

MASTER *class*

(Karlheinz Stockhausen was tragically misquoted by the German press recently in the wake of the WTC disaster. To read the actual text of his interview, go to <<http://www.stockhausen.oeg>>. R.F.)

IN FREUNDSCHAFT BY KARLHEINZ STOCKHAUSEN

by Richard Faria

The original version of Karlheinz Stockhausen's *In Freundschaft* was composed on July 24, 1977, in Aix-en-Provence, as a birthday gift for clarinetist Suzanne Stephens. On April 27, 1978, Stockhausen expanded the original version of *In Freundschaft*, which was premiered on November 30, 1978 in Paris, played by Suzanne Stephens. The piece was conceived from the outset to be performed on different instruments, with the idea that diverse performers could have a work to discuss in common. This is one aspect of the friendship referred to in the title. Stockhausen wrote versions of this piece for flute, oboe, basset-horn or bass clarinet, violin, cello, bassoon, horn, trombone, recorder, saxophone, trumpet, and tuba.

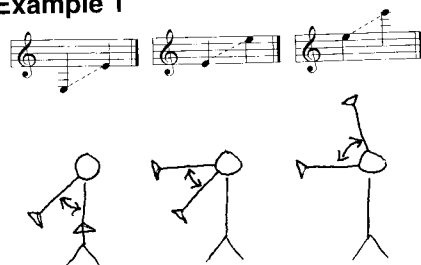
The edition for clarinet was the first to be published. After hearing several performances of the piece, Stockhausen made additional notations in future transcriptions in an effort to more accurately represent his intentions. These notations can be found in every version except the clarinet version. So, when you perform the clarinet version of this piece, it is helpful to reference one of the other versions and copy the additional notations into the clarinet part. The new trumpet version is a good one to follow, as it has many helpful performance suggestions, in addition to color coded notes that make placing the movements in space easier. Also, the trumpet version has some helpful notes from Markus Stockhausen on how he learned the piece. The line numbers and pitches

that I refer to in this piece correspond only to the clarinet version.

I will resist going into great detail about the form of this piece, as there is to be an English translation of Stockhausen's lecture "Die Kunst, zu hören" (The Art, to Listen)' published by the Stockhausen Verlag, discussing the form in great detail.

As indicated in the dedication, printed on the first page of the score, the intervals and melodic lines should be drawn in the air by moving the instrument vertically in proportion to the size of the intervals, and horizontally to show the temporal placement. This is done as an aid to perception for the audience, so they can better follow the process of the piece. It is important to be as specific as you can as to where you place the pitches. So, the area for the first octave (from e below the staff to first line e) should be placed between the clarinet pointing straight down, to a 45° angle. The second octave (from first line e to fourth space e) should be placed between 45° and shoulder height. The third octave (from fourth space e to e above the staff) lies between shoulder height to a position pointing as high as possible (See Example 1).

Example 1



This kind of attention to detail is crucial to the audiences' understanding of the piece. Moving while playing this way requires physical stamina and flexibility, so it

is a good idea to practice these positions with the clarinet but without playing to get a feel for where the different pitches lie in space. Once you start to feel comfortable with this, you can practice, say, scales slowly while keeping your feet planted and moving the clarinet in a slow circle, from pointing straight down, to pointing straight up and back. (Think as if you were the face of a clock, with the clarinet as the second hand sweeping from 6 to 9 to 12 to 3. Also practice sweeping counterclockwise.) Strive to keep your shoulders relaxed and your embouchure flexible so that the tone doesn't change too much. This exercise is actually very helpful for other aspects of your playing as well, in that it will give you a new level of awareness of your body and flexibility of embouchure.

