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COOKING WITH THE CLARINET: STYLISTIC MIXTURE AND CULINARY METAPHORS IN KENJI BUNCH’S COOKBOOK & INTRODUCTIONS TO TWO OF BUNCH’S CHAMBER WORKS FOR CLARINET

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1. Kenji Bunch
2. Cookbook
3. Clarinet
4. Drift… an eventual lullaby
5. Four Flashbacks
6. Clarinet and viola
7. Clarinet, viola, and piano
8. Jose Franch-Ballester

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COOKING WITH THE CLARINET: STYLISTIC MIXTURE AND CULINARY METAPHORS IN KENJI BUNCH’S COOKBOOK & INTRODUCTIONS TO TWO OF BUNCH’S CHAMBER WORKS FOR CLARINET

BY

DASOM NAM

THESIS

Submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Music with a concentration in Performance and Literature in the Graduate College of the University of Illinois Urbana-Champaign, 2022

Urbana, Illinois

Doctoral Committee:

Associate Professor Emeritus J. David Harris, Chair and Director of Research
Associate Professor Timothy McGovern
Associate Professor Jeananne Nichols
Associate Professor Reynold Tharp
ABSTRACT

This project is a comprehensive study of *Cookbook* for clarinet and piano written by American composer Kenji Bunch for clarinetist Jose Franch-Ballester. As a composer with a deep interest in various musical styles, Bunch integrated elements from Jazz and Spanish music in *Cookbook*. The purpose of this research is to examine the stylistic integration of genres and culinary metaphors and to provide performance guidelines for clarinetists performing *Cookbook*. Furthermore, this project will include brief discussions of two additional chamber works by Bunch: *Drift... an eventual lullaby* for clarinet, viola, and piano and *Four Flashbacks* for clarinet and viola. As one of the first studies delving into Bunch’s life and compositions, this project helps classically trained clarinetists to understand the musical styles referenced in these works and to bridge the gap between the different performance practice traditions in their own playing.
ACKNOWLEDGMENTS

Among the many people to whom I must express my gratitude, I would first like to thank my doctoral committee, Professor Timothy McGovern, Dr. Jeananne Nichols, Dr. Reynolds Tharp, and especially my research advisor and mentor, Professor J. David Harris for shaping this research and my graduate studies at the University of Illinois Urbana-Champaign. I also wish to thank my former teachers Kenneth Grant, Dr. Nathan Williams, and Kwanghoon Yi for nurturing my clarinet career. A special thank you goes to all my family members for their love and support, and I especially want to thank my mom for the long years of her hard work.

Furthermore, I thank Kenji Bunch for his time and willingness to share information on his life and work in our interview, and Bill Holab Music Publishing for granting me permission to reprint musical examples from Bunch’s work throughout this thesis (copyright credits below).

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Drift by Kenji Bunch
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INTRODUCTION

While there have been numerous artistic representations of food in paintings, sculptures, and other forms of visual art, the study of food in relation to the domain of music remains rare. Kenji Bunch’s *Cookbook* for clarinet and piano, written in 2008, is one of the few musical works that explores parallels between the culinary and musical arts. The stylistic integration of classical, jazz, and Spanish music in *Cookbook*, and the work’s metaphorical association with cooking, is revealed in its programmatic title and four movements—I. Smokehouse, II. Bubbles, III. Heirloom, and IV. *La ultima noche en la casa del Flamenco* (The Last Night at the House of Flamenco). Bunch describes cooking as “the notion of blending together seemingly disparate ingredients” to create a flavorful dish.¹ In addition to synthesizing different musical genres, each of the four movements captures a different culinary experience—the smell and visual of smoke, the sound of bubbles, the memory of an old family recipe, and an unforgettable night at a Spanish restaurant.

The aim of this project is to examine the stylistic integration and culinary metaphors in Kenji Bunch’s *Cookbook*. I seek to show that each individual movement is a representative of Bunch’s integrative style, and through the investigative lens of the performer, I will provide performance guidelines and interpretive suggestions. Furthermore, brief introductions to Bunch’s other clarinet works—*Drift...* for clarinet, viola, and piano and *Four Flashbacks* for clarinet and viola—are included. Specifically, this project answers these questions:

1. How does Kenji Bunch explore the parallels between musical composition and cooking in his work, *Cookbook*?
2. In what ways does *Cookbook* reference diverse musical traditions, specifically as they relate to rhythm, harmonic progression, musical form, and structure?
3. In what ways will knowledge and understanding of the various musical styles integrated into *Cookbook* help performers to interpret and shape the musical choices they make?

4. Do other works for clarinet by Kenji Bunch reveal any connection to *Cookbook*?

**Methodology and Literature**

In preparation for this thesis, I have completed extensive analysis of rhythm, harmonic progression, musical form, and structure to extract styles of jazz, opera buffa, and Spanish music infused in each of *Cookbook*’s movements, using the first 2004 published edition. To inform and support my analysis, I draw primarily on Ned Sublette’s book, *Cuba and Its Music: From the First Drums to the Mambo*; Kristin Wendland’s article in *College Music Symposium*, “The Allure of Tango: Grafting Traditional Performance Practice and Style onto Art-Tangos;” an article by Peter Manual in *Current Musicology*, “Evolution and Structure in Flamenco Harmony;” an article by Eva Ordóñez Flores and Marc Jeannin in *The World of Music*, “Metrical and Rhythmic Interpretation in ‘Cante Flamenco;’” Samuel Thomas’s article, “Music of Spain: Berber Rhythms, Flamenco Ethnogenesis” on Academia; a book written by Nicolasa Chavez, *The Spirit of Flamenco: From Spain to Mexico*; and two books on bebop: Eddie Meadows’ *Bebop to Cool* and Thomas Owens’ *Bebop: The Music and Its Players*.\(^2\) Correspondingly, the extensive musical analysis also addresses how knowledge of the various styles integrated in *Cookbook* can help performers to interpret and shape their musical choices. Additionally, to assist performance practice and offer guidelines for stylistic interpretations, I reference Eric

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Hoeprich’s *The Clarinet* and the two chapters by Roger Heaton (“The Contemporary Clarinet”) and John Brown (“The Clarinet in Jazz”) in Collin Lawson’s *The Cambridge Companion to the Clarinet*.  

**Chapter Overview**

Chapter 1 provides background information on the lives and work of composer, Kenji Bunch, and clarinetist, Jose Franch-Ballester. Chapters 2 through 5 address each movement of *Cookbook* individually in Analysis, Culinary and Musical Metaphors, and Performance Suggestions. Finally, Chapter 6 introduces two chamber works *Drift...an eventual lullaby* for clarinet, viola, and piano, and *Four Flashbacks* for clarinet and viola.

**Project Significance**

Although Kenji Bunch is one of the most prolific composers of contemporary American classical music, scholarship about Bunch and his music is scarce. This thesis is one of the first few studies of Bunch’s music and the first written resource on *Cookbook, Drift... an eventual lullaby*, and *Four Flashbacks*. By synthesizing theoretical analysis in these works with exploration of culinary and musical metaphors in *Cookbook*, my work will inform music scholars about Bunch’s characteristic compositional approach and will help classically trained clarinetists to interpret the various styles and influences embedded in these pieces.

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CHAPTER 1: THE TWO MUSICIANS

Composer: Kenji Bunch

Kenji Bunch is an American composer and violist critically acclaimed by the Oregonian for his neo-American compositional style: “casual on the outside, complex underneath, immediate and accessible to first-time listeners.”⁴ Along with his classical training, Bunch’s creative process is fueled by his interests in history, nature, vernacular musical traditions, and popular music. Bunch has collaborated with notable musicians and choreographers of various genres including jazz, pop, folk, country, rock, and experimental music. These experiences have promoted stylistic integration of classical music and other genres in his works, which has become the fingerprint of his compositional technique.

Kenji Bunch was born in Portland, Oregon on July 27, 1973 to a Japanese mother, Mutsuko Motoyama, and an American father, Ralph Bunch.⁵ Both parents were professors at Portland State University, teaching comparative and Japanese literature and political science, respectively. Though they were not professional musicians, the Bunchs’ love of music guided their two sons, Genji and Kenji, to take music lessons and attend performances from a very young age.

Kenji Bunch begin taking piano lessons at the age of four and violin at five. Although he was not a child prodigy, receiving this education from an early age prepared Bunch to be beyond average among his peers. When he was nine, Bunch discovered that he had perfect pitch, which

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⁵ Kenji Bunch, Interview by author, February 2021.
was simultaneously an advantage and disadvantage for him; because he relied mostly on his ears, he had trouble developing other necessary musical skills.

At around ages ten and eleven, the Bunch brothers were dismissed from lessons by their violin teacher after they seemed to stall-out on their musical progress. Through these discouraging times, the brothers continued to play their instruments in school. When young Bunch learned about the Portland Youth Philharmonic Orchestra’s upcoming tour to Europe, his musical interest was once again sparked. Determined to be accepted into the program, Bunch chose to play viola since there were no open positions for violin. Though this change was somewhat involuntary, Bunch quickly developed an interest in the instrument and realized his passion for music.

Changing to viola and being a member of the youth orchestra introduced Bunch to the sound world of twentieth-century repertoire. It is common for violists to learn twentieth-century music early on in their training due to the lack of viola repertoire from earlier musical periods. Also, Jacob Avshalomov, the youth orchestra’s music director, was an aficionado of contemporary music who often programmed adventurous music for his ensemble. Exposure to this repertoire developed Bunch’s taste for notable twentieth-century composers like Bartok, Shostakovich, and Stravinsky and gave him a strong desire to write his own music. Bunch often improvised on viola and piano and had numerous ideas about composing, but, at this early stage and without proper theory training, Bunch was unable to write a satisfactory composition. So, he enrolled at The Juilliard School, where he accumulated great theoretical knowledge and developed the skills necessary for composing.

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6 Bunch, Interview by author.
7 Ibid.
8 Ibid.
9 Ibid.
Initially, Bunch pursued an undergraduate degree in viola performance at Juilliard, hoping to have a career as an orchestral musician.\(^{10}\) However, early in his studies, his theory professor and noted American composer Eric Ewazen noticed Bunch’s talent and enjoyment of composing and encouraged him to write music.\(^{11}\) Under Ewazen’s guidance, Bunch composed a considerable amount of music by his senior year—enough to apply for graduate studies in composition.\(^{12}\) Bunch then earned two master’s degrees: composition with Robert Beaser and viola with Toby Appel.\(^{13}\)

During his twenty-two years in New York City, Bunch established himself as a prominent composer of his generation. The young composer gained momentum for his identity as a composer rather quickly with two early successes: being selected as the 1998 Young Concert Artists (YCA) Composer-in-Residence,\(^{14}\) and receiving the New York Times “Composer to Watch” nomination in 1999.\(^{15}\) In fact, it was YCA that commissioned Bunch to write *Cookbook* in 2004 for Spanish clarinetist Jose Franch-Ballester, the winner of that year’s YCA performance competition.

Following Franch-Ballester’s win, and while Bunch was YCA’s composer-in-residence, the YCA arranged meetings for the two musicians to brainstorm ideas for the composition.\(^{16}\) Franch-Ballester’s particular capabilities on the clarinet (such as finger dexterity, circular breathing, and improvisation) influenced Bunch’s writing of the new piece.\(^{17}\) For example, during these encounters, Franch-Ballester performed excerpts of Luigi Bassi’s very technical and

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\(^{10}\) Ibid.  
\(^{11}\) Ibid.  
\(^{12}\) Ibid.  
\(^{13}\) Stabler.  
\(^{14}\) Young Concert Artists is an annual audition that identifies gifted classical musicians (instrumentalists, vocalists, and composers).  
\(^{15}\) Stabler.  
\(^{16}\) Bunch, Interview by author.  
\(^{17}\) Ibid.
operatic *Concert Fantasia on Motives from Verdi’s Opera: “Rigoletto,”* which inspired the virtuosity and opera buffa elements in the second movement.18

Further, the two musicians’ mutual interests in vernacular music and cooking shaped the genesis of *Cookbook.*19 Bunch shared that, during a lunch meeting, the two discussed not only Franch-Ballester’s “interest in tango and Piazzolla and jazz” but their shared enthusiasm for food.20 Bunch told me: “My real takeaway from that meeting with him was [that] he and I both shared a love of food as well as music, and it seemed appropriate to somehow combine those two elements. And it’s something that I’ve always thought that there’s a connection.”21

In fact, Bunch’ compositional approach has long been informed by his love for cooking, which he learned mainly from his viola teacher Pierre D’Archambeau.22 As he shared in our interview, “The way he would teach me concepts of cooking were so similar to how he would teach me things about music.”23 This encouraged Bunch to understand cooking as an art form and to link it to music, a continued interest that manifests in *Cookbook:*

Even today, I always find the kitchen to be my favorite place. Particularly, if I’m struggling creatively with some piece I’m working on, a lot of times my best ideas come to me when I’m cooking. I’m just there [in the kitchen], there’s something sort of meditative about being there. Performing these little tasks and trying to put together a meal, and you’re thinking about the same issues of ingredients, proportion, and timing, and with the ultimate goal of presenting something to somebody else. When I write music, I want to write something that I want to hear just as when I cook I want to create something that I want to eat, but most important to me is I’m mostly thinking about who I’m cooking for or who will be listening to the music. I want them to enjoy it. I want to create a product that someone else will enjoy. So that’s where the whole *Cookbook* thing came from. Then, I realized that there were enough different concepts that I could create for short movements, all sort of connecting ideas of food and music together.24

18 Ibid.
19 Ibid.
20 Ibid.
21 Ibid.
22 Ibid.
23 Ibid.
24 Ibid.
Alongside his successful musical career, Bunch’s personal life also prospered during his years in New York City. In 2007, he married Monica Ohuchi, a pianist from Seattle, Washington, whom he met while attending The Juilliard School. After the birth of their first child, Emmaline, the couple decided to leave New York City and settle in Portland, Bunch’s hometown; with the birth of their second child, Apollo, they are now a family of four. Today, Bunch boasts an active career as a composer, violist, and teacher at Portland State University, Reed College, Portland Youth Philharmonic, and fEARnoMUSIC, a contemporary music ensemble in Portland.

**Clarinetist: Jose Franch-Ballester**

Born in Moncofa, Spain in 1980, Franch-Ballester was surrounded in his early life by a musical family of clarinetists and *zarzuela* singers; *zarzuela* is “a flamboyantly dramatic, lyrical Spanish genre that interpolates dancing and spoken interludes.” Franch-Ballester took up clarinet at the age of nine under the tutelage of Venancio Rius, after which he trained at the Joaquin Rodrigo Music Conservatory in Valencia. During his years in Spain, Franch-Ballester studied the music of the “South American folk genres,” including the tango, with “native musicians throughout the continent.”

In 2001, Franch-Ballester came to the United States to further his clarinet training at the Curtis Institute with Donald Montanaro. His YCA win in 2004, while he was still a student, sparked his solo-recitalist career. As mentioned previously, YCA provided the platform for

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25 Stabler.
29 Greene, 36-37.
30 “Faculty: Jose Franch-Ballester.”
Franch-Ballester’s encounter with Bunch, and the resulting piece *Cookbook* contributed greatly to the modern American clarinet literature.

Following 2004, Franch-Ballester earned international fame and a reputation as one of the most celebrated clarinetists of his generation. Some career highlights include receipt of the Avery Fisher Career Grant in 2008; membership in the Chamber Music Society of Lincoln Center; extensive performance experience as a solo recitalist, concerto soloist, and chamber artist with numerous orchestras and festivals across America, Europe, and Asia; and a handful of recordings with Deutsche Grammophon and iTenerant Classics. Since 2017, Franch-Ballester has held the position of Assistant Professor of Clarinet at the University of British Columbia in Vancouver, Canada.

