AN ANNOTATED BIBLIOGRAPHY OF
TWENTIETH-CENTURY SOLO AND CHAMBER
LITERATURE FOR THE E-FLAT CLARINET

DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the Graduate
School of The Ohio State University

By
Kathleen M. Gardiner, M.M.

* * * * *

The Ohio State University
2002

Document Committee:
Professor James Pyne, Adviser
Professor Patricia Flowers
Professor Christopher Weait

Approved by:

[Signature]
Adviser
School of Music
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ABSTRACT

Twentieth-century solo and chamber literature for the Eb clarinet is generally not well known in the clarinet playing community. A comprehensive bibliography and a detailed examination of this body of work is necessary to facilitate its performance and study. In this bibliography, twenty-nine works for solo Eb clarinet or Eb clarinet and one other instrument are closely examined for difficulty. Information concerning date of composition, duration, premiere, dedication, commission, and location of the score was also sought. In some cases, reviews of the works by critics or program notes by the composer are also included. Biographical information on the composers and addresses of composers and publishers are located in the appendices.

A bibliography of larger twentieth-century works for the Eb clarinet (requiring three or more players) is also included in the appendices. Most of these works were not examined, but information on the date of composition and location of the score is included, as well as specific instrumentation, duration, and any other available information. In addition, this study contains a brief history of the large and small ensemble literature for the Eb clarinet.
ACKNOWLEDGMENTS

I would like to thank the following people for their assistance with this project: the composers who donated materials and provided valuable information about their works; Paul Ferington for reading through the clarinet and piano works with me and for providing some valuable insights; my mother, Barbara Gardiner, for volunteering to proofread my work; my committee members, James Pyne, Patricia Flowers, and Christopher Weait for sharing their expertise and supporting me throughout the writing process; Carmen Eby for helping me with the leg work leading up to my oral exam, and for being such a great friend and supporter; and finally to Craig Mulcahy and my parents, Bill and Barbara, who provided constant encouragement and reassurance during the times when I thought I would never finish this. Thank you so much to everyone!
VITA

November 10, 1969
Bom – Buffalo, New York

1993
M.M. Music Performance and Literature, Performer’s Certificate, Eastman School of Music

1991
B.M. Music Performance, The Ohio State University

1999 – present
Second and Eb Clarinet, Grant Park Symphony Orchestra

1998 – 2001
Adjunct Instructor of Clarinet, State University of New York College at Fredonia

1997 – present
Second and Eb Clarinet, Buffalo Philharmonic Orchestra

1995 – 1997
The Ohio State University Research Council Fellow

1993 – 1997
Principal Clarinet, ProMusica Chamber Orchestra

1992 – 1995
Second and Eb Clarinet, Binghamton Symphony Orchestra

1991 – 1993
Graduate Teaching Assistant, Eastman School of Music

RECORDINGS


FIELDS OF STUDY

Major Field: Music
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FORMAT OF ANNOTATIONS AND ABBREVIATIONS

Blank spaces indicate information that is not applicable or is not available.

Information about the composers and addresses of publishers can be found in the appendices.

Composer: includes the composer's birth and death dates

Title: includes the title in its original language, with an English translation if applicable

Date & place of composition: includes all available information

Instrumentation: includes alternate instrumentation, if applicable

Duration: determined either from the composer's notations on the piece, a works list, a reading of the piece, or from a recording

Dedication: includes information obtained from direct examination of the music, or from program notes or works lists

Commission: see directly above

Premiere: see directly above

Publisher/location of manuscript: lists various places the work can be found, lists date of publication if available

Recording: includes information on a commercially available recording of the work

Movements: lists titles of movements

Program/liner notes: includes information provided about the work by the composer, or liner notes from a recording of the piece
Notes to the performer: includes observations about the music that might be helpful to the performer – topics may include range (with C4 as “middle C”), tempo, key (written, not sounding), rhythmic and technical difficulties, ensemble issues, extended techniques, notational difficulties, etc.

Abbreviations
mm: measure
mvt: movement

Clarinet-related terms
Chalumeau register: E3 – Bb4
Clarion register: B4 – C6
Altissimo register: C#6 and above
CHAPTER 1

INTRODUCTION

This project began with my desire to discover literature for the Eb clarinet that is appropriate for performance in solo or chamber situations. My interest in playing the Eb clarinet began shortly before I started the DMA program at Ohio State, and has continued through my tenure as the second and Eb clarinetist of the Buffalo Philharmonic and Grant Park Symphony Orchestras. Several years ago, I became frustrated with the lack of solo and chamber music available, and originally written, for the Eb clarinet. There are many clarinet trio, quartet and clarinet choir pieces including the instrument, but other Eb clarinet music appropriate for performance in recital situations is largely unknown to the clarinet playing community. I decided to begin a research project to discover the amount of solo and chamber literature available to the Eb clarinetist.

I began my search with an examination of several bibliographies of clarinet music. None of the most widely respected clarinet bibliographies contain an adequate listing of solo and chamber repertoire for the Eb clarinet. Kalmen Opperman’s Repertory of the Clarinet (1960) and Wayne Wilkins’ The Index of Clarinet Music and Supplements to the Index of Clarinet Music (1975, 1976-77, 1978) are the only bibliographies that contain a separate listing for solo Eb clarinet music. Unfortunately, the works listed are intended for performance by young students, and many of them are transcriptions.
Within the chamber music listings, some works which include the Eb clarinet are buried among the others, but it requires much time and effort to find them. Eugen Brixel’s *Klarinetten bibliographie* (1978), arguably the most respected of the clarinet bibliographies, contains no separate section for Eb clarinet music. Among its chamber music listings, the book contains several pieces that require Eb clarinet, but does not indicate that the instrument is specifically required. For example, the Hindemith *Quintet for Clarinet and Strings* is included, but the entry does not indicate that the Eb clarinet is called for in the third movement. Also, the Varese *Octandre* is listed along with the other octets, but no mention is made of the composer’s use of the Eb clarinet in the work. Thus, Brixel’s bibliography is not useful to anyone attempting to discover solo and chamber music that includes the Eb clarinet.

Next, I performed an extensive search of online library catalogs including OhioLiNK (holdings of over 70 academic libraries), C.I.C. Virtual Catalog (holdings of the Big Ten libraries), WorldCat, Sibley Music Library (Eastman School of Music), and the State University of New York Library system. This search was much more fruitful than the examination of bibliographies, and revealed a small body of works for Eb clarinet. Finally, I turned to the Internet to see what information might be available. By simply typing the keyword Eb (and E-flat) clarinet into several search engines, I discovered a wealth of information on composers’ websites, publishers’ websites, and the website of the International Association of Music Information Centers. By the time I ended my search in February 2002, I discovered approximately one hundred and twenty works, most by composers previously unknown to me, located in countries all over the world. With the discovery of such an abundant amount of material, it became apparent
that there was a need for the creation of a bibliography to catalogue and evaluate these works.

As I analyzed my findings, I realized that the vast majority of works I uncovered were written in the twentieth century. I then began some historical research to see if I might uncover any eighteenth and nineteenth-century solo and chamber music written for the Eb clarinet. I began this portion of my research with a survey of several notable books on clarinet history, pedagogy, and literature, including Jack Brymer’s *Clarinet* (1976), Oskar Kroll’s *The Clarinet* (1965), David Pino’s *The Clarinet and Clarinet Playing* (1980), and F. Geoffrey Rendall’s *The Clarinet* (1954). None of these books include more than a quick mention of the Eb clarinet. Although I was able to find some historical information in other sources, there is no evidence of a significant body of solo and chamber music written for the Eb clarinet before the twentieth century. Thus, this project evolved into an annotated bibliography of twentieth-century solo and chamber literature for the Eb clarinet, including a short discussion of some earlier literature in chapter 2.

The annotated bibliography in chapter 3 is the focal point of this project. The twenty-nine works contained within are written for Eb clarinet alone, or Eb clarinet and one other instrument, which facilitated their study with a minimal amount of help from outside volunteers. These works were obtained from sources all over the world, including American publishers, English publishers, the Australian and Norwegian Music Information Centres, and individual composers. Some were also borrowed from libraries in the OhioLINK system. Addresses and phone numbers for all of the sources are included in appendix B at the end of the document.
Each work in chapter 3 was researched for information on the composer, date and place of composition, duration, commission, dedication, premiere, and any available recordings. Biographies of all composers are located in appendix A. When available, liner notes from recordings and composers' program notes were included in each annotation. Each of the twenty-nine works was also examined through study of the score, readings with colleagues, and/or listening to recordings. The "notes to the performer" section in each annotation contains my findings from these examinations. It is assumed that performers interested in studying these works are professionals, or very advanced students. Therefore, the "notes to the performer" section does not contain a formal rating of the difficulty of each work, but rather an examination of issues relevant to anyone interested in playing the pieces. Topics discussed include range, tonality, rhythmic characteristics, technical difficulties, extended techniques, and ensemble issues.

As previously mentioned, there are several appendices at the end of the document. Appendix A is concerned with biographical information regarding the composers of the works examined in chapter 3, and appendix B contains composer and publisher contact information. The final section, appendix C, is a bibliography of over 90 works that were also found when researching this document. These works did not meet the requirements necessary for inclusion in chapter 3 because of their instrumentation, or because their scores were not available by March 2002. When possible, publication information has been included, along with specific instrumentation requirements and the duration of each work. It is my hope to continue this project in the future with a detailed study of all of these works.
Generally, when one is interested in studying the Eb clarinet he or she is limited to orchestral excerpts and transcriptions. The goal of this project is to make the clarinet playing community aware of the large number of original works written for the Eb clarinet, with the hope that some of them will become a part of the body of mainstream clarinet literature.
CHAPTER 2

HISTORY OF THE Eb CLARINET

The Eb clarinet has been largely neglected in the historical, pedagogical, and bibliographic literature written about the clarinet. Thus, the construction of an historical survey of the literature for Eb clarinet is a difficult task. This chapter will attempt to construct such a history, from the first appearance of literature written for the instrument, through its role in military bands, the nineteenth and twentieth century symphony orchestra, and finally the growing use of Eb clarinet in twentieth century solo and chamber music.

The Eb clarinet is a member of the large family of "small clarinets" pitched higher than the popular Bb clarinet. The family has a total of ten members, but many of them are little more than ghosts, since no representations of them exist today. Clarinetists of the early eighteenth century needed to possess a large variety of instruments, since the two-keyed baroque clarinet was virtually confined to its home key. The octave C, Bb, A, and the soprannino E have received mention in historical documents, but music written for them has yet to be discovered. Less rare, although used in limited circumstances, were the F, G, and Ab soprannino clarinets, while the most popular clarinets of the first half of the eighteenth century were those pitched in C and D. Those instruments, along with the
Eb clarinet, are essentially the only "small clarinets" used by the modern clarinetist (Tschaikov 1995, 43).