Due to all of the "choreography" involved, it is imperative that the piece be done from memory. Some people find it easier to learn the notes at a slower subdivided tempo, then to gradually add the physical movements. Another aid to memory is to better understand the form of the piece. You can think of it as: (Example 2)

Markus Stockhausen gives some good advice in his preface to the trumpet version of the piece. (Example 3):

Lastly, reading the transcription of Stockhausen's lecture about this piece, "The Art, to Listen" will help your memorization of this piece. When you better understand the process through which the formula is going, the progress of the piece takes on a certain inevitable quality.

The major building block of this piece is what Stockhausen refers to as a "formula," built in two layers. (Example 4) The piece begins with a statement of the top layer of the formula. Be very still in the rests to add a sense of drama to this intro-

Example 2

INTRODUCTION

LINES 1 THROUGH 6

1 st cycle of the formula	line 7 to double bar of line 9
2 nd cycle	d.b. of line 9 to d.b. of line 11
3 rd cycle	d.b. of line 11 to d.b. of line 14
first explosion	d.b. of line 14 to d.b. of line 18
4 th cycle	d.b. of line 18 to d.b. of line 20
5 th cycle	d.b. of line 20 to d.b. of line 23
6 th cycle	d.b. of line 23 to d.b. of line 25
second explosion	d.b. of line 25 to d.b. of line 27
7 th cycle, first time	d.b. of line 27 to d.b. of line 31
7 th cycle, last time (synthesis)	d.b. of line 31 to end

Example 3

To learn the work by memory, I first practiced it in its entirety from music until I could play it, and then it only took a bit more time to memorize it. I learned the beginning – during which the trill comes into being through an *accelerando* – in the following way: starting at the first bar line (second staff, $\text{♩} = 80$) I divided everything into $\frac{4}{\text{J}}$ bars; as of $\text{♩} = 90$ (fourth staff) into four $\frac{3}{\text{J}}$ bars, followed by one $\frac{2}{\text{J}}$ bar, one $\frac{3}{\text{J}}$ bar, one $\frac{2}{\text{J}}$ bar and as of $\text{♩} = 60$ (fifth staff) again counted $\frac{4}{\text{J}}$ bars until the dense trill.

To learn the following inserted trill bars, I memorized them as $\frac{3}{16}$, $\frac{5}{16}$, $\frac{13}{16}$, $\frac{8}{16}$, $\frac{1}{16}$. There are three exceptions to this: the $\frac{8}{16}$ bar in the lowest staff of the first page begins with the ♩ preceding the bar line and ends before the



On page 2 in the fifth staff, the ♩ belongs to the following trill bar ($\frac{13}{\text{J}}$). In the first staff of page 3, the second trill bar is a $\frac{3}{\text{J}}$ group.

Example 4

Klarinette

duction. Note that, even though the metronome marking is given as quarter note=40, you should be feeling a subdivision of 16th note=160. The subdividing will help to keep you from rushing at this slow tempo. By the first written A, you should be at a *mezzoforte* dynamic. In the second line, you melt into a slow staccato figure alternating between a and b \flat . (The staccato should always be short, regardless of the note value over which it is notated.) This is essentially a trill done very slowly and will later serve as a line of orientation³, or registral reference point, for the piece. The *molto ritard* at the start of line two should slow you down to half of the preceding tempo, so that the tempo at the end of the *molto ritard* is 16th note=80. At the start of this “expanded” A to B \flat trill, you should rock the clarinet back and forth slightly, in a small arc or figure eight, no wider than the width of your body, as if you were rocking a baby in your arms. Don’t move to show the grace notes in the air, just the calmness of the A to B \flat . This begins one of the trickier moments of the piece, where you need to do a gradual *accelerando* paced out over five lines of music, from 16th note=80 to the speed of a fast trill.

