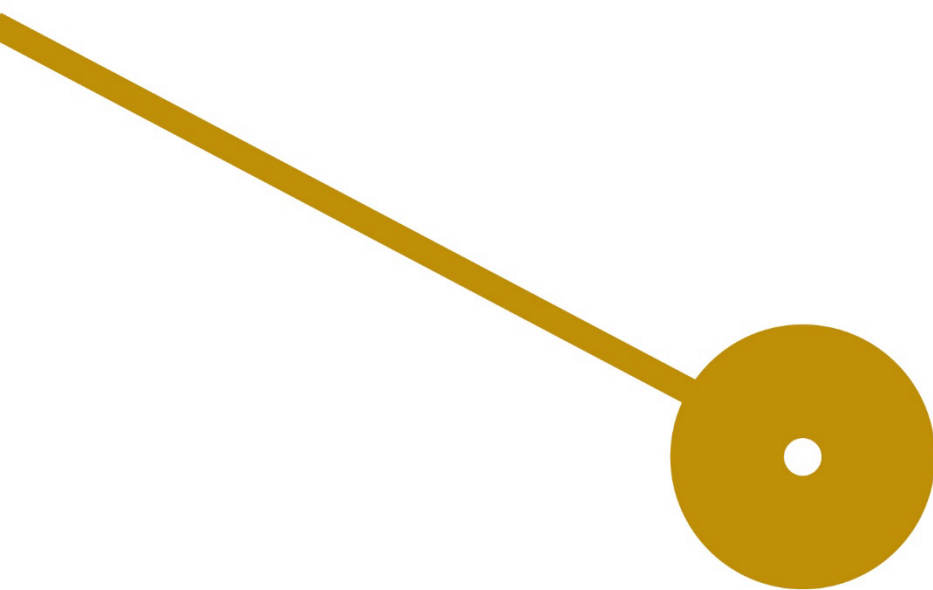


# An interpretative analysis of selected Belgian works for clarinet.

Hugo Nóbrega Pereira

10/12/2025



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MESTRADO  
MÚSICA - INTERPRETAÇÃO ARTÍSTICA  
ÁREA DE ESPECIALIZAÇÃO

# An interpretative analysis of selected Belgian works for clarinet.

Hugo Nóbrega Pereira

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## **Resumo**

Este projeto artístico teve como objetivo aprofundar o conhecimento sobre a história da música belga e as obras para clarinete escritas por compositores belgas, com foco especial em três peças selecionadas. Procurou-se também promover obras menos conhecidas, geralmente ausentes dos recitais de clarinete, bem como reconhecer a contribuição significativa dos compositores belgas para a música, mesmo daqueles que não escreveram especificamente para clarinete.

A investigação foi realizada através da leitura de literatura especializada e da condução de entrevistas com três clarinetistas belgas experientes: Anne Boeykens, Nathalie Lefèvre e Stephan Vermeersch. Foi realizada uma análise interpretativa das obras, assim como do contexto histórico em que foram compostas, elementos considerados essenciais para a sua interpretação artística.

Duas das obras selecionadas foram apresentadas no recital, demonstrando que as composições belgas têm lugar no repertório contemporâneo do clarinete e podem enriquecer programas de recitais e concursos. A terceira obra, embora não tenha sido apresentada ao vivo, mas com intenção de ser gravado, evidenciando o valor de explorar concertos pouco conhecidos como forma de descoberta e enriquecimento do repertório clarinetístico. A partir do material original, cuja leitura se apresenta de considerável dificuldade, foram elaboradas novas partituras, especificamente do *Concerto* de Marcel Poot, com o intuito de possibilitar futuras interpretações por clarinetistas e pianistas.

Adicionalmente, foi incluída uma lista simples de compositores belgas que escreveram para clarinete, com o intuito de fornecer aos clarinetistas uma ferramenta prática para a pesquisa e seleção de repertório.

Este projeto uniu investigação teórica e prática artística, culminando na construção de um conceito artístico informado, desenvolvido ao longo da preparação e realização do recital.

## **Palavras-chave**

Música belga, Repertório para clarinete, Performance artística, Análises musicais, Compositores belgas, Técnicas de clarinete

## **Abstract**

This artistic project aimed to deepen the understanding of Belgian music history and clarinet works composed by Belgian composers, with particular focus on three selected pieces. It sought to promote lesser-known works typically absent from clarinet recitals and to recognize Belgian composers' significant contributions to music, even when not specifically writing for clarinet.

Research involved studying relevant literature and conducting interviews with three experienced Belgian clarinetists: Anne Boeykens, Nathalie Lefèvre, and Stephan Vermeersch. An interpretative analysis of three pieces and their historical context was performed to inform their artistic interpretation.

The recital featured two of the selected works, demonstrating the relevance and value of Belgian compositions in contemporary clarinet repertoire. The third piece, though not performed live, has an intention to be recorded to showcase the potential of uncovering and revitalizing lesser-known concertos. New editions of the parts were created to facilitate future performances.

Additionally, a simple list of Belgian composers who have written for clarinet was compiled and included, providing clarinetists with an accessible resource for repertoire exploration.

This project combined theoretical research and practical application, culminating in an informed artistic concept realized in the recital preparation and performance.

## **Keywords**

Belgian music, Clarinet repertoire, Artistic performance, Music analyses, Belgian composers, Clarinet techniques

# Index

<b>Chapter I - A Brief Summary of Belgian's Music History .....</b>	<b>9</b>
1. <i>Introduction</i> .....	9
2. <i>Summary before the Belgian Revolution</i> .....	9
3. <i>Changes and developments after the Belgian Revolution</i> .....	11
4. <i>Belgium in the early 20th century</i> .....	14
4.1. Sociological happenings during the World War .....	14
4.2. Music History of the early 20th century .....	15
5. <i>The late 20th century until the present</i> .....	18
5.1. Sociological events after World War II.....	18
5.2. Music History of the late 20th century until the present .....	19
<b>Chapter II – Selected works for clarinet and piano/orchestra from Belgium composers .....</b>	<b>22</b>
1. <i>Introduction</i> .....	22
2. <i>Reflections – André Laporte</i> .....	23
3. <i>Impressions de Cinéma – Léon Stekke</i> .....	33
3.1. Mistakes in the scores of Impressions de Cinéma .....	35
3.2. Chosen passage.....	43
4. <i>Concerto – Marcel Poot</i> .....	47
4.1. Marcel Poot's Style .....	48
4.2. First movement.....	49
4.3. Second movement .....	54
4.4. Third movement .....	58
<b>Conclusion .....</b>	<b>63</b>
<b>Biography.....</b>	<b>65</b>
<b>Annex I: Biographies.....</b>	<b>69</b>
<i>Anne Boeykens</i> .....	69
<i>Nathalie Levèvre</i> .....	70
<i>Stephan Vermeersch</i> .....	70
<i>André Laporte</i> .....	71
<i>Léon Stekke</i> .....	73
<i>Marcel Poot</i> .....	74
<b>Annex II: List of Belgium composers that wrote for clarinet.....</b>	<b>75</b>
<b>Annex III: New scores of Poot's Clarinet Concerto .....</b>	<b>77</b>

## Figure list

Figure 1: André Laporte, Explanation of signs. ....	24
Figure 2: André Laporte, second bar line p.1, example of glissandi. ....	25
Figure 3: André Laporte, second bar line p. 1, example of microtones. ....	25
Figure 4: André Laporte, fourth bar line p.1, example of fluttertongue. ....	26
Figure 5: André Laporte, fifth bar line p.1, example of smorzando. ....	26
Figure 6: André Laporte, eight bar line p.1, example of a multiphonic. ....	27
Figure 7: André Laporte, sixth bar line p.2, example of a glissando. ....	27
Figure 8: André Laporte, last bar line p.3, example of vibrato and air sound. ....	28
Figure 9: André Laporte, eight bar line p.1, position first multiphonic. ....	29
Figure 10: André Laporte, fourth bar line p.3, position second multiphonic. ....	29
Figure 11: André Laporte, sixth bar line p.3, position third multiphonic. ....	29
Figure 12: André Laporte, seventh bar line p.3, position sixth multiphonic. ....	30
Figure 13: André Laporte, sixth bar line p.3, position fourth and fifth multiphonic. ....	30
Figure 14: André Laporte, seventh bar line p.3, position seventh multiphonic. ....	30
Figure 15: André Laporte, eighth bar line p.3, position eighth multiphonic. ....	30
Figure 16: André Laporte, eighth bar line p.3, position ninth multiphonic. ....	31
Figure 17: André Laporte, ninth bar line p.3, position tenth, eleventh and twelfth multiphonic. ....	31
Figure 18: Léon Stekke, bar 1-4 p.1. ....	35
Figure 19: Léon Stekke, bar 91-94 p.9. ....	36
Figure 20: Léon Stekke, bar 116-118 p.12. ....	36
Figure 21: Léon Stekke, bar 122-125 p.12. ....	37
Figure 22: Léon Stekke, bar 179-183 p.17. ....	37
Figure 23: Léon Stekke, bar 206-210 p.20. ....	38
Figure 24: Léon Stekke, bar 221-223 p.22. ....	39
Figure 25: Léon Stekke, bar 213-217 p.21. ....	39
Figure 26: Léon Stekke, bar 243-252 p.25. ....	40
Figure 27: Léon Stekke, bar 270-272 p.27. ....	40
Figure 28: Léon Stekke, bar 282-284 p.29. ....	41
Figure 29: Léon Stekke, bar 288-291 p.29. ....	41
Figure 30: Léon Stekke, bar 295-300 p.30. ....	42
Figure 31: Léon Stekke, bar 350-354 p.35. ....	42
Figure 32: Léon Stekke, bar 59-63 p.5, first chosen passage. ....	43
Figure 33: Léon Stekke, bar 240-243 p.19, second chosen passage. ....	44
Figure 34: Léon Stekke, bar 263-264 p.21, third chosen passage. ....	44
Figure 35: Léon Stekke, bar 304-307 p.25, fourth chosen passage. ....	45
Figure 36: Marcel Poot, bar 1-3 p.1. ....	49
Figure 37: Marcel Poot, bar 10-13 p.2. ....	50
Figure 38: Marcel Poot, bar 24-38 p.3. ....	51
Figure 39: Marcel Poot, bar 96-100 p.7. ....	52
Figure 40: Marcel Poot, bar 185-187 p.13. ....	52
Figure 41: Marcel Poot, positions chromatic scale bar 186-187 p.13. ....	53
Figure 42: Marcel Poot, bar 1-3 p.14. ....	54
Figure 43: Marcel Poot, bar 8-11 p.14. ....	55
Figure 44: Marcel Poot, bar 20-27 p.15. ....	55
Figure 45: Marcel Poot, bar 48-53 p.17. ....	56
Figure 46: Marcel Poot, bar 63-69 p.18. ....	57

Figure 47: Marcel Poot, bar 70-74 p.19.....	57
Figure 48: Marcel Poot, bar 78-81 p.19.....	58
Figure 49: Marcel Poot, bar 1-8 p.20.....	58
Figure 50: Marcel Poot, bar 13-20 p.21.....	59
Figure 51: Marcel Poot, bar 116-120 p.27.....	59
Figure 52: Marcel Poot, bar 125-140 p.28.....	60
Figure 53: Marcel Poot, bar 141-150 p.29.....	61
Figure 54: Marcel Poot, bar 219-225 p.34.....	62
Figure 55: Anne Boeykens .....	69
Figure 56: Nathalie Levèvre .....	70
Figure 57: Stephan Vermeersch .....	71
Figure 58: André Laporte .....	72
Figure 59: Léon Stekke.....	73
Figure 60: Marcel Poot.....	74
Figure 61: Marcel Poot, clarinet score p.1.....	77
Figure 62: Marcel Poot, clarinet score p.2.....	78
Figure 63: Marcel Poot, clarinet score p.3.....	79
Figure 64: Marcel Poot, clarinet score p.4.....	80
Figure 65: Marcel Poot, clarinet score p.5.....	81
Figure 66: Marcel Poot, clarinet score p.6.....	82
Figure 67: Marcel Poot, clarinet score p.7.....	83
Figure 68: Marcel Poot, clarinet score p.8.....	84
Figure 69: Marcel Poot, piano score p.1.....	85
Figure 70: Marcel Poot, piano score p.2.....	86
Figure 71: Marcel Poot, piano score p.3.....	87
Figure 72: Marcel Poot, piano score p.4.....	88
Figure 73: Marcel Poot, piano score p.5.....	89
Figure 74: Marcel Poot, piano score p.6.....	90
Figure 75: Marcel Poot, piano score p.7.....	91
Figure 76: Marcel Poot, piano score p.8.....	92
Figure 77: Marcel Poot, piano score p.9.....	93
Figure 78: Marcel Poot, piano score p.10.....	94
Figure 79: Marcel Poot, piano score p.11.....	95
Figure 80: Marcel Poot, piano score p.12.....	96
Figure 81: Marcel Poot, piano score p.13.....	97
Figure 82: Marcel Poot, piano score p.14.....	98
Figure 83: Marcel Poot, piano score p.15.....	99
Figure 84: Marcel Poot, piano score p.16.....	100
Figure 85: Marcel Poot, piano score p.17.....	101
Figure 86: Marcel Poot, piano score p.18.....	102
Figure 87: Marcel Poot, piano score p.19.....	103
Figure 88: Marcel Poot, piano score p.20.....	104
Figure 89: Marcel Poot, piano score p.21.....	105
Figure 90: Marcel Poot, piano score p.22.....	106
Figure 91: Marcel Poot, piano score p.23.....	107
Figure 92: Marcel Poot, piano score p.24.....	108
Figure 93: Marcel Poot, piano score p.25.....	109
Figure 94: Marcel Poot, piano score p.26.....	110
Figure 95: Marcel Poot, piano score p.27.....	111
Figure 96: Marcel Poot, piano score p.28.....	112

Figure 97: Marcel Poot, piano score p.29.....	113
Figure 98: Marcel Poot, piano score p.30.....	114
Figure 99: Marcel Poot, piano score p.31.....	115
Figure 100: Marcel Poot, piano score p.32.....	116
Figure 101: Marcel Poot, piano score p.33.....	117
Figure 102: Marcel Poot, piano score p.34.....	118
Figure 103: Marcel Poot, piano score p.35.....	119

## Introduction

Belgian music holds a distinctive place in the European landscape, shaped by cultural diversity and a constant dialogue with international currents. Over the twentieth century, many Belgian composers contributed significantly to modern repertoire, often blending tradition with innovation. This thesis, for the masters artistic interpretation, focuses on three such compositions: *Reflections* by André Laporte, *Impressions de Cinéma* by Léon Stekke, and the clarinet *Concerto* by Marcel Poot. The choice of this topic is rooted in both personal and artistic motivations. Growing up in Belgium naturally led me to an interest in its musical heritage, and direct encounters with this repertoire deepened that curiosity. Having performed Stekke's work before and later discovering Poot's concerto through recordings by Walter Boeykens, I felt compelled to explore these pieces more thoroughly, alongside Laporte's composition. At the same time, research in this field is often hindered by the scarcity and dispersion of sources. Belgium's complex linguistic and cultural history, together with the need to consult specialized archives such as CeBeDeM or individual conservatories, makes it difficult to access information and contextual materials. The aim of this study is therefore to promote Belgian works for clarinet, to provide data that supports performers and researchers, and to contribute original artistic input through interviews, analyses, and performances, including an eventual recording of Poot's concerto. To achieve this, I combine documentary research, consulting books, articles, scores, recordings, and other materials, with qualitative insights from interviews and detailed score analysis. This approach allows for a balanced perspective that unites historical background, performance practice, and theoretical understanding. The thesis is structured in two parts. The first chapter presents an overview of Belgian musical history, highlighting key events, composers, and representative works.