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31 Ibid.
CHAPTER 2: *COOKBOOK I: SMOKEHOUSE*

**Analysis**

“Smokehouse,” *Cookbook*’s opening movement, depicts two different kinds of smoke: the one generated while cooking, and the one in a smoky nightclub where couples dance to tango music, according to Bunch.\(^{32}\) To create the mysteriousness and uncertain nature of smoke, Bunch uses ambiguous tonal centers, frequent meter changes, and a hectic and complex canon in the movement’s A section. Contrastingly, to depict a smoky nightclub in the B and C sections, Bunch infuses jazz elements like extended chords and syncopations and adds Spanish flavor in chromaticism, mordents in the clarinet melody, and rhythms such as *tresillo*, modified *habanera*, and *síncopa*. It is important for the performers to understand the jazz and Spanish elements in this movement to execute the musical style properly.

**Table 1:** “Smokehouse” Formal Structure and Overview

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<th>Section</th>
<th>Subsection</th>
<th>Measure</th>
<th>Characteristics</th>
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| A (mm. 1-26) | Theme 1 (TH1) | mm. 1-14 | • marked “with rich aroma”  
• clarinet presents TH1 in C# aeolian  
• frequent meter changes |
|          | TH1’       | mm. 15-26 | • TH1 is now present in piano part; clarinet plays lyrical melodic line on top |
| Transition (mm. 27-36) | canon | mm. 27-30 | • canon functions as TR  
• clarinet imitates piano’s line  
• hectic and complex |
| Transition (TR) | mm. 31-36 | • appears throughout the first movement between sections |
| B        | TH2        | mm. 37-62 | • Spanish influence  
• marked “misterioso”  
• Cuban *tresillo* bass line  
• expressive intensification |

\(^{32}\) Kyle Blaha program note.
“Smokehouse” begins with the clarinet presenting the first theme—sixteenth notes in C# aeolian, consisting of mostly major and minor seconds with an occasional perfect fourth leap—on top of a percussive downbeat from the piano (mm. 1-14) (see Figure 1).\(^{33}\) The movement’s tonal center is ambiguous for four distinct reasons. First, Bunch writes no key signature. Second, the thirds of the piano chords are omitted. Third, these chords (for example, in the first five measures) are used to create a percussive effect, rather than to give harmonic support. Fourth, the frequent use of fourths in the piano right hand (RH) throughout the piece enables the tonality to be flexible and the tonal centers to depend on the clarinet’s melodic phrase.

\(^{33}\) In the Chapter 2 Analysis, all pitches are given in concert pitch.

| Transition | TR’ | mm. 63-68 | • repeated whole-step lower  
| • played by clarinet while piano adds new material |
| **C** | TH3 | mm. 69-82 | • Spanish flavor  
| • *habanera* and *sinfoca* rhythms  
| • common time |
| Transition (mm. 83-94) | TR’’ | mm. 83-90 | • repeated for third time  
| • fragments of this passage are divided between clarinet and piano  
| • new material creates continuous sextuplets |
| **Canon** | mm. 91-94 | • prepares for return of TH1 |
| **A’** | TH1’’ | mm. 95-108 | • TH1’ returns with slight difference at the end  
| • starting in m. 105 TH1’ begins to develop to the final climax |
| **Fragments** | mm. 109-10 | • fragments of previous themes conclude the piece |

<table>
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<th><strong>Table 1, Continued</strong></th>
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| **Transition** | **TR’** | **mm. 63-68** | **• repeated whole-step lower**  
| **• played by clarinet while piano adds new material** |
| **C** | **TH3** | **mm. 69-82** | **• Spanish flavor**  
| **• *habanera* and *sinfoca* rhythms**  
| **• common time** |
| **Transition (mm. 83-94)** | **TR’’** | **mm. 83-90** | **• repeated for third time**  
| **• fragments of this passage are divided between clarinet and piano**  
| **• new material creates continuous sextuplets** |
| **Canon** | **mm. 91-94** | **• prepares for return of TH1** |
| **A’** | **TH1’’** | **mm. 95-108** | **• TH1’ returns with slight difference at the end**  
| **• starting in m. 105 TH1’ begins to develop to the final climax** |
| **Fragments** | **mm. 109-10** | **• fragments of previous themes conclude the piece** |
Because of the prominence of C# aeolian in the clarinet part, the modality could be interpreted as C# aeolian. However, the ambiguity and oscillation between C# aeolian and E major, which share a key signature, makes the tonal center hard to determine in this section (mm. 1-36). This ambiguity appears in mm. 6-14 with a shift in the tonal center: the piano’s G# (seventh of an A major chord, mm. 6-8) is suspended through an E major triad (mm. 10-12) and resolves to A (m. 13); the clarinet ends the first theme in E major. In mm. 15-26, the first theme is repeated in the piano part in C# aeolian, and the C# tonal center is emphasized by the added layer of a long, lyrical melodic clarinet line. Similar to the previous section, however, the second half of TH1’ is in E major.

Following section A, a transitional passage begins with canon between clarinet and piano in m. 27 (see Figure 2); the clarinet creates complexity by imitating the piano’s fast sixteenth-note figure. This hectic canon has neither a tonal center nor thematic material, but rather bridges the A section to the transition proper in m. 31. In m. 30, the bass line outlines D-E-F# to prepare for the clarinet’s modal scale to land on G# in m. 31. In the transition, the G# is prolonged for six measures in both the clarinet and the piano, the long clarinet line highlighting the climax of this

**Figure 1:** Bunch, *Cookbook,* “Smokehouse,” mm. 1-2.
section. This passage also functions as a dominant until the resolution to C# tonic in m. 37, where an authentic cadence provides a sense of resolution and marks the beginning of the B section.

![Clarinet and Piano RH Example](image)

**Figure 2:** Bunch, *Cookbook*, “Smokehouse,” mm. 27-29. Canon between piano RH and clarinet.

The B section begins *misterioso*, with the two-measure rhythmic piano ostinato—in the pattern 3+3+2—known as the *tresillo* bass line, a variant of the *habanera* rhythm. The presentation of the *tresillo* rhythm evidences the influence of Spanish musical elements and suggests the character of this section. As ostinatos are a key element of tango music, the entire B section utilizes the repetitive *tresillo* rhythmic cell as shown in the examples below (see Figure 4). It is important to mention that in m. 45, although it seems as if the piano bassline no longer plays the *tresillo* rhythm, the 3+3+2 rhythm is still present in the piano RH chords via changes in

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34 Sublette, 134.
the harmonic rhythm (see Figure 5). For further explanation of the *tresillo* rhythm, I refer to an excerpt from Ned Sublette’s book, *Cuba and Its Music: From the First Drums to the Mambo*:

An important variant of this *habanera* rhythm cell was achieved by tying the second note of the *habanera* cell to the third. That is, the Cuban musicians put more of a bump on the *and* of two by laying out on the downbeat of three. This cell is known in Cuba as the *tresillo*. *Tresillo* means “triplet,” so it’s a misnomer to call this asymmetrical figure a *tresillo*, but that’s the name that stuck. In the bass, this figure was commonplace in Cuba before it was commonplace in the United States. It’s the figure that you hear in some styles of boogie-woogie, in countless rhythm and blues records, and, of course, as a fundamental part of the rock-and-roll feel.\(^\text{35}\) (see Figure 3).

![Figure 3: Habanera and tresillo rhythms.](image)

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\(^{35}\) Ibid.
While the use of *tresillo* bass rhythm gives a tinge of tango flavor, harmonic analysis of the B section shows the integration of jazz elements. Extended chords such as C#m⁶ (C♯-E-G♯-A♯) in m. 37, Dm⁶ (D-F-A-B) in m. 40, Dm⁶⁹ (D-F-A-E) in m. 45, and Ebm⁶⁹ (E♭-G♭-B♭-F) in m. 49 exemplify jazz vocabulary; it is more logical and appropriate to analyze these chords from a jazz perspective rather than using traditional roman numerals. Bunch expressed his agreement with this approach in our interview.³⁶

Furthermore, this section explores sequential modulation in ascending half steps. The two-measure ostinato that started on C#m⁶ in m. 37 ascends in half steps until it reaches Emaj⁷ in m. 53: C#m⁶ (m. 37)—Dm⁶⁹ (m. 45)—E♭m⁶⁹ (m. 49)—Emaj⁷ (m. 53). This ascending ostinato not only helps with smooth modulation, but gradually builds tension which can be described as “expressive intensification” (see Figures 4-6).³⁷ Arriving at m. 53, the piano’s bass line plays five-note octaves (E-F♯-G♯-A-B) in conjunct motion. These octaves are further developed in mm. 55-59 into a full diatonic E major scale—E-F♯-G♯-A-B-C♯-D♯-E-F♯-G-A-

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³⁶ Bunch, Interview by author.
³⁷ “Expressive intensification” is a term used in a theory class taught by Dr. Tharp during my doctoral studies at UIUC.
B—which takes over the expressive intensification and builds the tension further until reaching C# in m. 60. Then, the C# functions as a dominant and resolves to F# in m. 61, signifying a successful modulation to a new key (see Figure 7).

Figure 6: Bunch, *Cookbook*, “Smokehouse,” mm. 51-52. Two-measure rhythmic ostinato and sequential modulation reaches Eb.

Figure 7: Bunch, *Cookbook*, “Smokehouse,” mm. 53-61. E major scale resolves to F#.

The second transition bridges the B and C sections. Previously, the transition in m. 31 was played by the piano with G# prolonged in the piano left hand (LH), but this time (m. 63) it appears in the clarinet part while the piano prolongs F#, a whole step lower. Besides, the piano introduces a new sextuplet figures in the second half of each measure making the texture denser
and more complex. The F# dominant resolves to B tonic, marking the start of the new section (C) in m. 69.

The beginning of the C section is somewhat similar to the very opening of the movement, in terms of clarinet melody and piano treatment. The clarinet plays slurred, syncopated sixteenth notes in the chalumeau register while the piano plays Bm\(^6/9\) on the downbeat followed by syncopation in *molto secco* to create a percussive feeling (see Figure 8). However, this section quickly increases activity as the clarinet strives to reach higher register notes, and the piano introduces tango rhythms that lead to tension and drama in the music.

![Figure 8: Bunch, Cookbook, “Smokehouse,” mm. 69-70. Beginning of C section.](image)

While the tango rhythm used in the B section was mainly *tresillo*, the C section includes pairings of the *habanera* and *síncopa* rhythms, in addition to *tresillo*, in the piano accompaniment.\(^{38}\) As tango scholar Kristin Wendland describes, the *síncopa* is another typical “syncopated rhythm of 16\(^{th}\)-8\(^{th}\)-16\(^{th}\) used in both tango melodies and accompaniment.”\(^{39}\) Although the piano accompaniment in this section is not exactly a pure form of *habanera* or

\(^{38}\) Images created by author:

\(^{39}\) Wendland, 2.
síncopa, the tango rhythm is highlighted in the entrances of the right and left hand chords, as in mm. 79-80 (see Figures 9 and 10). Furthermore, the clarinet also expresses a passionate tango dance in its minor melody, chromaticism, and mordents, all typical elements of the tango.

![Figure 9: Bunch, Cookbook, “Smokehouse,” mm. 79-80. Piano rhythm highlights habanera and síncopa.](image)

![Figure 10: Rhythmic reduction of the piano rhythm.](image)

After the tango section, a transitional passage (m. 83) and canon (m. 91) prepare for the return of A section. In m. 83, pieces of the transitional material are passed off in fragments from piano to clarinet. New material is also introduced in the clarinet, resulting in continuous sextuplets. Each time a transitional passage is present, new material is introduced, and the texture becomes more developed and complex as the music progresses.

Following a final statement of canon, the piece returns to TH1’ of the A section. For the first ten measures, this theme appears exactly as it was presented in mm. 15-25. From mm. 105-8, the same motive ascends in each measure, intensifying the arrival of the final climax in mm.
This is followed by G# dominant prolongation while fragments of the previous themes return briefly in a compressed form before G# finally resolves to C#m⁶⁹, or a polychord consisting of a D# triad superimposed on top of a C# minor triad. This movement closes with chordal ambiguity, the same way it began.

**Culinary and Musical Metaphors**

In exploring how Bunch parallels culinary and musical arts in this piece, and how each of the four movements captures a different culinary experience, I understand “Smokehouse” as portraying two different types of smoke. The first is that generated while cooking or smoking meat.⁴⁰ The composer’s indication “with rich aroma” at the beginning of the movement encourages performers to recall and imagine the aroma of a smoky meat. To understand what the composer wishes to tell in this movement, it is necessary to learn about smokehouses themselves. A smokehouse, a type of outbuilding located on a family farm, has long been a part of folklife in the southern United States, since before refrigerators were a common household item.⁴¹

Families often used the smokehouse as a general meat house, equipped with tables, shelves, and curing troughs or barrels. For smoking, they hung cuts of cured meat from overhead poles. A fire built on the dirt floor or in a firebox inside the smokehouse produced smoke that swirled around the meat for several days, helping flavor it and preserve it for long-term storage. Cured meat was often stored in the smokehouse for months after it was processed there.⁴²

With this knowledge, I interpret the first theme in the clarinet as the sparking of a fire and a bit of smoke floating in the smokehouse. As the music progress through the A section, the fire gradually grows bigger and produces heavier smoke until the meat is enveloped “with a rich

⁴² Ibid.
aroma” of smoke. The ambiguity of tonal center between C# aeolian, C# minor, and the relative key of E major, as well as the frequent meter changes, resembles the mysteriousness and uncertain nature of the smoke. In sum, this section portrays the lengthy process required to smoke meat—from fire to smoke to rich aroma—before it is served on the table.

In addition to culinary metaphors, Bunch envisioned a musical analogy in “Smokehouse.” The second kind of smoke is a theatrical one, like the veiling white fog that creates a mysterious atmosphere in a “smoky nightclub where you have jazz or play tango.”43 As demonstrated in the above analysis, this analogy is apparent in sections B and C through the use of extended jazz chords; typical tango rhythms such as tresillo, habanera, and síncopa; and chromaticism and upper-neighbor mordents in the clarinet melody. According to Bunch, these key characteristics showcase a scene of a couple dancing a passionate tango in a New York City’s smoky nightclub.44 Although the tango rhythms and jazz harmonies in these sections do not appear in their “pure” forms, Bunch certainly infuses their flavors by addressing some of their key musical elements within the classical boundaries.

Performance Suggestions

As expressed by the composer himself, although the neo-American style of Bunch’s Cookbook sounds catchy and casual to listeners’ ears, it is often technically challenging to the performers.45 Both the cross-over between jazz, Spanish, and classical styles and the composer-performer collaboration between Bunch and Franch-Ballester are significant aspects to consider while preparing to perform Cookbook. To play the piece, clarinetists are expected to possess the

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43 Bunch, Interview by author.
44 Ibid.
45 “Biography,” Kenji Bunch’s website.
technical abilities that align with modern American clarinet playing, including adapting to new musical styles and performing extended techniques such as circular breathing and glissando.

In “Smokehouse,” the clarinet articulation and rhythmic syncopations should be followed carefully to bring out the jazz and Spanish flavors. Since the slur markings in the clarinet melody define the grouping of the notes to create a syncopated feel, I suggest playing the beginnings of each slur with some degree of emphasis, even though there are no written accents (see Figure 11). I also suggest that clarinetists map their dynamic shaping onto the contour and direction of the clarinet line, as not many dynamic markings are provided.

![Figure 11: Bunch, Cookbook, “Smokehouse,” mm. 6-8. Emphasize beginnings of slurs.](image)

The tango and jazz influences are especially prominent in sections B and C where tango rhythms, dissonances, and jazz chords are utilized. Clarinetists should identify and internalize the tango groove in the piano and then play the melody in a way to conjure alluring images of passion, sensuality, and drama.\(^46\) To express such passion and excitement, I suggest that clarinetists emphasize the clash between the clarinet melody and the piano’s added sixth and ninth chords. For example, the dissonances created by the C\(^\#\)min\(^{add6}\) chords in m. 41 and the clarinet’s A (concert G) not only give a “crunchy” sonority but also incite tension and drama.\(^47\)

The espressivo melody in mm. 45-48, characterized by leaps and syncopations, should be played with a fluid legato style (see Figure 12). As the leap intervals grow larger, clarinetists

\(^{46}\) Wendland, 1-11.