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The *accelerando* should be almost imperceptible, with a certain natural and inexorable feel. Here are some landmarks to help pace the *accelerando*. The piano toward the start of bar line 2 should be 16th note =80. By the second written "a" in line 3, you should be at 16th note=120, the second written "a" toward the start of line 4 should be eighth note=90, start of line 5 should be quarter note=60, last written "a" in line 5 should be quarter note=120. From this point on very gradually increase speed until you reach the density of a trill. A good way to practice this is to make a tape recording of just a metronome click, starting at quarter note=20, gradually turning the metronome faster, to quarter note=120. Spread this out over 82 beats (count silently in your head while recording the metronome) and that will take you to the start of line 6, where you will not need the click anymore. Play along with this tape and it will help you to feel the very gradual *accelerando* necessary for this part of the piece. It seems very natural to want to *crescendo* while doing this *accelerando*: DON'T! Keep the same dynamic level for the whole *accelerando*, and save your *crescendo* for the place where it is marked, toward the end of line 6, where you reach the first fermata of the piece.

Stockhausen uses three different lengths of fermata in this work: *sehr lang* which lasts from 18–24", *lang* which lasts 9–12" and the regular fermata which is to last 4–6". The hairpin under the *sehr lang* can be portioned out this way: *crescendo* for 12", mark the accent at the peak of the *crescendo* with a downward movement of the clarinet, *decrescendo* for 12", and let the *ritard* evolve over 12".

After the *ritard* is another *sehr lang* fermata, which you could divide it up this way: the first *still, starr* section 8", inhale noisily once through the instrument for 7", then stand still again for another 8". This marks the end of the introduction. This introduction helps to establish a framework for the piece. The lowest and highest notes are stated by the grace notes in the *accelerando* section, and the center is marked by the A to B^b trill.

This would be a good time to discuss circular breathing. I feel that in order for this piece to be as effective as possible, the performer must not break the tension of moments such as all of line six by stopping to breathe. The entire line must not be

rushed, it must evolve organically and the performer can only do this if s/he has enough air. It is relatively easy to hide your circular breathing in this piece, so perhaps this would be a good place to make your maiden voyage with that technique?

From the seventh line on, the three musical voices should be clearly indicated by playing the high voice to one side, the low voice to the other side, and the trills always at the same place directly in front of you. (This is where the color coding of the trumpet edition of the piece can come in handy.) The energetic fragments should be played animatedly and markedly, and the quiet fragments motionlessly.

Stockhausen does not specify to which side of your body the outer voices should be played. Just pick the side that feels right to you for each. I start with the high voice (fifth line \sharp) to the right, shoulder height, and the low line (\sharp below the staff) low and to the left. When you first start working on this section, it is a good idea to set your metronome to 16ths, and practice at a slower, subdivided tempo. Sixteenth note=120 is a good practice tempo. This will help you to get used to placing the notes more accurately in space. Do not let the physical movements slow down or alter the rhythm of the music. You need to fit them in seamlessly. Feeling 16th notes and not quarters will help with this. Let the grace notes be long enough for the sound to be established; don't throw them away. The trills from line 7 on should always end with the same note on which they began. Each cycle of the formula can be divided into an upper layer, middle layer (trills), and lower layer. With each cycle of the formula, the lower layer moves up and the upper layer moves down, until they meet each other in the final cycle. The first cycle (line 7) has the two layers of the formula at their most distant points. So, for the lowest note in line 7 (F \sharp below the staff) and the

highest note (E \flat above the staff), you need to have your clarinet at the lowest and highest position you can comfortably manage, so that all of the other pitches can fit in between these positions (see again *example 1*). It is important that there be no gyrations or showy movements, the flow from one position to the next should be organic and smooth. Be sure to make a clear difference between the grace note and the 32nd note in bar 5 of line 7. All grace notes should be long enough to ensure the clarity and fullness of tone. Never play staccato if there is no dot on the note: in particular always hold a 16th note for its full value, especially at the end of a phrase (*example 5*).

The vibrato at that highest note (end of line 8) needs to be done in a kind of measured *ritard* (*example 6*).

This vibrato should blend in smoothly with the *molto ritard* that follows. The staccato dots in that section should be played short, and the *molto ritard* needs to slow down to a quarter of the pre-*ritard* tempo.