The second chapter focuses on the three selected compositions, enriched by interviews, analysis, and my own experience as a clarinetist. In the end there is a conclusion and an annex that provides supplementary materials, including biographies, the newly edited score of Poot's concerto, and a basic list of Belgian composers who have written for clarinet.

## Chapter I

### A Brief Summary of Belgian's Music History

# Chapter I - A Brief Summary of Belgian's Music History

## 1. Introduction

Music often reveals how societies express their identities, respond to change, and interact with broader cultural forces. In Belgium, this process is especially complex. With its multilingual population, regional divisions, and layered history, Belgium does not have a single, unified musical tradition. Instead, its music reflects a mix of local styles and outside influences, shaped by both internal diversity and its position at the heart of Europe. Over time, Belgium has absorbed and contributed to major musical trends, making its history a valuable case study in cultural exchange. To understand the development of Belgian music, it is important to explore the historical contexts and cultural forces that have shaped it.

## 2. Summary before the Belgian Revolution

Although Belgium, as a unified and independent political state, is a relatively recent formation, its origins lie in long-standing social and economic realities rather than mere political invention. The term *Belgium* predates the modern nation and has held various meanings depending on shifting political contexts. Broadly, it has referred to a geographic region encompassing the basins of the Scheldt and Meuse rivers, stretching from Tournai to Liège and Maastricht, a territory that played a crucial role in the history of music. When extended southwest to Cambrai, this region includes the birthplace of a particularly influential musical movement. This movement is known as the Burgundian School, also referred to as the Franco-Belgian, Franco-Flemish, or Netherlandish School. Between the early 15th and late 16th centuries, it dominated European music history and produced a remarkable number of composers whose influence remains significant. Precisely identifying which composers were born within the modern borders of Belgium is challenging, yet such efforts are important in reclaiming artists often claimed by neighbouring countries without clear justification. For example, Josquin des Prés (c. 1450–1521) is widely regarded as belonging as much to Belgian musical heritage as to the French (CeBeDeM, 1967).

During this flourishing period, notable figures such as Arnold and Hugo de Lantins (d. 1432), Ciconia (c. 1370–1412), Dufay (c. 1397–1474), Ockeghem (c. 1410–1497), Binchois (c. 1400–1460), Obrecht (c. 1457–1505), Josquin des Prés, Lassus (1532–1594), De Monte (1521–1603), De Rore (c. 1515/16–1565), Willaert (c. 1490–1562), Gombert (c. 1495–c. 1560), and Clemens non Papa (c. 1510–c. 1555) were active. Many of these composers worked across Belgium, Germany, Italy, and France, reflecting a vibrant culture of travel, exchange, and a distinctly European artistic spirit. While this era has been extensively studied by leading musicologists, the focus here is to emphasize the emergence and richness of a movement that largely developed within Belgium and profoundly influenced European music (CeBeDeM, 1967).

The 17th century in Belgium is often considered a period of musical decline. However, this characterization is likely inaccurate. Although few prominent composers emerged, musical activity persisted. For instance, the chapel of Archdukes Albert and Isabella, who assumed power in Brussels in 1599 as Spanish regents, was reorganized and maintained. Moreover, music publishers in Antwerp, such as Phalèse, Bellère, Plantin-Moretus, Verdussen, and Aertsens, continued to operate actively, indicating a sustained musical culture. One of Belgium's most notable musicians of this century was Henry Du Mont, a composer of sacred music who served as chapel master at the court of Louis XIV. In the 18th century, the Loeillet family from Ghent gained prominence, with Jean-Baptiste Loeillet achieving fame in London through his French-inspired compositions. However, the most significant Belgian contribution during this period came from André-Modeste Grétry, born in Liège. Although he was not the originator of *opéra comique*, Grétry defined its essential characteristics and achieved international acclaim, with his works performed widely, from Sweden and Poland to Russia and America, while maintaining strong ties to his hometown. Another important figure was François-Joseph Gossec (1733–1829), a native of Hainaut. Today recognized for his symphonic compositions, Gossec was better known during his lifetime as a key musical figure in the French Revolution. He later served as director of the École Royale de Chant, which became the Paris Conservatoire (CeBeDeM, 1967).

### 3. Changes and developments after the Belgian Revolution

The 19th century was a crucial period for the development of Belgian music, during which the country not only strengthened its national identity but also established important institutional and artistic foundations that would shape its musical life for centuries to come. Belgium became independent in 1830 after a prolonged period of Habsburg and Dutch rule, and this independence sparked an intensified search for a distinct national identity, including in the cultural domain. Music played a significant role in this process: it became a tool to define and promote the newly formed Belgian nation both domestically and internationally. Composers sought to incorporate elements expressing a uniquely Belgian character or atmosphere in their works, often by integrating folk melodies and referencing historical and mythological themes connected to Belgium (CeBeDeM, 1967).

Following the Belgian Revolution of 1830, which secured the country's independence from the United Kingdom of the Netherlands, Belgium underwent significant political, social, and cultural transformations. Tensions between Flemish and French-speaking Belgians increased, as the government was initially dominated by French-speaking elites despite a majority Dutch-speaking population in Flanders. Education, administration, and culture were largely conducted in French, spurring the rise of the Flemish Movement (*Vlaamse Beweging*), advocating for equal linguistic and cultural rights. This movement challenged French-speaking dominance and fuelled the search for a unified national identity. Music and art became key instruments in forging this unique Belgian cultural identity (CeBeDeM, 1967).

The 19th century was primarily the era of Romanticism across Europe and Belgium reflected these ideals as well. Composers emphasized expression, emotion, national history, and nature themes. In Wallonia, César Franck (1822–1890), although primarily active in Paris, remained closely tied to Belgian identity due to his birth in Liège (Britannica, n.d.-a.) While Franck's legacy is often associated with the French school, Belgians continue to claim him as a core national figure, especially given the emotional depth and harmonic richness of his works, including his symphonic and organ compositions (CeBeDeM, 1967).

Eugène Ysaÿe (1858–1931), representing the Walloon violin school, rose to prominence as one of the 19th century's most celebrated violinists and composers (Britannica, n.d.-c). Another important Walloon composer, Guillaume Lekeu (1870–1894), despite his premature death, became a major influence on younger composers due to the emotional intensity and innovation of his music. The so-called “school of Vincent d’Indy” further shaped Belgian music through figures such as Victor Vreuls (1876-1944), Albert Dupuis (1877-1967), Fernand Brumagne (1887-1939), Armand Marsick (1877-1959), Jean Rogister (1879-1964), François Rasse (1873-1955), Lucien Mawet (1875-1947), Louis Lavoye (1877-1975), and Désiré Pâque (1867-1939). Pâque notably explored atonality and chromaticism as early as 1892, independent of Schoenberg. Eugène Samuel-Holeman (1863-1942) also deserves mention for his progressive ideas on harmony that paralleled and even anticipated those of Debussy (CeBeDeM, 1967).

In Flanders, Peter Benoît (1834–1901) emerged as a pivotal figure in the Flemish cultural awakening. After studying in Paris and returning to Belgium in 1863, he devoted himself to promoting Flemish music and language, eventually founding the Royal Flemish Conservatory in Antwerp. His oratorio *Lucifer* (1866) marked a decisive turn toward Dutch as the language of artistic expression, followed by large-scale choral works like *De Schelde* (1868) and *Rubenscantate* (1877). These works aimed to establish a Flemish tradition within the broader European musical landscape. Benoît also championed accessible music education and fostered a cultural nationalism rooted in the empowerment of the Flemish people (CeBeDeM, 1967).

One of the most significant developments in Belgian music during this century was the establishment of conservatories and music schools. These institutions professionalized music education and shaped a new generation of performers and composers. The Royal Conservatory of Brussels, officially recognized in 1832<sup>1</sup> with François-Joseph Fétis (1784–1871) as its first director, was central in this transformation (Conservatoire Royal de Bruxelles, n.d.; RISM, 2017). Fétis, a noted composer and musicologist, contributed extensively to music theory and pedagogy. Similar institutions were established in Liège (1826), Ghent (1879), and Antwerp (1898), gradually replacing

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<sup>1</sup> Before known as *École de chant* founded in 1813

church-based education and marking a shift toward state-supported cultural institutions. The addition of “Flemish” to the name of the Antwerp Conservatory underscored the rising importance of cultural identity in public life (CeBeDeM, 1967).

Opera also played a central role in Belgian musical life during this period. The Théâtre Royal de la Monnaie in Brussels became a leading opera house, where Belgian composers like François-Auguste Gevaert (1828–1908), who later directed the Brussels Conservatory, composed and conducted significant operatic works. Opera served as a powerful platform for expressing national stories and symbols, often blending Belgian historical themes with French or Italian stylistic influences (Biographs.org, n.d.-b; CeBeDeM, 1967).

Military music and brass bands flourished after the revolution. Patriotic and festive music performed during national events contributed to a shared cultural atmosphere. This legacy persists in today’s HaFaBra (Harmonie, Fanfare, Brass band) movement, especially strong in Flanders, where it continues to blend education, civic pride, and community involvement (CeBeDeM, 1967).

Though Belgian composers developed a distinct national sound, they could not escape the gravitational pull of broader European styles. German Romanticism (especially Wagner and Schumann), French Impressionism, and Italian opera were all integrated and reinterpreted in the Belgian context, resulting in a diverse and vibrant musical tradition that continued to evolve into the 20th century (CeBeDeM, 1967).

This is the time where more composers started to write for clarinet and some compositions were found from Belgian composers. Jean-Baptiste Singelée (1812–1875) wrote a clarinet concerto (but there is no Opus number given). Peter Benoît didn’t write anything for clarinet solo, but there is an arrangement from his work *Fantasia 3*, Op. 18 written for clarinet choir by Johan De Doncker.

## 4. Belgium in the early 20th century

### 4.1. Sociological happenings during the World War

At the start of the 20th century, Belgium saw little immediate political change, but tensions between the Dutch-speaking Flemish and the French-speaking Walloons continued to rise. The Equality Law of 1898 marked a significant moment: Dutch was officially recognized as equal to French in legal matters. However, in practice, French still dominated public institutions and cultural life. It was not until 1967 that the Belgian Constitution was officially published in Dutch, symbolizing full legal parity. Despite these steps forward, many Flemish citizens felt that Dutch remained a second-class language. Letters were written to the King, demanding more equitable treatment, but progress was slow (Vrints, n.d.-b).

World War I marked a turning point. Belgium was invaded and occupied by German forces. Rather than relying solely on military control, the Germans implemented the *Flamenpolitik*, a policy aimed at exploiting internal divisions by offering the Flemish population cultural and administrative autonomy. Some Flemings accepted this offer—these were known as activists, who cooperated with the occupiers in hopes of gaining lasting rights for Dutch speakers. However, the majority were passivists, who refused to collaborate with the Germans, believing that justice for the Flemish cause should be achieved independently and peacefully. After the war, there was a widespread backlash against collaborators. Many were imprisoned, exiled, or publicly shamed, and the *Flamenpolitik* ended. Yet the movement for Flemish recognition persisted (Vrints, n.d.-b).

During World War II, similar patterns emerged. Some Flemish individuals again collaborated with the Germans, but most did not. After the war, collaborators faced harsh consequences: executions, prison sentences, or public humiliation, such as having their heads shaved. This fifty-year period of linguistic struggle, war, and national identity had a profound impact on the artistic world, especially in music.

## 4.2. Music History of the early 20th century

In 1865, two prominent Flemish composers were born: August De Boeck (1865–1937) and Paul Gilson (1865–1942). Paul Gilson emerged as a central figure in Belgian music education, significantly shaping the musical thinking and compositional styles of several generations of composers. His influence was profound enough to inspire a group of his students, known as *Les Synthétistes*, who formed in 1925 with the dual aim of expressing confidence in the future and honouring their mentor. Notable members of this group included Marcel Poot (1901–1988), Francis de Bourguignon (1890–1961), Maurits Schoemaker (1882–1966), Gaston Brenta (1902–1969), Théo De Joncker (1894–1964), and René Bernier (1905–1984) (Biographs.org, n.d.-a; Bertels, 2023).

Alongside De Boeck, other Flemish composers remained devoted to the ideals of Peter Benoit (1834–1901), recognized as the founder of Flemish national music. Among these were Lodewijk Mortelmans (1867–1956), Karel Candaël (1883–1948), Jan Broeckx (dates unknown), and Jef Van Hoof (1886–1959).

While Flemish composers revered Benoit, the Walloon musical community identified with César Franck (1822–1890). Although Franck was born in Belgium and studied in Liège, he completed his education in Paris and subsequently led the Schola Cantorum, founded in 1894. Despite his strong connections to French musical circles, his compositions did not entirely conform to later French musical ideals, and Belgium continues to claim him as a native figure (Britannica, n.d.-a).

The Walloon musical movement, albeit brief, was largely ignited by Guillaume Lekeu (1870–1894). Lekeu's deeply personal and sincere compositions, his strong attachment to Wallonia, and his untimely death at the age of 24 made him an emblematic figure for subsequent musicians. Though he had no direct followers during his lifetime, a generation of composers influenced by Vincent d'Indy (1851–1931)—Franck's successor—formed around Lekeu's legacy. Among these, Joseph Jongen (1873–1953) stood out for his sophisticated integration of French influences (Britannica, n.d.-b).

By the early twentieth century, Belgian music was undergoing notable transformation. Although Peter Benoit retained respect in Flanders after his death in 1901,

composers such as Georges D'Hoedt (1879–1950), Flor Alpaerts (1876–1954), Jules Van Nuffel (1883–1953), Toussaint de Sutter (1889–1959), Arthur Meulemans (1884–1966), Robert Herberigs (1886–1974), Michel Brusselmans (1886–1960), and Prosper van Eeckhaute (dates unknown) gradually moved beyond nineteenth-century romanticism, embracing French impressionism as a novel aesthetic rather than a national style. In contrast, composers including Clément D'Hooghe (1899–1951), Godfried Devreese (1893–1972), and Maurits De Roo (dates unknown) adhered to more traditional approaches (CeBeDeM, 1967; Conservatoire Royal de Bruxelles, n.d.).

During this period, Brussels emerged as a vibrant cultural centre where composers from across Belgium convened, fostering Belgian modernism. This broad and dynamic movement was influenced by international figures such as Igor Stravinsky (1882–1971), Béla Bartók (1881–1945), Arnold Schoenberg (1874–1951), Darius Milhaud (1892–1974), and Arthur Honegger (1892–1955). Additionally, new trends from Paris, exemplified by Claude Debussy (1862–1918) and Maurice Ravel (1875–1937), along with broader modernist currents, exerted significant influence on Belgian music. During this time, national identity diminished in importance; some composers, like Stravinsky, distanced themselves entirely from their origins, whereas others, such as Bartók, incorporated folk elements primarily as personal expression rather than as markers of regional identity (Van Veen, 2021).

