subsections is not considered a standard feature of sonata-allegro form, it is often found in Romantic works that expand the traditional form. The development contains all the necessary features—a foundation in previous thematic material, metrical instability (cross rhythms, mixed meter), and rapid movement through several new key areas. What makes Schonthal’s development unique is the way she chooses to reinterpret thematic material by altering the metric scheme and the use of solo clarinet passages to mark the ends of sections.

The solo clarinet passage beginning in measure 67 marks the end of the development and prepares for the modified restatement of the A section (A’). In addition to presenting a sixteenth-note passage that is closely related to the clarinet line in section A, the solo passage also presents material from the piano line in section A. The cello uses double stops to convey the harmony of the piano line. The clarinet version approximates the double stops of the cello by using grace notes for the lower pitch, but it is more challenging to imitate the opening piano line in this manner (Example 2.8).
Example 2.8: Sonata Concertante, Mvt. I, mm. 68-69, cello and clarinet.

The solo is also divided into subsections. In the cello part, the sequences always end on D-sharp or F-sharp. In the clarinet part they end on F-sharp, A-sharp, or D-sharp, outlining the D-sharp minor triad. Both versions of the solo demonstrate convergence around D, the central pitch of the work.

Schonthal begins the A’ section with material heard in the A section, but the rhythm and harmony are altered, distancing the passage from D major with added dissonance. The music, however, is clearly related by rhythmic motives and presents a new look at similar material (Example 2.3). Instead of bursting forward with energy, this return to the primary theme is retrospective and reflective, evident from the static nature of the accompaniment. The tonal center has returned to D, emphasizing D major triads with an added B-flat, a chord used in the first several measures of the work to establish the D-centric nature of the piece. The reflective character is underscored by the brief appearance of new thematic material—only one measure in length. This *appassionato* theme in D major is not a direct quotation from the secondary thematic material, but it does have similar expressive qualities (Example 2.9).
Example 2.9: Sonata Concertante, Mvt. I, mm. 81-83, cello and piano.

Schonthal never re-introduces the thematic material from the B section. Instead, she uses motivic repetition of both the A theme and the new *appassionato* phrase to approach another solo passage in measure 87. Interestingly, Schonthal marks “cut, *ad lib*” in measures 87-90, which consists of the solo clarinet statement with one repetition of the A theme in the piano, restating the material from 84-86 in a different octave. This cut gives performers the option to omit the phrase extension and go directly to the coda. Beginning in measure 92, the coda is characterized by repeated D chords with added dissonance, without the textural changes and melodic development present in the previous sections. The penultimate measure references the new *appassionato* theme, retaining the reflective character throughout the coda. After the final harmony of the movement has sounded (D-major triad with added B-flat), Schonthal introduces a *ppp* E-flat in the piano (Example 2.10). This final dissonance adheres to the tonal plan of convergence and divergence around D. The addition of a final dissonance is a signature compositional technique of Schonthal and reappears in later movements of Sonata Concertante and in each of her major clarinet compositions.
Example 2.10: Sonata Concertante, Mvt. I, mm. 95-96, cello and piano.

Unlike the four part form of the first movement, the second movement presents a simpler sectional form, alternating between two main themes (Figure 2.2).

One main feature of the movement is the way in which Schonthal continuously develops the A theme. After a two bar introduction, the A theme is initially presented in the piano in an eight-measure phrase. Although there is no cadence at the end of the first four-bar subphrase, there is a clear division of the melody into a statement and response. This familiar melodic framework is supported by harmonies that are derived from traditional harmonic constructs, but adapted to Schonthal’s contemporary harmonic language. The melody is created from a descending G minor arpeggio while the accompaniment in the left hand is related to a traditional linear expansion of tonic ($i^6-V-i^6$). The bass line of the linear expansion (B-flat—B—B-flat) is one half-step higher than expected, introducing a major third in the G harmony and its lower neighbor, resulting in a dissonant progression (Example 2.11). By modifying a traditional harmonic framework, Schonthal introduces split thirds (simultaneous B and B-flat), juxtaposing the simple, vocal-style melody with a dissonant harmonic foundation.
Example 2.11: Sonata Concertante, Mvt. II, mm. 5-8, piano.

The clarinet entrance in measure 10 follows the same formula: the melody is supported by a chordal piano texture. Similar to the harmonies found in the first movement, Schonthal adds or alters chord tones, obscuring harmonic function. In section $A^2$, there is a general tonic-dominant progression in every measure. It is obscured, however, by concurrent major and minor triads and later by triads that replace the fifth with the lowered sixth scale degree, making tonic-dominant relationships more difficult to hear.

$A^3$ is altered by the introduction of triplet figures in the piano, but the melody retains a duple subdivision. The arpeggiated chords of the accompaniment create a much more active texture, a trait retained in the introduction of new material. Each subsequent section builds upon previous material, including the textural and rhythmic alterations.

In addition to the main A theme, a contrasting B theme is presented in measures 33-43 (Example 2.12). The clarinet and the left hand of the piano continue triplet patterns, allowing the contrasting theme to arise organically from the previous material.

Example 2.12: Sonata Concertante, Mvt. II, mm. 33-35, cello and piano.
The conflict between duple and triple subdivision intensifies with the duple arpeggios in the right hand, but is resolved in measure 39 when all patterns become triplets. The B theme is immediately followed by an altered restatement (mm. 44-55), beginning each measure with an eighth rest, giving the section less stability.

A truncated homophonic presentation of A leads to B², now contrasting duple and triple subdivisions in mixed meter (Example 2.13). This section features tonal instability, beginning in B-flat minor (m. 63-70), abruptly modulating to B major (71-74), and briefly returning to B-flat minor (75) before ending the section in G minor (77-78). Hints of the original melody appear in the clarinet line, laying the groundwork for the combination of A and B in the same section.

Example 2.13: Sonata Concertante, Mvt. II, mm. 73-74, cello and piano.

The section beginning in measure 86 is the clearest presentation of the thematic combination (Example 2.14). The melody in the clarinet is shortened and followed by a cadential extension in the piano, preparing for the cadenza. This cadenza is greatly altered from the original cello version and will be discussed in the performance guide.
Example 2.14: Sonata Concertante, Mvt. II, mm. 85-87, cello and piano.

The movement concludes with a molto tranquillo presentation of the A theme (section A\textsuperscript{5}) with motivic repetitions (Example 2.15). The impression is that the theme gradually winds down until it loses the momentum to continue. A haunting clarinet solo ends the movement, ascending to the top range of the instrument at pppp dynamics. The supporting piano chord presents a dissonant B-flat and B sounded with a D. This continues the major/minor ambiguity that appeared throughout the movement and ends with the signature minor second.

Following the typical fast-slow-fast format of sonatas, the third movement is marked Allegro moderato and is a modified rondo form. The third movement has a more defined tonal structure than the first and second movements. Each A section has a clear tonal center, and the entire movement is D-centric. Unlike the typical rondo that uses different melodic material in
each episode, this rondo form has the same melodic content in the first and second episode (Figure 2.3).

<table>
<thead>
<tr>
<th>Tonal Center</th>
<th>Refrain</th>
<th>Episode 1</th>
<th>Refrain</th>
<th>Episode 2</th>
<th>Refrain</th>
<th>Coda</th>
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<tbody>
<tr>
<td></td>
<td>A\textsuperscript{1}</td>
<td>A\textsuperscript{2}</td>
<td>B \textsuperscript{(A)}</td>
<td>A\textsuperscript{3}</td>
<td>B\textsuperscript{2} \textsuperscript{(D)}</td>
<td>A\textsuperscript{4}</td>
</tr>
<tr>
<td></td>
<td>d</td>
<td>d</td>
<td>g</td>
<td>dissonant</td>
<td>g</td>
<td>b</td>
</tr>
<tr>
<td>Measures</td>
<td>1</td>
<td>18</td>
<td>35</td>
<td>66</td>
<td>83</td>
<td>105</td>
</tr>
</tbody>
</table>

Figure 2.3: Formal Diagram of Sonata Concertante, Mvt. III.

The A theme is built by repeating and combining three short motives. The \( x \) motive is a rising arpeggio, \( y \) is a descending second, and \( z \) is a descending second with a rising third (Example 2.16). The motives are inverted and recombined throughout the section, most notably when \( x \) and \( y \) are inverted and sequenced at the end of \( A\textsuperscript{1} \).

![Example 2.16: Sonata Concertante, Mvt. III, mm. 1-6, B-flat clarinet.](image)

Each restatement of the rondo theme alters aspects of the accompaniment and texture from the original presentation. \( A\textsuperscript{1} \) scores the melody in the clarinet with ascending arpeggios in the piano. \( A\textsuperscript{2} \) switches the melody to the piano with a descending arpeggio accompaniment in the clarinet line. In the third statement (\( A\textsuperscript{3} \)), the two accompaniment lines are independent, contrasting ascending lines with descending lines and metrical groupings of three with groups of four (Example 2.17).
Example 2.17: Sonata Concertante, Mvt. III, mm. 65-68, cello and piano.

A⁴ introduces a new, passionate countermelody. This melody is introduced midway through the section (Example 2.18).

Example 2.18: Sonata Concertante, Mvt. III, mm. 116-119, cello and piano.

A⁵ is a complete restatement of the rondo theme, beginning in F major and modulating to D minor, the opening key of the work. The accompaniment uses simultaneous ascending and descending arpeggios in the piano seen in previous statements of the theme.

Unlike the rondo theme, the contrasting B sections do not have a clear tonal center and are very dissonant (Example 2.19). The first B section has a repeated bass line, beginning in A major but with much added dissonance. The harmony in the piano relies on tritones and changes every two measures. The clarinet melody is sustained, emphasizing chromatic neighbor tones. The section ends with a brief cadenza before returning to the rondo theme.
Example 2.19: Sonata Concertante, Mvt. III, mm. 35-38, cello and piano.

The second presentation of the B theme alters both melody and accompaniment: the melody is inverted to sequence down instead of up, similar to the treatment of the accompaniment in A\(^2\). Additionally, the descending melody line is paired with ascending arpeggios in the piano accompaniment. The bass line remains constant throughout the section, using a similar five-note grouping to create a very dissonant effect.

The coda elides with the final measure of A\(^5\): on the cadential D, the accompaniment abruptly switches to a detached, descending pattern. A brief excerpt of the B theme starts the coda. The fifth measure introduces an open fifth (D-A) with an added E-flat, serving as a pedal for the next five measures. Suddenly, the \(x\) and \(y\) motives reappear, sequencing down to end the work with block chords that sum up the harmonic principles of the entire work (Example 2.20). First, a D major triad is presented with added E-flat, the upper neighbor tone. Next, a D minor triad appears with added C-sharp, the lower neighbor. The final chord is D major built over E-flat, using Schonthal’s signature minor second to end the work. The switch between major and minor D triads recalls the third ambiguity throughout the second movement. The dissonant ending to the work unifies all three movements and exemplifies some of Schonthal’s common compositional techniques.
Example 2.20: Sonata Concertante, Mvt. III, mm. 159-162, piano.

In summary, Sonata Concertante has a traditional point of departure in its form and harmony, but each movement treats these characteristics in a new way. The first movement has some traits that are similar to sonata-allegro form, such as the development and restatement of the principal theme, but it lacks the tonal opposition inherent to sonata-allegro form. Instead, formal function is identified by texture and thematic content. The second movement introduces a slow, lyrical melody in a sectional form, but continually alters the melody and accompaniment throughout the movement and ultimately combines the lyrical melody with the contrasting thematic material. In the third movement, the rondo form is reduced to two alternating themes. The rondo theme is derived from three motives and the form has clear tonal centers, contrasting with the dissonant episodic material. Tonally, the work is based upon convergence and divergence from D, using an axial approach where D is the axis of symmetry, with tonal centers equidistant above and below it. Sonata Concertante has many compositional traits that appear in her later clarinet works.

2.3 Performance Considerations

Sonata Concertante is a challenge for clarinetists on both technical and musical levels. Although the work does not include any extended techniques, it requires control of the entire range of the instrument and comfort with highly chromatic passages. The differences from the original cello part must be considered as well as the coordination between the clarinet and piano.
parts. The technical demands are not excessive, but the work requires a mature musician to effectively shape the nontraditional phrases.

As mentioned in the previous section, the clarinet edition of Sonata Concertante has parts for both clarinet in A and clarinet in B-flat. Esther Lamneck recalls that she told Schonthal she would prefer to play the part on B-flat clarinet, but she has performed the work on both the A and B-flat clarinet, and she recorded it in 1984 playing the A clarinet. There are many reasons composers choose to write for clarinet in A, including the color of the instrument, the increased range (one half-step lower than B-flat clarinet), and the reduction of technical problems in the B-flat clarinet transposition (for example, F-sharp major on B-flat clarinet becomes G major on A clarinet). There are several additional reasons that Schonthal includes a part for A clarinet in Sonata Concertante. Schonthal associates the color of the A clarinet with the cello: Love Letters pairs A clarinet with cello. As far as range is concerned, the A clarinet part in Sonata Concertante has five written low E’s (E3)—a note that cannot be obtained on the B-flat clarinet. Four of these occur in the second movement, and one in the third movement. Most of the low E’s, however, occur in an arpeggiated figure. For the B-flat clarinet part, Schonthal rearranges the arpeggio, transposes it to a different octave, or introduces a different nonchord tone (Example 2.21).

Example 2.21: Sonata Concertante, Mvt. II, m. 38, A clarinet and B-flat clarinet.

Only one E3 creates a structural difficulty: in the second movement, the final presentation of the theme in the A clarinet part (m. 102) begins on a low E moving to F (concert pitch D-flat to D).