At the double bar (measure 3 of line 9) you begin the second cycle of the formula. Notice how the bottom layer of the formula moves up one half step, the top layer moves down one half step, but the trills retain their position in the middle. You'll also notice some other variations in the number of trills, and how some parts of the formula (what Stockhausen calls "limbs"⁴) start to change places. Outside of these changes, all of the

Example 5

Example 6

Example 7

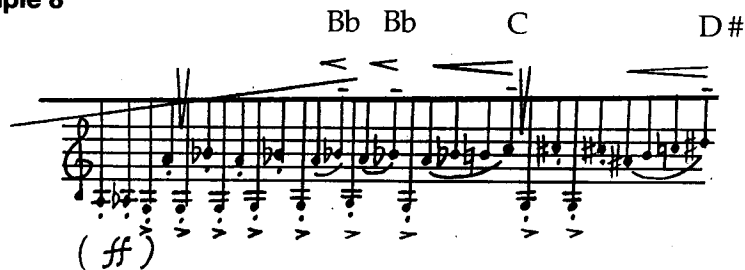
aspects that I pointed out in the first cycle of the formula apply to all of the following cycles, so I will just discuss the variations. The vibrato *accelerando* in line 12 should be done in a measured manner, similar to, but the opposite of, the vibrato *ritard* (example 7).

At the double bar in line 14 we have the first of two enthusiastic explosions. This first one should have the feeling of being "free." The section of eight notes with the slash through the stem should not be played too fast. They should be more or less the tempo of 32nd notes at a tempo of quarter note=40. The two *sehr lang* fermatas should last from 18—Pay careful attention to the *diminuendo/crescendo* on the second of these two fermatas; strive to make a smooth *diminuendo* to a whisper quiet *pianissimo*, followed by a *crescendo* that leads directly into the B natural that follows. These fermatas are another good place to use circular breathing.

The fermata marked "lang" in line 15 should be held about 9–12" at a *fortissimo* dynamic. The section that follows (the second half of line 15) should be very rhythmic and not so free. Feel this part at 16th note=160. The trills after the *lang* fermata should be pointed in different directions, in terms of physical position. At the start of line 16, be free again. In this entire cadenza, try to phrase the lines in a very lyrical way. Really sing on the short slurs inserted here and there, and don't ignore the accent at the high point of the phrase in line 16. Use your phrasing to point out the ascending line marked by the slurs in line 17 (example 8).

At the fermata in line 17 (which should be held for 4"), Suzanne Stephens recommended closing your eyes, so that at the beginning of line 18, your "*überraschende Geste*" (surprising gesture) is to open your eyes wide, right at the flutter tongue! Feel free to invent a surprising gesture of your own, as long as it is not too theatrical.

Make sure to feel 16th notes over the course of the *molto ritard* at the end of line 17, so that you can smoothly make the transition to a quarter of the tempo.

Example 8

At the double bar in line 18, you have the fourth cycle of the formula continuing to move the outer voices toward the middle trill by half step. Once again, many of the things I said regarding the first cycle apply here. Watch for the little roulade at the start of line 21. Stockhausen is not content to merely transpose the repetitions of the formula. He inserts little vari-

ations and quirks with each repetition. It is these nuances that the performer needs to point out to the audience, and that reward repeated listening. This is part of why Stockhausen entitled his lecture about this piece the "Art of Listening." As an example of this, let's look at how Stockhausen varies each repetition of the fifth limb of the formula (example 9).