\(^{47}\) In the Chapter 2 “Performance Suggestions,” written pitch is given for the clarinet.
should make sure to use an expressive sound by sustaining a steady air stream between the leaps and quarter notes. The lower eighth notes should feel like a springboard from which clarinetists can ground themselves before launching to the higher notes. There should also be a crescendo as the leap intervals grow larger until arriving on altissimo G in m. 49.

$$m3 < P5 < M6 < m7 < M9 < M10$$

Figure 12: Bunch, *Cookbook*, “Smokehouse,” mm. 45-46. Clarinet intervals growing larger.

Another issue performers may face is the ensemble between clarinet and piano. The frequent meter changes and highly syncopated rhythms make it difficult for performers to align with each other. The clarinet often does not play on downbeats at the beginnings of phrases, especially in the A and C sections, while the piano provides percussive attacks. Some places requiring attention to ensemble include mm. 1-4, 10-12, and 69-72 (see Figure 13).
In addition, places that require more attention regarding the ensemble are mm. 27-28 and 91-94, when there is canon between the two instruments (see Figure 2). As mentioned in the analysis section of this chapter, the clarinet enters a half-beat later, imitating the piano’s sixteenth-note figures, which can sound out of sync and confusing. From my experience playing this passage, there is a tendency to rush the sixteenth notes because of our natural desire to be in sync with the other player. However, this figure—already fast and hectic—should of course not be played uniformly but in canon. Therefore, I suggest performers to practice this passage slowly with a metronome and gradually increase the tempo, both individually and together in rehearsal.

Furthermore, the two chapters by Roger Heaton (“The Contemporary Clarinet”) and John Brown (“The Clarinet in Jazz”) in Collin Lawson’s The Cambridge Companion to the Clarinet are helpful resources for clarinetists preparing to play this piece. These chapters discuss the increasing trend of composer-performer collaboration in the twentieth century as well as the clarinet’s versatility in many genres, both of which allowed exploration of the instruments’ capabilities and expanded the boundaries of clarinet compositions.

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49 Ibid.
CHAPTER 3: *COOKBOOK II: BUBBLES*

**Analysis**

*Cookbook*'s second movement, “Bubbles,” is written in a traditional scherzo and trio form (Table 2). As the formal structure suggests, it is fast and lighthearted in character. As Bunch explained in an interview, the culinary metaphor portrayed in the scherzo is the bursting energy and sound of the bubbles in a simmering pot on a stove, while the trio represent the bubbles in a glass of champagne. On the other hand, musically speaking, the scherzo mimics bebop jazz saxophone playing with the walking bass in the piano, polymeter, and ambiguous tonality, while the contrasting trio displays the traditional virtuosic opera buffa style with tonal harmony.

<table>
<thead>
<tr>
<th>Table 2: “Bubbles” Formal Structure and Overview</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section</strong></td>
</tr>
<tr>
<td>Scherzo (mm. 1-30)</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Trio (mm. 31-55)</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

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50 Bunch, Interview by author.
51 Ibid.
52 Ibid.
Table 2, Continued

<table>
<thead>
<tr>
<th>Scherzo (mm. 56-76)</th>
<th>mm. 56-64</th>
<th>• b section is more elaborate than the first scherzo</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>mm. 56-64</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>mm. 65-71</td>
<td></td>
</tr>
<tr>
<td>a’</td>
<td>mm. 72-75</td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td>mm. 76-82</td>
<td>• fragment of trio</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• closes with perfect authentic cadence (PAC) in D major</td>
</tr>
</tbody>
</table>

The composer’s intention for the A section was to create a bubbly sound effect, which he achieved through the clarinet part. The clarinet solo plays a cascade of notes centering around F major and F minor, giving a polytonal effect by alternating between F major and A♭ major chords, which together sound like F minor seventh chords (m. 1). This alternation is followed by major triads on B and D which can be explained as an octatonic [0,2] scale rather than having a functional harmony (see Figure 14). The alternation between F and A♭ major triads create a sense of rising and falling, forming a bubbly sound effect. Moreover, the fast-running notes reveal a hint of bebop saxophone playing, and the walking bass line in the piano further enhances the jazziness of this section (see Figure 15).

Figure 14: Bunch, *Cookbook*, “Bubbles,” mm. 1-2. Clarinet outlines chords.

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53 In the Chapter 3 “Analysis,” all pitches are given in concert pitch.
Although the time signature indicates common time, in the first four measures of the “Bubbles,” the clarinet articulates its sixteenth notes in groups of three, emphasizing the root of each triad and establishing a compound meter pulse in 6/16. However, when the piano’s walking bass line joins in a strong simple meter pulse (eighths and sixteenths only) in mm. 5-8, 10-11, and 15-18, a superimposition of 6/16 against 4/4 meter occurs (see Figure 15). Because of this, the piece starts to sound rhythmically disoriented, creating a polymetric feeling and an irregularity that captures the joke-like scherzo character.\(^{54}\)

Unlike the first movement’s mostly chordal piano writing, the treatment of the piano in the second movement is rather linear. The walking bass revolves around C and follows the clarinet’s harmonically fragmented melodic line revolving around F. This use of dominant-related tonal centers between the two instruments makes the a section simultaneously tonally ambiguous and anchored in a relatively traditional tonal system.

The scherzo is in rounded binary form since it features two contrasting themes. Section a comprises the above motive (alternating F and A♭ major triads) in the clarinet part and the descending walking bass in the piano. In the b section, the clarinet motive transforms to new

\(^{54}\) Bunch, Interview by author.
chords and patterns—B♭ and G augmented triads (m. 10), falling stepwise figures (mm. 11-12), and arpeggios (mm. 13-14)—and the piano’s walking bass line ascends in large leaps (see Figures 16 and 17).

The a section returns as the alternating F and A♭ major triads reappear (mm. 15-16) and gradually ascend by outlining inversions of the triads until they reach their climax on A♭ in m. 19. Following the clarinet’s lead, the walking bass in the piano low register ascends through a highly chromatic and unpredictable transitional passage to arrive at A in m. 23. Meanwhile, the clarinet A is prolonged for twelve measures until resolving into a new key, D major, in m. 31.

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55 Clarinet augmented chords have been transposed to concert pitch and respelled as B♭-D-F# and G-B-D#. 
Before the resolution, however, Bunch writes unexpected augmented chords on D♭ (m. 27) and F (m. 29)—surprising because F and A in the previous bars (mm. 25-26) foreshadow either F major, D minor, or B diminished seventh chord sonorities. The twist of adding an unexpected D♭ in m. 27 can be understood as another joke-like scherzo element.

The resolution of A dominant to D major in m. 31 marks the end of the scherzo and the beginning of the trio section, which contrasts the scherzo in three different ways. First, while the scherzo’s tonality was ambiguous, the trio is clearly in the tonal world of D major. Second, the polymetric and rhythmic disorientation disappears as the movement becomes stable in a more traditional common time style. Third, the bebop jazz and joke-like character of the scherzo is replaced in the trio by conventional virtuosity and an operatic character.

Within the trio, two contrasting sections (c and d) make it a simple binary form. Section c (mm. 31-44) is in D major, all the chords in this section can be analyzed with Roman numerals, and all the notes in the clarinet part come from D major scale. The d section contrasts with the c section in both tempo and musical material. Rather than containing thematic material, the outer voices move in contrary motion in mm. 43-48 until reaching C⁷ in m. 49 (see Figure 18). Then, this C acts as a dominant prolongation until resolving to an F major triad in m. 55. A successful modulation is achieved through the voice leading, and this passage serves a transitional function linking the trio back to the scherzo. In terms of tempo, this section reverts to the relatively slower tempo of the beginning.
The scherzo returns in m. 55 with the alternating F and A♭ major triads in the clarinet. The a and a’ sections within the second scherzo match their counterparts in the first one, however, the b section becomes more elaborate with new materials in mm. 66 and 68. The scherzo comes to a close as the A♭ is suspended through F augmented, Bm7, and D major chords.
in the coda, functioning like a dominant preparing its resolution to D major. A fragment of the trio section returns briefly in m. 79 just before the whole movement ends with a PAC in D major.

Culinary and Musical Metaphors

The scherzo represents the bubbles in a soup or stew simmering gently on the stove. As mentioned in the above analysis, the composer achieves a bubbly, simmering sound by alternating F and A♭ major triads multiple times in the clarinet. The composer claims that the cascade of notes in the clarinet part was inspired by bebop saxophone playing. Also, the polymetric and rhythmic disorientation between clarinet and piano conveys the unpredictable nature of the bubbles randomly appearing throughout the simmering pot. Besides, leaving no places for the clarinetist to breathe in a movement called “Bubbles” is intended as an ironic joke, appropriate for a scherzo, whimsically embedded by the composer.

On the other hand, the trio portrays the fun, energetic bubbles in a champagne glass, depicting the composer’s memory of having a glass of champagne during intermission at an opera with his mother, an opera lover. Furthermore, the trio section was influenced by Franch-Ballester; during one of his encounters with Bunch, Franch-Ballester demonstrated Luigi Bassi’s Concert Fantasia on Motives from Verdi’s “Rigoletto.” After listening to such an impressive operatic piece performed on the clarinet, Bunch decided to write the trio section in a grandiose operatic language.

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56 Bunch, Interview by author.
57 Ibid.
58 Ibid.
59 Ibid.
60 Ibid.
Performance Suggestions

Some of the challenges for the clarinetist in this movement involve playing extremely fast runs and having no place to breathe. Performers must have both dexterity in finger technique and sharp articulation to execute the cascades of notes in this movement. Although the fast tempo can often intimidate players, this movement must be played with ease and in a non-aggressive way since it is in the style of bebop saxophone playing. In the opening section, I suggest that clarinetists think, play, and feel in compound meter rather than in common time. This pulse can be achieved by placing a sharp articulation at the root of the chords. I also suggest putting a slight accent on the front of every slur marking to have a place to ground the finger coordination.

In terms of breathing, for the performers who cannot circular breathe, I provide a list of appropriate places to take breaths (see Table 3). I have carefully chosen places in the clarinet part where a note or few notes can be omitted to allow for a breath to be taken without interrupting the phrasing and momentum of the piece. In these places, the piano plays either the same note as the clarinet or sixteenth notes that would cover an empty spot in the clarinet part (see Figure 19).

Table 3: Places to Breathe in “Bubbles”

<table>
<thead>
<tr>
<th>Measures</th>
<th>Beat</th>
<th>16th Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>2, 4, 9, 56, 59</td>
<td>at the end of each measure</td>
<td></td>
</tr>
<tr>
<td>5, 7, 60, 62</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>12, 69</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>13, 70</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>15, 72</td>
<td>4</td>
<td>2 and 3</td>
</tr>
</tbody>
</table>
Table 3, Continued

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>64</td>
<td>4</td>
<td>6</td>
</tr>
</tbody>
</table>

Figure 19: Bunch, *Cookbook*, “Bubbles,” mm. 5 and 13. Notes in parentheses can be omitted for breath.

There are some places in which leaving out a note in order to take a breath is unnecessary. For example, at the end of m. 2, a performer can take a quick breath because the clarinet is the only instrument playing in this section. Another place for a quick breath is just before the b section (m. 10). Since this is the beginning of the new section, a slight space for a quick breath is allowed and does not interrupt the phrasing or the momentum; however, this slight delay should be coordinated with the pianist during rehearsals.

For the clarinetist who wishes to learn how to circular breathe, I recommend following the below instruction from Roger Heaton:

1. Fill your cheeks full of air; stop off the throat with the root of the tongue; push the air out slowly with the cheek muscles making a rude ‘raspberry’ noise.
2. Fill your cheeks as before; stop off the throat; hold the air in your cheeks and breathe in and out normally through the nose.
3. Fill your cheeks as before and breathe in through the nose slowly while simultaneously pushing the air slowly out of your cheeks in the ‘raspberry’ noise.
That’s it. Now with the clarinet. Practice playing notes with cheeks’ air only, as in (1) above playing on open g’ rather than a ‘raspberry,’ then try sniffing in while pushing out. The difficulty is that, after breathing in, returning to normal breathing can give a bump in the air-flow when reopening the throat.  

This movement, I personally believe, is *Cookbook*’s most technically challenging movement. The fast sixteenth notes in bebop style A section without any breaks, and the extremely fast sextuplets and thirty-second notes in the grandiose operatic B section, require many hours of dedicated practice. I recommend that clarinetists always remember to practice slowly and use practice methods such as changing the sixteenth and thirty-second notes to dotted rhythms to achieve evenness and dexterity of finger techniques.

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61 Heaton, “The contemporary clarinet,” 181.
CHAPTER 4: COOKBOOK III: HEIRLOOM

Analysis

Cookbook’s slow third movement, “Heirloom,” is the most lyrical and least technically challenging for the clarinetist. For Bunch, “Heirloom” evokes memory and nostalgia in both food and music. To reflect this, the movement is constructed simply, in ABA’ form (Table 4), with a waltzlike middle section framed by a dreamy, nostalgic introduction and open-ended conclusion. Bunch achieves atmosphere in the A sections through tremolos, short somber melodies in the clarinet’s chalumeau register, and non-functional quartal and quintal piano polychords. Conversely, the B section contrasts this with a traditional diatonic harmonic progression delivering a waltzlike simplicity, clarity, and nostalgic implications reminiscent of a music box melody.

Table 4: “Heirloom” Formal Structure and Overview

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Characteristics</th>
</tr>
</thead>
</table>
| A       | mm. 1-35 | • marked “nostalgic”  
|         |          | • no functional harmony  
|         |          | • polychords  
|         |          | • ambiguous key  
|         |          | • common time |
| B       | mm. 36-105 | • marked “Tempo di Kreisler”  
|         |          | • in C major; 3/4 time  
|         |          | • form: a-b-a’-TR  
|         |          | • simple and clear  
|         |          | • waltzlike character |
| A’      | mm. 106-26 | • marked “Tempo I”  
|         |          | • fragments of materials from both A and B sections return  
|         |          | • ends unresolved |
At the beginning of the A section, the clarinet’s low F-F# trill in \textit{ppp} establishes a distant atmosphere. This trill and the following tremolos in the first four bars become consecutively larger in both volume and interval; the dynamic grows from \textit{ppp} to \textit{mf} and the interval widens from a half-step between F and F# to a whole-step (F-G), a minor third (F-A\textsubscript{♭}), and finally a perfect fourth (F-Bb) (see Figure 20).\textsuperscript{62} Such use of the clarinet gives direction and forward motion.

\begin{center}
Figure 20: Bunch, \textit{Cookbook}, “Heirloom,” mm. 1-5. Clarinet trill and tremolos.
\end{center}

After this propelling motion through the tremolos, a somber melodic statement is presented in the clarinet in the next four bars, centering around D\textsubscript{♭} with quartal and quintal polychords in the piano accompaniment. These chords do not have traditionally functional harmony, but because of the outlined bass notes descending in thirds (G\textsubscript{b}-E\textsubscript{♭}-C\textsubscript{♭}-A\textsubscript{♭}), a sense of gravitational pull is evoked in opposition to the rising effect of the tremolos (see Figure 21).