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31 Esther Lamneck, e-mail message to the author, 28 March 2011.
Schonthal devised a simple solution for the B-flat transposition: since the D-flat is not available, the melody begins by tying two D’s together. This creates an intriguing dissonant beginning to a melody that has been heard several times in the movement.

The main disadvantage of the clarinet part in A is that it is much more technically difficult than the B-flat clarinet part. Passages that are very idiomatic in the B-flat transposition require awkward alternate fingerings in the A transposition. Every movement suffers from this problem in the A clarinet part. Since Schonthal transcribed the part for both A and B-flat clarinet, she recognized practical aspects of writing for the clarinet: in this case, the A clarinet part is much more challenging than the B-flat part, and the part in B-flat is more accessible to students who may not own A clarinets. Although Schonthal associates the A clarinet with the cello, the difficulties performing Sonata Concertante on A clarinet are substantial enough to warrant performance on B-flat clarinet. Schonthal carefully altered the transposition for B-flat clarinet so problems arising from the slightly reduced range are corrected without harming the compositional integrity.

Each of the three movements uses the full range of the clarinet, though most of the work is written in the middle and lower registers, presenting a different type of challenge for the clarinetist. The secondary theme in the first movement, for example, is scored very low, requiring the clarinetist to cultivate a rich, warm tone color to achieve maximum expression (Example 2.22).

![Example 2.22: Sonata Concertante, Mvt. I, mm. 14-15, B-flat clarinet.](image)

The only instance where the writing in the altissimo register becomes a problem is at the end of the second movement. Movement II ends with a cadenza that is intended to soar to the top of the cello range using harmonics at a pppp dynamic. The clarinet cadenza is almost identical to the cello cadenza, but the clarinet has much more difficulty realizing soft dynamics in this range (Example 2.23). Even when performed by accomplished performers, the clarinet will not achieve the same tone color and delicacy as string harmonics in a comparable register.
Example 2.23: Sonata Concertante, Mvt. II, m. 116, B-flat clarinet.

The second technical concern in Sonata Concertante is the chromaticism in the arpeggios and scales. This difficulty occurs in all three movements, but it is most significant in the second and third movements where several sections have a sense of perpetual motion. In the first B section of movement II (m. 32), the perpetual motion leaves the clarinetist without a place to breathe. The line is exposed, making it difficult to leave out any notes in order to take a breath. The performer can either choose to incorporate circular breathing or to manipulate tempos at the ends of phrases to allow for a quick breath. Overall, the work requires advanced technique, although the B-flat clarinet part is not as technically difficult as the clarinet parts in *Love Letters* or *Bells of Sarajevo*.

Most of the adaptations of the cello part involve octave transpositions. Many sections are scored in the same register, while other passages require the clarinet part to be scored higher than written in the original cello part. This typically occurs when the same motive is repeated at several different octaves. Articulations are generally kept the same; in some instances Schonthal indicates dotted phrase markings, suggesting that the clarinetist can choose to alter slurs to better express the indicated phrases (Example 2.24).

Example 2.24: Sonata Concertante, Mvt. I, mm. 27-29, B-flat clarinet.

The main alterations from the original part occur in passages with double stops, especially in the cadenzas. In the first movement, this occurs in the cadenza in measures 67-69 (Example 2.8). This cadenza relies on double stops to convey both the harmonic and melodic
content of the theme. The double stops are replaced by grace notes in the clarinet part. A similar situation occurs in the final three measures of the third movement. The cello has rolled chords, which are replaced in the clarinet part with grace notes. Although grace notes are the closest substitute for double stops available to the clarinetist, the performer should be aware of the original cello part to inform the speed and style of playing the grace notes. Other than the substitution of grace notes for the double stops, the cadenzas in the first and third movements are the same between the two parts.

The cadenza in the second movement (mm. 97-102) differs the most between the clarinet and cello parts. It is completely rewritten, not simply adapted from the cello cadenza. The cello cadenza is a lengthy descending line that relies heavily on double stops and rubato. The clarinet cadenza, however, has three distinct sections labeled A, B, and C (Example 2.25). Each section has an extreme dynamic range (forte to pianissimo) and ends with a fade into silence (indicated by an arrow past the whole note and an open circle over whole rest). The clarinet cadenza contrasts fragments of the lyrical line with agitated sixteenth notes.

Example 2.25: Sonata Concertante, Mvt. II, m. 97, B-flat clarinet.

In general, Sonata Concertante is straightforward to perform with piano. The rhythms are not complex and the parts align well. The main difficulties arise in sections with dense textures. In the first movement, the introduction of mixed meter in measure 52 is the most difficult portion to coordinate with the piano. The meter moves from 7/8 to 9/8, but the metric subdivisions are not the same between the left hand of the piano, the right hand of the piano and the clarinet line. This makes it difficult to locate downbeats when aligning the parts.

A similar difficulty occurs in the second and third movements. In both movements, several sections present tension between duple and triple groupings. Measures in 6/8 and 9/8
simultaneously bar eighth notes in groups of two and groups of three, essentially placing the left hand piano line, the right hand piano line, and the clarinet line in different meters (Example 2.26). Visually this is disturbing for the pianist and does not provide clear points of reference for the clarinetist. The addition of off beats combines with agogic accents to create an aurally deceptive environment.

Example 2.26: Sonata Concertante, Mvt. III, mm. 108-111, cello and clarinet.

While the technical demands of Sonata Concertante are not extreme, the musical demands are great. Based only on range and technique, this work is suitable for advanced performers—college and beyond. The musical demands, however add an extra level of difficulty. Because the work is very dissonant and the phrasing is often unusual, the performer needs the maturity to hear the expressive potential in the dissonance and the ability to bring out melodies in a complex texture. Esther Lamneck specifically referenced the harmonic language of Sonata Concertante: “The challenge of working on the Sonata Concertante was that of assimilating [Schonthal’s] style of writing—her dramatic romantic gestures in a neo-romantic style—the "sturm and drang" if you will—intense emotional content—and the flow of the phrases.”

For students interested in twentieth- and twenty-first-century music, Sonata Concertante is a substantial work offering the opportunity for students to explore the architecture of the composition. There are many vocal-style melodies in dissonant settings, making the work more accessible to general audiences than some twelve-tone or freely atonal compositions.

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32 Esther Lamneck, e-mail message to author, 19 January, 2011.
CHAPTER THREE

LOVE LETTERS

Love Letters for clarinet in A and cello is Schonthal’s second work for clarinet, although it is the first composition envisioned specifically for clarinet. The work, previously titled Letters to Cunegonde, is inspired by the novella Candide by Voltaire. This challenging duo is approximately twelve minutes long and is comprised of nine movements of varying length. According to Schonthal, each “letter” is a reflection of an emotion associated with romantic relationships. Understanding the components of Love Letters—the harmonic language, the motivic development, and the use of texture—helps the performer to express the programmatic content of the work.

3.1 Context

Literature frequently served as an inspiration for Schonthal, both in her vocal and instrumental works. Schonthal’s numerous vocal works have texts from many different authors, demonstrating her familiarity with a variety of literature. Vocal works include texts in German, Spanish, and English, reflecting the international influences from her life in exile. Many texts are from Federico García Lorca, William Butler Yeats, A. A. Milne, Walt Whitman, and Rainer Maria Rilke. Schonthal rarely used contemporary poetry for texts due to practical difficulties: “[A]lthough I have always wanted to use contemporary literature, the process of obtaining rights and paying for rights has often proved too time-consuming and expensive.” Schonthal wrote three operas, including The Courtship of Camilla (A.A. Milne, 1979-80), Princess Maleen (Schonthal/Wood, based on the fairy tale by the Grimm Brothers, 1990/rev. 1996), and Jocasta (Cicoux, 1996-98). Her songs and song cycles are concentrated into three time periods, with the first being the most productive: 1940s and 1950s (fourteen songs), 1975-1980 (three songs), and 1987-97 (four songs and one cantata).

33 Epstein.
34 Epstein.
Schonthal’s interest in literature also influenced her instrumental compositions. Three works are directly related to literary themes: *Candide* (suite for orchestra, unfinished, 1955), *Love Letters* (1979), and *Fragments from a Woman’s Diary* (piano, 1982). *Fragments from a Woman’s Diary* was not based on one specific literary work, yet the structure and narrative style of the composition are related to a literary genre, just as other compositions (such as *Bells of Sarajevo*) rely on the stream-of-consciousness technique derived from the literary works of James Joyce.\(^\text{35}\)

The combination of cello and clarinet is relatively unusual in the clarinet repertoire, although the piano trio with clarinet and cello is an established genre. Some transcriptions are available for cello and clarinet, including the Beethoven clarinet and bassoon duets and Hindemith’s *The Little Flower Garden*, originally for double bass and clarinet. Some of the more well-known twentieth-century duos are *Charisma* by Iannis Xenakis, *Private Game* by Shulamit Ran, and *Sonata* by Jerome Rosen.

As with many of Schonthal’s compositions, the choice of instrumentation was influenced by her associations with other musicians. Her friendship with Esther Lamneck and cellist Michael Rudiakov influenced the composition of *Love Letters*.\(^\text{36}\) Rudiakov was born in Paris but grew up in Tel Aviv, moving to the United States in 1956 to study at the Manhattan School of Music. After playing principal cello in the Indianapolis Symphony Orchestra and the Jerusalem Symphony Orchestra, he returned to New York in 1966 to teach at Sarah Lawrence College, later teaching at the New England Conservatory, the Manhattan School of Music, and Lehman College. He was a member of the Composers’ String Quartet (1968-1975) and an early member of the Aeolian String Quartet. Both ensembles championed contemporary music, a cause obviously important to Schonthal. Although Schonthal’s biographer Martina Helmig lists the public premiere of the work as January 11, 1981 at the Westchester Conservatory of Music by Esther Lamneck and Maxine Neumann,\(^\text{37}\) Lamneck specifically recalls that the work was written for her and Rudiakov.\(^\text{38}\) The publication of *Love Letters* in 1979 by Sisra Press increases the likelihood that the work was performed before the “official” premiere in 1981.

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\(^{35}\) Epstein.

\(^{36}\) Esther Lamneck, e-mail message to author, 19 January 2011.

\(^{37}\) Helmig, 338.

\(^{38}\) Lamneck, e-mail message to author, 19 January 2011.
"Love Letters" is the only clarinet composition by Schonthal that was published before her association with Furore Verlag in the 1990s. Arsis Press\textsuperscript{39} was founded in the 1970s to promote compositions by women. Although there are now more publishers that specialize in this area, Arsis stands out as a pioneer in the field. Schonthal, along with many other composers, had difficulty publishing and recording her works and acknowledged that publishers like Arsis that specialized in women composers were “invaluable.”\textsuperscript{40}

In 1983, Lamneck and Rudiakov recorded "Love Letters" on the Capriccio label, widely available in music libraries across the United States.\textsuperscript{41} In the liner notes, Schonthal describes Voltaire’s *Candide* as one of her favorite literary works. Published in 1759, it is a parody of the romance genre and a scathing critique on society, religion, and ambition. Parodies were prevalent in French literature of the time, but Voltaire is considered one of the pre-eminent authors of the style. Voltaire also uses parody in the naming of characters (hagiography), including the character of Cunegonde. The saint named Cunegonde was known for her virginity after marriage, proven by walking over red-hot plowshares. The character of Cunegonde in *Candide* mocks the virtues of the saint; Cunegonde is “something less than a saint, and not very dedicated to her virginity either.”\textsuperscript{42}

The relationship between Candide and Cunegonde in the beginning of the novel is characterized by blind innocence, but later matures into a more realistic, earthly relationship symbolized by the thesis of the book: “Il faut cultiver son jardin [We must cultivate our garden].” This symbolizes that the protagonist abandons the former philosophy of optimism and focuses on cultivating a more modest, traditional lifestyle. The inspiration for "Love Letters" is the relationship between Candide and Cunegonde, not the elements of parody in the novella. According to Schonthal, “[E]ach musical variation [is] like a letter describing the various stages and moods of love: exasperation; romantic yearning; passion; humor and contentment.”\textsuperscript{43}

\begin{footnotes}
\item[39] Sisra Publications is the name used by Arsis Press for its ASCAP composers.
\item[40] Epstein
\item[43] *Love Letters for Clarinet and Cello*, Liner Notes.
\end{footnotes}
3.2 Analysis

The nine movements of *Love Letters* tell the story of a romantic relationship between two characters. The motivic content, harmonic tension, meter, phrasing, and tonal structure combine to express the “stages and moods of love.” The first movement introduces a sentimental melody and a passionate countermelody that are directly linked to each of the following movements. The harmonic tension is not created by tonic/dominant tonal opposition or major/minor relationships; instead, Schonthal contrasts tonal harmonic language with chromatic, tonally ambiguous harmonic language. The chromatic harmonic language is often based on principles of linear convergence and divergence from a single pitch, converging around D. The more traditional tonal areas of the work are also rooted in D (both major and minor). Phrases are asymmetrical with frequently alternating meters. Movements I, IV and VI do not have complete time signatures; the quarter note or half note is established as the basic rhythmic unit, but Schonthal does not specify the number of beats per measure. Finally, the tonal relationship of each movement to the work as a whole contributes to the role of the movement in the overall story. This is affected by the tonality of the movement and the consonance or dissonance of the final cadence: the entire work is centered on D and the final cadence of each movement is a member of the D chord. By examining each of these areas (harmonic language, phrasing and meter, and the tonal organization of the work), this section will establish the relationship of individual movements to the programmatic construct defined by Schonthal.