Although there is evidence of the existence of an early Eb clarinet, an examination of three studies of eighteenth and nineteenth century clarinet literature produced no evidence of any solo or chamber music written for the instrument between 1700 and 1850. Albert Rice's *The Baroque Clarinet* discusses 28 works by 13 composers. Most of the pieces were written for the C or D clarinet, and none of them for the Eb. The only use of the Eb clarinet discussed in this book is in the ballet *Céline*, written by The Chevalier d'Herbain, and first produced on September 28, 1756. There are parts for clarinets in F and D in which the instruments are often paired with horns, and an ariette accompanied by clarinets in Eb (Rice 1992, 134). Orsten and Revea's *Clarinet Music from 1700-1870* "attempts to list all works for or with the clarinet up to roughly 1870." The book includes approximately 3200 chamber and solo works for clarinet written by 276 composers, excluding only operas and symphonies, and none of them contains the Eb clarinet (Orsten 1961, 1). Finally, Robert Titus' dissertation, *The Solo Music for the Clarinet in the Eighteenth Century*, also fails to discover any works for the Eb clarinet. In his preface he states, "solo compositions for clarinets in A, Bb, C, and D have been found. The only other size represented in this study is solo music with the G clarinet, for which a few little-known double concertos exist (Titus 1962, 42)."

The lack of Baroque music written for the Eb clarinet has caused performers to look to transcriptions as a way increase the repertoire. The solo works most commonly performed on Eb clarinet are the six concerti by Johann Melchior Molter (1696-1765), originally written for the two-keyed D clarinet. In order to perform the works, the Eb
clarinetist must transpose the clarinet part down one half step, or the piano part must be transposed up one half step. While the first approach allows the piece to remain in the original key, it can prove to be more awkward for the clarinetist to perform.

Molter wrote approximately 413 works in his lifetime, including 172 symphonies, 73 concerti, 22 concertini (for three instruments), 14 overtures, 66 sonatas, 28 duets for two flutes, and a variety of other works. His compositional style reflects more influence from Italy and France than his native German training under Telemann. After several trips to Italy, Molter’s concerti began to exhibit the three-movement, fast-slow-fast form, combined with the more homophonic, melodic texture associated with Vivaldi’s compositional style (Aldrich 1999, 30).

The Molter concerti are technically the most advanced for the baroque clarinet. It is estimated that they were written beginning in 1743, and the similar stylistic nature of all six suggest that they were probably written in a short time period. It was once thought that two of them might be trumpet concerti, since there was no title page specifying the instrumentation, but scholars now agree that their musical content makes this unlikely. The works focus almost exclusively on the clarion register, probably due to the poor quality of the lower notes on this early instrument (Tschaikov 1995, 43). The first four concerti were most likely written for the clarinetist, oboist, and flutist Johann Reusch (Aldrich 1999, 31).

A small number of nineteenth century Italian composers including Giuseppe Capelli, Ernesto Cavallini, Giacomo Panniza, and Amilcare Ponchielli were apparently the only ones who produced any solo or chamber music for the Eb clarinet before 1900. While I found no evidence of Capelli’s music being available today, Basil Tshaikov lists
five works written by this composer—Capriccio on Verdi's Foscari, Paraphrase on the Quartet from Rigoletto, Fantasia on La Traviata, Piccolo Mafaito on Gounod’s Faust, and Fantasia on Ray Blas. It is rumored that there are more Eb solos to be found in the Milan Conservatory, although no one has yet discovered them (Tchaikov 1995, 215).

Ernesto Cavallini (1807-1874) was one of the foremost clarinet virtuosos of the nineteenth century. He was well known throughout Europe as a solo performer and composer during a period when piano and violin virtuosity overshadowed the capabilities of other instruments. Although criticized for his tone quality, he was held in high regard for his technical and musical abilities. Due to his brilliant style of playing, he was often compared with another nineteenth century virtuoso, Niccolò Paganini (1782-1840). Cavallini was also a prolific composer of clarinet music. His output consisted mainly of virtuoso solo works for his instrument. Unfortunately, Cavallini failed to achieve the same recognition as a composer that he did as a performer. He was not a symphonic or opera composer, and he did not produce solo virtuoso works in the manner of Chopin or Liszt. Only two of his works, Thirty Caprices and Adagio and Tarantella (both for Bb clarinet) have remained in consistent use in the twentieth century (Hollingsworth 1994, 16-17).

Ernesto Cavallini and Giacomo Panizza wrote two works for the Eb clarinet—Ballabile con Variazioni (1834) and Passa a Due (mid 1800s). Ballabile con Variazioni has recently become available through Colin Bradbury's Lazarus Editions, founded in 1997 with the intent of making available masterpieces of nineteenth century wind music long since out of print. The piece is performed by Colin Bradbury and Oliver Davies on The Art of the Clarinetist (Clarinet Classics, Cc0008). Giacomo Panizza was the
conductor of La Scala during Cavallini’s last thirteen years as the orchestra’s principal clarinetist. He composed two operas and thirteen ballets for the company, writing many dazzling solos for his brilliant first clarinetist. His five act opera _Ettore Fieramosca_ or _The Challenge of Barletta_ was first performed at La Scala on October 10, 1837. The popular novel by the Marchese d’Azeglio on which it is based is an action-packed tale of love and intrigue in 1503, which proved difficult to contain even in five acts. However, the ballet within his opera was praised for its lavish spectacle and clever dancing and ran for 47 performances. The _Ballabile con Variazioni_ (variation being here meant in the balletic rather than the musical sense) comes from Act III: a festive dance set in a magnificent banquet hall.

The Eb clarinet was also employed in a solo capacity by Amilcare Ponchielli in his Quartet, op. 110 for flute, oboe, Eb clarinet, and Bb clarinet. Ponchielli is a somewhat obscure composer who lived from 1834 to 1886 and is barely mentioned in standard reference biographies. Born in Cremora, Italy, he wrote seven operas, two ballets and some choral music, and was one of Puccini’s composition professors at the local conservatory. He was also the conductor of the Municipal Band at Cremora. Ponchielli’s operas enjoyed enormous success in his lifetime, but only _La Gioconda_ survives today (Josias 1990, 51).

Ponchielli is also known for his unusual and unorthodox chamber music compositions. The Quartet was probably commissioned by the professor of oboe at the local conservatory. “Characterized by numerous aria-like solo passages, the piece is alternately serious and witty, often making clever use of clichés, which are perhaps intended as parodies of then-current operatic styles. Much of the _Quartet_ is redolent of
the humorous sections of *Dance of the Hours*..." The piece features virtuosic solos for the Eb clarinet, oboe, piano, and flute-Bb clarinet duo (Josias 1990, 51). Composed in 1857, the Quartet was premiered at the *Teatro della Concordia* in Cremora by local woodwind teachers with orchestral accompaniment. The clarinet parts were performed by A. Peri and M. Sacci (Rossi 2001, 69).

Although there was not much solo or chamber music written for the Eb clarinet before 1900, it occupied an important place in the military bands of Europe. "For many decades the Eb clarinet, together with the *F* clarinet, was the favourite conducting instrument of band masters in the German infantry, until in the 1860’s it was replaced by the baton (Kroll 1965, 96)." One can only contemplate the damage that may have been done when the conductor struck his stand in frustration at mistakes from his musicians. By 1839, the Eb clarinet appears to have secured an important place in the British military band. According to *Memoirs of the Royal Artillery Band* by Henry George Farmer (London 1904), the band that year consisted of one piccolo, two flutes, four oboes, three Eb clarinets, fourteen Bb clarinets, and four bassoons. By 1857 the band had four Eb clarinets, and had also added two Eb alto saxophones and two Bb tenor saxophones (Tschaikov 1995, 52). The Eb clarinet, along with the higher pitched Ab clarinet, has also been an essential part of wind bands in Spain and Italy. The Italian bands usually included three Ab clarinets, with the principal Ab player often scored in unison with the piccolo and an octave above the Eb.

The Eb clarinet also occupies an important place in the nineteenth and twentieth century orchestral literature. However, the capabilities of the instrument are often inaccurately portrayed in orchestration texts. In his celebrated book *Orchestration*
Cecil Forsyth wrote: “The great advantage of the Eb clarinet is its distinctive tone quality. This, especially in its upper register, is preternaturally hard and biting...in particular the psychological range of the ‘Eb’ is much narrower (than the Bb). It is almost confined either to passage work of a hard mechanical kind, or to a special sort of mordant humour (Forsyth 1935, 279).” In Norman Del Mar’s Anatomy of the Orchestra he wrote about the Eb clarinet’s “...quite individual tonal character, its shrill, hard quality giving pronounced drama and incisiveness to the wind band (Del Mar 1983, 149).” In reality the Eb clarinet does not have to sound shrill or harsh, and orchestral composers have been successful in using the instrument in a wide variety of contexts (Tschaikov 1995, 45).

The first, and perhaps best-known, orchestral solo for the Eb clarinet is in Berlioz’s Symphonie fantastique, written in 1830. After 1845, when Wagner used the D clarinet in Tannhauser, the D and Eb were employed by an increasing number of composers, especially in Germany and Austria. Mahler, Strauss, Stravinsky, Schoenberg, Ravel, Shostakovich, and Britten provide the Eb clarinet with its most rewarding orchestral opportunities. All of them were highly skilled in exploiting the unique characteristics of the instrument. In Mahler’s First Symphony he used a pair of Eb’s in the low register to create a folk music effect not available on the Bb or A. In his Ninth Symphony, Mahler used the Eb clarinet in a wide variety of ways. In the first and last movements he demands pianissimo playing in the high register, while in the second movement the writing is much more outgoing and exuberant (Tschaikov 1995, 45, 47-48).

Strauss used the D and Eb clarinets in a variety of settings in his tone poems, the most famous of which is the D clarinet solo in Til Eulenspiegel which depicts the hanging
of Til, the "cheeky, impudent young scamp" around whom the piece centers. Outside of Germany and Austria the solo is frequently played on the Eb clarinet, since so few players own a D. However, it is argued that the Eb clarinet cannot produce the fuller tone necessary to really create the effects Strauss had in mind. In *Ein Heldenleben*, Strauss exploits the Eb clarinet's ability to produce a short, biting staccato, while *Also Sprach Zarathustra* makes effective use of the instrument's often-neglected chalumeau register (Tschaikov 1995, 45, 48).