\textsuperscript{62} In the Chapter 4 Analysis, all pitches are given in concert pitch.
Both ambiguity of key and quintal and quartal sonorities are typical techniques utilized by impressionist composers such as Debussy and Ravel. The sense of rise and fall throughout the A section is reminiscent of Debussy’s *Prélude à l’après-midi d’un faune*—similar to the melodic shape portraying a sleepy faun attempting to awaken in *Prélude*, the A section expresses reality versus nostalgia or a dreamy state that is unreal.\(^*\) Another good example conveying these two worlds is the polarity of ascending clarinet tremolos and descending piano chords in mm. 17-20 and 29-33 (see Figure 24).\(^*\) Although this polarity is apparent, we can see from looking at the larger picture that while the piano chords appear to descend, they also have been rising up; the first few pitches of each new descending third are higher than in the previous one, gradually climbing the ladder (notes highlighted in Figure 22). It is like looking at a French impressionistic painting—when viewing these artworks up close, the distinct little pieces give one idea; when looking from a distance, the large picture reveals another idea. Thus, the A section seems to have been influenced by French impressionism.

\(^*\) The analogy of the sleepy faun attempting to wake up was discussed in a theory class taught by Dr. Reynold Tharp during my doctoral study at UIUC.

\(^*\) In mm. 31-33, the two instruments switch roles—the clarinet melody descends and piano bass line ascends.
Figure 22: Bunch, *Cookbook,* “Heirloom,” mm. 17-21. Polarity between rising tremolos and descending chords.

Starting at m. 21, efforts to ascend finally synchronize between the two instruments as they persistently climb to the climax in m. 26. After the arrival of Amaj\(^6/5\) in the climax, both clarinet melody and piano chords face another series of short rises and falls. The end of the A section is signaled when the piano’s bassline (mm. 31-35)—ascending stepwise from D to G—consists of a cadential function. The pitches F and G function as IV/C and V/C, creating a smooth transition to the new key of C major in the B section.

The waltzlike B section, marked “tempo di Kreisler” (explained in the “Culinary and Musical Metaphors” section), is laid out in a miniature a-b-a’ form with a transition back to the opening A section. It consists of typical waltz characteristics: triple meter, flowing tempo, catchy chromatic melody passed between the clarinet and piano, and “oom-chu-cha” accompaniment in the piano (see Figure 23). Tonally, this section remains in C major with brief visits to A minor, giving a sense of stability and clarity, in contrast to the use of ambiguous polychords in the previous section. The simple tune and rhythm may remind listeners of the melody in a music box, an object which, for me, has distinct nostalgic associations with childhood and simpler times.
In the B section, the melodic motives are passed around between clarinet and piano. In m. 36, the piano begins the miniature a section with a RH melody accompanied by the LH. When the clarinet enters in m. 44, a new melodic motive is introduced, and the piano motive repeats itself and works as both a countermelody and accompaniment to the clarinet melody. Also, introductions to the new melodic motives in mm. 64—ascending intervals in the clarinet, pedal C in piano LH, and upper neighbor note melody in piano RH—signals the beginning of the miniature b section (see Figure 24). These three motives get passed around between the two instruments in the miniature b section as in the miniature a section.

Figure 23: Bunch, *Cookbook*, “Heirloom,” mm. 44-47.
Clarinet entrance at waltzlike B section.

Figure 24: Bunch, *Cookbook*, “Heirloom,” mm. 62-66.
Pedal C linking motive and new motives in the miniature b section.
In addition, the pedal C motive in the piano is used not only as accompaniment to the waltz melody but also as a transitional device. This motive first appears in mm. 62-63 when the theme passes from clarinet to piano and again in mm. 88-89 at the start of the transition to A. The pedal C extends through mm. 90-105 in combination with the ascending intervals in the clarinet melody, giving a gradual sense of propelling forward before returning to the A section (see Figure 25). Then, the echoed C is present in the clarinet part in m. 105, linking the B section back to the A section. As my analysis shows, the use of this motive allows for smooth transitions and a sense of coherence throughout the B section.

![Figure 25: Bunch, Cookbook, “Heirloom,” mm. 88-94. Pedal C as transitional device and clarinet ascending intervals.](image)

In terms of harmonic treatment, since the chords are relatively traditional and the waltz offers little rhythmic freedom, the composer creates greater interest in the piece by incorporating advanced harmonies, including applied chords, borrowed chords, and augmented chords such as $V^{4/2}\text{ii}$, $b\text{VI}^+$, and Ger$^+6$ in mm. 56, 58, 65, and 77. These harmonic expansions also allow the melodic vocabulary to broaden. Thus, the clarinet melody is not limited to the C major scale but chromatically embellishes a rather simple waltz to make it more interesting (see Figure 26). Furthermore, there are hints of A minor in the miniature b section, but because there is no full
modulation and with the pedal C throughout this section, the music remains in C major.

Therefore, mm. 64-65 and 72-73 are notated as vi/C and bVI+/C, and the b section closes as the Ger+6 resolves to a dominant or half cadence in mm. 77-79 (see Figures 24 and 27).

Figure 26: Bunch, *Cookbook*, “Heirloom,” mm. 56-59.
Chromatic clarinet melody and augmented/borrowed chords.

Figure 27: Bunch, *Cookbook*, “Heirloom,” mm. 77-80.
Ger+6 resolves to V.
The A’ section beginning in m. 106 is much more condensed, using only fragments of A section material. Some notable differences are the duration—A’ lasts only thirteen measures while the first one lasted thirty-five—and the reversal of themes. The clarinet trill that opened the piece now appears after the somber melodic line, this time in a major second (F-G) instead of half-step (F-G♭). This trill is extended until the end of the piece, superimposed on top of the piano’s simple (I-vi7-V)/C progression that reminds listeners of the B section. Thus, in the end, the two sections seem to align—to become uniform—as if the dreams of the past have become a reality. However, by avoiding an authentic cadence and leaving the movement unresolved on a single pitch that evaporates into the air (G, scale degree 5 in C), we are once again reminded that it is impossible and unrealistic to go back to a time or place of the past. Only a nostalgia lingers as an afterimage of the past, leaving listeners feeling bittersweet.

**Culinary and Musical Metaphors**

In the culinary view, the word *heirloom* indicates a preserved old seed that, cultivated, grows into a new plant from one generation to another.65 In this way, heirloom seeds embed history and root special meaning within themselves. In my interpretation, this movement explores a nostalgic connection between fond childhood memories and associated family seeds or recipes that have been passed down. Similar to the famous portrayal in Marcel Proust’s *A la recherche du temps perdu* (In Search of Lost Time) of the narrator experiencing flashbacks from his childhood after tasting “the famous petite madeleine dipped in tea,”66 “Heirloom” captures and portrays this phenomenon of involuntary and taste-induced reminiscence.

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Along with the culinary metaphors, this movement includes musical metaphors associated with Bunch’s personal experience. As he visited the homes of elderly people in his life—often teachers and/or musicians from Europe residing in New York City or Portland—the composer saw relics of the old world from decades prior in which these musicians’ pasts were embedded and preserved. Bunch sensed a certain nostalgia and sentimentality in these relics—souvenirs, artwork, instruments, or anything that belonged to a time and place to which no one can ever return.

Such sentimentality is especially related to Bunch’s memory of his former violin and viola teacher, Pierre D’Archerambeau, a Belgian violinist and pupil of Fritz Kreisler who enjoyed an active career as a violin performer and teacher in the United States. When Bunch entered The Juilliard School, D’Archerambeau had moved back to New York following his retirement in Portland. Thus, the two reunited in New York City and often spent time together at D’Archerambeau’s apartment or at The Bohemian Club, an old social club for musicians in the city. There, Bunch was introduced to Fritz Kreisler’s pianist, Franz Rupp. Because of these acquaintances with musicians close to Kreisler, listening to Kreisler’s music brings about nostalgia about his former teacher, D’Archerambeau.

Interestingly significant to “Heirlooms” is that in 1948 D’Archerambeau was willed Kreisler’s violin, made by Daniel Parker in 1715 in London, which physically embodies Kreisler’s legacy and the sophisticated beauty of the old world. The continuation of this legacy through D’Archerambeau into the next generation is the message of Cookbook’s third movement; thus, the

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67 Bunch, Interview by author.
68 Ibid.
69 Ibid.
70 Ibid.
71 Ibid.
marking “tempo de Kreisler” at the beginning of the B section is an homage to the lineage and relationships between Bunch, D’Archambeau, and Kreisler.

**Performance Suggestions**

Since this movement is slow, simple, and relatively straightforward, it is not too technically challenging. However, helpful advice and suggestions can still be made for clarinetists. First, in approaching the very first note of this movement, and to achieve an appropriately distant mood at the beginning, the volume of *ppp* should begin from *niente*, which should not be a challenge on the clarinet. The performer just needs to take a deep breath for a half-note value, then hold the breath for a brief second before expelling air into the clarinet; this will minimize any abruptness in the sound. Because the first note should come out from niente, no tongue should be used, as it would give too much clarity to the beginning of a note.

A steady and gradual crescendo from *ppp* to *mf* is also important. The first four and a half bars leading up to D in the clarinet and similar passages in later sections should be played in one breath, so planned and economic use of air is necessary. I recommend that clarinetists first practice an even crescendo over the course of eighteen beats at \( \dot{=} 56 \) in one breath, holding a low G without the tremolos as shown below (see Figure 30). Once you feel comfortable playing at this tempo, then add the tremolos again and make sure the use of air is well controlled. This exercise can be applied to all similar sections in the movement.

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73 In the Chapter 4 “Performance Suggestions,” written pitch is given for the clarinet.
Similarly, in the last thirteen measures when the clarinet holds the G-A trill in *pp*, there is no place to breathe. Although I believe this could be done in one breath since the dynamic is marked *pp* fading out to *al niente*, clarinetists can use circular breathing if necessary. Another solution for this long phrase is to play softer than *pp* to conserve air. If you can neither play this in one breath nor circular breathe, then sneak a breath in m. 121 where the piano part can cover any gaps created by the breathing.

One of the most challenging aspects of this movement is finding the right alternate fingerings for trills and tremolos. Take a look at the suggested fingerings in the chart below.

**Table 5:** Fingerings for Trills and Tremolos (red = moving fingers)

<table>
<thead>
<tr>
<th>Measures</th>
<th>Example</th>
<th>Suggested Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 19</td>
<td><img src="#" alt="Example" /></td>
<td><img src="#" alt="Fingerings" /></td>
</tr>
</tbody>
</table>

![Figure 28: Clarinet long tone on G.](#)
The B section offers room for individual interpretation. Because there is limited rhythmic freedom—the clarinet plays mostly straight eighth notes—more interest can be created by placing some tenuto in the articulation and applying push and pull in the tempo. I suggest that performers explore numerous possibilities and make individualized decisions on phrasing, however, I will also share my own musical decisions for reference.

At the clarinet entry on the upbeat to m. 44, I stretch the first note (A) and hesitate slightly before moving onto the F# downbeat, in order to create the distant feel requested by the composer. Then, the rest of the phrase should be played *a tempo*, to maintain the momentum of
the dance. Another tenuto is placed on F# at the downbeat of m. 50 to stress the octave leap, and the last three eighth notes (A-E-A) in m. 51 are slowed down to prepare for a breath just before the downbeat on m. 52. After breathing at the bar line between mm. 51 and 52, the next tenuto is placed on the altissimo E at m. 55, the first altissimo note the clarinet reaches in this section. As this phrase ends on the downbeat of the next measure, I stretch out the A# and lift the following G to make room for a quick breath before playing the altissimo D in m. 56 (see Figure 26). Breathing just before the altissimo D might seem odd, but a slight lift of the previous note (G) and tenuto on the D, followed by a propelling of the tempo, give greater significance and musicality to the phrase.

Lastly, clarinetists should pay attention to the intonation of the Ds in mm. 61 and 88 as this pitch tends sharp on the clarinet and the piano plays the same pitch in the following measures, so it will be too obvious if the clarinet pitch is out of tune; loosening the embouchure will help lower the intonation. Although this slow movement is the least technically challenging, clarinetists must deeply contemplate sound production, phrasing, and interpretations to express the most beautiful and sentimental movement in *Cookbook*. 
CHAPTER 5: *COOKBOOK IV: LA ULTIMA NOCHE EN LA CASA DEL FLAMENCO*

**Analysis**

The final movement of *Cookbook*, “La ultima noche en la casa del Flamenco” (The Last Night at the House of Flamenco), is about Bunch’s unforgettable experience watching a flamenco performance at a Spanish restaurant in Brooklyn. To capture his experience in this movement, Bunch blends flamenco music and its expressions within traditional classical roots. It is important for musicians performing this piece to understand flamenco expression, which according to many flamenco researchers, is associated with the Gitano (Gypsy) culture in southern Spain, Andalusia (discussed in detail in the “Culinary and Musical Metaphors” section of this chapter).74

Before presenting my analysis of the fourth movement, it is necessary to provide an overview of flamenco style. In this style, three genres—*canté* (sung), *toque* (guitar), and *baile* (dance)—are often intertwined or performed as their own form. Although today’s flamenco music scene is often associated with images of dancers and guitarists, it first originated as *canté* with guitar accompaniment.75 Then, a more complex and sophisticated use of the guitar became its own genre known as *toque* flamenco,76 and the “rhythmical element of the guitars allowed the integration of dance.”77

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74 Some of the notable flamenco researchers I reference are Peter Manual, Nicolasa Chávez, and Rose Brandel.
76 Ibid.
Figure 29: Diagram of roles of each instrument organized by flamenco genres and elements.

Table 6: “La ultima noche en la casa del Flamenco” Formal Structure and Overview

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Characteristics</th>
</tr>
</thead>
</table>
| A       | mm. 1-33 | • marked “Bold and spicy”  
• *con molto rubato* and *quasi cadenza* markings throughout the movement  
• call and response  
• Phrygian/Hijaz scale  
• piano mimics guitar rasgueados  
• *canté* flamenco style |
| B       | mm. 34-49| • marked “Tempo di Flamenco”  
• repetitive syncopation in the piano  
• clarinet in vocal style |
| C       | mm. 50-57| • piano solo  
• jazzy  
• improvisatory sound |
| B’      | mm. 58-66| • B section returns |
| A       | mm. 67-91| • A section returns |
Table 6, Continued

<p>| | | |</p>
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</table>
| D | mm. 92-112 | • clarinet outlines broken chords  
|   |   | • piano used as *cajón*; page-turner handclaps  
|   |   | • three layers of rhythmic activity  
|   |   | • hemiola  
| B’’ | mm. 113-27 | • B section returns  
|   |   | • brief return of the first movement at the end  
|   |   | • closes in A minor PAC  

While *Cookbook* does not involve any text or singing, the A and A’ sections seem to have been influenced by the *cánté* style. The *ad libitum* nature of the *cánté* is shown in the *molto rubato* and *quasi cadenzas* indicated throughout the entire A section. It also involves call and response between the clarinet melody and piano accompaniment, which mimics the dialogue between the flamenco singer and the guitar. The melismatic and ornamented clarinet melodies express the flamenco vocal practice while the piano’s treatment imitates the *rasaguedos*, flamenco guitar strumming techniques (see Figures 30 and 31).

![Figure 30: Bunch, *Cookbook*, “La ultima noche en la casa del Flamenco,” mm. 18-21. Piano mimics guitar strumming and call & response between clarinet and piano.](image)
Besides the influences of canté, this movement infuses flamenco flavor by using the Phrygian/Hijaz scale (E-F-G♮/G#-A-B-C-D-E) known as a characteristic flamenco sonority. In flamenco music, E Phrygian tonality includes both G♮ and G#, allowing the formation of the E-F-G#-A tetrachord that is typical of Arab music, especially the Hijaz mode. Building *Cookbook*’s entire fourth movement upon Phrygian/Hijaz harmony allows Bunch to use bimodality between the clarinet melody and piano accompaniment (see Figure 32).

The influence of toque style is prominent in the B section in which the piano takes on the role of the guitar and the clarinet acts as the singer. The piano’s repeating syncopated accompaniment maintains rhythmic boundaries and provides a particular groove like flamenco

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78 *Manual*, 47.
music does for the singer and dancer. While the clarinet sings out a melody built on the flamenco scale, the piano demonstrates one of the distinctive characteristics integral to flamenco music and guitar playing: the use of non-chord tones. Some flamenco scholars believe that the presence of non-chord tones in flamenco harmony stem from the contributions of the guitar as an instrument because most non-chord tones usually fall on open strings (E-A-D-G-B-E). For example, look at mm. 34, 36, 38, and 40, which include non-chord tones (see Figure 33).