*Love Letters* begins by introducing an unfocused, angry individual searching for a purpose, represented at the beginning of the first movement by the solo cello. The beginning of the first movement is highly chromatic, centered on D. Marked *con fuoco*, the first few notes approach D, but the leading tone is left unresolved (Example 3.1). This convergence to D appears in various forms—neighbor tones to D are prominent, but there is rapid sequencing and no stability for the first seven measures. Measure 8 briefly references D major, but the stability is quickly broken down by a chromatic insertion emphasizing tritones.

44 *Love Letters*, Liner Notes.

The second half of the movement begins in measure 12, introducing a contrast to the chromatic opening. Schonthal’s language is replete with dissonance, but the underlying harmony of this section remains in D, emphasizing the tonic and dominant, although both major and minor tonic chords are present. The main melody (A) is presented in the cello—a melody that is associated with emotions of love throughout the work. The descending major triad with its upper neighbor (scale degrees 6-5-3-1) has pastoral associations in Western art music—most notably in second theme of the first movement of Beethoven’s Symphony No. 6, the “Pastoral Symphony, or Recollections of Country Life.” This pastoral association impacts the emotive content of the melody, reinforcing its association with love and simple, genuine emotions in each appearance throughout the work. The passionate countermelody in the clarinet (B) is based on intervals of major and minor seconds alternating with leaps of fifths and sixths (Example 3.2). This clarinet melody later forms the basis of movements VII and VIII. The motion from scale degree six to scale degree five, found in both the A and B melodies, creates the sense of romantic yearning inherent to the melody and integral to the emotive content of the work. A traditional linear structure is present in both voices despite the added chromaticism.

After five measures of cello and clarinet counterpoint, the clarinet countermelody takes the lead and the cello assumes an accompanimental role. The cello introduces stabilizing elements, including repeated harmonies and sustained tones. The role of stability is traditionally considered a masculine characteristic, associating the cello with the male character of the story.

Although the movement did not begin in a clear tonal context, the movement closes in D major, establishing the tonal basis for the rest of the work. There is no conventional authentic cadence—the penultimate chord is a B-flat augmented chord—but the final chord is a complete D major chord in root position. The simultaneous presentation of melody and countermelody in a tonal context represents the lovers merging their independent lives with a harmonious result.

In lieu of analyzing each movement in order, the movements will be presented based upon their relationship to one another. Movements II, VI, and *End Piece* (IX) are closely related to each other, all based upon the cello melody (A) in movement I. Movement V presents a rhythmically altered version of the A melody. Movement III is the most radically altered presentation of the A melody, developing fragments of the A theme in a playful manner. Movements VII and VIII are based upon the passionate clarinet melody (B). In these movements, the B theme is highly developed and supplemented with new material, resulting in the most complex movements of the work.

Movements II, VI, and IX are all based upon the A theme and express varying degrees of contentment. In movements II and VI, the main love theme (A) is in the clarinet line with broken chords in the accompaniment line of the cello. Despite the added chromaticism that increases at
the end of each phrase, a D major tonic-dominant relationship is established by the accompaniment in both movements. Movement II starts with a peaceful presentation of the A theme, placing the melody in a bimodal context with a split third in the cello in the first measure (F-sharp and F-natural, Example 3.3). Marked *dolce e semplice*, the melody is straightforward in its presentation. Near the end of the movement (measures 7-10), the melody becomes more chromatic and there is syncopation in the accompaniment. A sense of yearning is conveyed through the chromatic bass line. In measures 2-3, the D-sharp neighbor tone creates a sense of yearning to resolve to the E (Example 3.3). A similar passage occurs in measures 4-5, with a rising C-sharp, D, and D-sharp.

![Example 3.3: Love Letters, Mvt. II, mm. 1-3, clarinet in A and cello.](image)

Although movement VI is very similar to movement II, the sense of yearning is absent from this presentation of the love theme, replaced by tranquility and contentment. Compared to movement II, there is less chromaticism added to the melody and accompaniment. The bass line emphasizes scalar motion, both ascending and descending, instead of the rising half-step motion that created the sense of yearning in movement II. The melody includes many prolonged notes, emphasizing the *tranquillo* marking. The time signature does not indicate a number of beats per measure, allowing for more flexible groupings of the beat (Figure 3.4). Unlike the second movement that ended on a D major chord, the sixth movement ends on an unresolved seventh—E-flat and D—that follows a double suspension. Despite the tranquil character of the movement, the dissonance introduced at the end of the movement signifies a coming discord in the love story.
Example 3.4: *Love Letters*, Mvt. VI, mm. 1-2, clarinet in A and cello.

The last movement is the only one without a Roman numeral title. *End Piece*, the ninth movement, is once again based on the A theme, but it is a clearer and less rhapsodic presentation of the love melody. The melody is not presented in a single voice, but rather integrated into both the clarinet and the cello line. The clarinet and cello seamlessly trade the roles of melody and accompaniment, representing unity and fulfillment in the relationship (Example 3.5).

Example 3.5: *Love Letters, End Piece*, mm. 1-3, clarinet in A and cello.

In addition to the motivic unity in *End Piece*, the harmonic language expresses the character of the movement. The same harmony is used for each statement of the melody in the movement, creating a sense of redundancy, even with the inclusion of dissonant chord tones. This is an unusual occurrence in Schonthal’s work. Typically, she constantly develops melodies and accompaniment, rarely repeating phrases without new material. The work ends on octave D’s, but the clarinet holds the final note after the cello ends, implying that the character represented by the clarinet is telling the story (Example 3.6).
Example 3.6: *Love Letters, End Piece*, mm. 11-12, clarinet in A and cello.

Movement V alters the rhythm of the A theme, creating a more lighthearted and playful mood. The same melodic and accompanimental material presented in movements II, VI and *End Piece* is present, but it is transformed into dotted eighth-note and sixteenth-note patterns, replacing the original eighth-note rhythm (Example 3.7).


The fifth movement is much longer than the previous movements that were based upon the A theme. After the initial presentation of the melody in the first five measures, Schonthal uses chains of major and minor thirds in the melody and accompaniment (Figure 3.1). In measures 6-13, the melody remains in A, while the accompaniment sequences down by major thirds (with enharmonic respelling), resulting in a complete circle. Beginning in measure 16, the melody begins a chain of minor thirds with an independent chain of major thirds separated by a half step in the accompaniment. The latter pattern is characterized by two sequences down a major third, then a minor second down. This repeats three times, returning to end the work in the tonic key of D major.
The introduction of conversational texture between the clarinet and cello in measure 13, combined with the upward sequences, leads to the climax of the work (Example 3.8). The clarinet is scored in the *altissimo* register while the cello leaps cover three and a half octaves. The dynamic markings (*mf* and *crescendo*) and the registration create the most energetic point in the movement.

The second half of the movement descends using motivic repetition. Moving from C minor to E-flat major/D-sharp major, Schonthal emphasizes the pitches surrounding D. The movement ends on a D major chord, continuing to associate the A theme with contentment, represented by consonance in the final cadence.
Movement III develops fragments of the A melody, but the material is more radically altered than in the other movements. The melodic content of the third movement is derived from the first three pitches of the A melody: A-B-A. The succession of whole steps is transposed to C-D-C in the third movement (E-flat—F—E-flat transposed for A clarinet). This pattern is concealed with a playful scalar pattern in the first three measures of the clarinet line (Example 3.9).


The beginning of the movement has fugal qualities. The cello echoes the clarinet, one whole step lower. The *fugato* texture is limited to the first twelve measures after which the clarinet expands upon the scalar passage while the cello continues to present material based upon the original four-note motive. The simultaneous presentation of motives in A minor and G minor in the opening establishes bitonality that continues until the final eight measures where both parts are in A minor. Because the two lines alternate more often than they overlap, the dissonance resulting from bitonality is not at odds with the playful character of the movement. The *staccato* notes in the clarinet line and the *pizzicato* in the cello also contribute to the playful character. The tonal areas are related to the convergence/divergence principle seen in other portions of the work. The clarinet line centers around the keys of A minor, D minor, and F-sharp minor, outlining the pitches of the D major chord. The cello line outlines a greater number of key areas, but is often a major or minor second away from the keys presented in the clarinet line: G minor, C-sharp minor, C minor, E minor, as well as D minor and A minor. The movement ends with dissonance: an A in the cello is paired with an A-sharp in the clarinet three octaves above. This implies that underneath the light-hearted banter there is disagreement between the two characters.
Movement IV continues this disagreement, expressing exasperation. The movement begins with a repeated bass line in the cello and held pitches in the clarinet line. The D pedal in the cello paired with an A-sharp in the clarinet, still establishing a D-centric movement. The repeated measures, however, create a sense of tension, largely due to the eighth rest in the cello at the start of each beat (Example 3.10).


As the tempo increases (marked by an *accelerando* beginning in measure 5), the clarinet line rises, outlining a G-sharp arpeggio. The G-sharp, a tritone above the D pedal in the cello line, introduces harmonic conflict. The clarinet line continues to climb into the *altissimo* register, increasing the number of grace notes as the line ascends to a written F6 (sounding pitch of D6) (Example 3.11).

Example 3.11: *Love Letters*, Mvt. IV, mm. 9-10, clarinet in A and cello.

This build to the climax simulates the increase in frustration and tension in an argument, until suddenly one character erupts with a fiery monologue. The clarinet abandons the previous material in measure 12 and begins a cadenza-like passage that descends in chromatic sequences from A-flat6 to A3, slowing down and getting softer, imitating the release of tension after the
peak of an argument. During the clarinet solo, the cello is holding dissonant tones—F-sharp against the clarinet’s F-naturals, an augmented C chord, and ending on B-sharp and C-sharp. The clarinet ascends to the altissimo in the final three measures while the cello continues dissonant chords, also ascending to the top portion of its range (Example 3.12). The penultimate chord is an open fifth, but the cello pitch is lowered to an E-sharp in the last chord, ending the work on a minor sixth, less stable than the octaves and thirds that end other movements.

Example 3.12: Love Letters, Mvt. IV, mm. 17-19, clarinet in A and cello.

Movements VII and VIII are based on the clarinet countermelody (B) from the first movement. The two movements are closely related, beginning with the same melodic material. In movement VII, the clarinet melody is derived from B, combining major and minor seconds with leaps of fifths and sixths. The cello line presents a melody characterized by a slow, chromatic descent (Figure 3.13). The opening is in B major, moving to E-flat major in measure 13. The basic structure of the melody is a descending scalar pattern, embellished by neighbor tones and chromaticism, featuring the movement from scale degree six to scale degree five found in the A love theme.

The second part of movement VII features the same material in the cello line as at the beginning of the movement. The clarinet line, however, has been altered to a light, sixteenth-note accompaniment that is a diminution of the opening melody (Example 3.14). The roles are switched after four measures, placing the melody in the clarinet line and the sixteenth-note accompaniment in the cello.

![Example 3.14: Love Letters, Mvt. VII, mm. 17-18, clarinet and cello.](image)

The emphasis on dissonant intervals, both in the linear melodic line and in the vertical harmonies, indicates unresolved tension between the two characters. The two characters never unite in the passionate melody, replaced by the appearance of the sixteenth-note pattern that contrasts the intensity of the lyrical melody. The movement ends with a seven-bar coda, emphasizing suspensions that decorate a series of descending parallel tenths in A major with 7-6 suspensions in the cello (Example 3.15). This is a common combination of first and fourth species counterpoint, emphasizing the traditional foundation over which Schonthal writes dissonant harmonic language. The final dyad presents A3 and A-flat2, reversing the harmonious relationship between the two characters and indicating unresolved passion.
Movement VIII is the longest movement of the work (four pages in length). As in movement VII, the melodic material is derived from the clarinet countermelody in the first movement. The opening of movement VIII is almost identical to movement VII, but the pick-up notes in the cello are omitted and the clarinet melody is transposed down one octave (Example 3.16). The melody, however, is truncated, introducing new sequences on the material.

This movement also begins in B major and modulates to E-flat major. As in movement VII, the theme is fragmented, but in movement VIII this fragmentation is followed by a new interpretation of the B material centered on F-sharp with substantial added chromaticism. After a dramatic silent measure, the addition of triplets in the clarinet line increases tension, but the A theme emerges with its characteristic motion from scale degree six to five (Example 3.17).
Example 3.17: Love Letters, Mvt. VIII, mm. 18-21, clarinet in A and cello.

The movement is through-composed, but there are multiple climactic peaks. The first peak occurs when Schonthal develops the triplet rhythmic pattern. The melody ascends in both parts, culminating in an appassionato marking (measure 34) where the clarinet and cello pass off the triplet motive (Example 3.18). The lines then descend, reaching a section similar to the end of movement VII, rich in suspensions and centered on D minor (measures 37-41).

Example 3.18: Love Letters, Mvt. VIII, mm. 32-34, clarinet in A and cello.

Instead of closing the movement, this passage is followed by another climax. The lines once again begin to climb, adding sixteenth notes to heighten the tension. Similar to the previous climax, measure 47 is marked appassionato e animato and passes the triplet motive between the clarinet and cello (Example 3.19).

The movement ends with a highly chromatic passage featuring complementary melodic material in the clarinet and cello lines. There is a traditional I-V\(^7\)-I harmonic progression with added chromaticism. The movement closes on octave D’s, indicating a united ending to the passionate movement.

Movement VIII has markings that indicate a more passionate character than the previous movement: *intensely* and *appassionato* are contrasted with the terms *dolce* and *tranquillo*. The addition of triplets and sixteenth notes and the increased chromaticism within the melodic line also create a more passionate character than that of movement VII. In movement VII the passion was unequal—the voices did not share *appassionato* melodic content at the same time—but in movement VIII both characters present equal musical ideas and share the motivic material in the climaxes.