Shostakovich wrote several Eb clarinet solos in his symphonies, one of the most well known of which is in the opening of the Scherzo movement in his Fifth Symphony. He also liked to include the Eb in very technical tutti passages using the whole compass of the instrument. Ravel has written Eb clarinet parts with perhaps the widest range of styles of any of the composers. The passages in his G major Piano Concerto are jazzy, those in *Daphnis and Chloe* are extremely brilliant, and the solo in *Bolero* is the some of the most sensuous music written for the Eb clarinet. In Benjamin Britten's ballet *The Prince of the Pagodas*, the Eb takes on the role of a "charming melodist" in a passage played in octaves with the Bb clarinet (Tschaikov 1995, 50).

The Eb clarinet has also been used outside of the symphony orchestra, especially in music for film and TV, and in musicals. Leonard Bernstein is best known for his work in this genre with productions such as *Candide*, *West Side Story*, and *On the Town*. The Eb clarinet has also made some appearances in the realm of jazz. The New Orleans marching bands of the early 1900s were always led by a wailing Eb clarinet on their way to the cemetery. It was sometimes used in dance bands, but lost its place to the Bb, possibly because the more mellow tone of the Bb was better suited to the dance hall
environment. Finally, the Eb clarinet can be heard on archive recordings of the Bunk
Johnson Band with George Lewis, and the Young Tuxedo Jazz Band led by John Casimir
(Tschaikov 1995, 52).

Although the Eb clarinet is best known for its role in the wind band and
symphony orchestra, many twentieth-century composers have taken an interest in
exploiting the instrument's capabilities in their solo and chamber music compositions.
Well-known composers such as Stravinsky, Hindemith, Schoenberg, and Varèse have
included the Eb clarinet in their chamber music, while lesser-known composers have also
begun to use the instrument in a wide variety of settings. The trend of using the Eb
clarinet especially exploded in the 1970s, 80s, and 90s, with the styles of music ranging
from conventional tonality to extremely experimental electronic compositions requiring
the performer to utilize extended techniques. A detailed examination of twenty-nine of
these works takes place in the next chapter.
CHAPTER 3

ANNOTATED BIBLIOGRAPHY

The order of the entries is alphabetical by composer. The appendices contain additional information on the composers and contact information for the publishers of the works discussed in this chapter. Below is a complete listing of the works surveyed in this bibliography:

Abbinanti, Frank
Abbinanti, Frank
Blackwood, Easley
Block, Stephen D.
Bolcom, William
Bolcom, William
Childs, Barney
Cleary, David
Dorff, Daniel
Formosa, Riccardo
Gyger, Elliot
Heim, Norman
Hobbs, Christopher
Hobbs, Christopher
Holab, William
Hőltszky, Adriana
Lerstad, Terje Bjørn
Lerstad, Terje Bjørn
Lerstad, Terje Bjørn
Lerstad, Terje Bjørn
Nixon, Roger
Osborn, Sean
Pett, Morris
Sáry, László
Scelsi, Giacinto

A Plot Against Humanity's Heart
The Lizard's Tail
Sonatina in F Major for Piccolo Clarinet
Birthday Miniatures
Frog Legs Rag
Little Suite of Four Dances
Instant Winners
Bibbies III
Dance Music
Domino
Eulogy
Prelude, Interlude, and Scherzo, op. 64
Fanfare
Swiftly to Virginia
Woodshedding (practice makes-- )
A Due, Wellenstudie für 2 Es-Klarinetten
Capriccio for Soprano Clarinet Solo
Duet for Eb Clarinet and Contrabassoon
Fantasy Piece, op. 170, no. 1
Rendezvous I, op. 188
Two Duos for Piccolo and Eb Clarinet
Sonata for Eb Clarinet (or Violin) and Piano
Eoastron, op. 30
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<td>Study After Figaro</td>
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<td>Shanahan, Ian</td>
<td>Cycles of Vega</td>
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<td>Spies, Claudio</td>
<td>Half-time</td>
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<td>The Essence of Ampersand</td>
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</table>
Composer: Frank Abbinanti (1949)

Title: A Plot Against Humanity’s Heart

Date & place of composition:

Instrumentation: Eb clarinet

Duration: 1:00

Commission:

Dedication:

Premiere:

Publisher/location of manuscript: Lebanon, NH: Frog Peak Music

Recording:

Movements:

Program/liner notes:

Notes to the performer: This very short piece is in 5/4 time, quarter note equals 96, with a range from C4 to F6. The dynamic marking is forte throughout the piece. The work contains an abundance of thirty-second notes, creating significant technical difficulties, with some passages nearly unplayable at the indicated tempo. Complex combinations of sixteenth, thirty-second, and sixty-fourth notes with syncopation present rhythmic difficulties. The key signature contains two flats, but the music doesn’t gravitate toward any tonal center. The piece contains no discernable melody, but some rhythmic patterns repeat. It ends abruptly, and the connection between the title and written notes is not discernable. One might imagine this work played more successfully on a computer than on the Eb clarinet.
Composer: Frank Abbinanti (1949)

Title: The Lizard’s Tail

Date & place of composition:

Instrumentation: Eb clarinet

Duration: :30

Commission:

Dedication:

Premiere:

Publisher/location of manuscript: Lebanon, NH: Frog Peak Music

Recording:

Movements:

Program/liner notes:

Notes to the performer: The range of this piece is extremely high, extending up to C#7. The quarter note equals 96, and the work contains many thirty-second notes. The quarter note stays constant throughout, but combinations of syncopated sixteenth and thirty-second notes create very complex rhythms. Awkward leaps and the extremely high range make parts of the piece nearly unplayable. The key signature contains two flats, but the music doesn’t gravitate toward any tonal center. There is no discernable melody, but some repeated patterns emerge. The only dynamic indications are mezzo forte in the opening and triple forte at beginning of the last measure, with a decrescendo at the very end. The piece ends abruptly, and the connection between the written notes and the title is not discernable. As with the previous work by Abbinami, one might imagine this work played more successfully on a computer than on the Eb clarinet.
Composer: Easley Blackwood (1933)

Title: Sonatina in F Major for Piccolo Clarinet, op. 38

Date & place of composition: September 24 - October 24, 1994 in Chicago

Instrumentation: Eb clarinet and piano

Duration: 11:00

Commission:

Dedication: John Bruce Yeh

Premiere: John Bruce Yeh, clarinet and Easley Blackwood, piano in Chicago on February 6, 1995

Publisher/location of manuscript: Chicago, IL: Blackwood Enterprises


Movements: Allegro con brio, Adagio, Allegretto

Program/liner notes: “The Sonatina posed a special challenge, for there is no repertoire whatever for piano and E-flat clarinet (piccolo clarinet) – at least to my knowledge. Furthermore, the E-flat clarinet is generally associated with humor or grotesquerie, such as the sardonic solo during the “bad dream” episode of Berlioz’s Symphonie Fantastique, or the outlandish solo in Copland’s El Salon Mexico. But the instrument is adaptable to a lyric style as well, especially in the lower register, and it generally permits a higher tessitura, although this can become a dangerous endurance problem for the performer... The Sonatina’s first movement is in a conventional sonata form whose first and second themes are in F major and C major, respectively, in the exposition. The development does not make use of the more remote keys, tonics being confined to A minor, E minor, G major, and C major. The second movement is in an A-B-A form; outer sections are in A-flat major, and the central section is in F minor. The finale is a rondo that uses a rather more intricate key scheme, but largely avoids chromatic progressions. Overall, the Sonatina is not unlike the three Sonatinas for violin and piano of Schubert, although the key successions of the last movement are rather more like Schubert’s song Die Sterne (D. 939, 1828) (Easley Blackwood, liner notes from Clarinet Sonatas by Easley Blackwood and Max Reger).”
Notes to the performer: This work contains unusual writing for the Eb clarinet in that it focuses more on the low and middle range than the extreme high range (E3 - D6). It is a very accessible piece: tempos are moderate, rhythms are repetitive and simple, there are only moderate technical demands, and it contains many lyrical melodies. The piece is tonal, with most of the technical passages written in a scalar fashion, and none of the key signatures are very difficult. The work is not difficult to put together with the piano. The first movement is in 2/2 time, the half note equals 120 and it begins in the key of D. The technical passages are mostly scalar, with no rhythmic values quicker than eighth notes. In movement 2, the quarter note equals 40 with a 3/4 time signature and it begins in the key of F. This movement is characterized by beautiful, flowing melodies, and the range concentrates on notes immediately above and below the register break. Sixteenth notes and a few thirty-second notes are the fastest rhythmic values. In movement 3, the dotted quarter note equals 112 and accelerates to 168 by the end. It begins in the key of D, and is in 6/8 time. This final movement is more technically difficult than the previous movements, consisting mainly of triplet figures throughout.
**Composer:** Steven D. Block (1952)

**Title:** Birthday Miniatures

**Date & place of composition:** November 5 - 13, 1979

**Instrumentation:** Eb clarinet (oboe) and piano

**Duration:** 5:00

**Commission:**

**Dedication:** “for Stephanie, who forced me to write my own birthday card”

**Premiere:**

**Publisher/location of manuscript:** New York: American Composers Alliance, 1979

**Recording:**


**Program/liner notes:** “The following piece was written for oboe and piano. However, the range and ambitus is very high and beyond the capabilities of many oboe players. Therefore, I have included, in the rear of the piece, a separate part for Eb clarinet, an instrument that could carry the high notes off without strain. What follows is a theme and six variations but the theme itself is also based upon the major tetrachord and more specifically, upon its use in the song Happy Birthday to You (composer’s notes in the score).”
Notes to the performer: The range is C4 to F#6, and mostly centers around the clarion register. All tempos are moderate to slow. The work is atonal, with few rhythmic or technical difficulties. Most of the movements are in 3/4, 4/4, or 5/4. In the first movement, the parts move independently from one another, often with one voice in duple while the other is playing triplet figures. The pianist is also required to pluck the strings inside the piano. In the second movement, the pianist plays an ostinato sixteenth note figure throughout, while the clarinetist plays simple quarter and eighth note rhythms. Movement 3 is for solo E flat clarinet and the quarter note equals 60. There are some large skips, but the fastest note values are only eighth note triplets, so the technical demands are minor. The performer is required to flutter tongue on a couple of notes. There are some thirty-second notes in movement 4, but they aren’t very difficult since they generally occur on repeated notes, and the quarter note only equals 72. Movement 5 is for solo piano, and movement 6 contains an ostinato sixteenth note rhythm in the piano part, over which the clarinetist plays a slow, “romantic” melody. The final movement alternates between 3/8, 4/8, and 5/8, with a tempo of eighth note equals 200. Because of frequent meter changes and sixteenth notes in the piano, this is the most challenging movement of the piece. The manuscript is done by hand and is a bit hard to read, especially in the piano part. The oboe part is included as part of the score, but the E flat clarinet part is separate, which creates some ensemble difficulties with the piano. The piece is based on the tune *Happy Birthday to You*, which can be heard in the last movement. The references in the other movements are not immediately apparent.
Composer: William Bolcom (1938)

Title: Frog Legs Rag (by James Scott) from Afternoon Cakewalk – Rag Suite of Joplin, Lamb, Scott, and Bolcom

Date & place of composition: 1979

Instrumentation: Eb clarinet and piano

Duration: 3:00

Commission: Murray Louis Dance Troupe

Dedication:

Premiere: Murray Louis Dance Company with David Shifrin, clarinet; Sergiu Luca, violin; and William Bolcom, piano at City Center, New York on November 1, 1979

Publisher/location of manuscript: Bryn Mawr, PA: Edward B. Marks Music Company (distributed by Hal Leonard)


Movements:

Program/liner notes: “Frog Legs Rag has a clever opening (that couldn’t be a French melody, could it?) and then one recognizes the title! Here the piano takes on a ‘honkytonk’ quality and one can hear early Gershwin coming through (John Field, liner notes from Afternoon Cakewalk).”