![Figure 33: Bunch, Cookbook, “La ultima noche en la casa del Flamenco,” mm. 34, 36, 39, and 40. Use of non-chord-tones in the piano.](image)

The D section introduces a totally new experience, conveying influences from the baile style. This section represents the sounds of the dancer’s foot stomping and tapping through palmas or handclapping, performed by the page-turner, and cajón, imitated by the pianist drumming on the piano lid (see Figure 34). Three different layers of rhythmic activity are present.

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in this section. The broken chords played by the clarinet create a duple division in their natural accents while the *palmas* brings out beats one, four, and seven in a sixteenth-note pulse, creating a 3+3+2 pattern. On top of that, the piano drumming also emphasizes beats one, four, and seven in an eighth-note pulse, adding another layer of rhythmic activity. These layers become increasingly dense and complex through a steady accelerando and through the rhythmic diminution of the piano’s eighth-note beat to a sixteenth-note pulse. Also, when the clarinet’s broken-chord pattern changes in m. 104, the natural accent shifts from duple to triple division, creating a hemiola between clarinet triplets and piano sixteenth notes (see Figure 35).

**Figure 34:** Bunch, *Cookbook*, “La ultima noche en la casa del Flamenco,” m. 100. Beginning of D section.

**Figure 35:** Bunch, *Cookbook*, “La ultima noche en la casa del Flamenco,” mm. 104-105. Clarinet accent shifts from duple to triple.
Despite its many typical flamenco elements, this piece cannot be placed in one of the well-known flamenco *palos* (styles) like *alegrias*, *bulerias*, *fandangos*, *solea*, *sequiriya*, and many more. These *palos* are distinguished by harmony, meter, text, vocal melody, and most importantly, a rhythmic cycle called *compás*.\(^1\) The twelve-beat *compás* consists of a “combination of triple and duple divisions of the twelve-beat cycle.”\(^2\) For example, a typical solea *compás* is described:

A solea has a particular internal structure of accents within the cycle—beats three, six, eight, ten and twelve—creating a 3+3+2+2+2 cycle. These accents are played by strong rasagueados or strums of the guitar, guitar patterns, knocking with fingernails on the guitar body or knuckles on a table, clapping and foot stomps… Additional musical elements help define different *compáses*. These can be inherently rhythmic—as is the case with harmonic motion. The harmonic motion helps to imply the internal structure of accents by strongly emphasizing certain beats in the *compás*. In the case of solea, the secondary tonic (♭II) begins on beat three and arrives to the tonic on beat ten. These become primary accents in the *compás*.\(^3\)

Although there are instances of rhythmic cycles in this movement, they are not twelve-beat *compáses*. For example, in section D, both the *palmas* and the piano strumming emphasize accents on beats one, four, and seven, creating a 3+3+2 rhythmic cycle. Even though the cycle does consist of a “combination of triple and duple divisions,”\(^4\) these divisions do not follow the traditional *compáses*, therefore, this music cannot be defined into one of the flamenco *palos*. Rather, I find that the rhythmic pattern created by the *palmas* and piano drumming actually resembles what ethnomusicologist Samuel Thomas analyzed as the Btayhi rhythm (eight beats: 3+3+2) of the Moroccan *Ala Andalusit*.\(^5\) Thomas compares this rhythm to the *compás*, writing “Unlike a *compás*, miyazn favor duple meters and focuses the weighted accents at the beginning

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\(^1\) Manual, 46.
\(^2\) Thomas, 14.
\(^3\) Ibid.
\(^4\) Ibid.
\(^5\) Thomas, 24.
of the cycle,” which explains the rhythmic pattern of the D section.\footnote{Ibid.} Take a look at m. 100 for an example (see Figure 34).

Furthermore, other musical influences integrated in this movement include jazz and the 32-bar popular song form. Even though the B and C sections are distinct from one another, as shown in Table 6, they share the same eight-bar rhythmic pattern and harmonic cycle (Dmin—Amin—Bmin—and Emaj/min) that adds up to thirty-two bars total. This harmonic cycle repeats throughout both sections; only the melodic statement changes. However, the reason for marking mm. 50-57 as its own section (C) is because the role of soloist changes from clarinet to piano, who takes the spotlight with a very jazzy tune consisting of grace notes, chromaticism, triplets, and syncopations that give the solo an improvisatory feel.

Finally, as the final movement of the piece comes to a close, a two-measure melodic statement from the first movement (mm. 61-62) is inserted in mm. 125-26, just before the ending. This final statement is transposed into E Phrygian in the fourth movement with both the raised and lowered thirds typical of flamenco. However, the E major/minor sonority ultimately functions like a dominant, resolving to end the piece with a PAC in A minor rather than using an Andalusian cadence (iv-III-II-I or Am-G-F-E) typical of flamenco music. Therefore, the final statement reminds us that this piece is a hybrid of flamenco fused with classical roots. Furthermore, the motivic connection between the outer movements gives a sense of coherence to the entire piece.
**Culinary and Musical Metaphors**

*Cookbook’s* fourth movement, “La ultima noche en la casa del Flamenco,” is about the “wild” last outcry before abandonment. It captures the composer’s experience of a flamenco performance at a Spanish restaurant in Brooklyn shortly before they went out of business. Bunch recalled in our interview that a casual dinner visit to this restaurant one night with his wife, Monica, ended up leaving an everlasting impression on him after a “totally unannounced flamenco performance” took place. He described the evening vividly in our conversation:

> It’s hard to describe because it was not a big place at all, but somehow there was enough room for guitarists and the percussionist and the singer. It was also kind of doing the dancing and we were so close to them. It wasn’t even a stage. It was just this cleared spot on the floor. It was just so riveting, just right in our faces. We could barely focus on eating because it was just so intense. It felt like the performers were just giving everything they had. Then, it just seemed to me after learning the restaurant was no longer there that they really did give everything they had, and then there’s nothing left. So, I wanted to write something that would allow that kind of wild abandon in the performance to lay it all out there as if it’s your last concert.

As evident in the composer’s description, this movement depicts the passion, loss, intensity, sadness, and “wild” last cry of any performers that inscribe devotion in their performances. These expressions resonate well with the characteristics of the Gitanos (Gypsies)

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87 Roberts.
88 Ibid.
89 Bunch, Interview by author.
and flamenco music. According to Nicolasa Chávez, the curator of the International Folk-Art
Museum and author of *The Spirit of Flamenco: From Spain to New Mexico*, it is generally
believed that the “flamenco was developed in the mountain caves of Andalusia by Gitanos
shortly after they were expelled by the Catholic monarchs… at the end of the fifteenth
century.”90 Chávez writes in her book:

First examples of what is known as flamenco’s deep song, or cante jondo, stem from
theses expelled peoples. Their early songs, often referred to as “cries” or “laments,” tell
stories of pain, loss, suffering, displacement, death, and heartache... Flamenco came to
represent a specific group of people and incorporates an appreciation of their culture,
history, and heritage. The life experience of the people of southern Spain, the Gitanos in
particular, is the most important aspect of the art form. Along with the sadness and
seriousness of cante jondo, flamenco is also imbued with a sense of pride and the desire
to live free. It reflects the sentiments of a people traveling from land to land in search of
home, a people accustomed to living on the outskirts of society in the open campo
(country-side). Even though Gitanos and non-Gitanos alike enjoy and take part in
flamenco, for the Gitanos flamenco has become a way of life. Families, relatives close
and distant, and community members interact through song, music, and dance. Flamenco
is often considered an outward expression of one’s innermost emotions, whether happy or
sad, and carries an air of freedom or abandon.91

These flamenco or Gitano expressions are musically portrayed by: 1) the use of the E
Phrygian/Hijaz mode; 2) the clarinet’s fervent and catchy tune imitating vocal techniques by
using melismata, mordents, and turns; 3) the piano’s syncopated accompaniment that mimics the
role and technique of flamenco guitar; 4) the call and response between clarinet and piano; and
5) the rhythmic cycle provided by the page-turner as a hand-clapper and the piano imitating a
*cajon*. By integrating these characteristics, the fourth movement simultaneously expresses both
the highly emotional flamenco style and the feeling of “wild abandon” in what could be one’s
final performance, as in Bunch’s story of the flamenco performers before their restaurant closed.

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90 Chávez, 21.
91 Chávez, 21-22.
Performance Suggestions

As mentioned above, the final movement of *Cookbook* portrays the expression of the Andalusian Gitano and the flamenco spirit. As Chavez explained, it should carry “an outward expression of one’s innermost emotions” and “an air of freedom or abandon.” Therefore, interpreters must keep in mind to play this movement highly emotionally, contemplating and channeling loss and heartache. To show these emotions, in the A section, indicated con molto rubato and quasi cadenza, the influences from the *cante* flamenco vocal practice calls for complete freedom in performance, allowing various interpretations among clarinetists. Because this section involves call and response between the two instruments, the piano often sustains a chord while the clarinet explores its melismatic and embellished melodic line. Therefore, I suggest that clarinetists not worry about playing the exact rhythm at the exact tempo, but rather that they take risks with pacing each phrase.

Just as there is freedom in the timing of phrases, interpreters may also explore the dynamics in this movement. Bunch provides general dynamic guidelines but leaves room for performer interpretation. For example, the score indicates *p* at the clarinet entrance in m. 6 and no other dynamic markings until the quasi cadenza in m. 20. To me, dynamics are one of the significant musical devices for showing emotions and intensity. Therefore, to find greater expression, clarinetists should add “hair pins” within each phrase. To be more specific, in the first phrase (mm. 6-9), I recommend increasing volume and energy to the D in m. 8, as well as adding a mordent, because that is the highpoint of that phrase. The same principle applies to mm. 20-26. Over the course of six measures, the dynamic increases from *pp* to *ff* as it arrives on the fermata A, the climax of the A section. This fermata is a good place to show passion and

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92 Chávez, 22.
intensity as if it is your last chance to offer everything you have. Within a long, steady crescendo, clarinetists should play smaller sets of “hair pins” to make the quasi-cadenza more expressive. In general, it is suggested that performers follow the shape of the melodic line for dynamic shifts when no dynamic markings are provided (see Figure 31).

Another place where performers are allowed complete freedom is in section D, which, after a brief pause following the previous section, begins with broken chords in the clarinet alone; the clarinetist has a total control over the tempo in this section. As the page-turner’s handclapping joins in m. 100 and the pianist’s drumming on the second repeat, the piece should become more intense with accelerando and added rhythmic activities. Furthermore, the D section is where clarinetists are allowed to improvise; although it is not indicated in the score, Bunch permits an option for clarinetist to explore and launch their own musical ideas in the second repeat of mm. 100-10. Players may improvise for the full eleven measures or even longer, as long as a clear cue for reentrance is given to the page-turner and pianist.

While many sections of the final movement allow for freedom and flexibility, the B section should be played in a steady tempo. With the piano’s syncopated accompaniment maintaining the rhythmic boundaries, the clarinet pours out a sea of emotions through the passionate flamenco melodies. The neighbor motion and ornaments in the clarinet melody should mimic the flamenco vocal style. Therefore, I advise performers to listen to notable flamenco singers, such as La Niña de los Peines, Camarón de la Isla, and Enrique Morente, to grasp an idea of flamenco vocal coloration.

While the B section’s tune is catchy and accessible to the listener’s ear, it requires tremendous technical ability from clarinetists, especially on the high altissimo runs and some of the trill fingerings. For example, a passage in mm. 64-66 and 121-123 is very fast and
challenging for clarinetists, so I suggest two fingering options to move between altissimo C# and F#. The first option is to use the altissimo F# fingering known as “over-blown-B♭” or “squeak-B♭” followed by a regular C# fingering. The second option is to use “long-F#” followed by regular or “first-finger” C#. Furthermore, alternate fingerings shown below will be useful for some of the trills and tremolos in this movement. However, alternate fingerings have their own limitations as they usually cause intonation to fall flat. Therefore, in order to correct the intonation of these fingerings, the tongue should be maintained at a high position while the back of the throat is also arched up.

**Table 7:** Fingerings for Trills and Tremolos, mm. 19-21 (red = moving fingers)

<table>
<thead>
<tr>
<th>Measures</th>
<th>Note Names</th>
<th>Suggested Fingerings</th>
</tr>
</thead>
</table>
| mm. 64-66, 86, 121-23 | Altissimo F#₆ | 1. Overblown or squeak-B♭  
                 |               | 2. Long-F# |
|          | 1st Finger C#₆ |                      |


Table 7, Continued

<table>
<thead>
<tr>
<th>mm. 48, 120</th>
<th>A#-B Trill</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 88-89</td>
<td>F#-G# Tremolo</td>
</tr>
<tr>
<td>mm. 89-90</td>
<td>F#-A</td>
</tr>
<tr>
<td>mm. 90-91</td>
<td>F#-A#</td>
</tr>
</tbody>
</table>

Lastly, one extended technique utilized in the last movement is a glissando from $B_4$ to $B_5$ in the final measure. Although glissandos are a common technique that many advanced clarinet
players may have already mastered, step-by-step instructions on how to practice glissando are included here for clarinetists who wish to learn.\footnote{I have written these instructions based on my lessons with Dr. Nathan Williams during my undergraduate studies at the University of Texas at Austin.}

1. Practice bending the pitch down from high C or C\textsubscript{6} by loosening the embouchure, lowering the back of the tongue, and dropping the jaw. Start bending down to a half-step below and gradually practice bending down to larger intervals. For example: C\textsubscript{6} to B\textsubscript{5}, C\textsubscript{6} to B\textsubscript{♭5}, then C\textsubscript{6} to A\textsubscript{5}, etc.

2. Once you are comfortable bending the pitch down to G\textsubscript{5}, use a metronome at quarter note = 60. Over the course of eight beats, bend the pitch from C\textsubscript{6} down to G\textsubscript{5} and back up to C\textsubscript{6}. Listen for smooth pitch-bending.

3. Practice sliding your fingers off the keys in the direction of your elbows. Your right fingers should start sliding first, but your left fingers should soon follow before the right hand comes completely off the keys. Do this for 8 beats with a metronome set at quarter note = 60. Make sure to watch yourself in the mirror and check for smooth sliding of the fingers. By using a metronome, you’ll learn how to pace your finger sliding.

4. Now, combine the pitch bending and finger sliding at the same tempo used in steps two and three.

Since the glissando played in the last measure goes up from B\textsubscript{4} to B\textsubscript{5}, apply the same principles for pitch bending, but slide your fingers from B\textsubscript{4} and do not take off your first finger for B\textsubscript{5}.