Despite the waning of nationalist tendencies, cultural and educational backgrounds continued to exert subtle influence, complicating efforts to categorize Belgian composers strictly along regional lines. Paul Gilson himself identified a so-called "Brussels School," which included composers such as August De Boeck (1865–1937), Arthur De Greef (1862–1940), and Raymond Moulaert (1875–1965), all known for their refined and eclectic styles (Bertels, 2023).

Among modern Walloon composers were Léon Jongen (1884–1969), former director of the Brussels Conservatory; Jean Absil (1893–1974), an important mentor for younger musicians; Fernand Quinet (1898–1971); Raymond Chevreuille (1901–1976), a self-taught composer; Camille Schmit (1908–1976); and Marcel Quinet (1915–1986), who skilfully balanced modernity with tradition (Britannica, n.d.-b; Conservatoire Royal de Bruxelles, n.d.).

In Flanders, mid-twentieth-century composers included Louis De Meester (1904–1987), Norbert Rosseau (1907–1975), Renier Van der Velden (1910–1993), Jean Louël (1914–2005), Jean Decadt (1914–1995), David Van de Woestijne (1915–1979), and Victor Legley (1915–1994), the most internationally recognized among them (CeBeDeM, 1967).

In the early 20th century, there are truly wonderful pieces to find that are written for clarinet. August de Boeck wrote a piece called *Impromptu* that can be played for clarinet and piano or for clarinet choir. Josph Jongen also wrote two beautiful pieces, one concertino and a piece called *Recitativo et Airs de Ballet* Op. 115 for clarinet and piano.

## 5. The late 20th century until the present

### 5.1. Sociological events after World War II

After World War II, Belgium underwent major social and economic changes, including reconstruction, industrial growth, and welfare state expansion, which improved living standards but maintained clear class divisions. In the 1960s and 70s, the decline of heavy industries hit Wallonia hard, while rising linguistic tensions between Dutch-speaking Flanders and French-speaking Wallonia led to increased regional autonomy. Post-colonial immigration added ethnic diversity, and social movements demanded justice and cultural change (Van Goethem, 2010; Deschouwer, 2009).

From the 1990s, Belgium became a more federalized state, with growing multiculturalism and evolving family and gender roles (Deschouwer, 2009). Despite prosperity, regional inequalities persisted, especially between wealthier Flanders and poorer Wallonia (Van Goethem, 2010). Recently, migration, identity debates, and population aging have shaped social concerns, alongside activism on climate, race, and gender issues. Digitalization transformed society, while political fragmentation reflects ongoing linguistic divides (Deschouwer, 2009).

The modernization and urbanization of society encouraged experimentation with new musical styles and technologies, such as electronic and avant-garde music. Linguistic and regional tensions inspired many composers to explore their cultural identities, often reflecting Flemish or Walloon heritage in their works. The rise of multiculturalism introduced new sounds and influences, as immigrant communities brought diverse musical traditions that blended with classical forms. Social movements and political debates around identity, integration, and social justice also found expression in contemporary compositions, which increasingly engaged with current social issues.

## 5.2. Music History of the late 20th century until the present

Belgium's music scene focused on rebuilding and renewal after World War II. The late 1940s and 1950s saw a continuation of neo-classical and late Romantic traditions alongside early avant-garde experiments. Composers like Henri Pousseur (1929–2009) pioneered electronic music and serialism, while Jean Absil (1893–1974) maintained a neo-classical style bridging older and newer forms. This period was supported by government investment in conservatories and orchestras as part of Belgium's cultural reconstruction (CeBeDeM, 1967; Sadie, 2001).

The subsequent generation featured composers such as Jacqueline Fontyn (born 1930), Frederik Devreese (1929–2020), Karel Goeyvaerts (1923–1993), Arsène Souffriau (1922–1994), and Eric Feldbusch (1922–2007). André Souris (1899–1970) was a particularly distinctive intellectual presence, notable for his influence in introducing twelve-tone and serial techniques into Belgian music, inspiring many younger composers despite a modest compositional output (Sadie, 2001).

In the 1960s and 1970s, avant-garde and experimental music flourished amid the Cold War and the rise of youth counterculture. Karel Goeyvaerts became prominent for his serial and electronic works and collaborations with European modernists. Simultaneously, Belgium's popular music scene began emerging, influenced by social changes and modernization (Holmes, 2012).

Alongside these avant-garde and popular trends, Belgium's rich HaFaBra tradition—the vibrant culture of wind bands (harmonie, fanfare, and brass bands)—continued thriving, especially in Flanders and Wallonia. Composers such as Robert Groslot (1957), Jan Van der Roost (1956), Piet Swerts (1960), and Luc Vertommen (1968) contributed significantly to this tradition, which played a crucial role in shaping local cultural identity and music education (CeBeDeM, 1967; Brown & Snyder, 2020).

Later developments saw the embrace of electronic and aleatoric (chance-based) techniques. Henri Pousseur, who studied electronic music in Cologne, Milan, and Brussels, became a leading explorer of aleatoric music. An Institute for Electronic Music was established in Ghent under Louis De Meester (1904–1987), marking a significant

institutional commitment to these new forms (Collins & d'Escriván, 2007; Holmes, 2012).

The 1980s and 1990s witnessed further diversification. Contemporary classical composers like Philippe Boesmans (1936) gained international recognition for opera, while electronic pioneers such as Front 242 (formed in 1981) positioned Belgium prominently in the global electronic body music scene. Dirk Brossé (1960) emerged as a versatile composer and conductor, bridging concert music, film scores, opera, and the HaFaBra tradition. His prolific works for wind bands and orchestras, alongside his international conducting career, made him a central figure in modern Belgian music. This era also reflected Belgium's growing multiculturalism, influenced by immigration and the distinct Flemish and Walloon identities. One of the composers who got influenced by other cultures was Wim Henderickx (1962–2022). Henderickx combined a deep interest in non-Western musical traditions with contemporary classical techniques. His compositions often integrate influences from Indian classical music and meditation practices, reflecting Belgium's increasing cultural diversity and globalized outlook. His work is characterized by a rich palette of timbres and rhythms, showing how Belgian composers engaged with cross-cultural dialogue and spiritual themes, expanding the country's musical language beyond traditional boundaries (Sadie, 2001).

Since the 2000s, Belgium's music has been transformed by digital technology and globalization. Contemporary composers such as Annelies Van Parys (born 1975) continue to innovate. Throughout these transformations, the HaFaBra tradition remains strong, supported by thousands of local ensembles and festivals, maintaining a vital role in community life and music education (King, 2020).

Besides the works from Laporte, Stekke and Poot that are written about in the thesis and composed in the (late) 20<sup>th</sup> century, there are still other pieces that are recommendable for clarinettists. *Madrigal I* a piece for clarinet solo composed by Pousseur and the clarinet concerti by August Verbesselt (1919-2012), Dirk Brossé and Wim Henderickx are great compositions and deserve more flowers.

Chapter II  
Selected works for clarinet and piano/orchestra from Belgium  
composers

## Chapter II – Selected works for clarinet and piano/orchestra from Belgium composers

### 1. Introduction

This chapter centres on an in-depth study of three selected works by Belgian composers: a solo clarinet piece, a duo for clarinet and piano, and a concerto for clarinet and orchestra. Each composition is examined through an interpretative analytical framework, aiming to provide clarinetists who engage with this thesis a richer and more nuanced understanding of these works from both a musical and performative perspective. To enhance this analysis, the research draws not only on existing literature and personal interpretative reflections but also incorporates insights gathered from interviews with distinguished Belgian clarinetists. These interviews offer invaluable firsthand perspectives, as each musician shares their unique experiences and interpretative approaches to the repertoire, thus enriching the contextual and practical knowledge presented here. The clarinetist featured in these interviews are Anne Boeykens, Nathalie Lefèvre, and Stephan Vermeersch (1965). Each bringing their own artistic vision and expertise to the discussion. Their contributions deepen the reader's comprehension of the technical, stylistic, and expressive dimensions of the selected works, providing a comprehensive resource for performers and scholars alike.

## 2. Reflections – André Laporte

*Reflections* by André Laporte, composed in 1970, is a groundbreaking and technically demanding work for clarinet solo that holds a significant place in contemporary Belgian music. Despite its high artistic quality and innovative character, clarinetist Stephan Vermeersch notes that this piece (and other Belgian works) unfortunately receives limited attention within the broader clarinet repertoire. This lack of exposure is partly due to conservative tendencies in many conservatories and limited programming by orchestras and media outlets. The work demands advanced technical mastery, including smooth pitch bending's that must remain expressive without compromising tone quality, as well as complex multiphonics requiring precise control of the oral cavity, tongue position, and breath support. The altissimo register also plays a crucial role, necessitating strong control and forward motion to sustain musical line and tension. Through these challenges, Laporte pushes the boundaries of what the clarinet can achieve. To deepen understanding of how to approach the contemporary techniques used in the piece, the book *New Sounds for Woodwinds* (1967) by Bruno Bartolozzi (1911–1980), recommended by the composer, and the article *Contemporary Aspects of Clarinet Performance* (1977) by Gerard Errante (1941) were consulted. These sources provided valuable insight into the application of these techniques (Vermeersch, 2025).

This piece was selected for several reasons. First and foremost, it serves to promote the music of Laporte on an international scale. Laporte is an accomplished composer with an extensive catalogue of works. For the clarinet, he has composed pieces such as a *Sequenza* and a *Concertpiece*, the latter written for the International Clarinet Competition in Ghent in 2015. It is a solo work that functions effectively in both recital and competition settings. The piece offers the performer significant interpretative freedom, allowing for a performance that can evoke a mysterious yet engaging atmosphere for the audience. Moreover, it incorporates a wide range of advanced techniques that demand a high level of mastery from the performer. These techniques will be discussed.

EXPLANATION OF SIGNS












	= long tone	†	= $\frac{1}{4}$ tone ↑
	= middle long tone	#	= $\frac{1}{2}$ tone ↑
	= as short as possible	##	= $\frac{3}{4}$ tone ↑
	= as fast as possible	d	= $\frac{1}{4}$ tone ↓
	= accelerate speed	b	= $\frac{1}{2}$ tone ↓
	= slacken speed	♭	= $\frac{3}{4}$ tone ↓
	= short pause	—↑	= glissando upwards
	= long pause	—↓	= glissando downwards
	= fluttertongue ("flatterzunge")		
	= smorzando effect (cfr. Bartolozzi)		
	= slow vibrato		

Figure 1: André Laporte, *Explanation of signs*.

Before performing the piece, the clarinettist should thoroughly study the notation and symbols used by Laporte, as they provide essential interpretive guidance. Several of these techniques warrant special attention and will be analysed in greater detail. The edition used in this thesis is from J.W. Chester Ltd.



Figure 2: André Laporte, second bar line p.1, example of glissandi.

The first bar of *Reflections* by Laporte begins with a long D4 played at *ppp*, which descends via glissando to a D $\flat$  and immediately returns to a D $\sharp$ . These glissandi are indicated by arrows, with the direction of the arrow corresponding to the pitch movement. The piece features this technique prominently. Errante (1977) explains that while finger movement plays a role, the glissando, or more accurately, portamento, is “most often achieved by alteration of the embouchure and oral cavity, rather than by manipulation of the fingers” (pp. 6–7). He defines *glissando* a semi-tone step motion of the chromatic scale and *portamento* a smooth sliding between pitches. He adds that composers often use the term *glissando* when they actually mean a smooth, sliding *portamento* effect. In *Reflections*, this technique contributes to a fluid, vocal-like quality in the clarinet line.



Figure 3: André Laporte, second bar line p. 1, example of microtones.

Laporte identifies microtones as another key contemporary technique. Microtonality can be achieved through several methods. According to Errante (1977), microtones are “intervals less than a semitone” and their interchangeability with “quarter tone.” (pp. 20- 21). Clarinetists can produce microtones using techniques such as pitch bending, half-holing, and alternate fingerings, all of which require embouchure and tongue placement (pp. 20–21). Bartolozzi (1982) emphasizes that “the performance of quarter-tone music does not present any excessive difficulty and ceases to be unnatural once the players are well prepared. It is only a question of education and habit” (*New*

*Sounds for Woodwind*, p. 44). In *Reflections*, microtones serve to expand the harmonic language beyond the confines of traditional tonality.



Figure 4: André Laporte, fourth bar line p.1, example of fluttertongue.

Laporte frequently employs flutter tongue, or *flutterzunge*, as a contemporary technique in *Reflections*. Errante (1977) explains that flutter tongue is “generally created by the tip of the tongue producing a rolled r and thereby breaking up the airstream as it enters the clarinet” (p. 7). He further notes that “a rolled r sound with the tongue bouncing against the hard palate should be produced first. This can be added to the clarinet in the low register,” and that the effect may also be achieved with the throat, though this “often results in a rather coarse-sounding growl” (pp. 7–8). The technique imparts a buzzing or trembling quality to the tone. In *Reflections*, this effect heightens tension and intensifies expressive musical passages.



Figure 5: André Laporte, fifth bar line p.1, example of smorzando.

Laporte uses the smorzando effect twice in *Reflections*: once at the fifth bar line on the first page and again at the first bar line on the third page. Bartolozzi (1982) explains that *smorzato* is a form of vibrato involving fluctuations in volume, not pitch, and is “obtained through a slight movement of the jaw and not of the diaphragm.” He adds that “the rhythm of the fluctuation can be determined by the jaw movements” (p. 20). He also notes that various tone colours can be achieved by using different fingerings, allowing expressive flexibility during sustained notes. Errante (1977) similarly defines smorzando as “an attack and release by means of embouchure and air column pressure exclusively—the tongue is not involved in acting on the reed in any way,” and describes it as “an air column vibrato taken to the extreme, i.e., very slow and wide” (pp. 7, 17). Using

smorzando, Laporte creates contrast and expressiveness, often enhancing quieter, atmospheric moments in the piece.



Figure 6: André Laporte, eight bar line p.1, example of a multiphonic.

Laporte (1970) incorporated twelve multiphonics in *Reflections* to enhance harmonic complexity and texture. Multiphonics offer composers new possibilities for writing for woodwind instruments. Bartolozzi (1982) describes this technique as the possibility of emitting that same sound with timbres of considerable diversity, thus permitting the performance of melodies of the tone colour either with single sound or sounds of different pitch (*New Sounds for Woodwind*, p. 42). He further emphasizes that musicians should continually explore new fingerings. Errante (1977) defines multiphonics as instances in which “the clarinet produces more than one pitch simultaneously,” and outlines several techniques for achieving them (pp. 6, 7). These include combining the voice with the clarinet by humming while playing, tone-splitting through subtle adjustments to embouchure, oral cavity, and air pressure, and the use of unconventional fingerings. I intend to use this last technique in my recital; specific fingerings will be detailed later in this thesis.