Notes to the performer: Frog Legs Rag is the fourth movement of a six movement ragtime suite for clarinet, violin, and piano arranged by Bolcom. The suite (Afternoon Cakewalk) features Bolcom’s arrangements of classic rags by some of his favorite composers (Joplin, Lamb, and Scott) as well as original music by Bolcom. Frog Legs Rag is written with a fairly wide range (G3 - F#6), but mainly focuses on the chalumeau and clarion registers. The tempo marking indicates that the movement should be played “not too fast.” It begins in G major and modulates to C in the last section. It is written in a very typical rag style – the time signature is 2/4, and rhythms consist of basic combinations of eighth and sixteenth notes. The work contains only moderate technical difficulties – most passages are scalar, with no large leaps. The piano part consists mainly of walking eighth notes, and provides the rhythmic backbone for the piece. There are no ensemble difficulties between the clarinet and piano.
Composer: William Bolcom (1938)

Title: Little Suite of Four Dances

Date & place of composition: 1984 (mvt. 1 – Nov. 25, Ann Arbor; mvt. 2 – Dec. 3, Ann Arbor; mvt. 3 – Nov. 28, Washington, DC; mvt. 4 – Dec. 6, Ann Arbor)

Instrumentation: Eb clarinet and piano

Duration: 7:00

Commission: Conrad Josias, in memory of his father, Murray Josias

Dedication: Conrad Josias

Premiere: Conrad Josias, Eb clarinet and Edwin Deveny, piano at Caltech’s Dabney Lounge on June 19, 1985

Publisher/location of manuscript: Bryn Mawr, PA: Edward B. Marks Music Company, 1987 (distributed by Hal Leonard)

Recording:

Movements: Rag, Apache-jungle, Quasi-waltz : Hommage to Joseph Kosma, Soft Shoe

Program/liner notes: Conrad Josias first heard William Bolcom’s Graceful Ghost in 1975, shortly after the death of his father, Murray Josias. Part of a group of piano pieces entitled Three Ghost Rags, Josias was drawn to the haunting melodies of the work and was touched by the fact that it was dedicated to Bolcom’s father. During the next several years, Josias heard more music by Bolcom, and began to contemplate the idea of commissioning a work in memory of his father with Bolcom as the composer.

“Following sustained correspondence between the composer and me in 1984, the proposed commission was accepted, and in December 1984 Bolcom sent me a copy of the manuscript of his Little Suite of Four Dances for Eb Clarinet and Piano.” Josias did not specify that the composer use the Eb clarinet for the commission, and in fact expected a piece for piano or violin. Bolcom chose the little clarinet for this piece because he feels that it has “an irresistible, raunchy quality,” and because he felt that there was too little repertoire available for the instrument. Also, Conrad Josias is a clarinetist. “A veritable mail-order affair (at the time of the commission, I had never met Bolcom, nor had I ever spoken to him – our communications were exclusively through letters), the Suite is Bolcom’s imagined portrait of Murray Josias based only on the biographical notes and photographs sent to the composer (Josias 1990, 51).”
Notes to the performer: Each movement is very different, reflecting the various styles indicated by their titles. Overall, it is a very accessible work and is not difficult to put together with the piano. In movement 1, the quarter note equals 80 and it is marked "not frantic." The range is E3 - E6 and it centers around the keys of G and C. The presence of sixteenth notes with some large skips and syncopated rhythms give this movement the flavor of a modern sounding rag. Movement 2 is marked "fast, aggressive," with a tempo marking of quarter note equals 152. The range is E3 - G6 with a 4/4 time signature, and the movement is dominated by a repetitive eighth note figure (a descending minor third from G to E). There are several difficult ascending quintuplet runs up to G6, which contribute to making this the most difficult of the four movements. It has a raw, wild, and primal quality that is not present in the other movements. In movement 3, the quarter note equals 100, and it is marked "simple and flowing." It alternates between 3/4 and 2/4 time, has a range of E3 - C6, and concentrates on a lower tessitura than other movements. This movement is characterized by simple eighth note rhythms and a beautiful, flowing melody. (The subject of the third movement, Joseph Kosma, was the composer of many songs with Jacques Prevert; the most famous is Autumn Leaves). In movement 4, the dotted quarter equals 92, and it is indicated that the music should be performed in a "soft shoe tempo." It is in 12/8 time, with a range of E3 - G6, and the rhythms mainly consist of triplets, with some tricky sixteenth note passages near the end that go up to G6. The music in this final movement very effectively conveys the style indicated by the title.
Composer: Barney Childs (1926 – 2000)

Title: Instant Winners

Date & place of composition: 1986

Instrumentation: Eb clarinet

Duration: 7:00

Commission:

Dedication: “for Virginia Anderson”

Premiere: James Chavez on November 1, 1986

Publisher/location of manuscript: contact Eric Mandat

Recording:

Movements: The work is made up of nine short and untitled pieces/movements that can be played in any order, whether the performer chooses to perform all or some of them.

Program/liner notes:

Notes to the performer: Each piece is unique, and they combine effectively to form an entertaining composition. None of the pieces has a time signature or key signature. They are all atonal, but the notation is conventional and easy to read, with no complicated rhythms. The technical demands are moderate, and the highest note is G6. Five out of the nine pieces require extended techniques or have unusual characteristics. The second piece, marked quarter note equals 180, is mostly made up of quarter and eighth notes, but is unusual because the performer must also operate a small pedal bass drum or stomp the foot at various points in the music. The third piece is generally not difficult - the quarter note equals 80, and the fastest note values are eighth notes. Two extended techniques are required in this piece - one must tap on the reed with a fingernail, and also produce a high reed squeak repeated on the same pitch. The fifth piece requires the performer to play the same note repeatedly, alternating between two different fingerings to alter the timbre and pitch slightly. At the end of the sixth piece the following instructions are given: “Move fingers at random as fast as possible, play notes in rhythm given. Occasionally a real pitch will appear, but mostly muffled, stopped, forced breath sounds, squeaks, etc.” Finally, the eighth piece requires the performer to play multiphonics (fingering given), hum while playing, bend pitches, and produce a very high “teeth-on-reed” squeak.
Composer: David Cleary (1954)

Title: Bilbies III

Date & place of composition: June 29 - July 8, 1986 in Cambridge and Somerville, MA

Instrumentation: any clarinet

Duration: 5:00

Commission: 

Dedication: 

Premiere: Carl Anderson (Bb clarinet) in Jacksonville, AL on January 29, 1990

Publisher/location of manuscript: New York: American Music Center, or contact composer directly

Recording: 

Movements: Slow and full, Moderate tempo - very agitated, Fast and energetic, Slowly - not dragging, March tempo - marked, but always soft - a bit ironic

Program/liner notes: “The bilby (or rabbit bandicoot) is a small Australian marsupial which looks as if it were designed ‘by committee,’ having ears like a rabbit, hind legs and pouch like a kangaroo, bristly snout like a shrew, and the rest like a mouse. These animals are currently endangered and have all but disappeared from the wild. Human carelessness (in the form of habitat destruction, etc.) has played a major role in reducing their numbers - a problem with too many parallels in the United States and elsewhere around the world. I have written numerous sets of Bilbies for various solo instruments since 1984. Common to all these sets are a five-movement format, shortness and extreme compression of idea (mirroring the fast metabolism of these little creatures), strong contrast between movements (suggested by the “committee makeup” of the animal), and the presence of one ‘jumping’ and one ‘scurrying’ movement in each set (the bilby is one of few Australian marsupials that can either hop or scurry as it pleases) (composer’s program notes).”
**Notes to the performer:** *Bilbies III* is intended to be played on any clarinet, although the composer suggests that the higher clarinets are best. The work is a bit unusual in that the performer always plays from the part as written, even when playing clarinets in different keys. Thus, the piece will sound in a different key depending on which instrument the performer chooses. The piece is somewhat challenging, but accessible. Each movement is very different in style. Time signatures are either 4/4, 2/4, or 6/8, and the piece is atonal. The highest note is G6. The technical challenges occur mainly in the second and third movements. The second movement is characterized by quarter note tremolos and sextuplets at quarter note equals 76. The tempo of the third movement is quarter note equals 152, and contains technically challenging eighth note triplet figures. The fourth movement calls for enharmonic trills, and suggested fingerings are given. The manuscript is hand written and easy to read.
Composer: Daniel Dorff (1956)

Title: Dance Music

Date & place of composition: 1981

Instrumentation: Eb clarinet and piano

Duration: 10:00

Commission:

Dedication: Sherry Apgar

Premiere: Temple University Contemporary Players (Sherry Apgar, Eb clarinet and Lotus Cheng, piano) in 1981

Publisher/location of manuscript: King of Prussia, PA: Theodore Presser Co., 1994

Recording:

Movements:

Program/liner notes: “Originally conceived as the score to a farcical animation about an adolescent mouse who dances himself to death (and ascends to heaven), the music is built in a series of episodes in the manner of a heroic tone poem (composer’s notes in the score).”