Performers should note there is a discrepancy between the score and the clarinet part. The score gives correct rhythm for the clarinet in measures 41 and 113.\footnote{Bunch, Interview by author.}

\textit{Cookbook: Conclusions}

Kenji Bunch’s love for cooking and past culinary experiences—as well as his life experiences—are portrayed in \textit{Cookbook}. From smokehouses in the southern United States to New York’s smoky nightclub in the first movement, from bubbles in a boiling pot to the bubbles in a glass of champagne in the second movement, from an heirloom’s incitement of nostalgia in the third movement to an intense and unforgettable flamenco performance at a Spanish restaurant
in Brooklyn in the fourth movement, Bunch takes listeners through various narratives, musical styles, culinary experiences, and emotions. Many different flavors—Western art (the waltz, opera, and impressionism), jazz (chords, syncopations, and bebop), and Spanish (tango rhythms, flamenco scale, handclapping, and piano drumming)—are blended in Cookbook, making it a melting pot of different cultures and traditions. Bunch’s amalgam of various styles in Cookbook is a modern manifestation of how Gershwin integrated African American-rooted jazz into Western art music, creating a representative American art music style in the 1920s.\textsuperscript{95} As Gershwin wrote “the American soul is black and white… all colors and all souls unified,” Bunch’s music is an extension of this ideal representing present day’s neo-American sound as a reflection of our increasingly diverse society.\textsuperscript{96}


Besides *Cookbook*, Bunch has written only a handful of solo and chamber compositions for clarinet. These include *Changes of Phase* for woodwind quintet (1999); *Drift... an eventual lullaby* for clarinet, viola, and piano (2006); *Shout Chorus* for woodwind quintet (2006); *Lament* for clarinet in A and string quartet (2008); *Industrial Strength* for bass clarinet and piano (2011); *Four Flashbacks* for clarinet and viola (2014); and *Ralph’s Old Records* for flute, clarinet, violin/viola, and piano (2015). Out of these works, I have chosen *Drift... an eventual lullaby* and *Four Flashbacks* to be included in this project because they are written for B♭ clarinet and calls for small instrumentation. While *Industrial Strength* exhibits stronger musical connections to *Cookbook*, its scoring for bass clarinet makes it a less viable option for students who do not have access to auxiliary clarinets. This thesis aims to support B♭ clarinetists putting together a graduate or professional recital program with Bunch’s music. Furthermore, *Drift...* and *Four Flashbacks* share some connections with *Cookbook* in terms of composition and inspirations, especially their emphasis on nostalgia and memory while their differences reflect Bunch’s evolving compositional style, ultimately yielding an interesting recital for both instrumentalists and audiences.

*DRIFT... an eventual lullaby* for Clarinet, Viola, and Piano

*Drift... an eventual lullaby* for clarinet, viola, and piano was written in 2006 as a commission for the Spoleto Festival USA in Charleston, South Carolina. It was premiered at the festival in June 2006 with the composer himself on viola, Todd Palmer on clarinet, and Jeremy Denk on piano. The concept behind this piece originated, interestingly, from the composer’s
struggle to develop ideas for the piece;\textsuperscript{97} when Bunch was asked by impresario Charles Wadsworth to write a clarinet trio for the festival, the lack of ideas kept him from constructing the new piece.\textsuperscript{98} Noteworthy ideas sparked in his mind only when he tried to fall asleep at night, and, too tired to rouse himself in the middle of the night, the composer tried to remember the melodies in his head in order to write them down the next morning.\textsuperscript{99} However, when morning came, those melodies had faded and his attempted depictions of them were no longer accurate.\textsuperscript{100} Therefore, in Drift..., Bunch sought to capture this particular experience and what he calls the “territory between consciousness and sleep.”\textsuperscript{101}

In this piece, the composer experiments with “the memory and the inherent inaccuracies” of performers by using graphic scores and indeterminate notation (see Figure 37). For example, at the beginning of the piece, the clarinet is given only a melodic outline in pitches and some guidance on phrasing without an exact rhythm, while the viola is given no musical notations— only the direction saying, “viola enters, echoing clarinet solo, \textit{con sord}.” In this way, the composer specifies the viola entrance, but the violist must rely on their memory of what was previously heard in the clarinet melody and then try to replicate the exact same melody in their own playing. On the second page, a similar approach is used among the players with two major differences this time: 1) the viola begins, and the clarinet follows, and 2) the composer provides each performer with only the beginning of a melody, leaving the rest of the tune open-ended for improvisation. Now, the clarinet must replicate the improvised melody played by the violist,

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\textsuperscript{97} Bunch, Interview by author.
\textsuperscript{98} Ibid.
\textsuperscript{99} Ibid.
\textsuperscript{100} Ibid.
\textsuperscript{101} Ibid.
trusting their memory. The composer expects our inherently inaccurate memories to transform the music and, from this, to develop into new creations.

Bunch compares this phenomenon or “persuasion of memory” as an “appropriate metaphor for the process of grief,” explaining:

…if we lose a loved one, we want to hold on to memories, but the nature of memory is that it will always just slightly fade and transform into something called the persuasion of memory. Where you start to remember things that you really wanted to have happened, and it becomes as real in your mind as what actually happened. It became a concept that I was working with on this piece.\(^{102}\)

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102 Ibid.

Another notable aspect of this piece is Bunch’s use of indeterminate notation to give performers a greater degree of control. While the composer maintains overall control of the piece, some choices are left to the performers, which makes every performance sound different. On page three of the score, the composer provides boxes with several different motives from which each performer should draw. These motives are listed in no particular order, and the performers are free to choose any motives from their box to play in any order, quantity, dynamic, and tempo. Performers are not required to play all the motives in the box, and they are welcome to add their own motives as well. The goal for this section is to have different motives swirling...
around one another and floating in unexpected ways, which is a metaphor for what Bunch calls a “dream state.”

Bunch still maintains the overall shape of the piece by including motives that signal the close or beginning of one section and its transition to the next. After the motives swirl around in random order on page three, every player is guided to play a scale in loop until they become unison with one another. Performers should play the scale as many times as needed until unison is achieved; then, they can move on to the next section. Therefore, every performance will sound different, and only certain parts of the piece may be rehearsed beforehand.

As mentioned in our interview, Drift... is one of Bunch’s favorites of his compositions, as it captures something unusual and atypical for the composer. Most of Bunch’s works are often associated as showpieces—flashy, fun, technically challenging, and appealing to audiences’ ears. However, Drift... is a one-of-a-kind composition that reveals a different side of the composer and is challenging in another way—there is not much to be rehearsed, and the performers must be comfortable with the unknown.

In conclusion, Drift..., written just two years after Cookbook, takes a very different compositional approach from Cookbook through 1) its use of graphic score, 2) its use of indeterminate notation, and 3) its improvisatory and collaborative performance practice. However, apart from these differences, Bunch uses the compositional technique of canon and secondary voice imitating the primary voice in Drift..., Cookbook, and Four Flashbacks. Furthermore, this piece shares inspiration and thematic underpinning with Cookbook’s slow movement, “Heirloom,” which is about memory and nostalgia in both food and music. Nonetheless, Drift... portrays a different concept of memory than “Heirloom,” emphasizing the

103 Ibid.
104 Ibid.
inherently inaccurate nature of memory or “persuasive memory.” Through this, Bunch is able to create a very distinct kind of musical work, making it an interesting and compelling chamber work on many levels and well worth the attention of clarinetists.

Four Flashbacks for clarinet and viola

Four Flashbacks, written for clarinetist Jeremy Reynolds and violist Hilary Herndon, was composed in 2014, soon after Kenji Bunch and his family moved back to his hometown of Portland after spending many years in New York. Images of New York City remained so strongly in his mind that he was inspired to write about his memories and the time he spent there. As he mentioned in our interview, Bunch experienced vivid flashbacks of the streets he used to walk on, smelled the breeze of the eclectic city, and heard the cars on busy city streets. What is more, most of the dreams he had for a long time after moving back to Portland took place in New York. The composer recalled, “I felt like part of my mind was still in New York… [and] I wanted to capture the elusive energy of the city that lingered in my mind long after I had left.”

This piece consists of four movements, alternating fast—slow—fast—slow. The first movement is to be played with bustling energy, capturing the liveliness and the complexity of New York City. Bunch uses a jazzy tune involving leaps, syncopations, and staccatos to create a bouncy feel. The melody is first played by the clarinet, followed and mimicked immediately followed by the viola, which creates a canon. In fact, the whole first movement involves a canon between the two instruments with occasional places where the melody is played independently.

105 Ibid.
106 Ibid.
107 Ibid.
Not only do the two melodic layers between clarinet and viola create an echo, but they also resemble the complexity and liveliness of a city (see Figure 38).

![Figure 38: Bunch, *Four Flashbacks*, 1st movement, mm. 1-2. Clarinet and viola in canon.](image)

Another fast movement in *Four Flashbacks* is the third movement, *Driving*, which, according to the composer, has a “reformed post-minimalistic quality” in its steady pulse, repetitive phrases, and non-functional tonality, as well as the slowly evolving process through which the music develops.\(^{108}\) With the additive rhythms 7/16, 5/16, and 3/16, the meter and pulse of the movement are asymmetrical, but the composer creates a repetitive rhythmic pattern throughout the entire piece by cycling through these meters in three-measure units. For performers, the constant meter changes look daunting, so it is helpful to practice this movement in a 3/4 + 3/16 meter. This is supported by the composer’s intention, expressed in our interview, for the rhythmic cycle (7/16, 5/16, and 3/16) to sound like a single measure of common time minus one sixteenth note (see Figure 39).\(^{109}\)

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109 Bunch, Interview by author.
On the other hand, the slow second and fourth movements significantly contrast the fast ones. The second movement, *Gentle*, is in 3/4 time and a simple ABA’ form. The A section is in F# Phrygian modality with a *piano dolce* melody with accompaniment provided by both instruments taking turns. In the B section, the music picks up more activity, contrasting the A section in terms of tonal ambiguity and a slightly faster tempo. Though the movement is straightforward and technically unchallenging, performers must execute it musically with a *piano dolce* sound and *espressivo*.

Similarly, the fourth and final movement is slow, quiet, and calm in character. It captures the composer’s feeling of acceptance after a major transition from Brooklyn, New York to Portland, Oregon. Although no specific imagery is assigned to the previous movements, the fourth movement draws upon Bunch’s last day in his Brooklyn apartment before leaving “for good.”

In our interview, the composer recalled the morning of his last day in New York:

> If you get up early enough in the morning in New York, there’s a moment when it’s peaceful. It’s still really calm. When I left to move back here [Portland], my wife and daughter had already left a few weeks earlier, and I was there with my dog just kind of packing up the house and taking care of last-minute things. That last morning, there was this calm? and that [final] movement, it ends with this sort of acceptance that I’ve left my

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110 Ibid.
life there and I’m not going to be living there. So, there’s a feeling of acceptance in the last movement.\textsuperscript{111}

To portray this “calm” setting, Bunch uses a repeating clarinet melodic motive with limited range (mostly in the chalumeau register), a non-climactic viola melody, and minimal accompaniment such as slowly moving harmonics from the muted viola and sixteen measures of a pedal note from the clarinet. The piece ends very quietly with \textit{sotto voce} sound from both instruments, signaling that Bunch’s time in New York has come to an end.

In connection to \textit{Cookbook} (2004 in New York City), \textit{Four Flashbacks} (2014 in Portland) is written during a completely different phase of Bunch’s life. Despite the ten years of difference, \textit{Four Flashbacks} echoes the thematic emphasis on memory and nostalgia in “Heirloom” and still includes some of \textit{Cookbook}’s compositional techniques such as a four-movement plan, canon, jazzy tunes, syncopations, and conventional forms. However, the use of additive rhythms and post-minimalistic qualities in the third movement, \textit{Driving}, are new techniques not included in \textit{Cookbook}, which largely favored conventional meters. Typical of Bunch’s music, the fast movements from both pieces are technically very challenging and require close attention to ensemble between the performers. Therefore, to perform Bunch’s music, it requires a thorough and methodical preparation from advanced clarinetists and performers.

In conclusion, the three pieces included in this paper—\textit{Cookbook}, portraying Bunch’s culinary experiences; \textit{Drift…}, capturing territory between sleep and memory; and \textit{Four Flashbacks}, drawing on the composer’s flashbacks to life in New York City—are based on Bunch’s life experiences, thoughts, and emotions, but take a completely different musical approach. They imbed diverse narratives and various musical styles and elements from the

\textsuperscript{111} Ibid.
traditional classical music, post-minimalism, jazz, extended techniques, improvisation, and Spanish music. With this broad spectrum of musical languages, Bunch’s compositional approach is within the trend of neo-American music, and thus, offers clarinetists the opportunity to explore rich and diverse sound possibilities and performance practices from different traditions. Therefore, it is significant that advanced clarinetists seeking to be well-versed in this neo-American style study Bunch’s clarinet pieces and seek to understand their particular origins and emotions embedded in them.
REFERENCES


APPENDIX A

INTERVIEW TRANSCRIPT WITH KENJI BUNCH BY AUTHOR
February 2, 2021

DN:
I’d like to start with some biographical questions. I know that you were born on July 27, 1973, in Portland, Oregon from a Japanese mother and American father. Am I right?

KB:
Yes.

DN:
And you graduated from Wilson High School in 1991?

KB:
Yes, I did. They just last week changed the name of Wilson High School. So, it might not be Wilson anymore. I think it’s Wells-Barnett High School now.

DN:
Okay. So, you graduated in 1991, and entered Juilliard. Can we talk about your life before you went to Juilliard? What kind of kid were you and what was it like growing up in Portland?

KB:
I enjoyed it very much. At that time, Portland was not as well known nationally, it was just kind of this obscure corner of the country in the Northwest. There was no intention drawn to the city. It was a very quiet town and there was no bustling restaurant scene and nothing trendy about being in Portland back then. I grew up in Southwest, the Southwest area here is this sort of suburban area, about ten minutes from downtown. And my parents were both professors. My dad taught political science at Portland State University, and my mom’s training was in comparative literature and Japanese literature. She did some teaching but was also taking care of my brother and me. Our parents were very enthusiastic music lovers and wanted us to have a musical education from a young age and started us on the piano lessons. And my brother’s a year and a half older than me. And we started at the same time, so I was about four and a half when I started piano and five when I started violin. It was a lot of fun. I think it’s important to mention that I was certainly not a prodigy or anything particularly exceptional. I mean my brother and I got some attention for playing our instruments and apparently, we did pretty well for our age.

KB:
I think it’s important [to mention] that we were first-generation musicians, meaning since our parents didn’t play instruments or have that kind of firsthand understanding of the practice involved. We didn’t necessarily have the support at home to and I don’t want to sound like I’m complaining. I was given so much [from them], but I think I’ve only come to understand this
recently having my own kids that it makes a big difference. With my kids I sit there with them and practice with them every day. So, for them it’s not so much about the time on the instrument, but it’s the time with us. My wife is a pianist, so it’s this sort of one-on-one time with mommy and daddy. And whereas for me, practice time was like, you have to go off by yourself for an hour and practice this instrument. One real advantage we [brother and I] had was our parents took us to a lot of concerts from a very young age. Lot of performances and like substantial, not just kids’ concerts, but like the opera. I started going to the opera when I was three.

DN:
Wow. Were you able to sit through it?

KB:
Yeah, somehow, I can’t imagine how we sat through it, but my mom says we sat there, and they used to joke that they realized it was more affordable to take us with them to the opera than to hire a babysitter to watch us. So yeah, I’ve always felt at home in the concert hall. It reminds me of, I mean, it’s just something I’ve done my whole life. If I’m not on the stage, I feel comfortable in the audience. So yeah. What else can I tell you? As I said, I was never that precocious and I had a hard time learning how to read music. I could remember things really easily, and I just wanted to play things by ear. It was discovered when I was maybe nine that I had perfect pitch. And so that was sort of something I was relying on rather than the other skills we develop.

DN:
So, when did you start viola? You said you started piano at four and violin five.

KB:
I actually went through a period when I—I was sort of we—we had (both my brother and I both) sort of stalled in our progress, and I was maybe ten or eleven. And our teacher was not impressed with what we were doing and fired us. He said, “Sorry, you guys aren’t doing the work, and I have other students who could take your place.” So that was very humbling and discouraging for a while. We kind of just lost our steam with working, but we were still playing in school. Back then my middle school had a pretty robust music program and had a string ensemble, and we were doing some kind of school event with some other students from other schools. And somebody mentioned that the youth orchestra in Portland was going on a tour to Europe. And I thought, “Oh that sounds awesome. I want to do that.” So, I auditioned, wanting to get in right away, so I could be part of this tour. But at my audition, the conductor said, “Well, this is great, but we don’t need any more violins right now. I could welcome you into the training orchestra for the younger students who feed into the main orchestra, or if you switched to the viola, we could use you right away.” And something about that really appealed to me. And to this day, I really feel that there is a certain personality that gravitates towards the viola. Among violinists many seemed [viola] like this fun offbeat thing to do. And also different from my brother. We did everything the same and I wanted to do my own thing. So, I switched. It was really switching to the viola and joining that orchestra that made things kind of click for me. I really got serious about music and started to realize this was my passion and what I wanted to be doing with my life. So, I found another teacher, and at this point, I think I was just more ready for that kind of
[serious] training and just being able to focus and pay attention to what he [the teacher] was saying.