By examining tonal design, individual sections of harmony, motivic material, and texture, each movement can be shown to have a unique role in the relationship between the two characters. Even movements II, VI and *End Piece*, which have very similar melodic material, differ in mood. By manipulating these elements, Schonthal has created a set of “letters” that can stand independently, but have deeper meaning when the underlying relationships are explored.

### 3.3 Performance Considerations

*Love Letters* is challenging to perform due to the technical demands of both parts as well as the musical demands placed upon the performer. Each of the nine movements requires a distinct tempo and character. As a result, the performers must recognize the unique traits of each
movement—especially in the movements that have similar melodic material—or the work will sound redundant to the audience. Knowledge of the underlying analytical principles, as outlined in the previous section, is essential for an informed performance of the work.

The performers should allot extensive rehearsal time before a performance of Love Letters. The goal of the initial rehearsals is to coordinate the individual parts and to work out the tempos, accelerandos, and ritardandos. Schonthal’s use of unmetered passages, passages with frequently changing meters, asymmetrical phrases, and extensive rubato all require significant rehearsal time. Movements IV, VII, and VIII are the most challenging in this respect. In movement IV, it is difficult to align the prolonged accelerando with offbeats in the cello line, followed by an unmetered clarinet cadenza. In this phase, the performers are focusing on aligning each individual movement without emphasizing the relationships between movements.

The next phase of rehearsal is to clearly identify the emotive goal of each movement. Each ensemble will have their own specific interpretation, but the overview of the narrative is fully explored in the analysis section of this chapter. It is useful to group the movements based on their relationship to one another, dividing the work into three general groups: movements directly based on A (II, VI, End Piece), movements directly based on B (VII and VIII), and the remaining movements that stray farther afield from A and B (I, III, IV, V).

The first group, movements II, VI and End Piece, are all very similar in texture and melodic content, but occupy different positions in the narrative. As seen in the analysis, the harmony and melodic structure determine the level of contentment expressed in each movement. The tone color of the A clarinet blends well with that of the cello, and the players can emphasize or de-emphasize this blend to underscore the varying degrees of contentment. Additionally, each movement has a distinct tempo marking, so the movements should be rehearsed in succession to help establish the tempo variants.

The second group, movements VII and VIII, comprises the most musically challenging movements of the work. The phrases in both movements continuously develop and it is challenging to maintain momentum. Dynamics and tempo must be carefully planned to lead to the peaks in the movements and to avoid stagnant phrases. These movements are the most passionate of the work, seen by the rhythmic contrast of triple against duple and by the profuse melodic motion from scale degree six to five, indicating yearning. Movement VIII features a unique double climax, with emotional peaks occurring in measures 34 and 47. The second peak
in measure 47 is more intense, approached by highly chromatic lines contrasting sixteenth notes with triplets. There are numerous *accelerando* and *ritardando* markings in the two movements, requiring the performers to establish the relative magnitudes of each in order to maintain forward momentum.

Each movement in the final group (I, III, IV, V) should be examined individually to determine how to best convey the character of the movement. Movement I, for example, has a chromatic opening with material that is not present later in the work. This analysis of the work interprets the opening cello solo as the unfocused individual seeking a purpose, but another interpretation can be used as long as the performer integrates it into the narrative. The introduction of the A and B themes follows this outburst, and since they are central to the remainder of the work the performers must make sure the balance is correct so the audience understands the importance of both themes and recognizes them when they recur. Movement III is the most playful of the movements, pairing a staccato clarinet line with a *pizzicato* cello line. The clarinet articulation needs to match the cello *pizzicato* in order to convey the fugal qualities of the movement while retaining a playful character. The fourth movement is the least related to theme A or B, characterized by tension that is conveyed by extremes in register for both instruments. This movement should push the bounds of control, conveying exasperation and fury. The prolonged *accelerando* and clarinet cadenza are most effective when there is a sense of spontaneity in the performance, difficult to achieve when combined with the technical challenges. In movement V, which features a rhythmic alteration of the A theme, the character should remain light and playful, despite the breathing and registration difficulties that are further discussed in this section.

After the movements have been rehearsed individually and in small groups based on their interrelationships, the final challenge is to combine the movements into a complete, coherent narrative. The groundwork of establishing distinct characters, tone color, and pacing in the individual movements becomes invaluable in this stage. For example, movements II, III, and IV all have very different emotive goals—contentment, playful, exasperation—goals that were established in the second phase of rehearsal. When the thirteen-minute work is performed in order, the differentiation of the emotional goals between movements makes the narrative clear to both the performers and the audience. Nonetheless, it is important to allow ample rehearsal time
for run-throughs of the work. Invariably, new challenges arise when the movements are played in succession.

Even with a clear rehearsal plan, there are several specific difficulties in *Love Letters* of which performers should be aware. First, the harmonic language is a challenge. With nontraditional harmonies and chromatic melodies, the individual parts require careful preparation. In the cello part, the biggest challenge is the large leaps to augmented or diminished intervals. Additionally, there are frequently leaps of several octaves. One example of this is in movement V (Example 3.8). The conversational texture requires that the rhythms remain exactly in tempo, making the four octave leaps extremely difficult.

The clarinet part also has technical challenges throughout the work. The most technically difficult movement is the fourth movement. The range (up to written A-flat 6 in measure 12) makes the unusual, non-scalar patterns more difficult since more cross-fingerings\textsuperscript{45} are required in the *altissimo* register. The cadenza near the end of the movement exemplifies this difficulty (Example 3.12).

Although the *altissimo* register is usually approached by a gradual ascent in this work, movement VII has a difficult leap to A6 (Example 3.20). The dynamic is *pianissimo* with a *decrecendo* and the A6 is written with a harmonic indication. The soft dynamics of harmonics possible on string instruments are not possible on the clarinet, making a leap to A6 at soft dynamics very difficult and not idiomatic for the instrument.

![Example 3.20: Love Letters, Mvt. VII, m. 17, clarinet in A.](image)

Schonthal’s long phrases present another challenge for the clarinetist: breathing. The phrases in the clarinet part resemble string phrases that can be continued for numerous measures without the necessity of breaking the line to breathe. Movement III and movement V both demonstrate this problem. In Movement III, the clarinetist has sixteen measures of constant

\textsuperscript{45} Cross-fingerings refer to fingerings that require movement of fingers on both hands for neighboring pitches.
eighth notes without any location to breathe. Movement V has no rests written in the entire movement, with the constant dotted-eighth and sixteenth-note pattern making it difficult to sneak breaths between phrases. There is also no location in the movement where the cello part and clarinet part align at a cadence where players could add time to accommodate a breath. Ironically, there are several rests in the cello part. The best performance solution is either to circular breathe (especially in movement V) or to take several small, quick breaths at the ends of phrases. The cello line can cover some of the gap resulting from these breaths, but there is still not enough time for a full breath. Example 3.21 shows one possible solution for a short section of movement V.

Example 3.21: Love Letters, Mvt. V, mm. 15-19, clarinet in A.

Love Letters is appropriate for graduate students and professional level performers. The range and technical challenges make the work beyond the reach of some advanced students, but it is the musical challenges, especially pacing and phrasing, that require a high level of musical maturity. The work is an excellent addition to a chamber recital because the programmatic nature of the work will appeal to many listeners, presenting a wide variety of styles and characters throughout the nine movements.
CHAPTER FOUR

BELLS OF SARAJEVO

Written near the onset of the brutal civil war in Bosnia and Herzegovina, Bells of Sarajevo for clarinet and piano uses nontraditional sounds and extended techniques to portray images of war and the reactions of the people caught in the conflict. According to Schonthal, “It is meant as an expressive virtuoso piece, but the virtuosic passages,[sic] express the anguish of the people caught in this horrible conflict, running from it, as if to seek shelter. This is often briefly interrupted by mournful passages and nostalgic remembrances.” To better understand the context of Bells of Sarajevo, this chapter will present an overview of the war in Bosnia and Herzegovina and discuss similar compositions by Schonthal; analyze form, harmony and phrasing and explore influences on Schonthal’s compositional style from Béla Bartók; and discuss performance considerations including Schonthal’s use of prepared piano and extended techniques.

4.1 Context

Sarajevo is the capital of present-day Bosnia and Herzegovina, which consists of two Entities: the Federation of Bosnia and Herzegovina (FBiH) and the Republika Srpska (RS). Within Bosnia and Herzegovina there are three ethnic groups (Bosniaks, Serbs, and Croats), three languages (Bosnian, Serbian, and Croatian—formerly Serbo-Croatian), three nationalities (Bosniak or Bosnian Muslim, Bosnian Serb, and Bosnian Croat), and several religions (Islam, Serbian Orthodoxy, Roman Catholicism, Judaism, Protestant sects, among other religions). This diversity has greatly impacted the history of the region in the twentieth century and continues to shape its future in the twenty-first century.

The people of Sarajevo have been involved in several violent conflicts during the twentieth century. The territory of Bosnia and Herzegovina was involved in both World War I and World War II. Sarajevo was the site of the assassination of the Archduke Franz Ferdinand,

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46 Ruth Schonthal, Bells of Sarajevo, Program Notes (Kassel: Furore Verlag), 1997.
beginning World War I. After the war, Bosnia became a part of Yugoslavia, later becoming part of the Independent State of Croatia (NDH), influenced by Nazi control during World War II. This period of occupation resulted in the death and oppression of many Jewish and Serbian people, as well as others who resisted the occupation. After World War II, Bosnia and Herzegovina was one of six republics within the federation of Yugoslavia, a communist nation.

Until the death of Tito in 1981, Yugoslavia enjoyed relative prosperity and stability. The constitution of 1974 implemented a new executive council after Tito’s death in place of a single president, rotating the council president from each of the six republics. Without strong executive leadership, a power vacuum developed with power struggles developing mainly between Slovenia, Croatia, and Serbia. In addition to the political crisis, economic crises including inflation, mounting foreign debt, and rising oil prices undermined stability. In 1987, Slobodan Milosevich (1941-2006) rose to power in Serbia, gaining popularity by appealing to the rights of Serbs and by urging quick action against rebellious activities in Kosovo. His platform promoting Serb Nationalism greatly impacted the civil war from 1991-1995.

Communism continued to weaken in the republics of Yugoslavia, culminating in the elections in 1990. Each republic elected a former communist official, but since there was no federal election, the prime minister (Ante Markovic) was still communist. This political impasse laid the foundation for individual republics to dissociate from Yugoslavia. In 1991, Slovenia and Croatia both declared independence from Yugoslavia, but Serbia and Montenegro remained together, creating the Federal Republic of Yugoslavia in 1992, supported by the national army. Bosnia and Herzegovina was the most ethnically diverse of Yugoslavia’s republics, and both Serbian nationals and Croatian nationals attempted to take over the country. A public referendum in Bosnia resulted in a declaration of independence on April 5, 1992. A Serb referendum from 1991, however, voted in favor of staying with Yugoslavia, resulting in Bosnian Serbs (with the aid of Serbia) sending armed troops with the goal of dividing the country along ethnic lines, beginning the civil war. In late 1992, reports were received by Western countries of concentration camps and crimes against civilians, including ethnic cleansing and genocide (specifically Serbs against Muslims, but as the war progressed all parties

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were involved). Muslims and Croats signed a peace agreement in 1994, but the Bosnian Serb conflict continued to escalate, culminating in merciless attacks against Sarajevo (and other targeted cities) in 1994-95. After prolonged negotiations, largely brokered by Richard Holbrooke, The Dayton Peace Agreement ended the conflict in November 1995 and was officially signed on December 14, 1995. Under the agreement, Bosnia-Herzegovina remained a separate entity within its existing borders and was divided into Croat-Muslim and Serbian portions, both with separate foreign policies and constitutions. The agreement included both civilian and military aspects, overseen by international officials, including troops from NATO and the European Union.

Schonthal often broaches social or historical themes in her compositions, saying, “I have several pieces which are against war. There are certain messages that I want to put into music where there is a kind of program.” Some works with overtly socio-political sources of inspiration include Reverberations, The Young Dead Soldiers, A Bird Over Jerusalem, Die Mauer/vorher und nachher (The Wall/Before and After), String Quartet No. 3 “Holocaust in Memoriam,” and Bells of Sarajevo. Reverberations for prepared piano was written in 1983 on Schonthal’s first return to Germany since her family’s flight to Stockholm in 1938. Schonthal described the work as “a portrait of Germany and what happened to it, the destruction and all, to a country with such a humanistic background.” The Young Dead Soldiers (1987) is a cantata for chamber choir and chamber orchestra or large mixed chorus and orchestra. Based on a poem by Archibald MacLeish (1892-1982), the text expresses the loss that occurs in war, often interpreted as an anti-war statement. A Bird Over Jerusalem (1987/1992) for flute, prepared piano and tape deals with the violence arising from religious and cultural differences in the region. Die Mauer/vorher und nachher (The Wall/Before and After) from 1994 is about the reunification of Germany and is scored for narrator, flute, violin, cello, and piano or synthesizer. String Quartet No. 3, subtitled “In Memoriam Holocaust,” was written in 1997, during a period

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49 Rogel, 31.
50 Rogel, 37.
51 Rogel, 38.
53 Duffie.
when she wrote many compositions reflecting her Jewish heritage. Of these works, *Reverberations* and *A Bird Over Jerusalem* have the greatest similarities to *Bells of Sarajevo*.

The original version of *Bells of Sarajevo* was completed in 1993. The original work for clarinet, prepared piano, and mallets was premiered by the composer with clarinetist Esther Lamneck on November 14, 1993 in the New Rochelle Public Library. Schonthal extensively revised most of her works even after they had been initially completed, saying, “[T]he continuity of the music really goes around and around in the mind. Like a painter looking at the canvas, I add, subtract, change, find something still more inspired, and so on.” The revisions were completed in 1997, resulting in the complete removal of mallets from the work. The remaining changes clarify the extended techniques in the clarinet part. The 1997 version is the only published version and the one recorded by Schonthal and Lamneck for the compact disc *Diverse Settings*. This treatise will consider the 1997 version since it is the only material available to performers.