Notes to the performer: The range is E3 to A6, although most of the work utilizes the clarinet register. The piece is tonal, and the style is reminiscent of a 1970s pop rock musical. The technical demands are generally moderate, with simple key signatures, except for a few lines where the key signature contains five sharps. Although the piece is in one movement, there are several distinct sections characterized by changes in mood and tempo. The work begins with “Earthly, Allegro giusto,” quarter note equals 60 to 63, in 2/4 time. The ensemble between the Eb clarinet and piano is a bit tricky here when clarinet moves into eighth and sixteenth note triplets, while the piano part stays in duple. The next major section is marked “slower,” quarter note equals 50 or less, in 2/4 time. There are similar ensemble issues as in the first section, with the piano playing triplet figures and the clarinet remaining in duple. In the last section, “Allegro di Rock and Roll,” the quarter note equals 144 to 156 in 4/4 time. There are no significant ensemble difficulties, but there are some tricky sixteenth note passages. The manuscript is well laid out and easy to read. The writing for the piano often sounds like it should be an electric bass part, since a walking bass line predominates in many sections of the piece.
Composer: Riccardo Formosa (1954)

Title: Domino

Date & place of composition: 1983 (finished February 19) in Rome

Instrumentation: Eb clarinet

Duration: 4:00

Commission:

Dedication: Ciro Scarponi

Premiere:

Publisher/location of manuscript: Sydney: Australian Music Centre


Movements:

Program/liner notes: "What does Domino have to do with Berlioz’ Witches’ Sabbath movement? The answer lies in the reference to Berlioz’ famous Eb solo in Domino. At times you can pick out the outline of Berlioz’ melody and all the time you hear frenetic trills and grace notes played in a long-short trochaic rhythm pattern as in Berlioz’ well-known solo. Check your dictionary and you will find that a domino is also a mask, and that is exactly what Formosa did to Berlioz’ melody in Domino. (Barrett 1998, 66)."

Notes to the performer: The piece is written without key signatures, time signatures, or barlines. It is atonal. No extended techniques are required, and the range goes up to Ab6. As the previous section indicates, the rhythm throughout the piece is reminiscent of the rhythm in Berlioz’ famous solo in Symphony fantastique. Despite (or perhaps because of) the repetitive rhythmic figures, this piece is extremely difficult. The rhythm is incessant, with very few rests and many notes appearing on the second, third or fourth sixteenth note of a beat, so when one is first learning the piece the rhythms are difficult to negotiate. As the piece progresses, the tempo becomes faster, along with the note values, which change from the long-short eighth and sixteenth patterns of the beginning to strings of thirty-second and sixteenth notes in complex, non-scalar patterns. Overall, the piece seems to have potential to be very effective in performance, but requires much careful study and practice.
Composer: Elliot Gyger (1968)

Title: Eulogy

Date & place of composition: Tuesday, December 3, 1991 in Sydney, Australia

Instrumentation: Eb clarinet and piano

Duration: 1:45

Commission:

Dedication:

Premiere: Catherine Playoust, clarinet and Simon Docking, piano at Old Darlington School, University of Sydney on August 20, 1992

Publisher/location of manuscript: Sydney: Australian Music Centre

Recording:

Movements:

Program/liner notes: "The piece should be played in fairly strict tempo, but without metrical accents; barlines and beat subdivisions are included mainly for convenience. This is particularly the case for the clarinet, since the rhythmic notation follows the piano part; the clarinet part should not sound syncopated, but should follow its own, independent, phrase structure. Expressive details (for both players) should arise from the phrase shapes themselves (composer's performance notes in the score)."

Notes to the performer: The piece is marked "delicate, gently flowing," quarter note equals 60/eighth note equals 120. It is also indicated in both the Eb clarinet and piano parts that the music should be always within a piano dynamic, and should be played dolcissimo and espressivo. The range is E3 - D#6. There is no time signature; the number of eighth notes in each measure is indicate by numbers placed between the staves of the clarinet and piano parts. Although this is an unusual way to indicate the length of measures, it works well in this piece. The piece has no key signature and is atonal. There are no technical difficulties in this piece. Eighth notes are the fastest-moving notes, and there are sometimes large skips, but nothing in the piece moves too fast. The piano and clarinet parts move independently from one another, which creates an ensemble challenge. However, both performers read from the same score, which helps to alleviate this problem. Large skips in the clarinet part make it challenging for the performer to create the smooth, seamless effect desired by the composer.

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Composer: Norman Heim (1929)

Title: Prelude, Interlude, and Scherzo, op. 64

Date & place of composition: 1982 (completed February 3)

Instrumentation: Eb clarinet and piano (or clarinet choir)

Duration: 5:50

Commission:

Dedication: “for Chuck King”

Premiere:

Publisher/location of manuscript: Medfield, MA: Dorn Publications, inc., 1982

Recording:

Movements:

Program/liner notes:

Notes to the performer: Although the piece is in one movement, there are three distinct sections as indicated by the title. The range is E3 - D6, but the piece focuses mainly on the clarion and chalumeau registers of the instrument. There are no key signatures, but the piece is tonal. The Prelude is marked Lento, in 4/4 time, and is characterized by expressive melodies with large upward intervals. A cadenza at the end of this section joins it with the Interlude. The Interlude is also Lento, but in 6/8 time. This section is also characterized by expressive melodies, mainly centered in the chalumeau register of the clarinet, and doesn’t present any technical difficulties. A short cadenza again joins this section with the Scherzo. The Scherzo is in 3/8 time and is technically difficult. The rhythms are still easy to read, but sixteenth note triplets and large skips create some challenges. The piece ends with a Lento coda section reminiscent of the Prelude.
Composer: Christopher Hobbs (1950)

Title: Fanfares

Date & place of composition: September, 1987

Instrumentation: 2 Eb clarinets

Duration: 5:00

Commission:

Dedication:

Premiere:

Publisher/location of manuscript: London: Forward Music, Ltd., 1988

Recording:

Movements: 3 movements (untitled)

Program/liner notes:

Notes to the performer: The piece contains some technical challenges due to fast tempos and some difficult meter changes. However, most of the rhythms are simple, and the range is limited. There are no key signatures, and the piece is atonal, but triadic harmonies are often formed between the two voices. Movement 1 begins in 4/4 time, and near the end moves quickly from 10/8 to 3/2 to 6/8 and finally back to 4/4. The tempo is quarter note equals 176, making the eighth note passages technically challenging. The two instruments are generally close to each other in range, and are often in unison rhythm, requiring precise ensemble. Movement 2 is also fast, with the tempo marked at quarter note equals 152. The ranges of the instruments are also close in this movement, but they generally imitate each other rather than playing unison rhythms. The time signature alternates between 4/4 and 6/8 with the eighth note remaining constant. The final movement is slower, with the quarter note equaling 96, but the prevailing rhythm is sixteenth notes. Once again, the ranges of the two instruments are close, and the time signatures change frequently with the eighth note remaining constant. The rhythmic interplay of the two instruments is more varied in this movement. The music appears to be hand written, but is easy to read, and the two parts line up well.
Composer: Christopher Hobbs (1950)

Title: Swiftly to Virginia

Date & place of composition: January, 1981 and February, 1982; revised December, 1991

Instrumentation: Eb clarinet and piano

Duration: 8:00

Commission: Virginia Anderson

Dedication:

Premiere:

Publisher/location of manuscript: London: Experimental Music Catalogue

Recording:

Movements:

Program/liner notes:

Notes to the performer: Although the piece is in one movement, it is in three distinct sections. The first section consists of flashy sixteenth note runs, followed by a middle “bluesy” section, and ends with a virtuosic jazzy finish. The title apparently comes from the fact that the composer wrote this piece for Virginia Anderson’s conservatory recital, and he had trouble getting it done in time. The piece presents some technical challenges, but most of the runs are scalar, and none of the rhythms are complicated. It passes through several key centers, and the range extends up to F#6. The piece begins with an ostinato rhythmic pattern in the piano that continues throughout the first section. This provides the background for the sixteenth note passages in the clarinet that dominate the section, which alternates between 3/2 and 2/2, with the half note equaling 72. The piece then moves into a slower middle section (quarter note equals 88 to 92) that alternates between 3/4, 3/2, and 7/4. Here the sixteenth notes give way to more melodic writing, and the piano part is less rhythmic, more chordal. The piece ends with a fast 3/2 section where the ostinato figure in the piano returns, and many motives from the opening section are present.
Composer: William Holab (1958)

Title: Woodshedding (practice makes-- )

Date & place of composition: 1987

Instrumentation: Eb/Bb/A clarinet

Duration: 13:00

Commission: Alan R. Kay

Dedication: Alan R. Kay

Premiere: Alan R. Kay at CAMI Hall in New York City on April 24, 1987

Publisher/location of manuscript: New York: Henmar Press, 1988 (C.F. Peters, sole selling agents)

Recording:

Movements:

Program/liner notes: “This is a piece about practicing. All the musical and theatrical events that occur are my fantasies about what might happen during a ‘typical’ practice session. The performer does not need to make this clear to the audience in a program note; this is an activity which all performers (and would-be performers) are familiar with. The clarinetist should wear whatever clothes he/she would normally wear when practicing. They should begin the piece by casually setting up the stage – stands, chairs, glass of water, etc., and assembling the instruments. Do not make a formal entrance, if possible. It is helpful to program this piece after intermission (or some type of interval) to facilitate the ‘costume change’ (if the piece is done on a clarinet recital). After playing a brief warm-up from memory,…begin the piece as if practicing. Although serious throughout, you gradually get more and more frustrated with the piece you are practicing, digress into other familiar works, and create inventive solutions to impossible technical demands. By the time you reach the end of the piece, your frustration has built to the point that you give up trying to play anymore, sing the final cadence, and smash your instrument in anger (composer’s program notes in the score).”
Notes to the performer: This is a theatrical piece that is intended to mimic the frustration of a practice session. The composer gives detailed performance notes in the score, including instructions on the use of a metronome at various points in the piece, specific theatrical ways of breathing, and various facial expressions. In addition to clarinets in Eb, Bb, and A, an inexpensive Bb instrument is required for the end of the piece, when the performer smashes his or her instrument in anger. (In the first performance the performer purchased a plastic clarinet which was broken in two and glued together with ‘crazy glue’.) The piece contains an extremely wide variety of time signatures, including 5/16, 13/32, and 47/8, along with those that are more conventional. There are several short snippets of recognizable melodies, such as excerpts from Rhapsody in Blue, Mahler’s Second Symphony, and the Clarinet Polka. There are also some very difficult technical sections that are designed to represent technical exercises one might attempt while practicing. These sections exploit the full range of the instrument (up to C7) and also require some extended techniques. These techniques are the most difficult aspect of the work, and include multiphonics, singing while playing, performing glissandi with a paper tube in the bell, playing with a “trumpet” embouchure (without the mouthpiece), and quarter tones.
Composer: Adriana Hölszky (1953)