Another interesting thing about that orchestra was, at the time, the conductor was also a composer. His name is Jacob [inaudible] and we would play [some of] his work and a lot of twentieth-century works. And an interesting thing with the viola is pretty early on in the training, you start playing twentieth-century music. That’s different from violin or cello or a lot of incidents because we just don’t have the repertoire.

DN:
The clarinets are the same, we have a lot of twentieth-century repertoire.

KB:
Yeah. Cause the clarinet wasn’t around as long as [the string instruments]. So pretty early on, you’d go right to Hindemith and stuff, like, and I just really developed a taste for that, that sound world. I spent a lot of high school just kind of chipping away at the Bartok. Bartok became a real hero of mine. I’d grown up with the violin duos which are approachable for students and the concerto is one of the most challenging works for the instrument, but it was fun to work at it. I started listening to everything I could get my hands on. That was back before the internet, and I would take the bus downtown and go to the public library and check out old LPs of Shostakovich, Stravinsky, and whatever I could find and just listened to it. It was around that time I really developed a fascination with composers and had a strong desire to write my own music. But I didn’t have any theory training so, I didn’t get very far in trying to provide my own work. I didn’t really do anything that made any sense until I got to college.

DN:
You tried to compose your own music as a teenager?

KB:
I didn’t do that much. I mean, I would do some arranging and I tried writing a couple of things. I have a few sketches from back then and I would sit at the piano and improvise a lot and improvise with my viola. I had plenty of ideas. I just didn’t have the tools to notate them clearly. So, I wouldn’t call myself a composer at that point.

DN:
When you entered Juilliard, is that when you decided to major in composition?

KB:
Actually, no, I went there as a viola major. I auditioned on viola and was accepted to study viola. When I went off to Juilliard, I guess I expected I’d graduate and then try to take auditions and play in an orchestra or something, or I didn’t quite know what I was going to do. But it was pretty early on, I was fortunate to have a theory teacher who really encouraged me in my composing. Are you familiar with the composer Eric Ewazen?
DN: Yes, he wrote a lot of wind quintet music.

KB: Yeah. He’s written a lot of wind quintet and brass music. He’s legendary among brass musicians. He was my theory teacher. And he would assign these assignments to write something in this style of Sonata-Allegro exposition or something like Bach cello suite. Most of the students really resisted those assignments. They didn’t want to do that, and they were horrified at the thought of sharing their work in class. But I loved it. I started writing more elaborate things, and that’s when he kind of pulled me aside and said that he could tell I really enjoyed this and that I had interest in composing, and he offered to help me with that. Over the years of my undergraduate study, I got more and more into composing. It was a way of to take breaks when I was practicing the viola. [I] sat at the piano and started writing stuff down, and it was just so much fun. It was something I did completely for fun and for myself. Then it was fun to show it to other people. It just snowballed from there. People started asking me to write something for their recital or arrange something. I would just do whatever for free just to get something heard. It was a thrill to have something that I wrote on paper and be heard, have it come to life. Then, when I got to my senior year, I had enough of a portfolio that I applied to the composition program for my graduate degree, and I did a master’s as a double major in viola competition.

DN: I see. Okay. Did your brother keep doing music or did he stop at some point?

KB: He didn’t pursue professionally. He developed other interests in high school. Ironically, he also switched to viola and [we] played in that same orchestra together. Then he went to Oberlin, the college, not the conservatory. He would take some music classes [there] and he’s always had a strong interest in music and a love of it, but he didn’t pursue it beyond high school.

DN: Does your brother also have a Japanese name?

KB: His name is Genji. I should mention his son is a clarinetist and he is now a freshman at Lawrence University in Wisconsin.

DN: Can I ask your parents’ names?

KB: My mother’s name is Mutsuko Motoyama and my dad’s name is Ralph Bunch.

DN: Awesome. Don’t you have a piece called Ralph’s Old Records?
KB: Yeah, that’s a tribute to my dad.

DN: Your wife, Monica Ohuchi, she’s also Japanese American?

KB: Yeah. Her parents are both from Japan, so she and I are both first generation Japanese Americans. I mean, my mother is also from Japan and both of her parents are. She grew up in Seattle.

DN: Did you guys meet at The Juilliard School?

KB: Yeah. What connected us was [that] we were both from the Northwest and we sort of talked about how we both eventually wanted to end up back out here, and we eventually did.

DN: When did you guys marry each other?

KB: That was 2007.

DN: 2007. So you spent twenty-two years in New York and won recognition as a violist and a composer. How would you describe your time in New York?

KB: I really look back on it so fondly. I love New York and it was such a wonderful place to be as a musician. [It was] some things you don’t fully appreciate until you’re removed from the situation. It’s easy to take a place like New York for granted where there’s just so much happening all the time, and so many people doing what you’re doing. There’s such a large robust community of people in your field, and the years just kind of flew by. I went there as a student, and it’s a great place to be as a student. When I finished school, I was playing with a string quartet called the Flux Quartet. We met at school and founded the group together. That’s what kept me in New York at first. We started to get some recognition and we were doing quite a bit of playing. We fell into some really fortunate circumstances where we were asked to premiere Morton Feldman’s second string quartet, which is a staggeringly long—it’s like a six-hour long work. So, we got a lot of press from that. We were lucky. The chief critic from the New York Times happened to be at one of our concerts. Ironically, we didn’t have any other concerts booked, and we thought we might disband after this one concert, and the critic happened to be there. He enjoyed the concert and afterwards approached us and said [that] he’s been looking for a young string quartet to sort of follow into feature in a story and ended up writing this full front
page of [the] arts section. [Until this] we had no work lined up, but just from that exposure we had all these opportunities. We started traveling and doing residencies and festivals. At the same time, I had this parallel career as a composer that I really wanted to develop, but it’s always been hard to do both things. I mean, when I was in school, it was hard, and when I was in the quartet, it was hard. After I graduated, I was fortunate to be selected by Young Concert Artists as their Composing Resident, and that brought with it a lot of recognition and just opportunity. I had a lot of opportunities both playing and writing music. Then, I got a position teaching viola at The Juilliard Pre-college, which is only one day a week, but it was enough to kind of require me to settle down and not be on the road quite so much and plan and organize my schedule a little more. And it just got to be too much too. I felt like I was kind of holding the quartet back from opportunities, so I stepped back from the quartet. I left in 2002 which is about when I started teaching at the Pre-college. From that time until we left New York in 2013, I taught viola. I freelanced as a violist specializing new music. I played Broadway shows, did recording sessions, and probably the most rewarding thing for me from those years was [that] I was always interested in non-classical approaches to the instrument and improvising, and I started developing an interest in bluegrass and traditional American folk music. I had a bluegrass band with some people I met in the city, and we were together for close to fifteen years.

DN:
Wow. So, a lot of the good things happened in New York, you won recognition as a violist and as a composer from YCA. To my understanding, YCA was the one that commissioned Cookbook.

KB:
Absolutely, for Jose Franch-Ballester.

DN:
Yes. Did you ever meet with Ballester while you were composing? Did you have any influence by him?

KB:
Absolutely. YCA set up a meeting for the two of us before I began working on the piece. This was for his New York debut and [we met] just to get a sense of what he was hoping to have as a piece written for him and what I was interested in. We met for lunch, and we just really hit it off right away. He just has a wonderful personality. Very warm, earnest, enthusiastic, funny, and just so full of life. He had these wonderful ideas and his interests aligned with my interests. He wanted something fun, engaging, and not limited to the influences of the classical world. Bringing in other styles of music into the piece was something I was also interested in. So that really shaped it. I think, especially the outer movements were influenced by his ideas for the piece.

DN:
He is from Spain, and there’s a lot of Spanish elements in the outer movements. The first movement, you have some jazz and tango. The last movement is about flamenco with all the
clapping and the drumming from the piano. Would you say that that is maybe a tribute to Jose and his background as a Spanish clarinetist?

KB:
The last movement was from a personal experience. Monica and I had a Spanish restaurant that we’d go to in Brooklyn. It was certainly influenced by Jose, and he would demonstrate for me some of his improvisation. One of the problems with that score actually is it doesn’t fully express how flexible it could be for the soloists to just go off, have fun, and improvise. When Jose would play it, he would just go completely off of the score and do all kinds of things, and I welcomed that. I wanted him to do that. I liked the idea of something unexpected happening with every performance of that piece and not knowing what to expect when I hear it.

DN:
I see. Okay. Can we talk about *Cookbook* from movement one now? So, through some research, I learned that you were thinking of meat or cheese.

KB:
I think of meat. Oh, yeah, that’s right. Yeah. I was thinking it. Well, a smokehouse is a small shed or something where meat or fish or something is, is smoked. This came from that lunch with Jose. He was talking about his interest in tango and Piazzolla and jazz. But we were also very enthusiastic about food. That was my real takeaway from that meeting with him was he and I both shared a love of food as well as music, and it seemed appropriate to somehow combine those two elements. And it’s something that I’ve always thought that there’s a connection. I enjoy cooking and was taught how to cook mainly from my viola teacher. I’ve always had that connection of music and food. The way he would teach me concepts of cooking were so similar to how he would teach me things about music. So, I always connected that as another art form. Even today, I always find the kitchen to be my favorite place. Particularly, if I’m struggling creatively with some piece I’m working on, a lot of times my best ideas come to me when I’m cooking. I’m just there [in the kitchen], there’s something sort of meditative about being there. Performing these little tasks and trying to put together a meal, and you’re thinking about the same issues of ingredients, proportion, and timing, and with the ultimate goal of presenting something to somebody else. When I write music, I want to write something that I want to hear just as when I cook I want to create something that I want to eat, but most important to me is I’m mostly thinking about who I’m cooking for or who will be listening to the music. I want them to enjoy it. I want to create a product that someone else will enjoy. So that’s where the whole *Cookbook* thing came from. Then, I realized that there were enough different concepts that I could create for short movements, all sort of connecting ideas of food and music together.

DN:
I kind of viewed different styles integrated in the movement like the tango and jazz, are like the ingredients, and they come together to make up a movement. I find the parallel interesting. So, for “Bubbles,” were you depicting a simmering sauce in a boiling pot?
KB:
Well, I would just come up with these words and try to write down everything I associated with those words. So, with “Bubbles,” one of my strongest associations is just a gently simmering pot of soup or stew or something on the stove. I love that kind of cooking. It’s funny, my wife and I joke about this a lot because she’s the opposite. She wants to use her instant pot and make dinner as fast as possible. And I like to take all day and have something simmering on the stove and just watch it sort of slowly develop into something. So, I was just thinking about the image of small bubbles of something gently simmering and how the bubbles sort of appear randomly throughout the pot. There’s a rhythm that’s never possible to predict, but it’s got its own pulse in a way. So that’s why there’s a polyrhythmic thing that happens at the beginning. I wanted a feeling of being disoriented, rhythmically, like having a pulse established in the piano and then having the clarinet come in imposing a different pulse on top of that to have disorienting feeling. On top of that, I was trying to think: What kind of music has the feel of bubbling notes? I’ve got a whole bunch of notes cascading but not in an aggressive way, and it made me think of [the] bebop saxophone playing. So, there’s a hint of that in the clarinet line. That movement was written as a kind of traditional scherzo-trio from. That’s the function of that movement. The trio section was absolutely Jose’s influence. I remember when we met, when I was behind on writing the piece and YCA was getting really nervous, and Jose was getting really nervous, and they set up another meeting. Jose was in Oberlin, so they flew me out there to meet with him. He was obviously concerned about getting the music in time to learn it, but he was just such a gentleman and a lovely guy to work with. I asked him if he could circular breathe and he was demonstrating some things, and then he was playing these ridiculous runs up and down. He mentioned it was a Verdi transcription. Is there something famous for clarinet that’s an opera transcription of Verdi or something?

DN:
Yes, Verdi’s Rigoletto!

KB:
Yeah, he was playing that, and I just thought it was such a fun piece. Then I thought it would be fun if [for] the middle section of this scherzo switched drastically into something very different. I thought of this like a grandiose operatic transcription type of writing. Then I found there’s bubbles in a champagne glass. My mom used to visit me when I was at Juilliard, she’s just a real opera lover and we’d go to the opera together. It was such a treat, if she was feeling really like splurging, we’d get a glass of champagne at intermission. So, I have that association with that. It’s sort of a height of this luxury celebration thing, so that’s the middle section and it goes back to the opening.

DN:
Is Jose able to circular breathe? In “Bubbles” there’s no place to breathe. If a player cannot circular breath, is it okay to leave out some notes and take a breath?

KB:
Sure. Yeah. That was sort of a joke to write a piece called “Bubbles” and to have no place for air.
DN:
That’s ironic.

KB:
Yeah, like I said, the older I get, I find myself becoming much more hands-off and flexible about the music I’ve written. Sometimes people will ask me these super specific questions about dynamics or notes and my answer is often that I want them to do what feels the best for them or what makes them most instinctive or comfortable on the instrument. In some ways, I think of my work as similar to that of a film director who is able to notice that actors do better when he lets them improvise or go off the script a little bit, following what feels natural in that moment. I think it’s important to recognize that there are times when that happens. With this piece, there are a lot of notes that were changed because Jose wanted to do something else. I think it was toward the end of the first movement, before the opening theme comes back, there’s this kind of long run.

DN:
Hmm, like the Stretto section?

KB:
Like right before that. Right.

DN:
[Singing the clarinet line.]

KB:
Yeah. There are some places where there are some longer note values. It used to be just pure sixteenths, or whatever it is, and he’s like, “Can I just take a break somewhere in there?” and I thought it was a good idea. It makes it a better piece because of that. So yes, I think it’s valuable to be flexible and to recognize when sometimes the people you’re writing for might have ideas that work better in the piece than you do.

DN:
So, for “Bubbles,” the clarinet line, you said that you got some influence from the bebop saxophone playing. I also do hear some jazz, like the walking bass feeling from the piano line.

KB:
Sure. Yes, absolutely. Yeah. That’s a jazz bass.

DN:
All right. It was hard to determine the tonal center because you don’t give key signatures. A lot of the times they’re very ambiguous. In the first movement, I did a really thorough analysis. At the beginning of the first movement, the clarinet line, is that is from a C# Aeolian scale?
KB:
Yeah, that makes sense.

DN:
Okay. But then the piano chords are very ambiguous because you use open fourth spacing. You usually omit the third and fifth, so it’s hard write down traditional classical chords, but I’ve seen a lot of extended chords, like the chords that you use in jazz.

KB:
Right. I think you’re right. I think they would be hard to analyze with Roman numerals because there’s so many extensions and it really is more from a jazz-oriented language. I would love to see what work you’ve done on this!

DN:
Well, I, I am not really familiar with jazz theory. So, I had to get a theory lesson from a friend of mine.

KB:
Yeah, that’s really interesting. I wouldn’t consider myself a jazz musician and I’m definitely more trained as a classical performer. The theory that I’ve studied is more classically oriented. As someone who teaches some theory now, I’ve had to understand jazz theory and I enjoy the differences in the two approaches and [to] seeing how the same harmonies are thought of in different ways. I think as a general rule, jazz harmony is much more inclusive. Basically, every note is a member of a chord. Whereas in classical theory, there’s triads and seventh chords and then non-chordal tones beyond that. So, yeah, it’s interesting, but when I wrote this, I really didn’t sit down and think, okay, I want to write in C#. I just wrote by ear and never really gave it much thought. But can I ask you a question? It’s funny, I just recently was talking about this with a friend of mine, James Shields, who’s the principal clarinet in the Oregon symphony. He’s played Cookbook with Monica and he has pointed out—and I’ve always known—that [the] score has some problematic notes spellings. He’s noticed that too, and I started thinking, should I write a part in A? Would it be easier to play that on A clarinet?