Example 9

1st cycle of the formula:
(lines 8-9)



2nd cycle:
(line 11)



3rd cycle:
(lines 13-14)



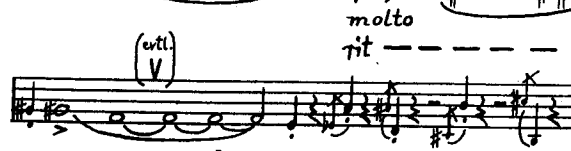
4th cycle:
(line 20)



5th cycle:
(lines 20-21)



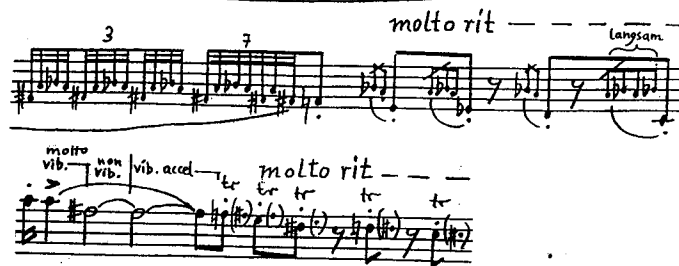
6th cycle:
(line 23)



7th cycle, first time:
(lines 27-28)



7th cycle, last time:
(line 31)



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The exact location of the meeting
will be announced at the conference.

The second cycle is simply a literal transposition down of the first cycle. The third cycle adds some grace note ornaments, as well as having a surprise early entrance of the trill; it comes in one eighth note before it is "supposed" to. The fourth cycle is similar to the first, except that the penultimate note goes up one half step instead of down, as we have been led to expect. The fifth cycle is much like the first, except for a roulade before the last note. Stockhausen's explanation for adding this at this moment was that it was just "*eine Blume für die Damen*" or a flower for the ladies.⁵ In the sixth cycle, notice a stretching out of the first interval of the limb from four beats to 19. He describes this technique as "examining under a microscope" (*unter die Lupe genommen*), which allows the "sensual aspect of the sound to take over for a moment; time stands still."⁶

The seventh cycle (first time) is the most heavily ornamented of all the repetitions of the formula, while the last iteration is modified with trills and vibrato. It is this ability not to be a slave to the formal process that makes Stockhausen's music so lively and interesting to me. It is these "inconsistencies" that let the work "transcend textbook-examples and turn a composition into a work of musical art."⁷

In bar three of line 21, be sure to count carefully and resist the urge to speed up. Make each *diminuendo* go from a strong *fortissimo* to a real *pianissimo*; it should feel like waves crashing on the shore. The vibrato in the end of that bar should be a slow, obvious vibrato. In measure 4 of line 23 play the first note short, take a huge breath, and continue to count through the long held notes. Don't rush and be very still, as if the forward progress of the music has stopped. The following *molto ritard* should slow to a quarter of the tempo, so that the final bar of line 23 is at 16th note=80. Be very still in these rests, so that the a tempo/flutter tongue that follows is a surprising wake up.

At the double bar in line 25, the second explosion begins with the marking "vehement-happy." The dictionary describes vehemence as forcefulness of expression, or intensity of emotion or conviction; also fervid. The tempo of the *langsamer* half of this bar is about 16th



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note=104. The *etwas schneller* half of the bar moves up in tempo to 16th note=112. These trills should all be connected seamlessly. (Note that all of these trills trill down one half step.)

The double bar of line 27 marks the seventh cycle of the formula. Strive to find the limbs of the formula hidden within the ornaments and try to point them out musically so that the audience can tell this is an ornamented variation of the formula and not some new, different music. At the beginning of the *molto ritard* in line 28, count a subdivided tempo of 16th note=160, slowing down to 16th note=50 by the time you get to the *langsam*. Let the *tremolos* at the end of line 28 be truly wild! In contrast, let the *tremolos* in line 29 be placid. This is another moment (similar to bar 4 of line 23) where the composer takes a "pitch constellation" and puts it under a magnifying glass, so that "it is possible to hear into the finest details of the formula, and the beauty of the sound makes one forget the development for a moment."⁸ Circular breathing in these two places helps to achieve this effect by not making a break in the sound, or in the musical tension that these moments create. Be careful with the flutter tongue at the end of line 29: the written *g* is fluttered, so is the following *a#*, but not the following *b*'s. The last note of line 30 should be short, but the following repetitions of this note are not short. The tendency would be to play them all the same. Also, don't overlook the *meno forte* at the start of line 31. Hold the fermata at the start of line 31 for 9-12". This fermata is where the two layers (the upper and lower voices) finally come together — another moment of friendship! The *molto vibrato* that follows is once again a wider, slower, more jazzy style of vibrato, not a classical, subtle vibrato.