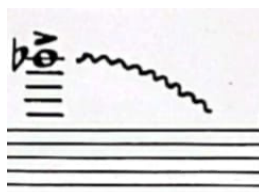


Figure 7: André Laporte, sixth bar line p.2, example of a glissando.

This is another example of a glissando in Laporte’s piece. Vermeersch goes as low and ‘crazy’ as possible.

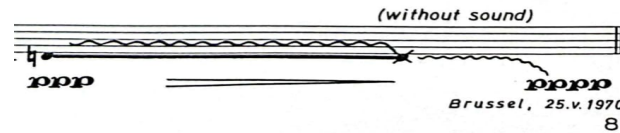


Figure 8: André Laporte, last bar line p.3, example of vibrato and air sound.

The final notes of the piece are performed very softly with vibrato, followed by a descending glissando that ends in silence. Two performance techniques appear here that have not been discussed previously: vibrato and air sound. According to Bartolozzi (1967), vibrato control is achieved by varying the movement of the lips while blowing from the diaphragm, with the intensity ranging from no vibrato to a maximum *vibratissimo* (p. 24). Bartolozzi classifies the type of vibrato used by Laporte as a "normal vibrato." Errante (1977) further defines vibrato as a variation in pitch or amplitude that adds warmth or tension to the sound (pp. 20, 21, 26). Performers can create vibrato using three main techniques: jaw vibrato, which involves moving the jaw to vary pitch; throat vibrato, which uses muscle adjustments in the throat; and diaphragm-based vibrato, relying on controlled breath pressure. Each method provides different expressive effects and can be chosen depending on the musical context. In *Reflections*, vibrato is employed sparingly, primarily to shape sustained tones expressively.

The final technique is the air sound, which Laporte indicates as "without sound." Errante (1977) describes the air sound as a clarinet technique where the performer produces sound primarily through the flow of air rather than reed vibration. This effect is achieved by loosening the embouchure and reducing the intensity of the airstream so that the reed does not vibrate, resulting in a soft, breathy tone. By adjusting the oral cavity and employing alternate fingerings, clarinetists can create a variety of subtle timbral effects within the air sound category. Additionally, when possible, lowering the reed slightly on the mouthpiece allows for a stronger airstream without causing vibration, enabling a more controlled and expressive air sound (Errante, 1977, p. 26). This air sound contributes to the "Inner Space Music" aesthetic, ethereal and textural.

As previously stated, the positions of the multiphonics are not notated in the score. Laporte indicates that he derived them from Bartolozzi (1967). However, not all proposed fingerings are feasible or comfortable to execute. Based on access to Vermeersch's scores and personal experimentation, a recommended fingering position is presented here for

clarinetists to consider. This should be regarded as a reference guide rather than an authoritative solution. Since not all multiphonics are playable, performers must make decisions regarding which pitches to prioritize. If a clarinetist identifies a more effective or comfortable fingering, they are encouraged to use their own alternative. As clarinet construction and technique continue to evolve, new possibilities may emerge that are currently unattainable. The suggested positions aim to assist clarinetists interested in performing the piece by reducing the challenges associated with locating viable multiphonic fingerings.



Figure 9: André Laporte, eight bar line p.1, position first multiphonic.

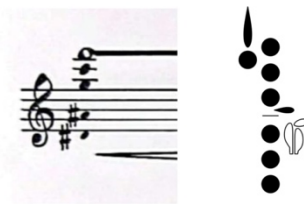


Figure 10: André Laporte, fourth bar line p.3, position second multiphonic.

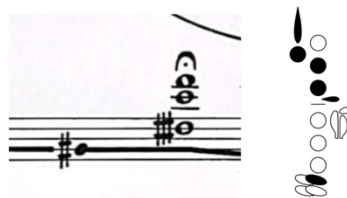


Figure 11: André Laporte, sixth bar line p.3, position third multiphonic.

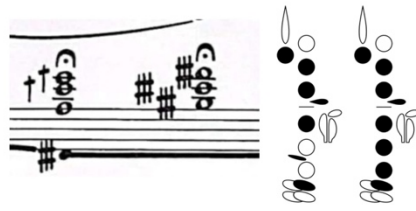


Figure 13: André Laporte, sixth bar line p.3, position fourth and fifth multiphonic.



Figure 12: André Laporte, seventh bar line p.3, position sixth multiphonic.

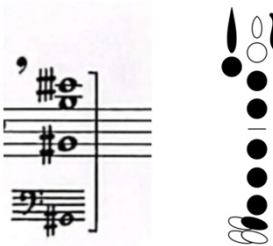


Figure 14: André Laporte, seventh bar line p.3, position seventh multiphonic.



Figure 15: André Laporte, eighth bar line p.3, position eighth multiphonic.

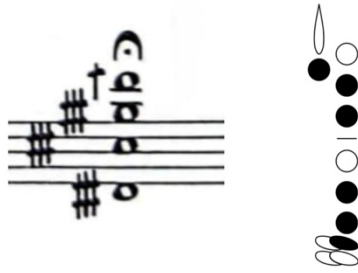


Figure 16: André Laporte, eighth bar line p.3, position ninth multiphonic.

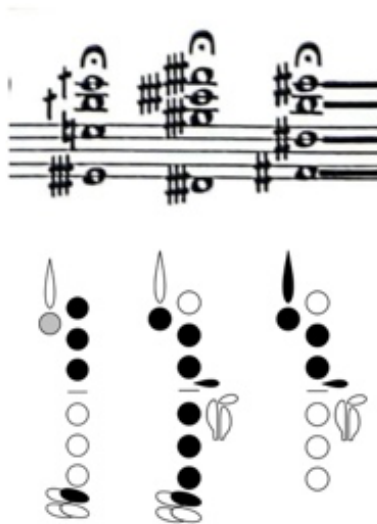


Figure 17: André Laporte, ninth bar line p.3, position tenth, eleventh and twelfth multiphonic.

The grey marking shows that the hole should be half open, rather than completely closed.

Vermeersch approaches *Reflections* not only as a performer but also from the perspective of a composer and improviser. He emphasizes the necessity of developing a deep interpretative and expressive understanding of the piece before playing the first note. This process requires a solid foundation in music theory, compositional techniques, and music history, as the work employs new musical languages and structures that are not immediately accessible. Vermeersch also cautions that many contemporary musicians rely too heavily on recordings and social media, which can impede the development of technical skills and profound interpretation. Mastering contemporary techniques demands ongoing, disciplined practice. For clarinetists studying *Reflections*, Vermeersch advises against treating the piece merely as a technical showcase. Instead, he encourages full immersion in the musical language and nuances of the work. Although rhythmically free, the piece contains a subtle pulse that provides coherence and drives tension. He further recommends studying other works by Laporte, such as *Sequenza I* and *Sequenza II*, to gain deeper insight into the composer's style (Vermeersch, 2025).

### 3. Impressions de Cinéma – Léon Stekke

In Belgium, *Impressions de Cinéma* by Stekke is a well-regarded piece within the clarinet community. It is frequently performed in recitals by Belgian clarinetists and has been recorded, notably by clarinetist Ronald Van Spaendonck (1970). The work was composed in the 20th century for clarinet or bassoon and piano. It is dedicated to bassoonist Léo Van de Moortel (1919–1972) and clarinetist Pierre De Leye, both of whom were soloists in the Belgian National Orchestra.

In December 2023, Nathalie Lefèvre (1970) performed the piece, possibly for the first time in Portugal, at room 210 of ESMAE. Due to the scarcity of available information on both the composer and the work, writing about it posed a significant challenge. Additional insight was gathered through a personal interview with Lefèvre.

As a prominent Belgian clarinetist, Lefèvre frequently includes repertoire by Belgian composers in her programming. She emphasizes the importance of promoting national musical heritage and drawing connections with composers of other nationalities:

*“I make a point of proposing works by Belgian composers to promote our musical heritage and to draw parallels with composers of other nationalities”* (Lefèvre, 2025).

Her interpretive approach is consistent across all works; however, when the composer is still living, she prefers to reach out for feedback. As she explains,

*“When composers are present, they may have requests regarding interpretation, especially in chamber music”* (Lefèvre, 2025).

She continues to uphold this principle, including in her work with *Impressions de Cinéma*. Her aim is always to remain faithful to the score, as with any piece she performs. However, in the case of Stekke’s work, a significant issue arose: the publisher released a revised edition containing numerous errors in both the piano and clarinet parts. Fortunately, Lefèvre retained her original edition, which helped her avoid the pitfalls introduced by the newer version. These editorial inconsistencies and her corrections will be addressed in a later section.

One important recommendation she offers to performers is to ensure close coordination between the clarinetist (or bassoonist) and the pianist. Due to tempo challenges, effective ensemble communication is essential for a successful performance.

Lefèvre kindly shared her scores with me, which enabled the identification of several minor errors. These mistakes should be corrected prior to performance. The necessary corrections are documented and presented here. A total of eighteen mistakes were found in the scores. The edition of the scores is from Andel.

The selection of this piece is based on a personal preference. I first performed it at the age of sixteen. At that time, it represented a significant challenge, and I was not yet able to fully convey the depth and quality of the composition. Seven years later, I continue to hold a deep appreciation for the work; however, it remains largely unknown outside of Belgium. Even within Belgium, Stekke is not a widely recognized composer, except among clarinettists. Because of the work's strong compositional qualities and my own development as a performer, I decided to study this piece in greater depth. This research also aims to provide valuable insights for future performers, offering a reliable edition of the score and highlighting the challenges of coordination between clarinettist and pianist.

3.1. Mistakes in the scores of Impressions de Cinéma

**Impressions de Cinéma**  
KINEMA-INDRUKKEN

Léon STEKKE  
op. 22

Allegro con brio ♩ = 126

Clarinet  
TUTTI  
*ff con deciso*

Bassoon  
TUTTI  
*ff con deciso*

Piano  
*sfz*

Figure 18: Léon Stekke, bar 1-4 p.1.

Correction rhythmic notation bar 4.

91

Solo

(5)

ad lib. quasi Cadenza

Solo

*sfz*

*sfz*

(8va)

*poco cresc. e string.*

*sfz secco (suivez)*

9

Figure 19: Léon Stekke, bar 91-94 p.9.

E4 instead of D4 in the clarinet part bar 94.

116

7 T° del Allegretto ♩. = 104

1)

*p sempre*

1)

*p sempre*

*p legg.*

8va

Figure 20: Léon Stekke, bar 116-118 p.12.

E4 instead of D4 in the clarinet part bar 118.

Figure 21: Léon Stekke, bar 122-125 p.12.

E4 instead of D4 in the clarinet part bar 122.

17

Figure 22: Léon Stekke, bar 179-183 p.17.

D5 instead of C5 in the clarinet part bar 183

206

*ff* con appassionata ma burlescamente

*mf* sost.

209

*f* espress.

20

Figure 23: Léon Stekke, bar 206-210 p.20.

C#6 and F#5 in the clarinet part bar 208. C#6, A#4 and F#5 in the clarinet part bar 209.

213 (14) *a tempo*

*p legg.* *f espress.*

*pp dolce* *a tempo*

*sfz* *p legg.*

*legg.*

string. *a tempo*

21  
Figure 25: Léon Stekke, bar 213-217 p.21.

Change of clef in the clarinet part bar 214. Note corrections in bar 216.

221 *a tempo*

*f cantabile* *mf* *sol*

*f cantabile* *mf*

*mf* *legg. e espress.*

Figure 24: Léon Stekke, bar 221-223 p.22.

G4 instead of F4 in bar 223.

243 a T<sup>o</sup> Vivo ♩ = 132

mf cresc. f legg. e con spirito

mf cresc. f legg. e con spirito

mf cresc. f legg. e con spirito

246 poco a poco dim. e rall.

p pp

p pp

p pp

Figure 26: Léon Stekke, bar 243-252 p.25.

C#5 in the clarinet part bar 243. B $\flat$  and D $\flat$  in the clarinet part bar 246.

270 T<sup>o</sup> di Fox - Trot

mf marc. espress.

mf marc. espress.

pp legg. et très fluide

27

Figure 27: Léon Stekke, bar 270-272 p.27.

F#5 in the clarinet part bar 272.

This musical score shows three staves for bars 282-284. The top staff is the clarinet part, starting with a trill marked 'rit.' and a circled '21' above it, followed by a melodic line marked 'f marc.'. The middle staff is the bassoon part, also starting with a trill marked 'rit.' and a circled '21' above it, followed by a melodic line marked 'f marc. ossia'. The bottom staff is the piano accompaniment, featuring chords and a melodic line marked 'sfz'.

Figure 28: Léon Stekke, bar 282-284 p.29.

C#5 in the clarinet part bar 282.

This musical score shows three staves for bars 288-291. The top staff is the clarinet part, starting with a trill marked 'rit.' and a circled '21' above it, followed by a melodic line marked 'mf' and 'espress.'. The middle staff is the bassoon part, also starting with a trill marked 'rit.' and a circled '21' above it, followed by a melodic line marked 'mf' and 'espress.'. The bottom staff is the piano accompaniment, featuring chords and a melodic line marked 'pp legg.', 'mf secco', and 'pp'. A circled '29' is located below the piano staff.

Figure 29: Léon Stekke, bar 288-291 p.29.

A#3 in the clarinet part bar 288.

30  
Figure 30: Léon Stekke, bar 295-300 p.30.

A45 in the clarinet part bar 295. F#5 in the clarinet part bar 300.

35  
Figure 31: Léon Stekke, bar 350-354 p.35.

A Tempo in the clarinet part bar 350.

### 3.2. Chosen passage

According to Lefèvre, performing this piece requires the clarinetist and the pianist to be familiar with each other's parts. Rehearsal is essential due to the presence of complex transitions. The following four passages illustrate sections in which careful coordination between both performers is necessary.

The musical score for the first chosen passage in Léon Stekke, bars 59-63, page 5, is presented in four systems. The top two systems are for the clarinet and piano, both marked 'sempre string.'. The bottom two systems are for the piano, with the right hand marked 'sempre string.' and the left hand marked 'f marc.'. The music features complex rhythmic patterns, including triplets and trills, and dynamic markings such as 'ff' and 'sfz'.

Figure 32: Léon Stekke, bar 59-63 p.5, first chosen passage.

Stekke's composition features numerous tempo fluctuations, including frequent indications of stringendo and ritenuto, which require careful coordination and planning between the clarinetist and pianist. These tempo modifications must be executed in a manner that feels organic and intuitive to both performers. In the passage leading to measure 63, the clarinet initiates the stringendo. After two measures, the piano assumes the rhythmic drive as the clarinet sustains a trill. To ensure that both musicians arrive precisely together on the second beat of measure 63, the stringendo must be executed with clarity and intent. It is particularly important for the clarinetist to listen attentively to the piano's triplet figures. When this mutual attentiveness is achieved, both performers should be able to articulate the second beat in unison. Throughout this section, and the piece, maintaining a sense of natural tempo transitions and active listening is essential for ensemble cohesion.