DN:
I think it’s okay. I think that is fine.

KB: Is B♭ [clarinet] better?

DN:
I’m not sure. I’ll have to check. I’ll have to try this with an A clarinet and see if the fingering coordination is better, but I think it’s okay with the B♭ clarinet. It’s hard, but there’s not really much jerky [awkward] fingering.
KB:
Oh, good. Yeah. I mean, I thought maybe I could offer both versions in the score just to let the performer choose, but yeah, I don’t know why I had to stick with those keys, but I kept thinking, I mean, I’ve also tried to play this piece on the viola. Sometimes Monica and I play it and it’s just so awkward and hard on the viola. I’ve always wanted to transpose it just to make it play in the instrument better, but nothing works. For some reason I only hear it in that particular key.

DN:
Yeah, it’s technically challenging. I’ll try and let you know if [playing it on] A [clarinet] is any better. Let’s talk about the third movement, “Heirloom.” It’s about the old tomato seed growing into a new one to the next generation, passing down of a special family heritage. I also associated this with a French novel by Marcel Proust, In Search of a Lost Time. Have you ever heard of the Proustian moment or Proustian phenomenon?

KB: No. No.

DN:
So, it’s in the novel, there’s a moment where the narrator tastes a petite madeleine dipped in tea, and suddenly gets a flashback of his forgotten childhood memories. So, it’s a book about involuntary memory and taste.

KB:
I should read that, because that’s something I relate to a lot. Now that you mention it, that makes so much sense because one of my favorite scenes in an animated movie Ratatouille, if you’ve seen that, there’s exactly that moment, and it must be a reference to the novel because that exact thing happens. A guy takes a bite of something that has this rush of an involuntary memory of being a child. And it’s just so incredibly moving in that moment. Sorry, what was the title of that again?

DN:
I can’t pronounce the French name, but in English, it’s called In Search of a Lost Time by Marcel Proust.

KB:
Okay. I’m going to find that and read it. Yeah, that would be my homework.

DN:
Yeah, for “Heirloom,” I associated this movement with the Proustian moment. I interpreted the trill section like a tunnel leading back to your childhood memories after tasting something, and the simple waltzlike section portraying the fond childhood memories. That was my interpretation, but what were you trying to portray in this movement?
Yeah, that’s really it. I guess I was thinking specifically of the moments I’ve walked into the homes of an elderly person in New York who came from Europe like decades ago and their home is sort of preserved in time with all these relics of that old world. This happens a lot with teachers. I sometimes end up in the apartment of some older famous musician, and you feel like walking into Vienna or Germany. It’s always a bittersweet experience to see all these lovely souvenirs, artwork, and everything, but there’s also kind of the sadness of knowing that this is from a time that you can’t return to. A time and a place that you can’t go back. It’s like having this half-life, it’s a nostalgia. So, I wrote in the score “tempo de Kreisler.” Fritz Kreisler was a mentor to my teacher, Pierre D’Archambeau. He actually had one of Kreisler’s bows and one of his violins that Kreisler had willed to him. Pierre D’Archambeau was from Belgium, and I studied both violin and viola with him in Portland. My teacher moved back to New York after retiring around the same time when I left for college, so I would visit with him in New York sometimes, and he would take me places like The Bohemian Club, if you’ve ever heard of that. It’s an old social club for musicians in New York city, and he took me there and introduced me to Franz Rupp, who was Kreisler’s pianist. So anyway, whenever I hear Kreisler, I have this sort of nostalgic connection with Pierre. Sometimes I wonder about the influx of immigrants after the war, after WWII. I just wonder: What do they think when they come to this country? What do they think about this country? What do they think about TV and fast food and just the sort of crass nature of some of that? You know when they’ve come from this, there’s so much refined beauty from that old world. So, I was just trying to capture that, that in, in that movement.

I see. Okay. So, [the] fourth movement is about the Spanish restaurant in Brooklyn that has closed down. And it’s a tribute that one night that you were there, and the flamenco bands were playing. Were there any dancers?

Yes, it’s hard to describe because it was not a big place at all, but somehow there was enough room for guitarists and the percussionist and the singer. It was also kind of doing the dancing and we were so close to them. It wasn’t even a stage. It was just this cleared spot on the floor. It was just so riveting, just right in our faces. We could barely focus on eating because it was just so intense. It felt like the performers were just giving everything they had. Then, it just seemed to me, after learning the restaurant was no longer there, that they really did give everything they had, and then there’s nothing left. So, I wanted to write something that would allow that kind of wild abandon in the performance to lay it all out there as if it’s your last concert.

In the beginning, the clarinet’s quasi cadenza section sounded like a folk singer singing in long lines of melisma. Is that maybe what the flamenco singers were doing?

Yeah, absolutely. That kind of singing style. I listened to a lot of flamenco before writing this piece, and I just did some research into the guitar playing, cajon drumming, and the vocal style. [It] is so interesting and there’s a lot of kind of flat tone singing without a lot of vibrato, and I
thought that kind of works well for clarinet. So, yeah, I tried to capture the kind of ornamentation in that vocal style.

DN:
To capture flamenco sonority, did you use Phrygian modes?

KB:
Yeah, definitely. Phrygian and I think I even use Spanish Phrygian, which, is there another name for them? Spanish region I can’t remember. There’s a lot of names for that scale.

DN:
Is it [the] Andalusian scale or cadence? I’ll look into it. Were there other scales? Like in the first moment, I also hear some Middle Eastern kind of sonority in the clarinet line in the first movement [singing] that kind of sound.

KB:
There are some connections between the first and last movement. That little thing comes back at the very end of the last movement. [Singing] So yeah, that’s there too.

DN:
So, the improvised section in the last movement when we have [singing that section].

KB:
Yeah, I like that to start it. Then from that starting point, it can go off into wherever.

DN:
Do you have any tips on improvisation? I honestly don’t really have a lot of experience doing improvisation.

KB:
Sure. When we’re asked to improvise, our first thought is, “what notes do I play? How do I know which notes are the right ones?” I think it might be easier to think it the opposite way. Just try to rule out notes that don’t really work. The one’s you’re left with have some kind of a scale or mode that you can stick to and it’ll work. I think that’s the case with this piece. I think there’s a misunderstanding among those of us who have been raised reading music, that playing without written music is all this creative stuff that’s coming to people who improvise. That’s not really what happens. It’s just that they have a pre-existing vocabulary to draw from. They’ve accumulated that vocabulary through imitation, through listening to the performer who they want to sound like. Through that imitation they develop this vocabulary they can draw from and use in a creative way themselves. There is library of licks, runs, and notes that they know are going to sound okay. And they just kind of put them together in an order that’s original.
DN:
I see. So, there is a discrepancy between the piano score and the clarinet score in the last movement. Which one is the correct one? It’s in m. 113 and m. 41. The piano score and the clarinet part are different. The piano score is the same for 41 and 113, but there is a difference between the clarinet part and the piano score.

KB:
Oh, that’s interesting. Never noticed that I think, I think probably the piano score is correct.

DN:
So, it’s just straight sixteenth notes. Cool. I will make a note of that in my paper that the score is the correct version. In addition to Cookbook, I also have to do other works because it’s a lecture recital. So, I think I’m going to write about Drift... and Four Flashbacks. I performed Cookbook on my master’s recital, so I’m familiar with the piece, but these are new for me. I haven’t performed [them] or haven’t had a chance to rehearse these with other people, but I’ve been listening to the recordings and looking at the scores. I learned that Drift... is like chance music because you left some choices to the performers.

KB:
Yeah. There were some open-ended things, I don’t know if it’d go as well, I mean, I suppose it’s chance. There’s just some room for things to happen in an uncontrolled way. Yeah. I don’t know if the score has enough direction in it, but I love writing graphic scores and I love, as I’ve said, creating opportunities for each performance to be unique.

DN:
At the beginning, the piano has the four steady four chords repeating and the clarinet plays freely with no rhythmic indication.

KB:
Yeah, whatever rhythm the performer feels like.

DN:
In the second page, you hear an echo from the clarinet part that echoes the viola part. So, when you marked “etc.” do you expect clarinet to follow viola?

KB:
Yeah. So, whatever the viola does, the clarinet does. Basically, you’re trying to play in canon with the viola. But you have to do it all by your ear. This was an idea that I got from an ear training exercise that I did this in class where one person would be singing in solfege and the other person would be trying to sing in canon with that person trying to remember what notes the other person was singing. It’s a fun technique in few places in this piece. I’m trying to let memory and the inherent inaccuracies that emerge in our memories to develop the material, rather than [as] some other device. It seemed to be an appropriate metaphor for the process of grief. Like if we lose a loved one, we want to hold on to memories, but the nature of memory is
that it, it will always just slightly fade and transform into something called the persuasion of memory. Where you start to remember things that you really wanted to have happened, and it becomes as real in your mind as what actually happened. It started to be a concept that I was working with that piece.

DN:
I have a question in the third page. There are boxes with clarinet motive, viola, and piano. Do I just play this in random order?

KB:
You have those materials to draw from to play. That page is sort of this dream section. My concept for this piece came from my struggle to write this piece. I was commissioned to write a clarinet trio and I couldn’t come up with ideas, and then sometimes, I find myself lying in bed, falling asleep, and I feel like I came up with a good idea, but I was too tired to get up and write it down and I’d fall asleep. Then, I’d wake up [the next morning] and forget it. Then, I eventually thought, well, I’ll just write a piece about that experience. So, this is sort of a dream state where these motives and ideas are just swirling around. Each player has a few different ones to draw from. When I premiered this, the pianist was Jeremy Dank. Have you heard that recording? It’s on my SoundCloud.

DN:
I listened to the recording on YouTube.

KB:
Okay. Yeah, that’s not [the same]. I put the recording of the premiere of this piece that I played with Todd Palmer on clarinet and Jeremy Dank on piano, and I liked that recording. It really captured well what I was trying to do with the piece. I think Jeremy added quotes a little moment of Schumann in there that he just randomly threw in there. And I loved that he did that cause that’s sort of the free association of the dream state that can happen. The idea is that each player is sort of drawing from those the things in the box in whatever order, or they can also transform it. It’s kind of a guided improvisation. So rather than just say, “make something up for a minute,” the real chance element, I guess, is I eventually want everyone to play that scale in unison. My idea was at some point everyone would move from the box and start playing the scale. However long it took for all three players to line up playing the scale together, that’s how long it would take. Once they play that scale in unison at the same time, then they can move on to the next.

DN:
The very last page is pretty controlled, I think, compared to the previous page, because it gives more specific instruction on when the clarinet should enter. The rhythm is steady in pulse. This piece is really interesting.

KB:
Well, thanks. I have a real soft spot for this piece. Sometimes I’m asked what my favorite piece is of everything I’ve written. I always think of Drift... as one of my top works that come on. It’s not flashy. It’s not a crowd pleaser, which I think sometimes people expect from me. I wrote this
for Charles Wadsworth who was a big impresario. I wrote it for the Spoleto USA festival in Charleston. I think he was confused [when he heard this piece]. He was expecting some really fun jazzy thing and I came up with this, but I’m proud of it. I think I was able to capture something unusual and interesting, and it’s fun to play in a different way. It requires the performers to become comfortable with the unknown. There’s only so much you can prepare, you can practice for something where you don’t know what’s actually going to happen in the performance, and I like that. I think it’s an interesting challenge.

DN:
Yeah, it’s a really nice piece. I look forward to rehearsing and performing this music soon. Now, *Four Flashbacks*, this is hard. It’s really challenging to play. What was the inspiration behind this piece?

KB:
I wrote that soon after we moved here. We moved back to Portland from New York. It’s really just some memories of my time in New York City. For at least the first year we lived here, almost all my dreams took place in New York. I felt like part of my mind was still in New York. I would have these flashbacks where I could vividly see the street I was walking on. I could smell thing, hear the cars, and then I would have an image of just walking my dog on the street in Brooklyn. I don’t have specific images to assign to each of these movements, but it’s a piece that I wanted to capture the kind of elusive energy of the city that lingered in my mind long after I had left.

DN:
After hearing this explanation, the first movement sounds like New York. The jazz and like the complexity of the city. The second movement, *Driving*, sounds like a minimalist or post-minimalist piece because of the repeating motives.

KB:
Yeah, that’s accurate. I’m sort of a reformed post-minimalist, I think.

DN:
Yeah. Have you ever performed this piece?

KB:
No, I’ve never even played it. I wrote it for two musicians. I knew the violist, Hillary Herndon, but I had never met the clarinetist. I still haven’t met the clarinetist, Jeremy Reynolds. I wrote it with the notion that maybe someday I would play it, but I haven’t gotten around to it yet.

DN:
So, I was kind of practicing it on my own, and it was hard to follow the meter changes. The repeated 7/16, 5/16, and 3/16. Do you have any tips on how to ground myself with the pulse? I figured that thinking in 3/4 plus three sixteenth notes would work.
KB:
Yeah. That’s really it. All I wanted to do was every once a while you lose a sixteenth [note] or there was an extra sixteenth [note].

DN:
I think we lose one sixteenth note. Okay. So, that’s that movement. The fourth movement is “quiet and calm.” I know you said you didn’t assign specific images to each movement, but is there a reason why you ended the piece with a quiet one?

KB:
If you get up early enough in the morning in New York, there’s a moment when it’s peaceful. It’s still really calm. I remember when I left to move back here, my wife and daughter had already left a few weeks earlier, and I was there with my dog just kind of packing up the house and taking care of last-minute things. That last morning there was this calm, and I guess that movement, it ends with this sort of acceptance that I’ve left my life there and I’m not going to be living there. So, there’s a feeling of acceptance in the last movement.

DN:
I see. Okay. Thank you so much. I think we had a really good conversation. I have a lot to write about.

KB:
Oh well, I can’t tell you how I really appreciate this. I’m so honored that you would put this much time and thought into music than I’ve written. It really makes me happy.

DN:
I think a lot of the clarinetists are now starting to get to know Cookbook. It’s being played more and more.

KB:
Wow. Okay. Yeah. Do you play any bass clarinet?

DN:
I do, but I’m not really good at it. I’ve played bass clarinet in orchestras, but not really as a solo instrument. Are you talking about Industrial Strength? I know that piece, and someone actually wrote about that piece. Someone from, I think, Arizona. There’s a dissertation about it.

KB:
Wow, I had no idea, and I wrote a trio with clarinet, cello, and piano like a year or two ago. I’ll send that to you.

DN:
Please. Thank you. I love the trio [instrumentation] with the cello.
DN:
Just another quick question. You have two kids. What are their names?

KB:
Emmaline and Apollo. Emmaline is eight and Apollo is six.

DN:
You have a really loving family.

KB:
They’re so much fun. I’m happy to have them out here.

DN:
Do you want them to be musicians when they grow up?

KB:
As I said, we’re working on them. We figure we’ll give them everything we know about music because that’s what we have to offer. As far as what they end up pursuing professionally, we’ll leave that up to them, but I want them to have enough skills to have that be a choice if they felt like it. If not, then have it as something for the rest of their lives that they’ll be able to enjoy. For now, we’re just having fun developing a family band with the kids.

DN:
What instruments are they playing?

KB:
Emmeline plays violin and piano, and Apollo plays cello and piano. So, the three of us will play strings together. I’ll play viola and she’ll play violin and he’ll play cello.

DN:
Ah, I see. I see a guitar in the back. Do you also play guitars?

KB:
Yeah, I don’t do that much. These are mainly just kind of toys for fun when I’m in here working. If I take a break, just having an instrument to play for fun is helpful for my creative process.

DN:
Okay. All right. Thank you so much for this interview.