The "slow circle in space" that the composer calls for at the end of line 31 should be as if your face were a clock face, and the clarinet is the second hand. Sweep as full, relaxed, and elegant a circle as you can. This should be a profound moment in the piece. Make no break between the *g* and the *a#* at the start of line 32. In the held note before the *accelerando* in this same line, start to subdivide, feeling 16th note=60, so that

you can better control the progress of the *accelerando*. The last note should have a big vibrato, with the last three vibrations being, basically, three *smorzatos*, exuberant and joyful.

In this work it is relatively easy to get caught up in the bodily movement and memorization challenges. Strive to transcend these technical problems and bring the spirit of the music to the fore. Especially try always to portray the different personalities of the upper and lower layers of the formula — the upper layer soft and tranquil, the lower layer loud and facile. When the limbs of the layers start changing places it can be easy to lose track of the character and to play everything with the same feeling. Resist the urge to do that! Practice slowly and mark your part if you need to to keep track of the character.

As Stockhausen says, "If, after hearing a musical work, one listener says he 'thought it was beautiful' while another says it was 'too simple' and yet another found it 'too long' — and so on — all this means is that the listeners are exchanging calling cards, describing themselves, their own problems, their own abilities, their own taste. The music provides an opportunity for listeners to make statements about themselves — and that is meaningful and important. Nonetheless it occasionally happens that a rare work will point the way out of this jungle of opinions."⁹ I certainly feel that *In Freundschaft* is one of those pieces, a musical gem that rewards repeated listening and gives up its secrets to those wishing to develop the Art, to Listen.

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For more information on the Interpretation and Composition Courses on the works of Karlheinz Stockhausen held annually in Kürten, Germany, contact:

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Special thanks to Suzanne Stephens for all of her help and inspiration.

ENDNOTES

¹Karlheinz Stockhausen, *The Art, to Listen*, trans. John McGuire, Suzanne Stephens (Kürten: Stockhausen-Verlag, 2000)

²Karlheinz Stockhausen, *In Friendship* for E^b trumpet with forth attachment. (Kürten: Stockhausen-Verlag, 1977/97)

³Stockhausen, *The Art, to Listen*, p. 4

⁴*ibid*, p. 2.

⁵*ibid*, p. 11.

⁶*ibid*, p. 11.

⁷*ibid*, p. 17.

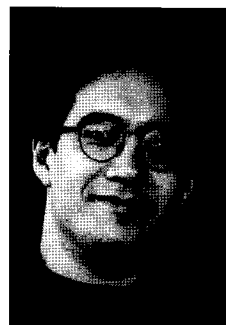
⁸*ibid*, p. 11.

⁹*ibid*, p. 19

ABOUT THE WRITER...

Richard Faria, a founding member of the new music group Ensemble X, is also a member of the Cayuga Chamber Orchestra. He has performed with the National Repertory Orchestra, Aspen Music Festival, Syracuse Symphony, Manhattan Chamber Orchestra, Skaneateles Festival, Bang on a Can Festival, Mother Mallard, as a guest artist with the Sylvan Wind Quintet, Ithaca Wind Quintet, Ariadne String Quartet, Atlantic String Quintet, Guild Trio, as soloist with the Young Composer's Collective and the North West Symphony, and as artist-in-residence at the Apple Hill Center for Chamber Music and the Garth Newel Music Center. He has premiered concertos written for him by Steven Burke and Joshua Kohl, and has appeared at Weill Recital Hall, Merkin Hall, Miller Theater, and the Smithsonian Institution. He has recorded for Tzadik, Albany, Newport Classic and Mark Records.

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