Title: A Due, Wellenstudie für 2 Es-Klarinetten (Wave Study for 2 Eb Clarinets)

Date & place of composition: 1993

Instrumentation: 2 Eb clarinets

Duration: 6:00

Commission: The clarinet duo Zelinsky/Meyers

Dedication:

Premiere: October 25, 1994 at Radio Bremen

Publisher/location of manuscript: Wiesbaden: Breitkopf & Härtel, 1994

Recording:

Movements:

Program/liner notes: As the title of the work infers, the composer is concerned with the interaction between the oscillating forms of two sound sources (clarinets) that create an organic whole. The aural transformations and processes take place on a microscopic level, meaning that waves in many variations are present in this work. Differential tones and the beats produced through slight divergences in intonation are vividly present as a third voice and play a very important role in this composition. “If at all possible, the performers should be positioned far apart from one another during the rehearsals, making the musical coordination easier in concert where the distance is probably even greater. The most important prerequisite for a successful interpretation is precise ensemble playing; everything must have a unified character. Ideally this work should sound as though there were only one vast body of sound, in spite of the stereo positioning. In concert the exertion should be evident, pitches and rhythms must be etched with a relentless sharpness in order to awaken the association of a resonating sculpture (Zelinsky and Smeyers 1996, 9).”
Notes to the performer: The piece is composed of many short segments resulting in a constant confrontation of tempo and character modifications. Almost all of the tempos are at the very limit of that which is possible (dynamics and pitches are frequently extreme) and nearing the threshold of pain is but one of several intended results. The influence of electronic music is readily discernable throughout the work. Such a fatiguing work must be studied mentally before attempting to practice it with the clarinet. “It makes sense, therefore, in order to fully understand and realize the rhythmic relationships as well as the constant tempo modifications, to practice such a piece first without the clarinet, singing, and therefore sparing the embouchure.” It is also recommended that the composition be prepared in a more comfortable dynamic and tessitura (an octave lower), alone as well as together, before attempting to play the piece as notated. The wavy lines drawn above the staff indicate that there should be constant alteration of the throat, jaw pressure, and lip pressure in order to create an ever-changing multiphonic spectrum. The quarter tone alterations throughout the work are best produced by fingering changes as opposed to drastic embouchure changes (Zelinsky and Smeyers 1996, 9).
Composer: Terje Bjørn Lerstad (1955)

Title: Capriccio for Sopranino Clarinet Solo, op. 99

Date & place of composition: 1980 (completed March 9) in Prinsdal, Norway

Instrumentation: Eb or D clarinet

Duration: 5:00

Commission:

Dedication:

Premiere:

Publisher/location of manuscript: Oslo. Norwegian Music Information Centre

Recording:

Movements: Improvisation, Scherzo

Program/liner notes: "A quite advanced piece, where all the possibilities of this fine instrument are used (4 octave range, multiphonics etc.). The first movement is notated without barlines and sounds free and improvised. The second is quick and rhythmical (composer's program notes)."

Notes to the performer: As the composer states in his program notes, this is a very difficult piece, requiring an advanced performer. Although a tempo is indicated for the first movement (Andante, un poco rubato, quarter note equals 60) there are no time signatures or barlines, and it is intended to sound free and improvised. The greatest difficulties in this movement come from the extended range and the multiphonics. The highest note written is F7, and a fingering is provided. The multiphonics fingerings are provided underneath the notes, but are somewhat difficult to negotiate. If the performer can meet the previously stated demands, the rest of the movement is quite accessible. The second movement is more conventional (although still atonal). It is marked Presto ritmico, dotted quarter equals 80, quarter equals 120, and alternates between 6/8, 5/8, 7/8, and 4/8 time. The writing is still fairly high, but only goes up to A6. The movement is technically demanding due to the tempo requirements. The manuscript is handwritten, and occasionally a bit difficult to read.
Composer: Terje Bjørn Lerstad (1955)

Title: Duet for Eb Clarinet and Contrabassoon, op. 93

Date & place of composition: October, 1976

Instrumentation: Eb clarinet and contrabassoon

Duration: 8:00

Commission:

Dedication:

Premiere:

Publisher/location of manuscript: Oslo: Norwegian Music Information Centre

Recording:

Movements: Allegro assai, In moto perpetuo-Adagio sostenuto, Allegro giocoso

Program/liner notes: “An attempt to write something which is sounding OK for a seemingly hopeless instrument combination. The first movement is fast, but mainly singing in character. The second movement is really different improvisations on organ-point-like figures, first with clarinet solo, then with bassoon solo. [The piece] goes attacca into the 3rd movement (in lydian E-flat), which is rhythmically intensive (composer’s program notes).”

Notes to the performer: This piece is composed in three movements that are each quite different. All of the movements are tonal and take advantage of the full ranges of each instrument, with A6 as the highest note in the clarinet part. These are two very different instruments, and the composer exploits these differences by placing them in the extremes of their ranges, often with the bassoon in the low register and the clarinet in the altissimo. The ensemble between the instruments goes together well, with the instruments most often in unison rhythm, or one instrument providing rhythmic accompaniment for the melody in the other instrument. The first movement, Allegro assai (half note and dotted half note equals 90), alternates between 2/2 and 6/4 time. The frequent time changes are a bit confusing on the first few readings because the composer only indicates the time signatures at the beginning of the movement, and leaves it up to the performers to distinguish between measures in duple and triple. The second movement is slower (eighth note equals 90) and is more improvisatory than the outer movements. The third movement is played attacca after the second movement. It is very rhythmic, in 6/8 throughout, with the dotted quarter equaling 120. This quick tempo creates some technical difficulties, but most of the sixteenth note passages are chromatic.
Composer: Terje Bjørn Lerstad (1955)

Title: Fantasy Piece, op. 170, no. 1 - Variations on a Self-Made Middle Age Melody

Date & place of composition: 1984 (completed April 4)

Instrumentation: Eb clarinet and piano

Duration: 7:00

Commission:

Dedication:

Premiere:

Publisher/location of manuscript: Oslo: Norwegian Music Information Centre


Movements:

Program/liner notes: “This first fantasy piece is variations on my "Chansonnette," and is written for E-flat clarinet and piano. The theme is varied in 14th century style: first with organ point, then in canon at the fifth, and then with the theme as "tenor" under a virtuoso organum. Variation 3 is isorhythmic in 3 parts (tenor and altus is the same theme, but at different speeds). Then comes a chorale version of the theme and finally again canon at the fifth and the theme over an organ point (composer’s program notes).”

Notes to the performer: Most of the piece is written in a very comfortable range for the Eb clarinet, centering on the clarion and chalumeau registers. There are four measures at the end of variation 2 that most performers will find unplayable because they ascend up to D7. There are no key signatures, and the harmonies are modal, reminiscent of 14th century counterpoint. The time signatures change with each variation and include some compound meters such as 10/8, but rhythmic groupings and relationships between time signatures are clearly indicated, so the changes are easy to negotiate. Most of the technical passages are scalar and not difficult, except at the end of variation 2. The handwritten manuscript is generally easy to read. The piano writing is adequate, but often doubles the clarinet, sometimes creating a stagnant texture.
Composer: Terje Bjørn Lerstad (1955)

Title: Rendezvous I, op. 188

Date & place of composition: 1987

Instrumentation: Eb clarinet and tape

Duration: 10:00

Commission:

Dedication:

Premiere:

Publisher/location of manuscript: Oslo: Norwegian Information Centre

Recording:

Movements:

Program/liner notes: “The piece explores some of the possibilities in the rhythmical proportions 5:4 and 4:3, and sometimes the speakers play against each other in the proportion 4:5. The movement is built up as a perpetuum mobile in 5/8 meter, interrupted by two inserts in 10/16 meter. All of the melodic material has its origin in the 10 opening tones. A theme which repeats three times and uses alternating eighth and dotted sixteenth note values (4:3), gives [the music] a rhythmical drive forward (composer’s program notes).”

Notes to the performer: Unfortunately, a copy of the tape was not available in time for my deadline, so comments will be strictly limited to the clarinet part. The piece begins with a brief, unmeasured section marked Adagio (quarter note equals 46), and the main section, Toccata (Presto, 5/8 time), begins at rehearsal 1. This is a very demanding piece which requires an extended range up to B7 (fingering given), and multiphonics (fingerings given at the end of the piece). The piece focuses on rhythmic relationships, and doesn’t contain much melodic material. The frequent meter changes, and their complex relationship to one another, make the piece extremely difficult. For example, in several sections of the work, meter changes occur every measure. One example of this is 6/8, 15/16, 6/8, 5/8, 8/8, 7/8, 6/8, 17/16, 5/4, 27/32, 5/8, 6/8, 3/8, 5/8. Many of the rhythms within these measures are very complex, making the frequent changes even more difficult.
Composer: Roger Nixon (1921)

Title: Two Duos for Piccolo and Eb Clarinet

Date & place of composition: c.1982

Instrumentation: Eb clarinet (or flute) and piccolo

Duration: 2:30

Commission:

Dedication: “for Paul Renzi and Barbara Breeden”

Premiere:

Publisher/location of manuscript: New York: Galaxy Music Corporation, 1982 (distributed by ECS Publishing)

Recording:

Movements: Moderato, Allegro moderato

Program/liner notes:

Notes to the performer: This is a technically advanced piece that contains no extended techniques or unusual notation. Both movements appear without a key signature and are atonal. The range for the Eb clarinetist is not too difficult, and the highest note written is G6. The first movement is in 4/4 time, and is marked quarter note equals 72. It is dominated by sixteenth note triplet figures, and the two parts are often written in unison rhythm. The high tessitura in both instruments may create some intonation difficulties. The second movement is in 2/4 time and is marked quarter note equals 116. It requires a lower tessitura for both instruments and is dominated by eighth and sixteenth note rhythms. There is less unison rhythm than in the first movement, but the ensemble is not difficult, due to the steady tempo of the piece.
Composer: Sean Osborn

Title: Sonata for Eb Clarinet (or Violin) and Piano

Date & place of composition: 1995/1999

Instrumentation: Eb clarinet (or violin) and piano

Duration: 17:00

Commission:

Premiere:

Publisher/location of manuscript: contact composer directly


Movements: April Morning, Night Music, Jig

Program/liner notes: "An eclectic mixture of Celtic polyrhythms, avant garde construction and 'new age' sounds (composer's program notes)."