Figure 33 is a musical score for three staves. The top staff is for the clarinet, the middle for the piano, and the bottom for the piano. The score is in 3/8 time and features a key signature of two flats. It begins with a rehearsal mark (17) and the tempo marking 'a T<sup>o</sup> (lunga)'. The dynamics are marked 'p legg.', 'mf cresc.', and 'f legg. e con spirito'. The tempo changes to 'a T<sup>o</sup> Vivo (♩ = 132)' in the final section.

Figure 33: Léon Stekke, bar 240-243 p.19, second chosen passage.

The need for constant attentiveness and mutual listening between the clarinetist and pianist in Stekke's work extends beyond tempo fluctuations. Certain passages function as musical dialogues, requiring precise responsiveness. For instance, in bar 240 (rehearsal number 17), the pianist concludes a sustained chord and immediately introduces a brief thematic figure. The clarinetist must perceive this cue clearly to respond with the same motif exactly one and a half beats later. This exchange demands a high level of ensemble awareness, precision, and sensitivity. Achieving such coordination is challenging and necessitates thorough rehearsal, active listening, and a shared interpretive understanding between the performers to ensure a cohesive and expressive performance.

Figure 34 is a musical score for three staves. The top staff is for the clarinet, the middle for the piano, and the bottom for the piano. The score is in 3/8 time and features a key signature of two flats. It begins with a rehearsal mark (19) and the tempo marking 'T<sup>o</sup> di Fox-Trot (♩ = 80-88)'. The dynamics are marked 'sfz', 'pp dolce', and 'mf marc. ma legg.'. The tempo changes to 'T<sup>o</sup> di Fox-Trot (♩ = 80-88)'. The score includes the instruction 'et très fluide' and a 'ced.' marking.

Figure 34: Léon Stekke, bar 263-264 p.21, third chosen passage.

Stekke makes frequent use of tempo changes as well as various tuplet and antimetrical figures. For example, in measure 264 (rehearsal number 19), the composer used polyrhythm. Instead of thinking in 2/2, the clarinetist should interpret the passage in 8/8, subdivided as 3+2+3. This type of metric shift occurs regularly throughout the piece and creates a sense of instability within the otherwise stable meter. It is important that both performers remain aware of this recurring feature in Stekke's compositional style.

Figure 35: Léon Stekke, bar 304-307 p.25, fourth chosen passage.

The composition is characterized by frequent tempo changes and complex polyrhythmic structures. A particularly challenging section occurs at measure 304, where Stekke introduces a moment of polymeter. At this point, the clarinet continues developing a polyrhythmic line in 2/2, while the piano part shifts to 6/8. This simultaneous use of different meters across the two instruments creates a layered rhythmic texture that lasts for two measures. In measure 306, the clarinet aligns with the piano by also moving into 6/8, resolving the polymetric tension. Although there is no actual change in tempo, the contrasting metric frameworks require both performers to maintain a strong internal pulse and heightened rhythmic awareness to stay coordinated. This passage exemplifies Stekke's intricate approach to rhythm and meter, demanding precision and close ensemble communication.

Nathalie approaches Belgian contemporary repertoire with a strong commitment to both fidelity and artistic understanding. She regularly includes Belgian composers such as Michel Lysight (1958), Benoît Mernier (1964), Wim Henderickx (1962–2022) and Bram Van Camp (1980) in her programs, not only to promote national heritage but also to explore connections with broader musical traditions. She emphasizes that performing works by living composers allows for valuable interpretive exchanges, particularly in chamber music, where issues such as tone colour and balance between voices are often discussed in detail. For instance, her collaboration with Bram Van Camp provided insight into the intended roles of each part, while her long-standing relationship with Wim Henderickx deepened her interpretive approach to works like *Maya* and his clarinet quintet. Nathalie's perspective affirms the value of informed, flexible, and collaborative approaches to contemporary Belgian clarinet repertoire (Lefèvre, 2025).

## 4. Concerto – Marcel Poot

The final work discussed in this study is Marcel Poot's Clarinet Concerto. Unlike the previous two works, this concerto has rarely been performed. There is only one recording available online, performed by Walter Boeykens. When asked about the piece, many clarinetists, even those familiar with Poot's work or students of Walter Boeykens, were unaware of its existence. Despite Poot's recognition as a composer, his clarinet concerto remains largely unknown.

Most of Poot's concertos have never been recorded; only his first and second piano concertos, along with the clarinet concerto, have available recordings. This scarcity further contributes to the concerto's obscurity and makes it an especially interesting subject of study.

After extensive research and contacting several sources, I found that very little is written or known about the work. Anne Boeykens (1964) attempted to locate Walter Boeykens' scores but was unsuccessful (at least for now). The scores were eventually obtained through Jan Dewilde, the librarian who located them in the library of the Royal Conservatoire of Antwerp. The scores are handwritten, which can make them difficult to read. For the convenience of this study and potential future performances, a newly prepared version of the score is included in the annex.

Despite these challenges, I chose to focus on this concerto because, in my view, it is too remarkable to be overlooked. I discovered it through Walter Boeykens' album *Concertos for Clarinet*, which also features works by Jean Françaix (1912-1997) and August Verbesselt (1919-2012). Listening to Poot's concerto inspired me to perform it and share it with a wider audience. Belgian musicians who have since heard the concerto have expressed great enthusiasm. While a recording was not possible during the period of this research, producing one remains a personal goal and a frequent request from fellow musicians.

Each movement of the concerto will be analysed interpretatively to provide performers with a deeper understanding of the piece and of Poot's stylistic approach. Listening to the recording of Walter Boeykens is heavily recommended.

## 4.1. Marcel Poot's Style

Before playing, it's important to get familiar with Poot's style and some similarities with other, more known, composers.

Poot embodies a Belgian form of neoclassicism that is both modern and disciplined, expressive yet rational. His aesthetic deliberately avoided both Romantic excess and avant-garde radicalism, favouring clarity, proportion, and craftsmanship. His music is often energetic, transparent, and rhythmically driven, reflecting the influences of Stravinsky, Les Six, and French neoclassicism (Matrix, n.d.).

Poot's compositions typically use traditional forms, such as symphonies and concertos, but infuse them with modern harmonies, sharp rhythms, and polytonal or modal colours rather than full atonality. His orchestration is lucid and colourful, often highlighting brass and percussion for their brilliance. His music occasionally conveys humour and irony, reminiscent of contemporaries like Hindemith and Milhaud. Poot described his approach as "music with a smile," balancing intellectual rigor with playful expression. Through works like this concerto, he helped define a distinctly Belgian modernism that remains both accessible and sophisticated (Matrix, n.d.).

By studying Walter Boeykens' recording alongside Poot's wind quintet and second piano concerto (which was composed in 1975, two years prior to the clarinet concerto), I became familiar with Poot's characteristic style. His music often features frequent changes in meter, marked rhythms, and staccato articulations, yet is also rich in lyrical melodic lines. Occasionally, he combines these techniques, allowing the soloist a beautiful melody while the orchestra, often celli and basses, provides pizzicato accompaniment. These traits are particularly evident in the first and third movements of the concerto. These rhythmical changes and articulation give these movements a lot of energy. The second movement features short cadenzas and lyrical lines, while the clarinet assumes a leading role in the woodwinds, engaging in dialogic interplay with flute, oboe, and bassoon.

This concerto is challenging due to its rapid character shifts, ranging from short, marcato phrases to long, legato melodies. While technically less demanding than some other clarinet repertoire, it is physically taxing, with many high-register passages and

limited opportunities for rest. Selected passages from each movement will be analysed in more detail and illustrated in the scores to provide further insight.

## 4.2. First movement

As previously mentioned, the first movement contains numerous articulation markings and frequent changes of meter. Both articulation and solfège indications must be strictly observed, as every detail contributes to the character and coherence of the movement.

The contrasts in character are clearly defined. Poot frequently uses indications such as *sempre marcato*, *con galore*, *sempre more*, and *(sempre) animato*, all of which suggest sustained intensity and tension from the very beginning. The opening of this movement shows a notable resemblance to that of Poot's Second Piano Concerto. The orchestra opens *marcato* with a forceful thematic statement, which the clarinet echoes eleven bars later.



The image shows a musical score for the first movement of a work by Marcel Poot. The tempo is marked "I. allegro risoluto" with a metronome marking of 120. The time signature is 3/4. The score is for a clarinet in B-flat (clar. si b) and piano. The piano part features a complex rhythmic pattern with many accents and slurs. The clarinet part is mostly rests in the first three bars. The tempo marking "sempre marc." is written in the piano part.

Figure 36: Marcel Poot, bar 1-3 p. 1.



Figure 37: Marcel Poot, bar 10-13 p.2.

Throughout the first and third movements, both soloist and ensemble encounter numerous short, accented articulations. Differentiating these articulations is essential. For example, in bar 25, Poot writes accents, whereas in bar 26, he introduces a piano subito followed by staccato markings.

This concise articulation style remains a defining feature of the first movement, closely linked to its constant metric changes. In bar 27, the clarinet introduces a brief motif that is subsequently imitated by the right hand of the piano or the trumpet in the orchestra. This motif reappears in several later passages. A striking instance of metrical variation occurs between bars 35 and 36: the time signature shifts from  $\frac{3}{4}$  to  $\frac{2}{4}$ , and then immediately to  $\frac{3}{2}$  — an unconventional meter where three and a half beats are grouped within one bar. This irregular metric pattern accentuates the rhythmic emphasis of the accompaniment, enhancing the tension or could be used in a humoristic way. Poot's meticulous attention to these rhythmic effects heightens the movement's overall tension and vitality. Across the movement, five distinct meters are employed.

Ossia

25

simile

35

3

Figure 38: Marcel Poot, bar 24-38 p.3

Even when the clarinet (or the pianist's right hand) plays a lyrical melodic line, the left hand maintains a concise rhythmic figure, as seen in bar 27. This interplay sustains the movement's forward momentum and dynamic energy, even during more melodic

passages. A similar instance occurs in bar 98, where the clarinet introduces a dolce melody, while the accompaniment responds with short, rhythmic interjections.



Figure 39: Marcel Poot, bar 96-100 p.7.

At the end of the first movement (bar 186), Poot writes a chromatic scale ascending to an A6. I suggest a specific fingering for the final four notes leading into bar 187. These have been particularly effective in performance. The same scale reappears twice in the third movement, where this fingering continues to function reliably.

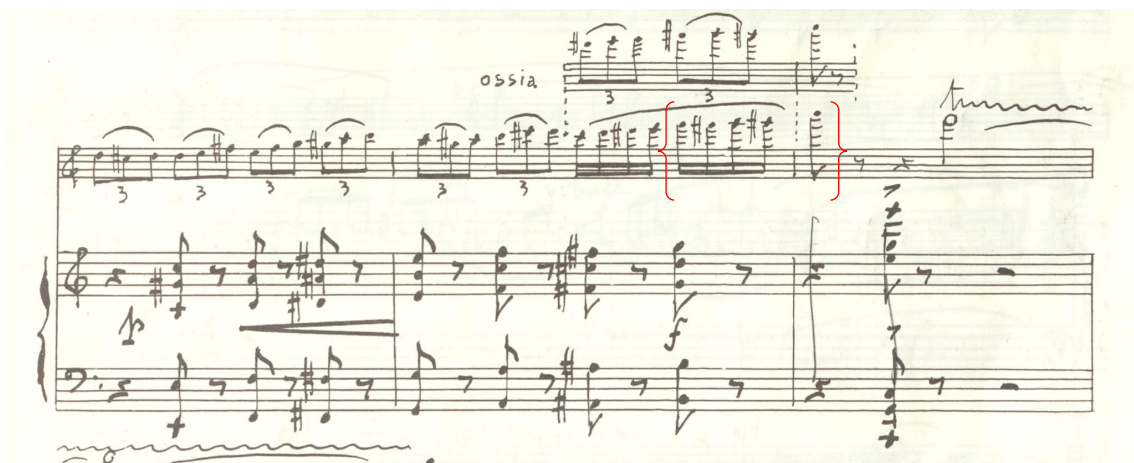


Figure 40: Marcel Poot, bar 185-187 p.13.

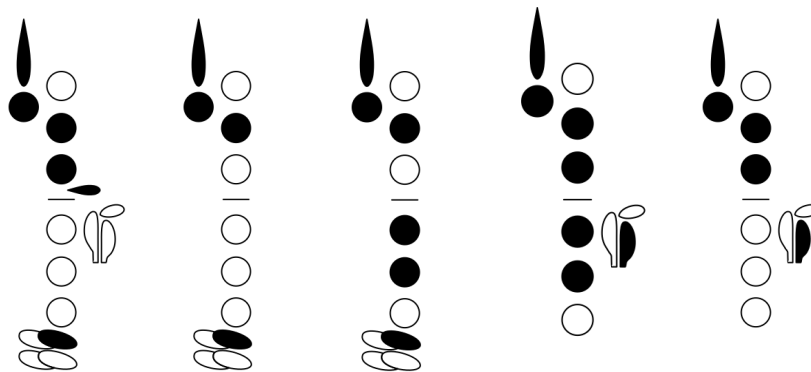


Figure 41: Marcel Poot, positions chromatic scale bar 186-187 p.13.

These are the positions I suggest for the five notes that are selected in figure 40. These positions work for me and are a suggestion, there are more options. These positions are chosen to play it in a natural way, so most fingers stay in the same positions and no big jumps are needed.

### 4.3. Second movement

In the second movement, the character of the music changes, introducing a more mysterious atmosphere that begins with an extensive flute solo accompanied by the celli and basses. In the piano reduction, the flute solo appears in the right hand, while the basses are written in the left. This movement features exceptionally long phrases, both for the clarinet and the orchestra. In bar eight, the clarinet sustains a long E in pianissimo, performing a gradual crescendo and decrescendo over seven beats. Following this, the clarinet presents a countermelody to the flute, creating a brief dialogue between the two instruments.

II. andante

92 = ♩ (♩)

Flauto

4/2

Figure 42: Marcel Poot, bar 1-3 p.14.



Figure 43: Marcel Poot, bar 8-11 p.14.

On the third beat of bar 21, the concertmaster enters with a violin solo, adding another expressive layer while the clarinet and flute continue their interplay. Both the flute and violin solos conclude in bar 26, where all violins join in tutti. This type of instrumental dialogue recurs frequently throughout the concert.



Figure 44: Marcel Poot, bar 20-27 p.15.

Within the second movement, there are two short cadenzas in which the musical character briefly returns to the concise, well-articulated figures found in both the clarinet and orchestral parts. After the first small cadenza, the orchestra resumes a rhythmically

defined passage leading to a climax on the clarinet's D6 (sounding C6). The second small cadenza follows, during which the clarinet descends chromatically back to the original tempo of the movement.



Figure 45: Marcel Poot, bar 48-53 p.17.



Figure 46: Marcel Poot, bar 63-69 p.18.

The clarinet then continues with a solo passage, accompanied with brief pizzicato entries from the basses. The flute returns in bar 72, re-establishing the dialogue introduced at the beginning. In bar 79, the flute concludes its solo, and the bassoon takes over in bar 80 for six measures. Poot notates the flute solo in the right hand and the bassoon solo in the left, effectively matching the register and timbral qualities of both instruments.



Figure 47: Marcel Poot, bar 70-74 p.19.