Two important works by Schonthal preceded and have direct links to *Bells of Sarajevo*. *Reverberations* (1983) was Schonthal’s first work for prepared piano. Schonthal described her inspiration as “something with a spiritual quality that was destroyed like a bombed-out cathedral,” attempting to find a sound that created a “shattered-beauty effect.” According to Schonthal, she experimented with many different materials—none specified—but that “nothing was safe.” After her return to Germany as a guest of the Mayor of Berlin, *Reverberations* was selected to be part of the “Education of Peace Through Music” program in German schools.

*A Bird Over Jerusalem*, re-written in 1992 after the loss of the 1987 version, preceded the 1993 version of *Bells of Sarajevo*. Often mistakenly called *A Bird Flew Over Jerusalem*, this work for flute, piano and taped Arab wailing music was premiered at Weill Hall in New York City on April 11, 1992 with Tadeo Coelho on flute and Joanne Polk on piano. The score calls

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55 Although Helmig’s Catalogue of Works indicates that the premiere *Bells of Sarajevo* was in April 1994, a list of works and premieres for 1991-1993 sent by the composer to Selma Epstein lists the World Premier in November 1993.
56 Epstein.
57 Esther Lamneck, e-mail message to author, 19 January 2011.
58 Esther Lamneck, *Diverse Settings*, includes *Bells of Sarajevo*, Liner Notes, Esther Lamneck, clarinet and Ruth Schonthal, piano; Digital Disc (Capstone Records, CPS-8641, 1998).
59 Duffie.
60 Duffie.
for preparations to the piano, specific about the placement but vague in the material: “any plastic object appr. 8-10” (cassette cases work) across the lowest strings of the piano, leaving the lowest string free. Place a small, light metal object somewhere to the right of the plastic within the lowest partition (a cookie cutter can work well).” Schonthal continues by explaining that she wants to achieve rattling sounds and other unexpected effects. The mallet is used in multiple ways: to achieve a bell-like sound by hitting the lowest string, as an alternate material for the glissandi on the strings, and as a suggested tool for creating the “machine gun effect.”

Throughout the work, Schonthal calls for various sounds of gunfire: *improvise distant machine gunfire, machine gunfire close by, imitate uneven rhythm of machine gunfire from the distance*, etc. Schonthal advises, “It is up to the ingenuity of the performer to find a way to imitate the sound of machine gunfire,” but does suggest several solutions from other performances: taped sounds or electronic sound effects, corrugated drainpipe hit by the mallet, hitting the inside tuning screws of the piano, and using rubbertipped and wooden mallets to hit different surfaces in and on the piano.  

*Bells of Sarajevo* does not call for imitated gunfire, but it does require some preparation of the piano and a few extended techniques. Interestingly, Schonthal is much less specific in her directions to the pianist in *Bells of Sarajevo* than in *A Bird Over Jerusalem*. The score simply states “Add some lightplastic[ ] objects and a small metal chain on top of the lower strings.” The recording of Schonthal and Lamneck from 1998 has light objects placed throughout the piano with only the metal chain on the lower strings. The prepared piano will be further explored in the section on performance considerations, but it is significant that Schonthal altered the manner of explaining the preparations: not only is she much less detailed, but she also does not explain the purpose of the objects or describe the sound she desires to create. Although she allows performers to decide exactly what materials to use inside the piano for both works, performers not familiar with *A Bird Over Jerusalem* may not understand that she prefers for objects to move around to create an element of unpredictability in the performance.

By understanding the political situation surrounding Sarajevo as well as Schonthal’s own journey across the world due to the political situation in World War II, performers can better understand the emotional goals essential to Schonthal’s compositional style. When discussing

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traits that are unique to her compositional style, Schonthal discusses her “concern—I might say extreme concern—with human emotions, in order to express the universal and to add inner peace and maybe a certain warmth that I have not observed in much other contemporary music. I also have been told—and now I am conscious of it—that my music contains a generous dose of tender nostalgia.” *Bells of Sarajevo* presents violence, anguish, and nostalgia, constantly alternating and juxtaposing them in a complicated network of relationships.

### 4.2 Analysis

The compositional style of *Bells of Sarajevo* (1997) reflects the changing emotive content that Schonthal uses to express the war and reactions of people in Sarajevo. The work shows similarities to Bartók’s compositional style, both in the inclusion of folk melody as well as in the harmonic language. The form is based upon gestures and emotions instead of a pre-determined formal construct. The literary influence of James Joyce’s stream of consciousness is reflected in the free form of *Bells of Sarajevo.* Schonthal alternates between sections expressing war/violence, outrage/anguish, pain/mourning, and nostalgia. Each section is identified by melodic gestures and stylistic markings.

The work begins by expressing the violence of war. The pianist is instructed to “improvise, using diverse clusters (flat hands, palms, forearms), hands separately or together, as if the whole keyboard was being bombarded.” Combined with the timbres resulting from the preparations to the piano, this creates a violent atmosphere. Violent interruptions recur three times throughout the work, always beginning without warning. Measures 60-61 show this outburst marked *con fuoco,* emerging from a fade-out in the clarinet line (Example 4.1).

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63 Epstein.
Example 4.1: *Bells of Sarajevo* mm. 60-61, clarinet (concert pitch) and piano.

Passages expressing outrage and anguish form the core of the work. The clarinet solo enters with runs focusing on the low and middle register of the clarinet. Marked *molto rubato*, each measure is meant to be a sweeping gesture with the peak of each phrase marked with an accent. Although Schonthal marks that the quarter note equals sixty, each grouping is subdivided differently, including groups of five, six, seven, and eight. Additionally, the score instructs that “Rhythmic notation is only approximate. Throughout unmarked meters an improvisatory, free rhythmic flow is desired.” Schonthal states that the notation approximate, but the subdivisions of each measure imply points of stress to the performer. The uneven groupings provide a sense of instability while the marked *rubato* allows the performer to personalize the presentation of outrage and anguish.

Example 4.2: *Bells of Sarajevo*, mm.1-6, B-flat clarinet.

Additional passages expressing anguish also have *rubato* or *liberamente* indications. A common passage consists of various modal scales diverging and converging around a central
pitch (Example 4.3). The passages are labeled with *accelerando* and *ritardando*, again emphasizing instability, but this time there is a constant pitch.

Example 4.3: *Bells of Sarajevo*, m. 22, clarinet (concert pitch) and piano.

Passages that mark mourning and grief are characterized by a lamenting motive. This motive emphasizes minor seconds, creating a sighing figure. Schonthal develops the motive through rhythmic elongation, repetition, and transposition (Example 4.4). The passage returns in the final ten measures in the low register of the clarinet, sequencing down instead of up as in the original presentation. The repetition of this motive at a lower pitch level adds a nostalgic element to the end of the work.

Example 4.4: *Bells of Sarajevo*, mm. 9-13, clarinet (concert pitch) and piano.

The final motivic content in *Bells of Sarajevo* is identified by the composer in the program notes as a Yugoslavian folksong called *The Water-Chain*. Schonthal presents a six
measure fragment of the melody. It first appears in the last third of the composition, starting in measure 75. The melody is in the low register of the piano with added dissonance at a fortissimo volume. It is immediately followed by a pianissimo presentation in the upper register of the piano, still with added dissonance to distort the folk melody. The clearest presentation of the melody uses the clarinet for the principal melodic line with piano accompaniment in measures 87-92 (Example 4.5). The folk song is in G major with simple tonic and dominant harmonies with some additional chromaticism, adding poignancy to the melody. Schonthal scores the piano as high as possible, eventually ascending to A-sharp7. The high range, added timbres, and simplicity of the accompaniment combine to create a music box effect. Placing a folksong in a composition about war and the human reactions to violence emphasizes the nostalgia of the section. The added tones, however, undermine the familiarity of the folk song, taking away the reassuring connotation and instead creating a musical world where even familiar and expected elements have become unstable and irrational.

Example 4.5: Bells of Sarajevo, mm. 86-92, clarinet (concert pitch) and piano.

Schonthal uses fragments of chorales and folk songs in other works to evoke an atmosphere of nostalgia or to suggest the destruction of beauty. In her own words, Schonthal said, “I am not religious—on the contrary—but I believe in a spirit of devotion. In several of my
compositions a vaguely remembered chorale appears in total textural transformations—this occurs in the *Reverberations* for timbred piano, *Fragments from a Woman's Diary, The Canticles of Hieronymus, The Temptations for St. Anthony;* and other works.  

Although the exact alternation of motivic content can be traced in *Bells of Sarajevo,* it is more useful for the performer to note how Schonthal transitions between sections. Measures 42 through 50 transition between sections by blending motivic material. Beginning with the ostinato pattern that is associated with anguish in the clarinet line, the passage develops using repetitions and upward sequences until reaching an agitated, screaming state, beginning in measure 45 (Example 4.6).  

Example 4.6: *Bells of Sarajevo,* mm. 45-47, clarinet (concert pitch) and piano.  

The sequences reach A-flat6 before descending. The fourth descending sequence is marked *ritardando e diminuendo molto,* rapidly diminishing from *fortissimo to piano* in two beats, blending the agitated thematic material back into the mournful character that began the section. This is the only section that presents a gradual move between expressive sections; throughout the rest of the work sections are preceded by silence or by held piano chords. By interpreting this section as the most impulsive and emotional point in the work, the performer can better pace the tension in the work.  

*Bells of Sarajevo* emphasizes tritones and neighbor tones, several different scale patterns, traditional progressions with added dissonance, and areas of bitonality. The work is G-centric, emphasizing G and D throughout the piece. The work is highly chromatic, but many passages

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64 Epstein.
directly rely on G and D tonal centers: the opening phrases in the clarinet begin first on G, then on D; the ostinato patterns in measures 22 and 24-25 focus on G and in measures 38-40 on D; the work ends on D in the clarinet line with the piano sounding a simultaneous D and C-sharp. The dissonant minor second presented in the final chord is a signature compositional technique seen in the previous two works.

Scale fragments in many modalities occur throughout the work, as well as scales with nontraditional interval patterns. This is reminiscent of scalar material found in Bartók’s compositions. The five most commonly used modal scales in Bartók’s compositions are Aeolian, Dorian, Phrygian, Lydian, and Mixolydian, in addition to pentatonic, octatonic, and Hungarian gypsy scales (major and minor). In Bells of Sarajevo, Schonthal presents the Hungarian gypsy minor scale, with two augmented seconds, on both G and D (Example 4.7).

\[\text{Example 4.7: Hungarian Gypsy Minor Scales}\]

The G scale is found fragmented in the ostinato pattern of measures 22 and 24-25. The Hungarian Gypsy minor scale on D is found in its entirety in measures 33 and 34. Other scalar fragments found in the work include chromatic (mm. 31-32), octatonic (m. 23), harmonic minor (m. 40), and Phrygian (mm. 52-54).

One unique pitch class set is created from tritones and neighbor tones. This can be seen in the opening clarinet passage (Example 4.2). The tritones are paired with neighbor tones, combining to create a basic (0, 1, 6, 7) set (e.g., G—A-flat—C-sharp—D) that appears throughout the work with alterations. Tritones, including the (0, 1, 6, 7) pitch class set with two

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tritones, and equal interval scales are common in Bartók’s compositions,66 demonstrating another link between the harmonic language of Bartók and Schonthal.

In some portions of the work Schonthal uses bitonality, a characteristic she specifically associated with Bartók.67 Many cadences in The Water-Chain portion of the work are bitonal with complete, separate chords in the left and right hands. In other portions of the work, however, Schonthal integrates the chord members into a single stack of notes: in measure 17, there are several ways to create triadic structures, including a simultaneous D-sharp diminished triad and a C-sharp major triad, or a D-sharp diminished triad and an F-sharp major triad (Example 4.8). The voicing of the chord creates the sound of a cluster, yet the pitches are specifically designated and can be organized into triads.

Example 4.8: Bells of Sarajevo, m. 17, clarinet (concert pitch) and piano.

Overall, Bells of Sarajevo shares many characteristics with the works of Bartók. Schonthal’s inclusion of folk melody falls under Bartók’s first method for using folk music: direct quotation either unchanged or with slight modifications.68 As discussed, Schonthal uses scalar fragments similar to those Bartók associated with the folk music of Eastern Europe and also shares an emphasis on tritones and bitonality. Both composers also saw the piano as a percussive instrument as well as a melodic instrument, a topic that is explored in the Performance Considerations.

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67 Epstein.
4.3 Performance Considerations

In *Bells of Sarajevo*, the piano and clarinet parts typically alternate with rarely more than two consecutive measures where both the clarinet and piano are playing, making the work relatively easy to put together. The exception to the alternating texture is in *The Water-Chain* section. This portion of the work has a homophonic texture that is also easy to combine with piano. The main performance considerations involve extended techniques for both piano and clarinet. Schonthal explains that “I use special effects and so-called avant-garde techniques only when I need them for *Affekt*, never as a point of departure.” The extended techniques and preparations to the piano will be discussed to clarify both the intended sound and how it relates to the emotive goals of the work.

Schonthal and Lamneck recorded *Bells of Sarajevo* in 1998 on a CD entitled *Diverse Settings*. This CD is no longer available from Capstone Records, nor is it currently available from large digital music retailers (e.g., iTunes, Rhapsody, eMusic). Only approximately twenty music libraries in the United States own copies of *Diverse Settings*; a few used copies are available from used CD retailers. Despite the limited availability, performers should try to obtain a recording prior to performance. *Bells of Sarajevo* relies heavily on non-traditional sounds and *rubato* gestures that Western music notation has difficulty expressing. Listening to the interpretation of the composer and the clarinetist for whom it was written helps performers better understand the rhythmic manipulation and expressive gestures throughout the work.