Notes to the performer: Overall, this is a challenging but accessible piece for the clarinetist. The first movement is in 3/8 time, begins in A major, and ends in D major. The highest note is E6. No tempo or style markings are indicated, but the composer's recording of the piece indicates that the movement is in a moderate tempo with the dotted quarter note receiving the beat. There are no difficult rhythms, but sixteenth note passages create some technical challenges. Ascending arpeggios in the piano create a harp-like effect, and the ensemble between the two instruments fits together well. The second movement begins with the indication "freely (no tempo)" in the piano part, but this marking is left out of the clarinet part. It is in 4/4 time, with no key signature, and no tonal center. The piano part repeats the same thirty-second note/dotted eighth rhythm throughout, in widely spaced chords that may be a physical impossibility for some pianists. The clarinet part is a legato, slow moving melody that begins quietly on the lowest note of the instrument (E3) and ends fortissimo on G#6. The last movement also lacks any tempo or style markings, but should be taken at a brisk tempo to reflect the spirit of the title. The time signature is 7/8, usually in groups of 3+2+2, and the key center is A major. This movement presents the biggest technical challenges for both performers, and contains some difficult ensemble situations. However, none of the rhythms are too complex. The highest note is G6. The manuscript was prepared with a computer program and is well-edited and easy to read.
Composer: Morris Pert (1947)

Title: Eoastrion, op. 30

Date & place of composition: 1976 (completed in August)

Instrumentation: Eb clarinet and tape

Duration: 16:20

Commission: Georgina Dobrée

Dedication:

Premiere: Georgina Dobrée at the 1976 Canford Summer School of Music

Publisher/location of manuscript: London: Josef Weinberger, or contact composer directly


Movements:

Program/liner notes: “The extra-musical stimulus for the piece was provided by the recent discoveries of the earliest known organic life-forms on earth, found in sediments of the Canadian Shield dating back 2.5 billion years. These fossil remains are of primitive one-celled microorganisms, the main genus being called Eoastrion (literally Dawn Star). This evidence of the transition from inorganic to organic...coincided with my increasing interest in the contrast between sound as a raw material and sound ordered into musical events. Although organic life can only be realized through the inorganic, it imparts to the inorganic a meaning, a higher purpose if you like. So, too, in music, which can only be realized through sound but which in the course of that realization imparts meaning to its raw material. Music, as opposed to sound, exists, in any case, only by the happy coincidence of two phenomena, one physical, one physiological - the existence in many sound sources of a logarithmically reducing series of overtones where the harmonics are in the ratio 1:2:3, etc. (called the Harmonic Series) and, more important, the fact that the human animal is attuned to respond to that very series with a corresponding increasing scale of relaxation and tension. The later fact means that we use the Harmonic Series as a constant reference scale of tensions, thereby imparting meaning to the sound we hear, and producing emotional reaction from that meaning. This reference scale applies to melody and harmony, and to how melodic and harmonic events are juxtaposed in time, i.e. rhythm (composer’s program notes).”
Notes to the performer: Unfortunately, a score was not available for this work by my deadline, so the following comments are based upon several hearings of the recording. Overall, the blend of the clarinet with the recorded sounds is very effective, and the clarinet part sounds only moderately difficult. The work begins with the clarinet alone on a long, sustained note, interspersed with rhythmic interjections. All of the sustained pitches are bent with the jaw and/or throat of the performer, most often upon release of the note. The clarinet plays alone for almost two minutes until the recorded sounds enter. The motion of the clarinet line begins to increase, but still features the pitch bends of the opening. The recorded sounds begin as computer generated, atmospheric sounds, then begin to feature percussion instruments such as cymbals, gongs, and windchimes. The motion of the clarinet part continues to increase, featuring a general rise in the tessitura, and rhythmic interjections containing large leaps. However, elements from the opening continue to present themselves. Approximately half way through the piece, the clarinet stops playing and the recorded sounds are alone, featuring wooden flute, conga drums, and several mallet instruments. The clarinet enters approximately 1 1/2 minutes later on a sustained pitch reminiscent of the beginning. Then the recorded sounds stop for an unaccompanied clarinet cadenza. This is the most technically challenging part of the work, with quick moving notes that travel up to the altissimo register. When the recorded sounds reenter, they take over the motion of the clarinet, which goes back to sustaining and bending pitches. Both parts begin to get quieter, the motion slows, and the clarinet fades out, followed by the recorded sounds.
Composer: László Sáry (1940)

Title: Blues I

Date & place of composition: sometime between 1987 and 2000

Instrumentation: Eb clarinet and piano

Duration: 2:30

Commission:

Dedication:

Premiere:

Publisher/location of manuscript: Budapest: Editio Musica Budapest, 2001

Recording:

Movements:

Program/liner notes:

Notes to the performer: *Blues I* is the second movement in a thirteen movement work called *Dance Music* (*Tanczene*) that requires a large number of performers on a wide variety of instruments. The movements can be performed alone, or in any number of combinations. The largest movement requires five players (Eb clarinet, soprano saxophone/violin, double-bass and piano) and the smallest movement is written for solo piano. *Blues I* has no time signature, but is in 4/4 throughout. It also has no key signature and is atonal. The tempo indicated is quarter note equals 76 to 80, and the fastest note values are quarter notes. The range is quite high, up to B6, and the highest altissimo notes are often approached by means of a large skip. The texture is fairly stagnant, with the piano and Eb clarinet parts generally characterized by long, tied notes usually moving on the upbeats and independent from one another. The chords in the piano are very dense. The interval of the half-step predominates the clarinet part, with one of the two notes often displaced by an octave or more. There are no fast technical passages in this piece, but the stamina required to sustain the long altissimo notes, as well as the difficulty in executing large intervals in a smooth manner, makes this an extremely difficult piece to perform well.
**Composer:** Giacinto Scelsi (1905-88)

**Title:** Tre Studi (also Tre Pezzi)

**Date & place of composition:** 1954

**Instrumentation:** Eb clarinet

**Duration:** 9:00

**Commission:**

**Dedication:**

**Premiere:**

**Publisher/location of manuscript:** Paris: Éditions Salabert, 1988


**Movements:** Con moto, Non troppo mosso, Scorrevole

**Program/liner notes:** “The simple and straightforward title Tre pezzi (or Tre studi, as it is termed in other sources) does not refer to a collection, say, of three pieces or studies for the same instrument, but to a cycle of compelling unity. Scelsi draws on the specific color of the E flat clarinet, an instrument only rather rarely employed in the solo literature. Instead of intensifying the traditional, often humorously garish orchestral role of the E flat clarinet to soloistic bravura, he does just the opposite, confining the musical process to a rather limited space. In the second movement the music is limited to the middle range of the instrument, to an ambitus of only an octave. This limiting, however, is just what enables Scelsi to attain the desired tonal flexibility and colorfulness (Wolfgang Thein, liner notes from Giacinto Scelsi: The Complete Works for Clarinet).”

The first movement has a very narrow range combined with short note values that weave a constantly changing “rhythmic panorama” that gives the music the characteristics of an intense improvisation. There are also an abundance of grace notes, which adds to the rhythmic instability. The second movement has some characteristics of a slow folk song. A Balkan flavor is achieved through the use of long note values, quarter tones, and long, expressive glissandi. The third movement combines the quick tempo of the first movement with the quarter tones and glissandi from the second movement (Smeyers 1988, 21).
Notes to the performer: This is an extremely complex work that requires a very accomplished performer. As stated in the previous section, the range of the work is very limited, but the complex rhythms and frequent fluctuations in tempo, dynamics, and pitch (there are numerous quarter tones throughout the course of the work) require much careful study and practice before the piece can be properly performed. The first movement is written without barlines, the quarter note equals 84, and the range is only a little more than an octave (up to G5). The rhythms are a complex combination of sixteenth and thirty-second notes, appearing in both triple and duple subdivisions, often accompanied by grace notes written in awkward parts of the beat. Most of the intervallic relationships are based on the half-step, or octave displacements thereof. The tempo of movement 2 is the same as movement 1, but here the note values are slower, making them less difficult to negotiate. Most of the melodic motion is confined to half and whole steps, and the music is confined to the clarion register. Many of the pitches are altered by a quarter tone, or slide into the next pitch. As in the first movement, there are many awkward grace notes. The third movement is the quickest of the three (quarter note equals 116) and is measured in 2/4 time. The range of this movement is a bit larger than the others (up to D6) but there are very few large skips, and most intervals are no larger than a minor third. The rhythms are complex, and made more difficult by the preponderance of awkward grace notes and quarter tones. There are two passages of sixteenth note triplets that are extremely difficult. The ending of the movement is intervallically and motivically reminiscent of the opening bars of the piece.
Composer: Andrew Schultz (1960)

Title: Study after Figaro

Date & place of composition: 1985

Instrumentation: Eb clarinet

Duration: 4:00

Commission:

Dedication:

Premiere:

Publisher/location of manuscript: Sydney: Australian Music Centre

Recording:

Movements:

Program/liner notes:

Notes to the performer: This is a clever and challenging piece that makes reference to some of the most famous melodies from The Marriage of Figaro overture. It is written in 2/2 time, and is marked Presto at the beginning without a specific metronome marking. However, one might assume that the composition is intended to be performed at the same tempo as the overture on which it is based. The range only goes up to F6 and the piece focuses most heavily on the clarion and chalumeau registers. The notation is conventional and there are no extended techniques required, but the quick tempo creates some technical difficulties. The predominate rhythm throughout the work is eighth notes, making reference to the opening passage of the overture. However, unlike the overture, the piece is atonal and the technical passages are not always based on familiar scale and arpeggio figures.
Composer: Ian Shanahan (1962)

Title: Cycles of Vega

Date & place of composition: 1988 – 1990 (completed March 10, 1990) in Sydney, Australia

Instrumentation: Eb clarinet and percussion

Duration: between 9:00 and 10:00

Commission: Roslyn Dunlop with funds provided by the Performing Arts Board of the Australia Council

Dedication: “To Roslyn Dunlop and Tony Cowdroy”

Premiere:

Publisher/location of manuscript: Sydney: Australian Music Centre


Movements:

