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## A Comparison of Modern Clarinet Concertos

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Coroiu Maniuet, Petruta Maria. "Aspects of Temporality and its Consequences on the Structure of Musical Discourse of Aurel Stroe." *Bulletin of the Transilvania University of Brasov, Series VIII: Art & Sport* 5, no. 54 (2012): 21-26.

In this article Coroiu verbosely explains different aspects of temporality and their relations to the compositions of Aurel Stroe. They define concentrated temporality as time restricting itself through a repetitive framework. This article, and the others by this author all highlight the aspect of Aurel Stroes interdisciplinary focus, as he takes from philosophy, mathematics and physics for compositional inspiration. This is a recurring aspect of composition in the late 20<sup>th</sup> century and onwards and thus is worth noting when observing works from this time.

Coroiu Maniuet, Petruta Maria. "Aurel Stroe - Componistic Coordinates." *Bulletin of the Transilvania University of Brasov, Series VIII: Art & Sport* 5, no. 54 (2012): 13-18.

In this article Coroiu identifies some of the key compositional aspects integrated within Aurel Stroe's music. This proves to be a very helpful source in understanding the ways in which he composes. Many of the listed elements can be found within the clarinet concerto such as minimalist structures and multiple tuning systems. There are also elements of imaginary folk lore replicating our own as the repeated melody is based on a folk song.

Chernaya, Marina, Zhao, Yu. "Peculiarities of Clarinet Concertos Form-Building in the Second Half of the 20<sup>th</sup> Century and the Beginning of the 21<sup>st</sup> Century." *Agathos* 10, no. 1 (2019): 177-188

In this article the authors note a very large number of clarinet concertos from the mid 20<sup>th</sup> century onward, and identify the formal structures of many works as well as identifying outliers within the genre. This source does mention the concertos in question but does not go into specific detail on any of them. Nonetheless it is beneficial to see many formal trends all amassed in one location.

Crawford, Heather. "Joan Tower's Violin Concerto: An Organic Approach to Composition." DMA diss., University of Texas, Austin, 2002.

In this dissertation Crawford identifies influences on Joan Towers compositions and discusses the organizational factors found within many of her compositions. Though the discussion is held mostly around the violin concerto, much of the information is still relevant to the clarinet concerto. A key concept is an opening statement that serves as the main content of the piece which is prominently found in many of Joan Towers works.

Grolman, Ellen. *Joan Tower: The Comprehensive Bio-bibliography*. Lanham, MD, USA: Scarecrow Press, 2007.

This book is a very useful tool in acquiring vast general knowledge about the works of Joan Tower. There is quite a bit of discussion about her compositional profile, as well as a complete listing of all her works.

Howell, Tim. "Magnus Lindberg: Narratives of Time and Space." *Contemporary Music Review* 33, no. 4 (August 2014): 355-372

In this article Howell discusses a newer composition of Magnus Lindbergs named *Era*. Though not directly related to the concerto, the core concept of discussion has quite a bit of overlap with important features within the concertos in question. The focal point of this article is about time and how it is utilized compositionally, and crossover appears with aspects of temporal variation mentioned by Coroiu. This tells us that both Magnus Lindberg and Aurel Stroe are using similar compositional tools to organize their music.

Keogh, Cassie. "The Art of Meld: Pitch Organization and Motivic Transformations in Joan Tower's Music for Clarinet." DMA diss., University of Oklahoma, Norman, 2015.

This dissertation is one of if not the only piece of scholarship which discusses the clarinet concerto. It is a valuable resource in identifying the unification techniques used by Joan tower.

Lindberg, Magnus, *Clarinet Concerto*, with Kari Kriikku (clarinet) and the Finnish Radio

Symphony, conducted by Sakari Oramo, recorded December 20, 2005, ODE 1038-2, CD.

This recording was done by Finnish clarinetist Kari Kriikku who the piece was dedicated to. Kari Kriikku also collaborated very heavily with Magnus Linberg in the creation of the concerto and had a large role in the processes of composition. Thus this recording will be very helpful in hearing exactly what the composer had in mind.

Lochhead, Judy. "Joan Tower's 'Wings' and 'Breakfast Rhythms I and II': some thoughts on form and repetition." *Perspectives of New Music* 30, no. 1 (1992): 132-156.

This article begins with Lockhead criticizing the use of forms to describe modern works where prescribing a simple form to a complicated piece diminishes the structural integrity built by the composer. They view temporal aspects of two compositions for clarinet named *wings* and *breakfast rhythms* such as repetition as an architectural feature. This marks temporality as a key way to view Joan towers works. The three composers in question use time as a key factor in their compositions, not an incidental one.

Long, Stephan. "Magnus Lindberg's Recent Orchestral Music." *Cambridge University Press*, no. 208 (April 1999): 2-8.

This article discusses important features of Magnus lindberg's compositions for orchestras. Many listed techniques utilized can be found in the concerto such as textural differences and rhythmic and harmonic cells that are transfigured thought the piece.

Stroe, Aurel, *Concerto for Clarinet and Medium-Sized Orchestra*, with Aurelian-Octav Popa

(clarinet) and the Bucharest National Radio Symphony Orchestra, conducted by Nicholas Cleobury, recorded May 22, 2005.

This recording was done by clarinetist Aurelian-Octav Popa who Aurel Stroe wrote the clarinet Concerto for. This recording is thus very important for the study of this piece as it will follow very closely what Aurel stroe intended to be performed.

*The Oxford Dictionary of Music*. 6<sup>th</sup> ed. New York: Oxford University Press, 2012.

The oxford dictionary of music is one of the most comprehensive sources on music available. It includes general information on just about any musical topic and is a great resource for locating any potentially relevant information.

Warnaby, John. "The Music of Magnus Lindberg." *Cambridge University Press*, no. 181 (June 1992): 25-30.

This article discusses multiple compositions by Magnus Lindberg and discusses the harmonic and structural organization methods used in each composition. This is helpful in understanding his common compositional tools and relating them to the concerto.