The published title of the work is *Bells of Sarajevo* for clarinet and piano. The first page of the score clarifies that the work is for “for B-flat Clarinet and Piano with added timbres.” Since the only additions to the piano are a metal chain on the lower strings and light plastic objects throughout the inside of the piano, the term “added timbres” is more accurate than prepared piano.

The piano has a deep association with Western art music. Distorting the sound by placing objects inside the piano to intensify rattling and extra-musical sounds dissociates the piano from this tradition. The chain serves two main purposes. It helps create a war-like atmosphere during the piano solo interludes. Additionally, the final notes in the piano are described by Schonthal as

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69 Epstein.
a “metal bell ringing, calling for Church service,” a feature accentuated by the presence of the metal chain. The plastic objects also serve a dual purpose: they create additional rattling sounds throughout the work and they help simulate the music-box accompaniment in portions of The Water-Chain setting. The objects in the middle and low registers bounce to create a rattling sound, but light objects still allow the strings to ring. The percussion of the hammers against the strings in the highest register of the piano, however, does not produce enough vibration to create the same type of rattle, resulting in tinkling sounds reminiscent of a music box. The “music-box-like-setting” strengthens the sense of nostalgia associated with the folk melody.

Schonthal also asks the pianist to play in non-traditional manners. The pianist is instructed to “Press down cluster chords silently with forearms” in measure 12. This allows the clarinetist to activate sympathetic resonances in the piano without introducing any new pitches from the piano itself. This effect is also achieved by instructing the pianist to hold the pedal down much longer than the length of time the resonance of the chords in the piano can be heard. Schonthal instructs the pianist to perform glissandi on the low strings inside the piano. The glissandi are marked with specific beginning and ending points using X note heads. These specific glissandi are not always practical in performance due to the differing internal designs of pianos, but the effect can still be achieved with approximate pitches. In measures 36 and 37 she asks the pianist to “dampen the low strings and hit with flat fingers” and in measure 86 she instructs the pianist to “create rattling noise with the chain.” The resultant sounds fall outside of traditional musical sounds, allowing the listener to imagine bombs and gunfire in the distance.

In the clarinet part, extended techniques are not used to create a war-like atmosphere, but to more closely emulate characteristics of regional folk music. As with many European folk musics, Yugoslavian folk music (including music from present-day Bosnia and Herzegovina) uses pitch bending as an expressive element. The clarinet part imitates this effect through pitch drops, pitch bends, and microtones.

Pitch drops and pitch bends are also used to create a sighing effect, emphasizing the doloroso character of the passage. Pitch drops are typically open ended and are often fingered chromatically. In Bells of Sarajevo, the only pitch drops are in measures 41 and 42 (Example 4.9). The drop begins on a transposed B4. This is significant because below B4 the acoustics of

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70 Bells of Sarajevo, Program Notes.
71 Bells of Sarajevo, Program Notes.
the clarinet do not permit much change in the pitch by altering voicing. However, chromatically fingering the lower pitches limits the sighing effect. A better result can be achieved by omitting the chromatic glissando and lowering the pitch as much as possible by altering the voicing. The performer can further lower the pitch by gently releasing the register key of the clarinet. The resulting drop in pitch will only be about a major second, much less than indicated in the part. Because the design of the clarinet limits the ability to perform the work as written, an alternative procedure that achieves a better effect is a reasonable substitution.

Example 4.9: *Bells of Sarajevo*, mm. 41-42, B-flat clarinet.

Schonthal marks two slides for the clarinetist: measures 56 and 94. Both of the slides are in the *chalumeau*, or low, register of the clarinet. As a result, it is not possible to alter voicing to create the sliding effect. The only option is to control the finger motion and slowly cover the holes on the clarinet. The first instance, from G4 to F-sharp4, is relatively easy, involving only the lowering of one finger. Schonthal indicates that the F-sharp should be altered in pitch or timbre, and there are many possible keys and tone holes to cover in that register. The second is much more challenging. Moving from D4 to C-sharp4 (Example 4.10) requires lowering the third finger while depressing a key with the fourth finger to uncover a hole. Controlling this motion in an even slide is very challenging and not considered idiomatic writing for the clarinet.

Example 4.10: *Bells of Sarajevo*, m. 94, B-flat clarinet.
Microtones are also included in the clarinet part. First presented in measure 19, microtones are indicated with a + sign over the affected pitches. The score explains that the performer should “use microtones and alternate fingering” for the indicated notes. To maximize the contrast between normal and microtonal pitches, the performer can choose to add keys that create both timbral changes and microtonal pitch changes. The microtones are essentially static, although Schonthal does not specify whether she prefers for pitches to be adjusted up or down, or if all microtones should be consistent (Example 4.11).

Example 4.11: *Bells of Sarajevo*, m. 71, B-flat clarinet.

Since so much of *Bells of Sarajevo* is for clarinet alone, Schonthal’s “sense-time” factors into this work. Schonthal contrasts “sense-time” with metric time. The lengthy unmetered sections of the work reflect her belief in the performer’s sense of timing. Schonthal uses traditional notation with tempo indications (Example 4.2), but then counters with *molto rubato* indications and frequent *accelerando* and *ritardando* markings. Performers must take all of the given information and express the emotional extremes in the work. To Schonthal, it was a constantly evolving relationship:

“There’s a way of mixing sensed timing with metric timing. There's a lot of variation and metamorphosis in the way my things are developed so that nothing ever comes back the same. Everything gets influenced and transformed, like in life itself. No recapitulation comes back as it was.”

Even though the overall form of *Bells of Sarajevo* is free and episodic, each episode needs its own timing and its own shape, demonstrating relationships to previous thematic material while asserting its own role in the overall work.

*Bells of Sarajevo* is suitable for advanced performers. The range is challenging, ascending to a written B-flat6. Although the scales are typically nontraditional, they are marked *rubato* and the unusual scales are less effective if they are played too quickly. The extended techniques in the clarinet are minimal and serve as a good introduction for a student who is not...

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72 Duffie.
familiar with contemporary clarinet techniques. The biggest challenge is creating a convincing performance—the pianist must be familiar with extended techniques and the clarinetist must understand the goals behind the seemingly disconnected episodes throughout the work. When the work is understood, however, it is a very moving concert piece, accessible to the audience at only eight to nine minutes and rewarding for the performers.

In many ways, *Bells of Sarajevo* represents the essence of Schonthal’s aesthetic philosophy. Schonthal was often drawn to themes that reflect “destroyed beauty” or “anything beautiful that was experiencing decay or destruction.”73 To Schonthal, the city of Sarajevo was exactly such a place throughout the twentieth century.

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CHAPTER FIVE

DIVERTIMENTI FOR CLARINETS

Teaching played a central role in Schonthal’s career. In addition to her teaching positions at the Westchester Conservatory, Adelphi University and New York University, Schonthal taught private piano and composition lessons throughout her life. Schonthal composed works for beginning and intermediate pianists starting in the mid-1950’s, but in the late 1990’s Schonthal was commissioned to compose small works for diverse instruments to be used in an educational setting. The result was a series of divertimenti for both string and wind instruments, including four works for clarinet. The divertimenti are valuable both as teaching pieces to expose students to contemporary literature and as miniature concert pieces for performers.

5.1 Context

When composing music to be studied and performed by young musicians, Schonthal did not compromise her personal compositional style to write less technically challenging music. Instead, Schonthal considered the young musician’s point of view when approaching a contemporary work. In her opinion, it was not enough to simplify the technique; the composer must imagine the child’s interests and perceptions and not assume they are the same as one’s own interests as a child. For Schonthal, the goal was always to create “real music” when writing for children: “It's a totally different problem and a challenge because you have to make the most with the least. The restrictions are tremendous, and yet my aim was to write real music in spite of that and I think I have succeeded quite well…They are music, not teaching-pieces, but they do teach many things.”\textsuperscript{74}

Schonthal’s first composition directed toward young musicians was a set of recital pieces for piano entitled \textit{Miniatures}. The first volume, written in 1955, contains ten compositions for the beginner. The following two volumes, written from 1955-1961, progress to the intermediate level. Several educational piano works were written in the following decades, including

\textsuperscript{74} Duffie.
Miniscules (1964-73), Near And Far: 13 Music Scenes for the Older Student (1973), Potpourri: Ten Piano Pieces in a Mostly Festive Mood (1975-76), Bird Calls (1981), Three Elegies for Piano (1982, previously titled Three Elegies for a Murder Victim), and From North and South of the Border (1982-85). Most of her educational compositions were inspired by her piano pedagogy, with the exception of Bird Calls that was commissioned by Clavier Magazine and the divertimenti for diverse instruments.

Schonthal was very active in the arts community in Westchester, NY, serving as director of the Westchester Musician’s Guild as well as teaching at the Westchester conservatory and frequently performing in the area. She served as a guest artist and clinician several times at the Hoff-Barthelson Music School. Hoff-Barthelson is a community music school serving 1,800 students in Westchester area from pre-school through high school. In 1990, the Hoff-Barthelson Music School started a program called “Compose Yourself.” This annual program encourages students to compose their own works and, in conjunction with the Aaron Copland House, one work is commissioned each year. The set of divertimenti was a part of this commissioning project.

Written in 1997, the Divertimenti are divided into two sets: Series A is for strings and Series B for wind instruments. Schonthal was permitted to choose the instrumentation. She included a variety of instruments: violin, viola, cello, trumpet, clarinet, and drum. Series A includes Two Duets (violin and viola), Suite (violin and cello) and Little Suite (two violins). Series B includes Two Fanfares for Two Trumpets; Fanfare for Three Trumpets, Two Trumpets and a Drum; Two Short Divertimenti and Little Suite (two clarinets); and Tango for 2 and Duo (clarinet or viola and cello). The only compositions to mix wind and string instruments are Tango for 2 and Duo. The works are published in sets based on the instrumental combination. In Series B, Tango for 2 and Duo are published as one set, all of the trumpet pieces are combined in one set, and Two Short Divertimenti and Little Suite are one set.

By definition, a divertimento is a composition that is written for the enjoyment of the listeners and performers without the extensive development found in sonatas. Schonthal’s
divertimenti for two or three instruments follow this general guideline. Each composition typically has several short movements that are one to two minutes in length and can be suitable for professionals as miniature concert pieces. The difficulty of each work varies—some are suitable for intermediate players, while others are aimed at more advanced students. The publisher notes that the compositions are “for young virtuosi” and make “brilliant teaching material.”

5.2 Two Short Divertimenti

*Two Short Divertimenti* for two clarinets in B-flat is a challenging two-movement work for advanced young musicians. The first movement develops a lyrical melody and the second movement focuses on transformations of a short rhythmic motive. Both movements retain characteristics of Schonthal’s compositional style, but in a smaller format.

The first movement, marked *amabile* with a suggested tempo of quarter note equals 120, has forty-two measures, making it one of the longer movements in the clarinet divertimenti. It is nearly twice as long as the second movement and has a clear ternary structure (Figure 5.1).

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A'</th>
<th>coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>b</td>
<td>development</td>
<td>a</td>
</tr>
<tr>
<td>A</td>
<td>a</td>
<td>f#------E (V/A)</td>
<td>a</td>
</tr>
<tr>
<td>Measures</td>
<td>1</td>
<td>5</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>29</td>
<td>37</td>
</tr>
</tbody>
</table>

Figure 5.1: *Two Short Divertimenti*, Form of Movement I.

The A section is a small parallel binary form. The first phrase (*a*) is in A major and the second phrase begins with the same material transposed to A minor. Schonthal only uses a few added tones throughout the A section, keeping each phrase clearly within the stated key area, a relatively uncommon practice in Schonthal’s compositional style (Example 5.1). She sets up a half cadence in A minor, but E-sharp and B-sharp replace the expected E and B of the dominant

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80Ruth Schonthal, *Tango for 2 and Duo*, Publisher’s Note (Kassel: Furore Verlag, 2002).
chord. This type of chromatic alteration was frequently seen in the previous works, relating the harmonic language of this movement to Schonthal’s typical style.

Although the B section is short (one phrase of eleven measures), it clearly develops material from the first section. The section opens with the main theme transposed to the relative minor, F-sharp minor, sequencing material from the first measure of the main theme (a) over a stepwise bass line from scale degree one to lowered scale degree five (F-sharp, G-sharp, A, B, C). Measure 18 then suddenly introduces material from the second phrase of the A section (b) in G major, a key that neighbors both A and F-sharp. This is reminiscent of the tonal convergence and divergence used in Sonata Concertante, but here it is compressed into eleven measures. The development prepares for the return of tonic (A major) by emphasizing E major until a surprise cadence on a G-sharp with a diminished seventh: the leading tone chord.

The final A section, starting in measure 25, is identical to the initial A section until the end of b. Here, new material ends the phrase, eliding with the coda. The coda, beginning in measure 37, switches the first and second clarinet part, giving the second clarinet part the upper voice (Example 5.2), leading to a voice-exchange and ending with octave A’s.

Example 5.1: *Two Short Divertimenti*, Mvt. I, mm. 1-3.

Compared to the first movement, the second movement has characteristics that are more typical of Schonthal’s compositional style. It is through-composed, based on manipulations of a two-sixteenths note and eighth-note rhythmic motive. Measures 5-8 show the three manifestations of this motive (Example 5.3): a neighbor tone pattern \((a)\), a scalar pattern \((b)\), and a leaping pattern \((c)\). In place of cadences, each thematic section is marked by the appearance of a scalar pattern similar to that in measure 6.