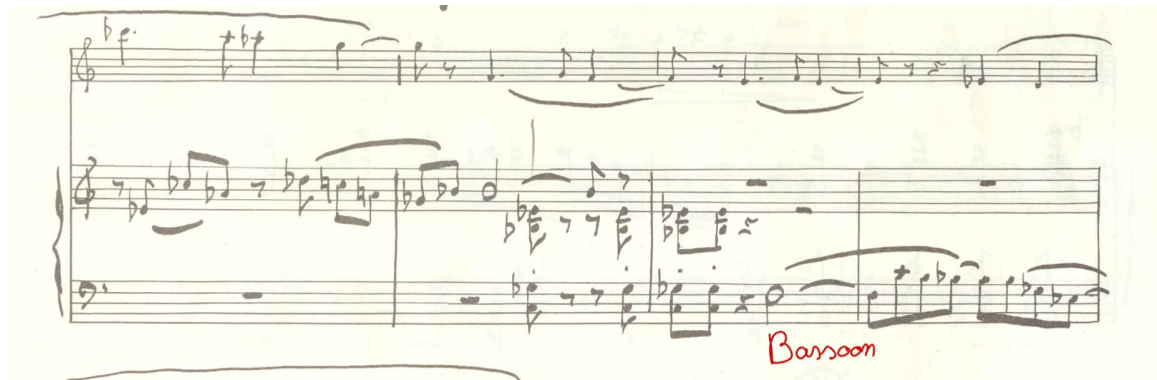


Figure 48: Marcel Poot, bar 78-81 p.19.

#### 4.4. Third movement

As in the first movement, the third movement begins in a short and energetic manner. Similarly, the clarinet imitates the small motif introduced at the beginning, entering in bar 15. The movement continues with numerous short, accented notes and occasional changes of meter; however, it is technically far more demanding than the first. Overall, this third movement is significantly more virtuosic and technically demanding than both the first and second movements.



Figure 49: Marcel Poot, bar 1-8 p.20.

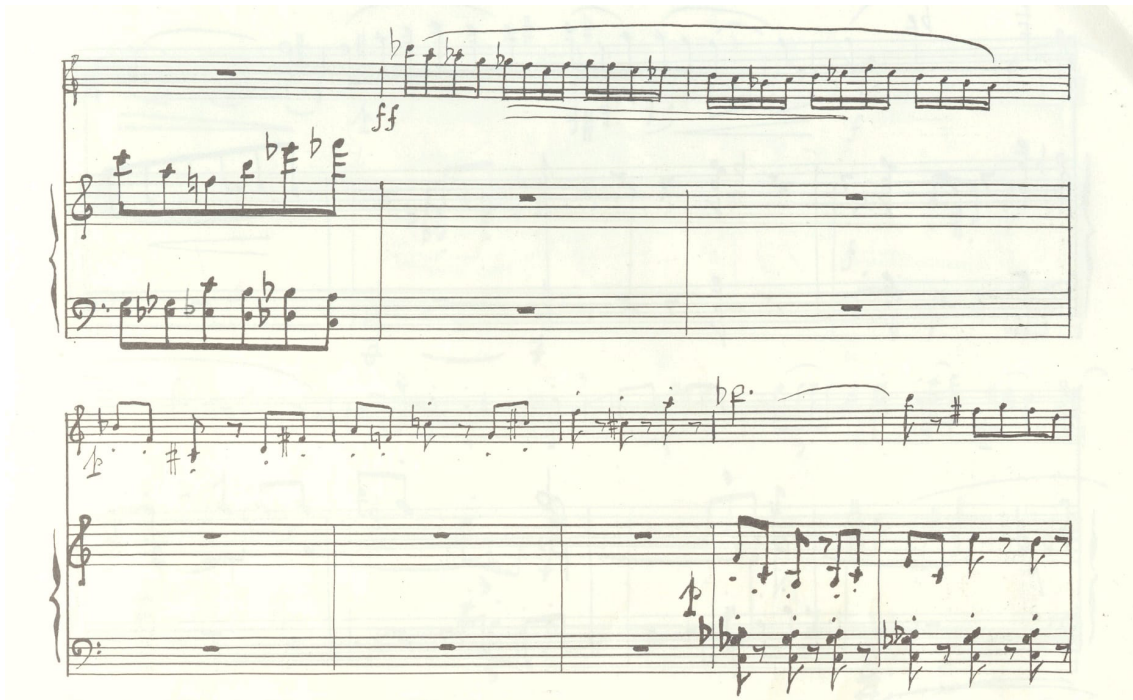


Figure 50: Marcel Poot, bar 13-20 p.21.

Up to bar 110, the energetic character remains dominant. It then begins to fade until bar 119, where the soloist pauses and the bassoon enters with a lyrical melody, which the clarinet imitates in bar 125. A brief dialogue follows between the bassoon and the clarinet. Once again, the bassoon part is written in the left hand of the piano reduction. In bar 130, the oboe joins, and the bassoon part concludes in bar 132. The flute then enters in bar 134, followed by a short chord from the horns in bar 136. This brief passage in the third movement resembles the texture of a wind quintet. The strings re-enter in bar 141, leading into an *accelerando* one bar later those returns to the original tempo by bar 150.



Figure 51: Marcel Poot, bar 116-120 p.27.

Handwritten musical score for Marcel Poot, bars 125-140, page 28. The score is written on five systems of staves. The first system shows a vocal line and a piano accompaniment. The second system includes a woodwind part labeled "oboe" and a piano accompaniment. The third system features parts for "Flute" and "Horn" with a piano accompaniment. The fourth system includes a woodwind part labeled "oboe + flute" and a piano accompaniment. The fifth system shows a woodwind part labeled "Bassoon" and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 52: Marcel Poot, bar 125-140 p.28.

Handwritten musical score for Marcel Poot, bars 141-150, page 29. The score is written on five systems of staves. The first system includes a circled '16' and the instruction 'accelerando'. The second system has 'Stings' written in red above the staff. The third system has 'molto' written above the staff. The fourth system has 'Tempo 1' written above the staff. The score features various musical notations including notes, rests, and dynamic markings such as 'mf' and 'f'.

Figure 53: Marcel Poot, bar 141-150 p.29.

When performed with piano, it is important for the clarinetist and pianist to keep this wind quintet passage in mind, as awareness of the instrumental colours helps shape the appropriate timbre and character. This section can also be interpreted as an instance of Poot's subtle use of humour within the concerto.

After this interlude, the virtuosity and energy return, featuring graceful, dance-like lines and more tonal phrases. The movement concludes with the same chromatic scale as the ending of the first movement.

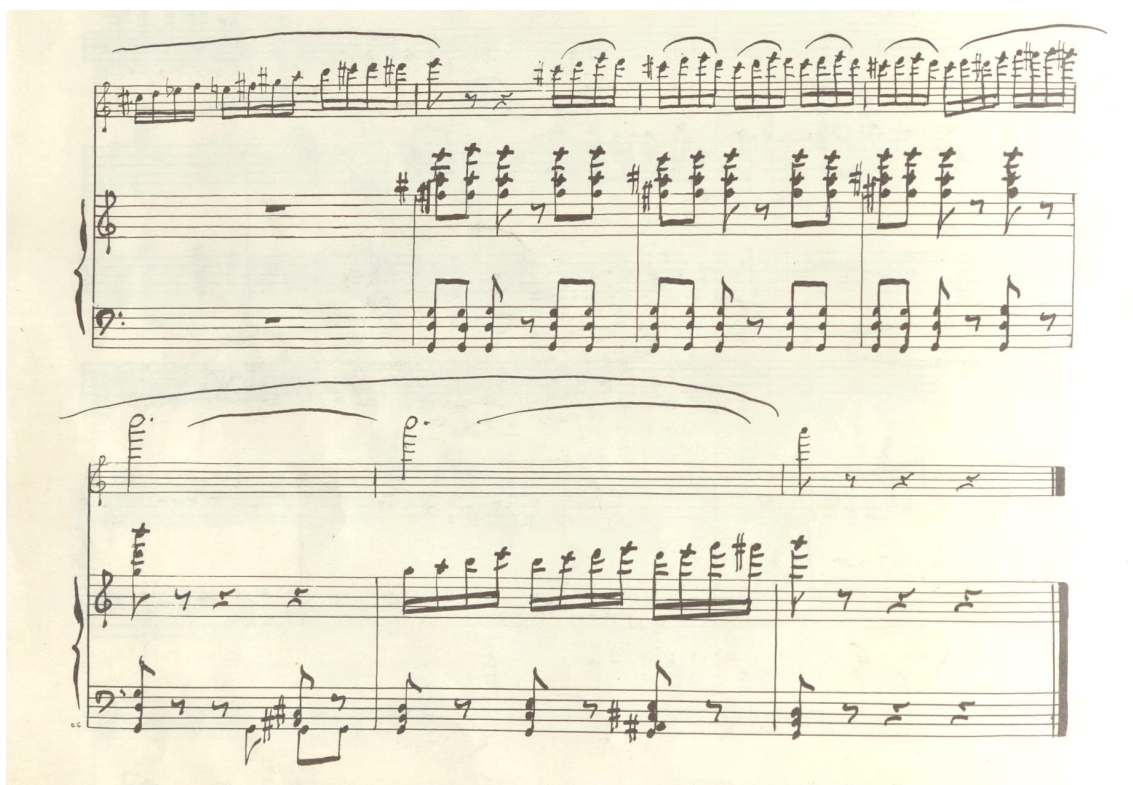


Figure 54: Marcel Poot, bar 219-225 p.34.

## Conclusion

This project set out to explore Belgian clarinet repertoire through a dual lens: historical contextualization and performer-informed interpretation. The first chapter examined the development of music in Belgium, identifying key composers, stylistic trends, and institutions that have shaped the country's musical identity. This provided the foundation for a more focused investigation in the second chapter, which analyzed three selected works: *Reflections* by André Laporte, *Impressions de Cinéma* by Léon Stekke, and the *Concerto for Clarinet and Orchestra* by Marcel Poot.

At the outset, several challenges were evident. The scarcity of available information, both online and in libraries, made the research particularly demanding, especially concerning Léon Stekke *Impressions de Cinéma* and Marcel Poot's *Concerto for Clarinet*. To address these gaps, interviews were conducted with three prominent Belgian clarinetists, Anne Boeykens, Nathalie Lefèvre, and Stephan Vermeersch, as well as with researcher and librarian Jan Dewilde. Their contributions provided crucial interpretative and technical perspectives on the selected works, alongside valuable historical insights.

Although this research centers on three compositions, it aims to represent the diversity and richness of Belgian (clarinet) repertoire. The selected works differ in style and technical demands, offering a balanced cross-section of Belgium's musical heritage. To complement this focused analysis, the annex includes a simple guide of Belgian composers who have written for clarinet in various formations like solo, chamber and ensemble. These works were found in the library of the Royal Conservatoire of Antwerp and serves as a practical reference for future performers and researchers interested in this repertoire.

Both Laporte's and Stekke's works were performed as part of my recital. However, Poot's concerto has not yet been recorded due to time constraints and other ongoing projects. Nevertheless, plans for a future recording remain active, supported by interest from several Belgian musicians.

Ultimately, this project seeks to enhance the visibility of Belgian clarinet music and to encourage performers to engage with this repertoire not only from a technical perspective but also with historical, stylistic, and cultural sensitivity. By integrating analytical

research with lived performance experience, this study aspires to promote a deeper and more expressive understanding of Belgian works for clarinet.

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## Annex I: Biographies

### Anne Boeykens

Anne Boeykens (b. 1964) is a Belgian clarinetist known for her expressive artistry and versatility. She was educated at the Royal Conservatoire of Antwerp under her father, the renowned clarinetist Walter Boeykens. Currently, she is principal clarinet with the Brussels Philharmonic and is active as a chamber musician, performing with the Anne Boeykens Formation and in a duo with pianist Lies Colman (Clarinet Competition Ghent, n.d.; International Music Promotion, n.d.). Boeykens has collaborated with her father on recordings of clarinet double concertos by Hoffmeister, Krommer, Baermann, Ponchielli, and Mendelssohn, and premiered Jan Van der Roost's *Concerto Doppio*, featured on the EMI Classics CD *Colori* (Clarinet Competition Ghent, n.d.).

In addition to performing, she is committed to music education and contemporary repertoire, frequently serving on juries at international clarinet competitions and conducting masterclasses (International Music Promotion, n.d.). As artistic director of the Bornemfestival Walter Boeykens, she promotes accessible, high-quality classical music in honor of her father's legacy (Clarinet Competition Ghent, n.d.). Through her multifaceted roles as performer, educator, and advocate for new music, Boeykens has established herself as an influential figure in the contemporary clarinet community.



Figure 55: Anne Boeykens

## Nathalie Levèvre

Nathalie Lefèvre (b. 1970) is a Belgian clarinetist, chamber musician, and educator. She earned her Higher Diploma with distinction at age 21 from the Conservatoire Royal de Musique de Mons and pursued further studies with Walter Boeykens, Guy Deplus, Antony Pay, Alain Damiens, and Piet Honingh, culminating in a chamber music diploma from the Conservatoire Royal de Liège. In 1990, she won first prize at the Concours International du Lycéum de Suisse in Bern. Lefèvre has performed as a soloist with the Orchestre de Chambre de Lausanne, Beethoven Académie, Casco Phil, the Belgian Air Force Orchestra, and the RTBF and Neuchâtel orchestras. She served as principal clarinetist of the New Belgian Chamber Orchestra from 1991 to 1996 and has since appeared as guest principal with ensembles including the Belgian National Orchestra, Flemish Opera, De Philharmonie, Ictus, and the Royal Flemish Philharmonic. Since 1993, she has been co-founder and clarinetist of the chamber ensemble Oxalys, performing internationally at venues such as Bozar, Concertgebouw, Konzerthaus, Teatro Colón, and various festivals, and recording CDs featuring works by Mozart, Reger, and Joseph Jongen. In addition to performance, Lefèvre teaches clarinet, chamber music, and pedagogy at the Conservatoire Royal de Bruxelles, ARTS<sup>2</sup> in Mons, and the music academy of Sint-Agatha-Berchem, and offers masterclasses worldwide, including in Manchester, Changsha (China), Kumamoto (Japan), Madrid, Seville, and Wrocław. Since 2018, she has served as an artist for RZ Clarinets, performing at events such as the International Clarinet Festival in Ostend and Clarimania in Wrocław (Lefèvre, 2025).

## Stephan Vermeersch



*Figure 56: Nathalie Levèvre*

Stephan Vermeersch (b. 1965) is a Belgian clarinetist, saxophonist, composer, and educator known for his innovative contributions to contemporary music and interdisciplinary collaborations. He studied clarinet, bass clarinet, saxophone, and chamber music at the Lemmens Institute in Leuven and the Royal Conservatory of Ghent under prominent teachers such as Greet Severens and Ed Bogaard. Vermeersch has performed as a soloist and chamber musician in over 40 countries across Europe, Asia, North America, and the Middle East, encompassing classical, contemporary, world, and electroacoustic repertoire; his performances often integrate dance, theatre, literature, visual arts, and film. He co-founded the Ebony Clarinet Quartet (1993) and Duo Phoenix (2007, with soprano Françoise Vanhecke), and has served as artistic director of the Rajhans Orchestra, focusing on Indian-inspired music. As a composer and improviser, Vermeersch explores new musical languages, evident in his solo album *Clarinet Beyond Borders* (International Clarinet Association, 2022). He teaches at the Arts Academy Knokke-Heist and institutions in the Netherlands, with a pedagogical approach emphasizing cognitive, psychomotor, and emotional skill development, and regularly gives masterclasses internationally. From 2013 to 2023, he served as president of the European Clarinet Association and held leadership roles in the International Clarinet Association. He is an endorsed artist with brands such as Selmer Paris and Silverstein. (Vermeersch, 2025).