Example 5.3: *Two Short Divertimenti*, Mvt. II, mm. 5-8.

The tonal areas of the second movement are all neighbor tones to A. The beginning of the movement is bitonal, opening in B-flat minor and G-sharp minor. The movement modulates to another bitonal area, C major and G minor, neighbor tones to the opening keys of B-flat and G-sharp. The work returns to B-flat major and B-flat minor in measure 22, presenting a major/minor conflict that often occurs in Sonata Concertante. The composition ends with a cadence on octave A’s, confirming the A-centric tonal design (Example 5.4).

Example 5.4: *Two Short Divertimenti*, Mvt. II, 22-25.
In the first movement, the main performance difficulty is the range. The first clarinet part ascends to a written A6 and the second part to a written F-sharp 6. This is at the very top of the range for the advanced high school clarinetist. The context of these notes is lyrical, but they are approached by leaps, making the timbre and pitch more difficult to control. In both parts, Schonthal writes long phrases with few rests. Finding locations to breathe in tempo and without compromising the phrasing is challenging for the performer. Finally, the voice leading at certain cadence points is awkward. The most difficult example is in measure 13 (Example 5.5) where the second clarinet part jumps two octaves to resolve the chord. It is difficult to achieve the proper inflection for the cadence, emphasized by the *tenuto* marking, with this unusual voice leading.

Example 5.5: *Two Short Divertimenti*, Mvt. I, m. 13.

The second movement does not have the extended range of the first movement, but the second clarinet part has some awkward chromatic passages that cross the *chalumeau* and *clarion* registers. The second part plays continuously with no rests, a practical performance difficulty, especially for student performers who are still developing their lung capacity. Additionally, the score provides very little stylistic detail to the performer. Although articulations are marked, there is no dynamic marking in the first part until measure 21. A few markings are present in the second part, but the first several measures contain little stylistic information. The first two measures also have unusual tempo markings: the first measure is marked quarter note equals 72, but the second is marked quarter note equals 120 (Example 5.6). The intent is to indicate that the thirty-second-note run is not meant to be played in time with the following measure, but the tempo markings could be misleading for students.
Example 5.6: *Two Short Divertimenti*, Mvt. II, mm. 1-3.

There is one editing problem in the score for *Two Short Divertimenti*. In movement II, the first clarinet part is missing one eighth-note rest in measure four. The measure has an incomplete number of beats as printed. The original version is shown in Example 5.7, along with a suggested corrected version.  

Example 5.7: *Two Short Divertimenti*, Mvt. II, m. 4.

Overall, the work is appealing for students because the technical demands are manageable and the movements are energetic. The harmonic language in this duet has dissonant elements, but it is essentially tonal, making the work easy for students to relate to. The chromaticism in the second movement makes the work technically challenging and the student must grapple with ways to maintain forward momentum in a work conceived motivically instead of melodically. From a pedagogical perspective, *Two Short Divertimenti* requires the student to make decisions about shaping phrases that are based on motivic repetition and permits the student to explore ways to bring out unusual harmonic progressions.

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81 The manuscript for *Two Short Divertimenti* is not listed in the Ruth Schonthal Archive at the Akademie der Künste. The author suggests this correction for performance.
5.3 Little Suite

The modern suite originates from the Baroque suite, several instrumental works in the same key that include the forms and characteristics of dance music. It has evolved into a more general collection of instrumental works that are performed in a pre-determined order. Little Suite for two B-flat clarinets is comprised of six movements, each less than one minute in length. They represent a variety of styles, including pastorale, cantabile, doloroso and scherzo styles in several different meters. Although not all of the movements begin in the same key, four of the six movements end in C major and the other movements remain in related keys: C major’s relative minor key, A minor; and A minor’s parallel major key, A major. These characteristics all fall within the definition of a modern suite.

Additionally, each movement in Little Suite is motivically related to the first movement. The first movement is in 12/8, 9/8 and 6/8 with a tempo marking of dotted quarter note equals 66. The articulation and slurs imply a lyrical character. The movement contains two phrases built upon different motives. The first phrase presents the first motive (x) that is used in later movements, most notable for its articulation of two slurred notes and one separated note (Example 5.8).

![Example 5.8: Little Suite, Mvt. I, m. 1.](Example 5.8: Little Suite, Mvt. I, m. 1.)

The second motive is derived from ascending scalar passages that first occur in measure 6. They are then inverted to create descending, four-note scalar passages (Example 5.9). The descending passage is repeated several times. It is this descending motive (y) that recurs in later movements.

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Example 5.9: *Little Suite*, Mvt. I, mm. 10-12.

The first movement breaks with Schonthal’s typical harmonic language. It is clearly in C major, ending the first phrase on a half cadence and ending the movement on octave C’s. There are no chromatic notes in the movement; all dissonance is in the form of non-chord tones (passing tones, appoggiaturas) and suspensions. This differs greatly from Schonthal’s liberal use of added dissonance in other works.

The second movement retains a similar character to the first movement but uses meters with duple subdivision: 3/4 and 4/4. Marked *cantabile*, the second movement is in A minor with a more plaintive character than the first movement. The melodic material is derived from motive y. Descending groups of four notes appear throughout the movement with different rhythms (Example 5.10a and 5.10b). The harmonic language is still very traditional, although Schonthal briefly emphasizes B-flat near the end of the movement, a neighbor tone of A, linking the harmonic language of the movement to her typical harmonic language.


Example 5.10b: *Little Suite*, Mvt. II, mm. 6-7.
The character abruptly shifts in movement III. The movement is marked *scherzando, ben ritmando* and has staccato articulations. The opening material is derived from motive $x$, but the articulation is displaced to emphasize the descending arpeggio. This descending arpeggio forms the basis for the movement. The arpeggio is filled in with eighth notes, referencing motive $y$ (Example 5.11).

![Example 5.11: Little Suite, Mvt. III, mm. 1-6.](image)

The third movement begins and ends in A major, the parallel major key area the key of the second movement. The second half of the movement III (beginning in measure 10), however, is bitonal, simultaneously presenting E major and C major. The first three movements have shown a progression from common-practice harmony to Schonthal’s dissonant harmonic language: the first movement is tonal with no added chromaticism, the second movement briefly emphasizes a neighboring tonal area (B-flat neighboring the main key area of A minor) and the third movement employs bitonality.

The fourth movement is the most expressive movement of the work. The movement returns to C major, the key of the first movement, but there are more altered pitches than in the previous lyrical movements. The *molto espressivo e un poco doloroso* character is expressed by the added dissonances: descending minor seconds give the melody a lamenting quality and the addition of leading tones add a plaintive element. Rhythmic tension is created by sixteenth notes that are followed by triplets (measures 3-4), adding an element of instability to the otherwise straight-forward rhythmic content. The melody is very similar to that of the second movement, derived from motive $y$, although the descending figures are not purely scalar. Leaps are added to the descending pattern (Example 5.12) with chromaticism in later phrases.
Example 5.12: *Little Suite*, Mvt. IV, mm. 6-8.

The melody begins at a *forte* dynamic, steadily getting softer in measures 5-11. The final five measures (mm. 8-12) augment the rhythm of the descending pattern (Example 5.12). The descending eighth-note motive is first altered to quarter notes, then to half notes for the last four measures. The prolonged *decrescendo* combined with the rhythmic augmentation creates a less intense and more reflective mood in the *codetta* than at the beginning of the movement. Unlike the previous movements that have all ended on octaves, this movement ends on a minor sixth (E and C). Although this is a consonant ending, it is less stable than the octaves presented in other movements. By ending on a less stable interval, Schonthal gives the listener a clue that the gradual fade-out of the movement is not the end of the work.

The lament in movement IV is followed by the most cheerful movement of the work. Movement V, also in C major, relies heavily on the descending scalar passage of motive y and a rhythmic motive found in movement II. The rhythmic motive (two sixteenth notes and an eighth note, labeled z) was first seen as an altered presentation of the descending scalar pattern (measure 2, Example 5.10a). In the fifth movement, however, the rhythm is no longer associated with motive y (Example 5.13). The figure occurs six times in the eight measure movement, but in the rest of the work it is only found in movement II.

The final movement, marked *Allegro scherzando* and *leggiero*, is closely related to movement III, which in turn was derived from movement I. The melody from the third movement is fragmented and the sixteenth note run is inverted and presented in thirty-second notes (Example 5.14).

Example 5.14: *Little Suite*, Mvt. VI, mm. 1-5.

Movement VI is less stable than movement III in its rhythm and harmony until reaching the coda. The frequent alternation of bars of 2/8 and 3/8 does not allow for the establishment of a hypermeter in the main portion of the movement. Beginning in A minor, the modulation to C major occurs through a chain of major thirds in the lower part (G-sharp—E—C) beginning on E major harmony (the dominant), leading to a cadence in C major in measure 21. The coda, measures 21-29, reinforces the key of C major with neutral material (scales and arpeggios). The final cadence of the composition is on octave C’s.

Although most of the *Little Suite* is appropriate for intermediate clarinetists, the third movement extends the range beyond that of the other movements. In all of the other movements the range is only to F6, a stretch for intermediate clarinetists, but a realistic challenge. The third movement, however, reaches A6, the same peak seen in *Two Short Divertimenti*. The other
movements clearly seem to be written with younger students in mind, but the third movement exceeds the normal range for young musicians.

As a teaching piece, *Little Suite* presents many unique rhythms and counting difficulties for students. Schonthal alternates the meter within every movement and the suite includes both duple and triple subdivisions. Most challenging are the third and sixth movements, alternating between 2/8 and 3/8, meters with which many students are less familiar. The rhythms, however, are not complex, making the work an excellent introduction to mixed meter.

Movements II, IV, and V all present problems with breathing and dynamics. In movements II and IV there are minimal rests, making it difficult for the performer to find locations to breathe. The best solutions are to manipulate the tempo at phrase endings, slowing to create a short break between phrases, or to stagger breathe with each person breathing in different locations to avoid breaking the line. In all three of these movements, the dynamics are marked awkwardly between the two parts. Typically, Schonthal marks the melodic line several dynamic levels above the harmony, even when the melody is scored in a much higher register. To balance the two lines, the lower part needs to be equally loud as or even a bit louder than the melody. The most notable case of the inequity in dynamic markings is at the beginning of movement five (Example 5.13). Realistically, the second clarinet part should have the same dynamic markings as the first part.

Several concessions were made for the less advanced technique of younger musicians: the key areas remain in C major, A minor, and A major; the individual rhythms are not complex; and the range is typically suitable for intermediate students. Schonthal, however, does not sacrifice her own compositional style, including both traditional harmonies in C major and the inclusion of dissonance. She also freely alternates meter, allowing students to read clear rhythms in each single beat, but creating an unexpected large-scale metrical scheme. In these ways, Schonthal writes “real music” for less experienced musicians.

5.4 *Tango for 2*

*Tango for 2* for clarinet and cello and Duo for clarinet (or viola) and cello are published as one set. Although the cello and clarinet duo is not one of the most common ensemble pairings, Schonthal already established her preference for pairing the instruments in *Love Letters.*
Unlike the other divertimenti for clarinet, *Tango for 2* is only one movement. The character piece is only about two and a half minutes long.

Schonthal adapts the traditional tango to her own compositional style. The twentieth-century (post-1915) tango, a symbol of Argentine culture, is commonly in 4/4 or 4/8, though many variants arose after 1950. There are three main types of tango: *tango-milonga*, *tango-romanza*, and *tango-canción*. The *tango-canción* is reserved for vocal works. The *tango-romanza* can be either vocal or instrumental, but it is very sentimental in nature. The *tango-milonga* is an instrumental genre that places high importance on rhythmic drive. Schonthal’s *Tango for 2* falls into the *tango-milonga* category. The cello maintains an insistent rhythmic pulse throughout most of the movement, staying mainly in 4/4. The melody is not as sentimental as that found in the *tango-romanza*.

The standard tango form is divided into two parts, where the second part modulates to the dominant or to the relative minor. The form of *Tango for 2* is similar to the typical tango, written in two parts (A and B) with the addition of a coda equal in length to each prior section (Figure 5.2). The key areas, however, do not follow the established formula. The A section is characterized by bitonality—C (ambiguous major/minor modality) and B-flat minor. The work begins with a solo cello introduction centered on C without clearly establishing major or minor, emphasizing open fifths. The clarinet introduces the melody in measure four with a surprising entrance on D-flat. The section ends with a half cadence in C minor, resolving the bitonality.

![Figure 5.2: Formal Diagram of Tango for 2](http://www.oxfordmusiconline.com/ subscriber/article/grove/music/27473)

The remainder of the work is not bitonal. The B section begins in F minor, a closely related key to both C minor and B-flat minor. The close of the B section, measures 36-37, presents the only perfect authentic cadence in the work. The C minor cadence helps establish the overall key of the work. The coda remains in C minor and does not introduce any new thematic.

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material, but it makes modifications to the melody that create a more reflective atmosphere (smoother articulations, augmenting eighth-note pickups to quarter-note pickups). The final cadence is approached by rhythmic augmentation, a characteristic seen in previous divertimenti for clarinet. The work ends with a half cadence supported by strummed chords in the cello, leaving a sense of incompletion. Although Tango for 2 does not follow the conventional harmonic structure for a tango, it does remain in closely related key areas (C minor, F minor, and B-flat minor) and each section cadences in C minor, establishing the tonal center for the work.