## André Laporte



*Figure 57: Stephan Vermeersch*

André Laporte (b. 1931) is a Belgian composer and educator notable for his impact on contemporary music. Initially self-taught, he later studied at the Lemmens Institute and the Catholic University of Leuven. He participated in the Darmstadt and Cologne courses, engaging with leading modern composers. Laporte taught composition at the Royal Conservatory of Brussels and the Queen Elisabeth Music Chapel, mentoring several prominent composers. He co-founded and chaired the Belgian section of the International Society for Contemporary Music (ISCM). His compositional output includes opera, orchestral works, chamber music, and vocal pieces. Notable works include the opera *Das Schloss* (1981–1985), the orchestral *Mémorial*, and various chamber compositions that integrate serialism and counterpoint while maintaining accessibility. He has received awards such as the Koopal Prize and Klara Career Prize (ISCM, n.d.; MATRIX, n.d.).



*Figure 58: André Laporte*

## Léon Stekke

Léon Stekke (1904–1970) was a Belgian composer and music educator, known for combining impressionist styles with subtle jazz elements. He studied at the Royal Conservatory of Brussels under Paul Gilson and Joseph Jongen, and later taught harmony and composition there from 1942 until his death (Wikipedia France, 2023).

Stekke's works include *Variations in F# minor*, Op. 24, for trombone and piano or orchestra, the *Concerto pour trompette* (1948), and various chamber pieces for wind instruments, such as *Nocturne*, *Scherzo capriccioso*, and *Impressions de Cinéma*. He also wrote choral music, including *Ode orphéonique* and *L'âme des forgerons* (Wikipedia France, 2023).

His former student Pierre Bartholomée praised his non-dogmatic teaching style, emphasizing Stekke's musical intuition over strict rules. Though less widely known today, his music remains performed and published, particularly in Belgium. (Dewilde, 2025)



Figure 59: Léon Stekke

## Marcel Poot

Marcel Poot (1901–1988) was a Belgian composer and educator born in Vilvoorde. Coming from an artistic family, he studied piano and theory at the Royal Conservatory of Brussels and counterpoint and fugue at the Royal Flemish Conservatory of Antwerp. He also studied composition privately with Paul Gilson and Paul Dukas. In 1925, Poot co-founded the composers' group Les Synthétistes, aiming to blend contemporary trends with personal style. He taught harmony and counterpoint at the Brussels Conservatory and served as its director from 1949 to 1966. Poot's music, published by Universal Edition and Eschig, is characterized by lively rhythms and bright colors, with notable works including *Joyeuse Overture* (1934), *Allegro Symphonique* (1935), *Moto Perpetuo* (1953), *Ballade for String Quartet and Orchestra* (1937), *Légende épique* (1938), *Piano Concerto* (1959), and his *Second and Third Symphonies*. His oratorio *Icare* (1945) combines contemplative seriousness with vitality. Poot also served as a music critic, administrator, and juror, holding leadership roles such as chairman of SABAM and member of the Royal Flemish Academy of Sciences, Letters and Fine Arts (MATRIX, n.d.; CeBeDeM, n.d.).



*Figure 60: Marcel Poot*

## Annex II: List of Belgium composers that wrote for clarinet

A lot of Belgian composers wrote for clarinet. This list shows all the composers that wrote for clarinet to this date. The list was made by consulting the library of the Royal Conservatory of Antwerp on the 3<sup>rd</sup> of June 2025. There may be missing some composers from this list, but the aim is to bring a small guide to get to know Belgian composers.

- |                       |                       |
|-----------------------|-----------------------|
| <b>A</b>              | - Daneels, François   |
| - Aerts, Hans         | - De Blessers, Werner |
| - Alpaerts, Flor      | - De Decker, Y.       |
| <b>B</b>              | - De Doncker, Johan   |
| - Barbier, René       | - De Graaf, Jan       |
| - Bartholomé, Pierre  | - De Jong, Marinus    |
| - Batouille, Gérard   | - De Nef, Dirk        |
| - Beeckman, Narzieuw? | - De Roye, Evarist    |
| - Bender, Valentin    | - De Schrijver, Karel |
| - Benoit, Peter       | - De Smet, Raoul      |
| - Bertel, Jean-Luc    | - de Vocht, Lodewijk  |
| - Blaes, Joseph       | - de Wit, Mirjam      |
| - Bondue, Yves        | - Decadt, Jan         |
| - Bossier, Jaan       | - Deijck, Guy         |
| - Brewaeys, Luc       | - Dejonghe, Koen      |
| - Brossé, Dirk        | - Delcorix, Léon      |
| - Buckinx, Boudewijn  | - Delveaux, Albert    |
| <b>C</b>              | - Deryck, Johan       |
| - Cabus, Peter        | <b>F</b>              |
| - Celis, Frits        | - Franken, Wim        |
| - Cerfontaine, M.J.   | <b>G</b>              |
| - Coeck, Jan-Louis    | - Geurickx, Emmanuel  |
| - Constant, Franz     | - Gistelinck, Elias   |
| - Craens, Alains      | - Goethals, Lucien    |
| <b>D</b>              | - Goeyens, Alphonse   |
| - D'Agrèves, Ernsest  | - Goeyvaerts, Karel   |
| - D'Hooghe, Clément   | - Gohr, Peter         |

- Gregoir, Jacques

## H

- Hadermann, Jan

- Hanssens, Ch.L.

- Hemeryck, Hans

- Henderix, Wim

## J

- Jense, Maarten

## K

- Kreps, Jozef

## L

- Laporte, André

- Lonque, Armand

- Lysight, Michel

## M

- Mahy, Alfred

- Meulemans, Arthur

- Mortelmans, Ivo

## N

- Nestor, Janssens

## O

- Orban, Marcel

## P

- Pelemans, J.

- Pelemans, Willem

- Peeters, Williams

- Poot, Marcel

- Posman, Lucien

## R

- Reuchsel, Amédée

- Rens, Jean-Marie

- Roelstraete, Herman

- Roland, Coryn

- Ryelandt, Joseph

## S

- Schoemaker, Maurice

- Serman, Edouard

- Singelée, Jean-Baptist

- Soenen, Willy

- Souffrieu, Arsène

- Stalpers, Harry

- Steegmans, Paul

- Stekke, Léon

- Sternefeld, Daniel

- Swerts, Piet

## V

- Van Cleemput, Werner

- Van de Moortel, Arie

- Van de Moortel, Leo

- Van de Velden, Renier

- Van Haute, Mieke

- Van Hoorick, Marc

- Van Hove, Luc

- Van Ingelgen, Maarten

- Van Nieuwenhove, Ernst

- van Puymbroeck, Stefan

- Vanheel, Leon

- Verbesselt, August

- Verhaegen, Marc

- Vermote, Petra

- Verstockt, Serge

- Votquenne, Victor

## W

- Wauters, Ch-A.

- Welffens, Peter

# Annex III: New scores of Poot's Clarinet Concerto

Klarinet

## Concerto

pour clarinette et piano/voor klarinet en piano

Marcel Poot

### I. Allegro Risoluto

The image shows the first page of a clarinet score for the first movement, 'I. Allegro Risoluto', by Marcel Poot. The score is written in treble clef with a 3/4 time signature. It begins with a tempo marking of quarter note = 120 and a dynamic of *f*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *f*, *mf*, *p*, and *cresc.*. The score includes fingerings (e.g., 10, 6, 5, 6, 3) and articulation marks (accents, slurs). There are two boxed numbers, '1' and '2', which likely indicate first and second endings or specific performance instructions. The page number '10' is visible at the top left of the first staff.

Figure 61: Marcel Poot, clarinet score p.1.

2

56

61

67

72

75

100

107

114

119

124

128

**Vivace** ♩ = 184+-

*f* *p* *mf* *dolce*

3 6 15 3 4

Figure 62: Marcel Poot, clarinet score p.2.

135 5 3

140 *f* *p* *f* 2

147 *f* 6 6

**Presto**  
♩ = 192

157

163

168 7

173

177 *trem*

182

186 *trem* 2

II. Andante

Figure 63: Marcel Poot, clarinet score p.3.

4

$\text{♩} = 92$   
7

*pp* < *mf* > *p*

14 **8**

20

25

31

37 **9**

42

**Allegro deciso**  
 $\text{♩} = 138 \pm$

*f*

48

51 **10** **13**

Figure 64: Marcel Poot, clarinet score p.4.

65 *ad lib.* *rit. Molto*

67 *ff* *pp* **tempo primo**

73

79 **11**

86

III. *presto e vigoroso*

♩ = 168 ± 9 **12** *ff*

16 *p*

22 *mf*

27 *f*

33 *p*

Figure 65: Marcel Poot, clarinet score p.5.

6

39 **13**  
*f*

45 *p* *f*

51 *f*

56 *f* *p* *f*

61 *mf*

68

75 *f*

80 **14**

86 *p*

97 *cresc.*

Figure 66: Marcel Poot, clarinet score p.6.

100 *ff*

106 3

113 **Moderato**  
Poco piu 5

poco a poco dim. e rit.

126 *p*

132 3 3 3

137 3 3

142 **16 accel.**

$\text{♩} = 168$   
**tempo primo**

148 *f* 6

159 2 3 3 3 3

164 3 3 3 3 3

169 3 3 3 3 3

Figure 67: Marcel Poot, clarinet score p.7.

8

175

181

187

193

200

206

212

218

221

17

18

Figure 68: Marcel Poot, clarinet score p.8.

# Concerto

pour clarinette et piano/voor klarinet en piano

Marcel Poot

## I. Allegro Risoluto

**♩ = 120**

Klarinet in Bb

Piano

Sempre marc.

4

Kl. in Bb

Pno.

7

Kl. in Bb

Pno.

Figure 69: Marcel Poot, piano score p. 1.

The image displays a page of a musical score for two instruments: Kl. in Bb (Clarinet in B-flat) and Pno. (Piano). The score is divided into four systems, each with a measure number at the beginning of the first staff.

- System 1 (Measures 11-14):** The Kl. in Bb part begins with a forte (*f*) dynamic and features a complex melodic line with many slurs and accents. The Pno. part is mostly silent, with some chords appearing in the right hand.
- System 2 (Measures 15-17):** The Kl. in Bb part continues with a melodic line. The Pno. part becomes more active, starting with a mezzo-forte (*mf*) dynamic and ending with a forte (*f*) dynamic.
- System 3 (Measures 18-20):** The Kl. in Bb part has a melodic line with some rests. The Pno. part features a strong, rhythmic accompaniment with a forte (*f*) dynamic.
- System 4 (Measures 21-23):** The Kl. in Bb part has a melodic line with a first ending bracket labeled '1'. The Pno. part continues with a strong accompaniment.

Figure 70: Marcel Poot, piano score p.2.

24 Kl. in Bb

Pno.

27 Kl. in Bb

Pno.

30 Kl. in Bb

Pno.

34 Kl. in Bb

Pno.

Figure 71: Marcel Poot, piano score p.3.

The image displays a piano score for a piece by Marcel Poot, page 4. The score is written for Clarinet in B-flat (Kl. in Bb) and Piano (Pno.). It is divided into four systems, each containing two staves. The first system (measures 38-41) features a clarinet melody starting with a piano (*p*) dynamic and a piano accompaniment. The second system (measures 42-44) shows the clarinet playing a more complex melodic line with dynamics ranging from *f* to *mf*, while the piano accompaniment is mostly silent. The third system (measures 45-47) continues the clarinet melody with a *f* dynamic and a piano accompaniment. The fourth system (measures 48-50) features a clarinet melody with a *f* dynamic and a piano accompaniment that includes a piano (*p*) section. A rehearsal mark '2' is placed above the first measure of the fourth system.

Figure 72: Marcel Poot, piano score p.4.

The image displays a piano score for a piece by Marcel Poot, page 5. The score is written for a Clarinet in B-flat (Kl. in Bb) and Piano (Pno.).

**Measures 51-54:** The Kl. in Bb part features a melodic line with a triplet of eighth notes in measure 51. The Pno. part provides accompaniment with a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *cresc.* (crescendo) in both parts.

**Measures 55-58:** The Kl. in Bb part continues with a melodic line. The Pno. part features a more active right hand with sixteenth-note patterns and a steady eighth-note bass line. Dynamics include *f* (forte) in the right hand.

**Measures 59-62:** The Kl. in Bb part has a melodic line. The Pno. part features a steady eighth-note bass line and a right hand with chords and eighth notes. Dynamics include *mf* (mezzo-forte) in the right hand.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is B-flat major, and the time signature is 3/4.

Figure 73: Marcel Poot, piano score p.5.

6

63  
Kl. in Bb  
Pno.  
*f*

67  
Kl. in Bb  
Pno.

72  
Kl. in Bb  
Pno.  
*f*

75  
Kl. in Bb  
Pno.  
*con calore*

Figure 74: Marcel Poot, piano score p.6.

78

Kl. in Bb

Pno.

82

3

Kl. in Bb

Pno.

Sempre marc.

86

Kl. in Bb

Pno.

89

Kl. in Bb

Pno.

Figure 75: Marcel Poot, piano score p.7.

92

Kl. in Bb

Pno.

98 dolce

Kl. in Bb

Pno.

103

Kl. in Bb

Pno.

108

Kl. in Bb

Pno.

Figure 76: Marcel Poot, piano score p.8.

113 Kl. in Bb Pno.

118 Kl. in Bb Pno.

121 Kl. in Bb Pno.

4

*mf* Animato

124 Kl. in Bb Pno.

*f*

Figure 77: Marcel Poot, piano score p.9.

127

Kl. in Bb

Pno.

Sempre animato

131

Vivace ♩ = 184+-

Kl. in Bb

Pno.

134

Kl. in Bb

Pno.

137

Kl. in Bb

Pno.

5

tr

Figure 78: Marcel Poot, piano score p.10.

140

Kl. in Bb

*f* *p*

Pno.

*f* *p*

143

Kl. in Bb

*f*

Pno.

*f*

146

Kl. in Bb

*f*

Pno.

*mf*

150

Kl. in Bb

*f*

Pno.

*f*

6

Figure 79: Marcel Poot, piano score p.11.

12

153  
Kl. in Bb  
Pno. Animato

156  
Kl. in Bb  
Pno. Presto ♩ = 192  
pp Leggiero

160  
Kl. in Bb  
Pno.

164  
Kl. in Bb  
Pno.

Figure 80: Marcel Poot, piano score p.12.

168 Kl. in Bb

7

Pno.

172 Kl. in Bb

Pno.