Schonthal also retains links to the traditional tango through two common rhythmic patterns. The cello introduction establishes a variant on one common tango rhythm. This dotted rhythm is often called the milonga rhythm because the groupings derive from the milonga-tango (Example 5.15a). The only alteration to the traditional rhythm in 4/4 is the substitution of a sixteenth note for an eighth note (Example 5.15b).

Example 5.15a: Tango-milonga rhythm in 2/4 and 4/4.

Example 5.15b: Tango for 2, m.1, cello, alteration of tango-milonga rhythm.

The second familiar tango rhythm is found in two forms throughout section B and the coda. Example 5.16a shows the standard forms of the rhythm, featuring syncopation on the first beat (2/4) or on the first and second beats (4/4). The first appearance of the syncopated tango rhythm in measure 19 visually disguises the rhythm with the addition of an eighth rest on beat two. In measure 36 and following, the rhythm is presented without the rest, making the tango rhythm even clearer (Example 5.16b).

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Example 5.16a: Syncopated tango rhythm.

Example 5.16b: *Tango for Two*, m. 36, clarinet (sounding pitch).

Though the technical demands of the clarinet part are appropriate for intermediate students, the cello part has some complicated switches from *arco* to *pizzicato*. The main rhythmic motive is comprised of the alternation of bowed and plucked notes (Example 5.15). This alternation continues in various combinations throughout the movement, a challenge for inexperienced cellists. Additionally, some of the *pizzicato* and *arco* markings are inconsistent. Measure 29 is missing the *pizzicato* marking (there is an *arco* marked without the corresponding *pizzicato*). Measures 32-40 change the pattern from the A section. Instead of combining *pizzicato* and *arco* within each figure, each *milonga* pattern is entirely plucked or bowed. Although this is not a misprint (the change is consistent throughout the B section and the coda), the performer may choose to apply the original pattern to keep uniformity throughout the piece. Additionally, the final two *pizzicato* chords are not playable as written (Example 5.17). One suggested solution is to revoice the chord and play the A-flat first, followed by the G chord.

Example 5.17: *Tango for 2*, m. 58, cello.

In the clarinet part, the biggest challenge is to convey the appropriate style. The articulation is marked very specifically in the part, helping the student determine when to separate notes and when to join them (*staccato, tenuto, portato*). Determining phrase shapes and interpreting the articulations will be good exercises for musicians unaccustomed to the tango style. There is one misprint in the clarinet part of which performers should be aware. In the score, measures 39 and 40 indicate a tied-over B-flat4 (sounding pitch). The transposed clarinet
part has a C-natural in measure 30 and a C-sharp in measure 40. The sharp should be omitted in measure 40.

Overall, Schonthal’s treatment of the tango resembles that of Astor Piazzolla. Piazzolla was known for re-inventing the tango. He used the traditional tango as a starting point, but then he broke with tradition, evolving the tango in unique ways, open to outside influences.\textsuperscript{85} Schonthal uses familiar tango elements in \textit{Tango for 2}, including basic rhythmic patterns and the overall two-part form. She moved beyond the expectations of the standard tango by expanding the form with a lengthy coda, modifying the rhythmic patterns, and exploring new key areas, including bitonality.

\section*{5.5 Duo}

Duo for clarinet (or viola) and cello is a miniature suite of five movements. Although each movement has motivic connections to the previous movement, the motivic content is not as extensively developed as in \textit{Little Suite} for two clarinets. The rhythms and meters are more complex than in the other divertimenti for clarinet, but the technical demands are well within the scope of intermediate musicians. The choice to set this work for clarinet or viola is practical: when writing for students, there is an unknown factor of exactly what instrumentation will be available. The viola and the clarinet have comparable ranges, making it easier to interchange the two instruments. The work is published with the viola and clarinet parts in addition to the cello part, as well as a non-transposed score.

Each of the five movements is very short and through-composed. The first movement is the longest with 26 measures, taking about one minute to perform. The other four movements are each about 45 seconds long. Every movement features frequent meter changes. The first movement is the most complex, beginning in $7/8$ and frequently switching between $6/8$, $9/8$, and $3/8$ (Example 5.18). In the final six bars, Schonthal switches to duple subdivisions, including $2/4$, $3/4$, and $4/4$ meters. There is an emphasis on tied rhythms, adding another layer of complexity.

\textsuperscript{85} Azzi and Collier, xi.
Example 5.18: Duo, Mvt. I, mm. 1-4.

The first movement introduces both melodic and rhythmic motives that are developed throughout the work. The first melodic motive ($x$) consists of arpeggiated fifths, occurring in the cello line (Example 5.18). They recur in each of the first four measures, and continue throughout the movement. The other melodic motive ($y$) is descending major or minor seconds (Example 5.19). In the first movement, this figure is frequently associated with an *appoggiatura*.

Example 5.19: Duo, Mvt. I, mm. 18-19.

The rhythmic motive that serves as the basis for the second movement is only found once in the first movement. The dotted-eighth-note pattern occurs in measure 10 in the first movement (Example 5.20) and serves as the unifying motive for movement II (Example 5.21).

Example 5.20: Duo, Mvt. I, m. 10, B-flat clarinet.
Example 5.21: Duo, Mvt. II, mm. 7-11.

The third movement begins with a slow introduction establishing the key of D minor, but then builds upon the material of the second movement. The accompaniment pattern found in movement II is used as melodic material in movement III. Additionally, the rhythmic motive from movements I and II appears, altered by the addition of a sixteenth-note rest (Example 5.22).


In movement IV, the sixteenth-note accompaniment pattern is augmented to an eighth-note rhythm. The melody presents the descending motive from movement I (Example 5.23).

Example 5.23: Duo, Mvt. IV, mm. 1-3.

The final movement is closely related to movement IV. The melody from the first three measures of movement IV is altered in movement V, but the contour remains the same (Example 5.24). Schonthal develops this melody through fragmentation and sequencing over the course of
fifteen measures. The cello line is related to that of the first movement: the intervals are not the same, but the ascending and descending contour evokes the accompaniment line from the first movement.

Example 5.24: Duo, Mvt. V, mm. 1-4.

Based on the tonal structure of previous divertimenti, the expectation is the movements to move between closely related or parallel keys, ending on the central key of the work (D major). This is true for movements I through IV: D major, B minor, D minor, and D major, respectively. The last movement, however, is in G major. Although G major is a closely related key to D major, it is a surprise that the final movement introduces a new key. The final movement also does not have any chromatic pitches; all dissonance is in the form of nonchord tones and suspensions. In Little Suite there was a progression of the harmonic language, moving from conservative, tonal writing to the more dissonant writing typical of Schonthal’s style. In this work, the first, fourth, and fifth movements are all relatively conservative, but the fifth is the most conservative. The second and third movements have the characteristic added dissonance found throughout Schonthal’s oeuvre.

As mentioned, the technical difficulty of Duo makes it appropriate for intermediate or advanced students. There are several valuable skills that can be taught using these short movements. The first skill area involves rhythm and mixed meter. By alternating meter, sometimes between triple and duple subdivisions, the work provides students with the opportunity to learn how to comfortably switch meters within a given movement. This emphasizes the necessity of subdivision when counting rhythms. The second and third movements feature the coordination of sixteenth notes between the cello and clarinet parts, requiring strict subdivision as well.
In the cello line, the clef frequently switches to tenor clef. Many times, however, the range does not necessarily require a change in clef. For example, the passage in movement V written in tenor clef would be more comfortable for cellists to read in bass clef (Example 5.24). The frequent use of tenor clef, however, will help students read the clef with more fluency.

There are a few misprints in Duo. Measure three in movement V (Example 5.24) has a missing eighth note at the end of the bar. In this instance, the line should continue to rise to a C3. There are two other misprints in the work. In movement one, the clarinet line is missing a dot on the first quarter note in measure 12 and on the second quarter note in measure 14. As written, the measures are short one eighth note.

Finally, the clarinet line in the fifth movement has an unusual ossia. The written clarinet part descends to the low register of the clarinet. By keeping the registration as written, there is voice crossing and the clarinet is scored below the cello. The ossia takes the melody up one octave. This octave transposition is still within the standard range of the clarinet, only going up to D6, a note that is comfortable even for intermediate students. The transposition makes linear sense because the prior melody was ascending and then continues in a smooth descent to the cadence, but it does sacrifice the voice crossing. The decision is left up to the performer about whether to emphasize the clarinet line by bringing it an octave above the cello, or whether to retain the overlapping lines.

Unlike the other clarinet divertimenti, Duo for clarinet and cello is more difficult to insert as a miniature concert piece on a professional recital. The movements are extremely short and do not have the motivic unity of Little Suite, the melodic development and harmonic interest of Two Short Divertimenti, or the unique interpretation of a familiar style found in Tango for 2. Duo, however, is an excellent source of teaching material for young musicians and offers a wide variety of challenges within the confines a short work.
APPENDIX A

SUMMARY OF SCHONTHAL’S CLARINET COMPOSITIONS

Clarinet (B-flat) and prepared piano. Approx. 9 minutes. Advanced. Range to B-flat6. 1993/revised 1997. Use of extended techniques in the clarinet part (pitch bends, microtones) and piano part (strumming inside the piano, manipulating preparations to the piano). Based upon the war in Bosnia and Herzegovina in the mid-1990s. Incorporation of folk melody. Moving concert piece.


Clarinet (B-flat) and cello. Miniatures. Intermediate. Duo has 5 movements. Range to E-flat6. *Tango for 2* presents a modern interpretation of the tango. Suitable as a miniature concert piece. Duo uses conservative harmonic language, but frequent meter changes, including duple and triple subdivisions. Excellent teaching material for intermediate (high school) clarinetists and cellists.

Clarinet Duets (B-flat). Miniatures. Intermediate/Advanced. *Little Suite* has 6 movements. Range to A6. *Two Short Divertimenti*: technically challenging, with a high range (frequent G-sharp6); first movement is lyrical, second movement based on motivic development; dissonant harmonic language, including bitonality; appropriate for advanced high school or early college clarinetists. *Little Suite*: movements include both conservative and dissonant harmonic language, making it easy for students to relate to; tight motivic unity within the six movements; frequent meter changes; high tessitura in some movements (up to A6 in III) but overall appropriate for advanced high school or early college. Excellent teaching material to extend range and to develop fluency with metrical changes.
March 11, 2011

Sabine Kemna
Furore Verlag
Naumburger Str. 40
D-34127 Kassel/Germany

Dear Ms. Kemna:

This letter will confirm our recent e-mail conversation. I am completing a doctoral treatise at Florida State University entitled "The Clarinet Compositions of Ruth Schonthal: A Performer’s Guide." The treatise will analyze portions of her clarinet compositions and provide insight into performance practice, with the ultimate goal of increasing performer awareness of her works. The excerpts to be reproduced would aid in analytical understanding and would not result in the complete reproduction of any movement within any work. I would like your permission to reprint in my treatise excerpts from the following:

Measure 1-6, 9-13, 17, 22, 41-42, 45-47, 60-61, 71, 80-81, 86-89, 94.

___________. *Sonata Concertante* for cello or viola or clarinet and piano (1973/6). Kassel: Furore Verlag, 1997.

___________. *Tango for Two* for clarinet and cello and *Duo* for clarinet or viola and cello. Kassel: Furore Verlag, 2002.
*Tango for Two*: Measures 1, 36, and 58.
*Duo*:
I: Measures 1-4, 18-19.
II: Measures 7-11.
III: Measures 17-19.
IV: Measures 1-3.
V: Measures 1-4.

(continued on next page)

Two Short Divertimenti:
II: Measures 1-8, 22-25.

Little Suite:
I: Measures 1, 10-12.
II: Measures 1-2, 6-7.
III: Measures 1-6.
IV: Measures 6-8.
V: Measures 1-2.
VI: Measures 1-5.

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If these arrangements meet with your approval, please sign this letter where indicated below and return it to me electronically as a scanned image (.pdf). If you have any questions or would like further information, feel free to contact me at [redacted]. Thank you very much.

Sincerely,

Lauren Cox

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By: [redacted]
Title: [redacted]
Date: [redacted]
October 9, 2010

Ms. Clara Lyle Boone

Dear Ms. Boone:

I am a candidate for the Doctor of Music degree in clarinet performance at Florida State University. My treatise is entitled "The Clarinet Compositions of Ruth Schonthal: A Performer's Guide." The treatise will analyze portions of her clarinet compositions and provide insight into performance practice, with the ultimate goal of increasing performer awareness of her works. The excerpts to be reproduced would aid in analytical understanding and would not result in the complete reproduction of any movement within the work.

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If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. If you have any questions or would like further information, feel free to contact me at [REDACTED]. Thank you very much.

Sincerely,

Lauren Cox

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REFERENCES

Books and Articles


Epstein, Selma. Introduction by Deborah Haye. “Composer Interview: Ruth Schonthal.”
articles_html/epstein_schonthal.html.


Scores and Recordings


BIOGRAPHICAL SKETCH

Lauren Cox, from Longwood, Florida, has studied clarinet throughout her academic career, with a secondary focus in English and French literature. In May 2004, she graduated from the Florida State University with a Bachelor of Arts degree in Music and a Bachelor of Arts degree in French with an English minor. She obtained her Master of Music degree from the University of Montana in Missoula, Montana, where she taught remedial music theory and music theory for non-majors. Before returning to the Florida State University in 2008 to pursue the Doctor of Music degree in Woodwind Performance, she served as a long-term substitute (replacement) teacher in a general music program in Sanford, Florida. Her teachers include Frank Kowalsky, Deborah Bish, and Maxine Ramey.

Lauren’s concentrations in music include clarinet pedagogy and contemporary solo and chamber music. As an educator, she includes contemporary repertoire in courses of study for all levels of students—beginning through advanced. She plans to continue promoting new and lesser-known compositions through publication, pedagogy, and performance.