176 Kl. in Bb

Pno.

180 Kl. in Bb

Pno.

Figure 81: Marcel Poot, piano score p.13.

184

Kl. in Bb

Pno.

The image shows a musical score for two instruments: Kl. in Bb (Clarinet in B-flat) and Pno. (Piano). The score begins at measure 184. The Kl. part is written in a single staff with a treble clef and a key signature of two flats. It features sixteenth-note triplets in the first six measures, followed by a trill in the seventh measure. The Pno. part is written in two staves (treble and bass clefs) with a key signature of two flats. It provides a harmonic accompaniment, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The piano part includes various chordal textures and rhythmic patterns.

187

Kl. in Bb

Pno.

The image shows a musical score for two instruments: Kl. in Bb (Clarinet in B-flat) and Pno. (Piano). The score begins at measure 187. The Kl. part is written in a single staff with a treble clef and a key signature of two flats. It features a trill in the first measure, followed by rests. The Pno. part is written in two staves (treble and bass clefs) with a key signature of two flats. It provides a harmonic accompaniment, starting with a *v* (accents) dynamic and including various chordal textures and rhythmic patterns. The piano part includes various chordal textures and rhythmic patterns.

Figure 82: Marcel Poot, piano score p.14.

II. Andante

$\text{♩} = 92$

Klarinet in Bb

Flauto

Piano *p*

5

Kl. in Bb

Pno.

*pp*

9

Kl. in Bb

Pno.

*mf* *p*

13

Kl. in Bb

Pno.

8

Figure 83: Marcel Poot, piano score p.15.

17

Kl. in Bb

Pno.

21

Kl. in Bb

Pno.

v.solo

3

25

Kl. in Bb

Pno.

v.tutti

29

Kl. in Bb

Pno.

Figure 84: Marcel Poot, piano score p.16.

The image displays a musical score for a Clarinet in B-flat (Kl. in Bb) and Piano (Pno.) across four systems of music on page 17. The score is in a key signature of two flats (B-flat major or D-flat minor) and a 3/4 time signature.

- System 1 (Measures 33-35):** The Kl. in Bb part begins with a melodic line starting on a whole note G3, followed by eighth notes. The Pno. part provides a harmonic accompaniment with chords and moving lines in both hands.
- System 2 (Measures 36-39):** Measure 36 features a circled number '9' above the Kl. in Bb staff. The Kl. in Bb part has a melodic line with a fermata over the final note. The Pno. part continues with a complex accompaniment.
- System 3 (Measures 40-42):** The Kl. in Bb part has a melodic line with a fermata over the final note. The Pno. part is mostly silent, with some notes in the bass line. The word 'animato' is written below the Kl. in Bb staff.
- System 4 (Measures 43-44):** The Kl. in Bb part has a melodic line with a fermata over the final note. The Pno. part is mostly silent.

Figure 85: Marcel Poot, piano score p.17.

18

**Allegro deciso**  
♩ = 138 +-

Kl. in Bb

Pno.

45

47

49

51

10

Figure 86: Marcel Poot, piano score p.18.

The image displays a musical score for a piano and a Clarinet in Bb. The score is organized into four systems, each corresponding to a specific measure number: 54, 57, 60, and 63. Each system consists of two staves: the upper staff is for the Clarinet in Bb (Kl. in Bb) and the lower staff is for the Piano (Pno.).

- System 1 (Measure 54):** The Clarinet part is mostly silent. The Piano part features a complex rhythmic pattern with sixteenth notes and chords. Dynamics include *p* (piano) and *cresc.* (crescendo).
- System 2 (Measure 57):** The Clarinet part begins with a melodic line. The Piano part continues with a similar rhythmic texture.
- System 3 (Measure 60):** The Clarinet part has a melodic line. The Piano part features a more active bass line with eighth notes.
- System 4 (Measure 63):** The Clarinet part has a melodic line. The Piano part features a complex rhythmic pattern with sixteenth notes and chords.

Figure 87: Marcel Poot, piano score p.19.

65 *ad lib.*

Kl. in Bb

Pno.

*ff* *pp*

66 *Molto rit.* *tempo primo*

Kl. in Bb

Pno.

71

Kl. in Bb

Pno.

75

Kl. in Bb

Pno.

Figure 88: Marcel Poot, piano score p.20.

79

Kl. in Bb

Pno.

83

Kl. in Bb

Pno.

11

87

Kl. in Bb

Pno.

Figure 89: Marcel Poot, piano score p.21.

## III. presto e vigoroso

$\text{♩} = 168 \text{ +-}$

Klarinet in Bb

Piano

5

Kl. in Bb

Pno.

12

Kl. in Bb

Pno.

13

Kl. in Bb

Pno.

*ff*

Figure 90: Marcel Poot, piano score p.22.

The image displays a musical score for a Clarinet in B-flat (Kl. in Bb) and Piano (Pno.) on page 23, covering measures 16 through 32. The score is organized into four systems, each with a Kl. in Bb staff and a Pno. grand staff.

- System 1 (Measures 16-20):** The Kl. in Bb part begins at measure 16 with a *p* dynamic. The Pno. part has rests until measure 20, where it begins with a *p* dynamic accompaniment.
- System 2 (Measures 21-24):** The Kl. in Bb part features a *mf* dynamic. The Pno. part continues with a *mf* accompaniment.
- System 3 (Measures 25-28):** The Kl. in Bb part includes triplets and a *f* dynamic. The Pno. part has a *mf* accompaniment.
- System 4 (Measures 29-32):** The Kl. in Bb part features triplets and a *p* dynamic. The Pno. part has a *p* accompaniment.

Figure 91: Marcel Poot, piano score p.23.

The image displays a piano score for a piece by Marcel Poot, page 24. The score is written for Clarinet in B-flat (Kl. in Bb) and Piano (Pno.). It consists of four systems of music, each with a Kl. in Bb staff and a Pno. grand staff.

- System 1 (Measures 34-38):** The Kl. in Bb staff begins with a melodic line starting at measure 34. The Pno. staff provides accompaniment with chords and moving lines. A rehearsal mark '13' is located below the Pno. staff at the end of measure 38.
- System 2 (Measures 39-42):** The Kl. in Bb staff continues its melodic development. The Pno. staff features a prominent sixteenth-note accompaniment in the right hand. A dynamic marking of *f* (forte) is present in measure 41.
- System 3 (Measures 43-47):** The Kl. in Bb staff includes trills and triplet figures. The Pno. staff has a more active accompaniment with triplets. A dynamic marking of *p* (piano) is shown in measure 45.
- System 4 (Measures 48-51):** The Kl. in Bb staff features a melodic line with triplets. The Pno. staff continues with accompaniment, including triplet figures in the right hand.

Figure 92: Marcel Poot, piano score p.24.

52 Kl. in Bb

Pno.

56 Kl. in Bb

Pno.

60 Kl. in Bb

Pno.

64 Kl. in Bb

Pno.

Figure 93: Marcel Poot, piano score p.25.

68

Kl. in Bb

Pno.

73

Kl. in Bb

Pno.

77

Kl. in Bb

Pno.

81

Kl. in Bb

Pno.

14

Figure 94: Marcel Poot, piano score p.26.

The image displays a musical score for a Clarinet in B-flat (Kl. in Bb) and Piano (Pno.) across four systems of music, corresponding to measures 85 through 98.

- System 1 (Measures 85-89):** The Clarinet part begins with a rest in measure 85. The Piano part features a complex rhythmic pattern with chords and moving lines in both hands.
- System 2 (Measures 90-94):** The Clarinet part has rests in measures 90-92, followed by a melodic line in measures 93-94. The Piano part continues with its rhythmic accompaniment. A dynamic marking of *p* (piano) is present in measure 94.
- System 3 (Measures 95-97):** The Clarinet part plays a series of triplets in measures 95-97. The Piano part remains silent during these measures.
- System 4 (Measures 98):** The Clarinet part plays a melodic line starting with a *cresc.* (crescendo) marking. The Piano part is silent until the final measure, where it plays a few notes with a dynamic marking of *f* (forte).

Figure 95: Marcel Poot, piano score p.27.

101

Kl. in Bb

Pno.

105

Kl. in Bb

Pno.

109

Kl. in Bb

Pno.

116

Poco piu **Moderato**

Kl. in Bb

Pno.

15

poco a poco dim. e rit.

*p*

*p*

Figure 96: Marcel Poot, piano score p.28.

The image displays four systems of musical notation for a piano score, featuring a Clarinet in B-flat (Kl. in Bb) and Piano (Pno.).

- System 1 (Measures 123-128):** The Kl. in Bb part begins at measure 123 with a melodic line. The Pno. part provides accompaniment with arpeggiated chords and moving lines in both hands.
- System 2 (Measures 129-133):** The Kl. in Bb part continues with a melodic line, including a triplet in measure 133. The Pno. part continues with accompaniment, also featuring a triplet in measure 133.
- System 3 (Measures 134-137):** The Kl. in Bb part features a melodic line with several triplets. The Pno. part continues with accompaniment, including triplets in measures 134 and 135.
- System 4 (Measures 138-141):** The Kl. in Bb part continues with a melodic line, including a triplet in measure 138. The Pno. part continues with accompaniment, including a triplet in measure 138.

Figure 97: Marcel Poot, piano score p.29.

142 **16** **accel.**

Kl. in Bb

Pno.

Molto...

146

Kl. in Bb

Pno.

*mf*

$\text{♩} = 168$   
**tempo primo**

150

Kl. in Bb

Pno.

*f*

153

Kl. in Bb

Pno.

*f*

Figure 98: Marcel Poot, piano score p.30.

158

Kl. in Bb

Pno.

162

Kl. in Bb

Pno.

165

Kl. in Bb

Pno.

170

Kl. in Bb

Pno.

Figure 99: Marcel Poot, piano score p.31.

The image displays a piano score for a piece by Marcel Poot, spanning pages 174 to 185. The score is written for a Clarinet in B-flat (Kl. in Bb) and Piano (Pno.).

**Page 174:** The Kl. in Bb part begins with a rest, followed by a triplet of eighth notes. The Pno. part features a complex rhythmic accompaniment with triplets and sixteenth notes.

**Page 177:** A section marked with a box containing the number 17. The Kl. in Bb part has a triplet of eighth notes. The Pno. part continues with intricate accompaniment, including triplets and sixteenth notes.

**Page 180:** The Kl. in Bb part features a triplet of eighth notes. The Pno. part has a more active accompaniment with sixteenth notes and chords.

**Page 185:** The Kl. in Bb part has a triplet of eighth notes. The Pno. part features a complex accompaniment with sixteenth notes and chords.

Figure 100: Marcel Poot, piano score p.32.

The image displays a piano score for a piece by Marcel Poot, page 33. The score is arranged in four systems, each featuring a Clarinet in B-flat (Kl. in Bb) and Piano (Pno.) parts. The time signature is 3/4.

- System 1 (Measures 189-192):** The Kl. in Bb part begins with a melodic line starting on a whole note G4, followed by eighth notes. The Pno. part provides harmonic support with chords and moving lines in both hands.
- System 2 (Measures 193-196):** The Kl. in Bb part features a melodic line with a trill-like ornament on a high note. The Pno. part continues with a steady accompaniment, marked with a piano (*p*) dynamic.
- System 3 (Measures 197-201):** The Kl. in Bb part has a melodic line with a trill-like ornament. The Pno. part features a strong (*f*) dynamic section with a dense chordal texture in the right hand and a rhythmic accompaniment in the left hand.
- System 4 (Measures 202-205):** The Kl. in Bb part includes a triplet of eighth notes. A rehearsal mark **18** is placed above the staff. The Pno. part continues with its accompaniment, including a long note in the left hand.

Figure 101: Marcel Poot, piano score p.33.

The image displays a piano score for a piece by Marcel Poot, page 34. The score is arranged in five systems, each featuring a Clarinet in B-flat (Kl. in Bb) and a Piano (Pno.).

- System 1 (Measures 206-209):** The Kl. in Bb part begins with a melodic line in measure 206, marked with accents and slurs. The Pno. part has a triplet in measure 207 and rests in measures 208 and 209.
- System 2 (Measures 210-214):** The Kl. in Bb part continues with a melodic line. The Pno. part has rests in measures 210 and 211, followed by chords in measures 212 and 213.
- System 3 (Measures 215-217):** The Kl. in Bb part features a melodic line with triplets in measures 215 and 216. The Pno. part has chords in measure 215 and rests in measures 216 and 217.
- System 4 (Measures 218-220):** The Kl. in Bb part has a fast, rhythmic melodic line. The Pno. part has chords in measure 218 and rests in measures 219 and 220.
- System 5 (Measures 221-223):** The Kl. in Bb part has a fast, rhythmic melodic line with slurs. The Pno. part has chords in measure 221 and rests in measures 222 and 223.

Figure 102: Marcel Poot, piano score p.34.

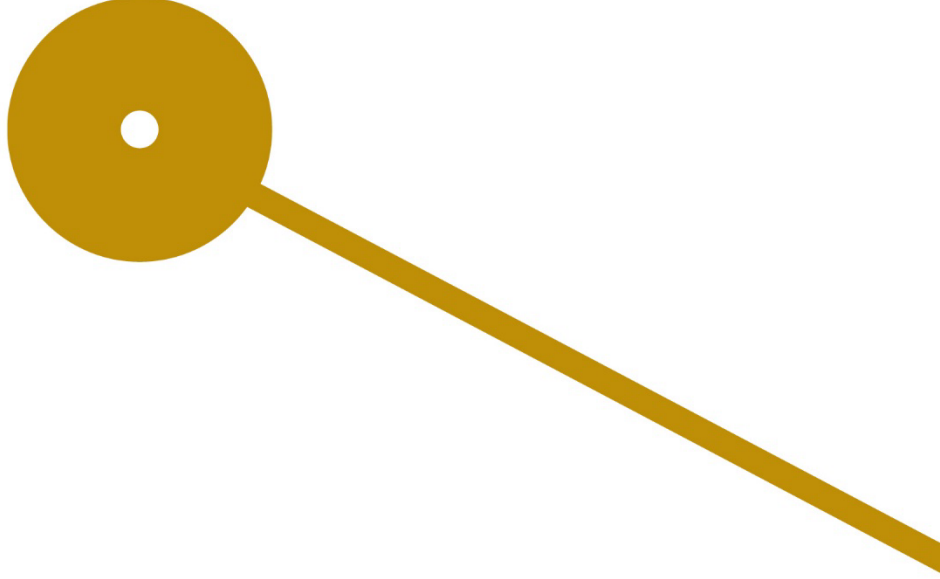
The image shows a musical score for two instruments: Kl. in Bb (Clarinet in B-flat) and Pno. (Piano). The score is on page 35, with the measure number 224 indicated above the first staff. The Kl. in Bb staff features a long, sweeping slur over the first two measures, with a fermata-like symbol at the end of the first measure. The Pno. staff consists of two staves (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes in the first measure, followed by rests and chords in the second measure. The overall style is that of a classical piano score.

Figure 103: Marcel Poot, piano score p.35.



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ÁREA DE ESPECIALIZAÇÃO

Título do trabalho  
Nome completo do aluno