Program/liner notes: Cycles of Vega makes use of various complex long-range cyclic transformations - hence the title - as well as having related musical materials and structure. “The title Cycles of Vega makes reference to my longstanding astronomical interests. Vega (Alpha Lyrae), the brightest star in the musical constellation Lyra, will become the Earth’s north celestial pole star around 14000 A.D., since the Earth’s polar axis inexorably describes, or cycles through, a circle in the sky every 25,800 (or so) years... I try to evoke, within the sound-world of Cycles of Vega, an unearthly, cosmic, astral state. This is, in large part, achieved through the use of a rather unusual (even idiosyncratic) instrumentation, which includes 18 varieties of windchime, 7 Rin (Japanese Temple Bells) and tubular metal sound-sources that I have constructed and assembled myself (“Shan Tubes”), as well as a number of other metallic percussion instruments. (Some of these instruments’ microtonal tunings and the clarinet’s technical treatment in general additionally indicates an attempt ‘to look ahead’ musically and aesthetically, liberated from the artificial restrictions of the past)... Furthermore, the intricate structural hierarchies within Cycles of Vega could perhaps be interpreted as an (admittedly gross) simplification, essence or symbol of the infinite architectonic nature of God’s Universe (composer’s program notes in the score).”
Notes to the performer: This is an extremely complex piece that begins with eleven pages of detailed performance instructions in the score. The work is influenced by electronic music and contains almost exclusively non-traditional notation for the Eb clarinetist. The piece focuses on the sounds produced by the wide variety of instruments called for by the composer, and it contains no conventional melodic material. The clarinetist is also responsible for operating a series of eight windchimes and seven Japanese temple bells, often at the same time as he or she is playing. The work is intended for two performers, but an extra percussionist may be added to take over the percussion instruments intended for the clarinetist to play, and to assist the first percussionist. Some of the extended techniques required of the clarinetist include quarter tone fingerings, multiphonics, key vibrato, pitch bends, teeth on the reed, flutter and slap tonguing, and a variety of other unusual effects and sounds. Aside from the complex nature of the piece, it may be logistically very difficult to perform this work, since many of the percussion instruments are creations of the composer, and may be difficult to accurately reproduce.
Composer: Claudio Spies (1925)

Title: Half-time

Date & place of composition: March 1981 (completed March 4) in Princeton, NJ

Instrumentation: Eb clarinet and D trumpet

Duration: 2:00

Commission:

Dedication:

Premiere:

Publisher/location of manuscript: Hillsdale, NY: Boelke-Bomart, 1983 (distributed by Boelke-Bomart/Mobart Music Publishers)

Recording:

Movements:

Program/liner notes:

Notes to the performer: The entire piece is in 1/2 time, which is possibly how the title came about. The half note always receives the beat, and there are several tempo changes indicated throughout the work, generally alternating between 56 and 84 until the end when the music accelerates. The piece is atonal and requires some large, awkward leaps in the clarinet part. The range goes up to A6. The most difficult part of the piece is the ensemble between the two instruments. Although the rhythms in each part are only moderately complex, they are often independent from one another. They must be played with precision, however, since the parts line up periodically. The fastest note values are usually eighth notes and eighth note triplets, with some sixteenth notes appearing occasionally. There is one extended section in which both instruments are required to flutter tongue in various ranges of their instruments. This effect can be very difficult to accomplish on the Eb clarinet in its higher range.
Composer: Raymond Weisling (1947)

Title: Essence of Ampersand

Date & place of composition: c.1970

Instrumentation: Eb clarinet and percussion

Duration: 3:30

Commission:

Dedication: “to Ron and Joan George”

Premiere:

Publisher/location of manuscript: Champaign, IL: Media Press, Inc., 1970

Recording:

Movements:

Program/liner notes: “Percussion instruments used are orchestral bells, snare drum, and deep bass drum operated with foot pedal (the bass drum is optional). The score is transposed for performance by both the clarinet and orchestral bells (the bells sound two octaves above the score). Beamed notes are to be played as fast as possible: flourishes, trills and tremoli are notated the same way... Timings for each of the lettered sections are given at the start of each section. These times are nominal; derivations are expected if small. Dynamics are loose in general (crescendo on ascent), except when notated in detail. A few good blows on the bass drum may be played in the last few seconds before the final cutoff (optional)... (composer’s performance instructions in the score).”

Notes to the performer: This piece begins with a treble clef on each of the two staves, but is otherwise unmeasured, without tempo or key indications. It is atonal, and generally very free rhythmically, since the rhythms are not notated conventionally. Technically, the piece is somewhat difficult for the clarinetist, due to the rapidity of some passages, and the optional 8va passages that rise to B♭6. The greatest difficulty lies in the pacing of the work, and the ensemble between the two instruments. The piece is divided into five timed sections, in which each instrument is usually playing groups of notes as rapidly as possible, and somewhat independently from one other. Vertical dotted lines indicate where the parts should come together, and solid vertical lines indicate where each section should begin. The last section is notated as a series of boxes, a separate set for each instrument, from which each performer plays for approximately one minute until the percussion begins a dramatic crescendo and the players end the piece together, but very abruptly.
CHAPTER 4

SUMMARY

In chapter 3, twenty-nine works written by twenty-three composers were surveyed. Although these pieces were written within a short fifty-year time span, they represent a wide variety of musical styles. The composers also exhibit diverse approaches toward writing for the Eb clarinet. This chapter will explore these differences along with a discussion of various aspects of each piece including length, recordings, publishers, instrumentation, and the composers' use of extended techniques.

The twenty-nine compositions discussed in chapter 3 represent a large body of work that is virtually unknown to the clarinet playing community. Only eight of the pieces have been recorded, and many of them are unpublished. Twelve of the works are available from large publishing houses, nine are held by members of the International Association of Music Information Centers, and five are available through composer-founded collectives. Two of the pieces are only available through the composer, and one was only available from a fellow clarinetist, since the composer has passed away. Most of the works are quite short. Thirteen of them are five minutes or less in duration, eleven are between six and ten minutes, three are between eleven and fifteen minutes, and only two are sixteen or more minutes in length. Thus, none of them are "major" works, but they represent a valuable addition to the solo and chamber literature for the Eb clarinet.
The instrumentation of the twenty-nine works is quite varied, even though the number of performers is limited to one or two. The largest category is clarinet and piano, which includes eleven pieces. There are also nine compositions written for unaccompanied Eb clarinet, two for two Eb clarinets, two for clarinet and tape, and two for clarinet and percussion. The remaining three works pair the Eb clarinet with the contrabassoon, piccolo and D trumpet.

William Holab’s *Woodshedding* is the only work that requires the performer to play more than one instrument, in this case Eb, Bb, and A clarinets. Six of the works provide alternate instrumentations. David Cleary’s *Billies III* can be played on any clarinet, although the composer feels that the work is most effective on the higher clarinets. Terje Lerstad’s *Capriccio* is written for Eb or D clarinet, an instrument that is fairly rare in the United States, but perhaps more prevalent in Norway, where the composer resides.

Stephen Block originally wrote his *Birthday Miniatures* for oboe and piano, but due to the high tessitura wrote an alternate part for the Eb clarinet. Norman Heim is famous for his role in the development of the clarinet choir, and his *Prelude, Intermezzo, and Scherzo* for Eb clarinet and piano was originally written for Eb clarinet solo accompanied by a clarinet choir. Finally, Roger Nixon’s *Two Duos* can be performed on Eb clarinet or flute and piccolo, and Sean Osborn’s *Sonata* can be performed either on Eb clarinet or violin. Several of these composers may have provided an alternate instrumentation using a more “conventional” instrument than the Eb clarinet in order to make the work available to a larger audience.
The twenty-three composers represented in chapter 3 come from a wide variety of backgrounds. All but two of them (Barney Childs and Giacinto Scelsi) are still living, with their birth dates ranging from 1905 to the late 1960s. Of the twenty-three, twelve of them are American, and the others are from countries including Italy, Australia, the United Kingdom, Hungary, Norway, and Chile. Only six of the composers have backgrounds as clarinetists. Although many of their works were written in very close succession, the diversity of the composers' backgrounds has created great stylistic variations among the pieces.

Terje Bjørn Lerstad's *Duet for Eb Clarinet and Contrabassoon* and Morris Pert's *Eoastrion* were both written in 1976, but reflect a diversity of styles commensurate with the respective backgrounds of the composers. Lerstad was born in Oslo in 1955 and received several degrees in clarinet. He was the Eb clarinetist of the East Norwegian Military Band for two years and is now a professional bass clarinetist. Through an examination of Lerstad's works for Eb clarinet, one must assume that he is a virtuoso on the instrument. He writes very difficult music, always with an extended range. Lerstad's *Duet for Eb Clarinet and Contrabassoon* is a tonal work that explores the contrasts in character and timbre of this unusual pairing of instruments. It is a very rhythmic piece, with frequent time changes and both instruments placed in the upper and lower extremes of their range. In contrast, Morris Pert's music is much more atmospheric, greatly influenced by electronic music. Pert is from Scotland and has a background as a percussionist. His interest in the philosophical implications of astronomy, cosmology, and astrophysics is reflected in his work, *Eoastrion*, for Eb clarinet and tape. Percussion sounds are a prominent part of the prerecorded material, perhaps reflecting Pert's
background as a percussionist. The work is focused on the interplay of the sounds produced by the live performer and the prerecorded tape and is very ethereal in style.

William Bolcom’s *Little Suite of Four Dances* and Barney Childs’ *Instant Winners* were written in 1984 and 1986, respectively, but sound much farther apart than that in style, reflecting the varied interests of the composers. Bolcom, a professor of music at the University of Michigan, is a pianist and has a great love for and interest in ragtime music. *Little Suite of Four Dances* is a charming piece that exhibits the characteristics of conventional tonality and melodic writing. In contrast, Childs’ piece is much more *avant garde*. Childs draws inspiration for his compositions from a wide variety of sources, including traditional western concert music, John Cage, and jazz of all styles. This is certainly reflected in *Instant Winners*, which is made of nine unique movements, all of them atonal, representing a wide variety of styles, many requiring extended techniques from the performer.

Finally, Easley Blackwood’s *Sonatina* (1994) and Adriana Hölszky’s *Wave Study for Two Clarinets in Eb* (1993) are stylistically just about as far apart as two pieces can be, but yet were written within a year of one another. Blackwood is a pianist who was known for his microtonal works earlier in his career, but has recently returned to tonal composition. Blackwood compares the structure, key centers and melodic writing in his *Sonatina* to several works of Schubert. The clarinet and piano parts are written without any extremes of range or excessive technical demands. In contrast, Hölszky’s piece does not contain conventional notation and instead of melodies, she is concerned with the differential tones produced by the various intervallic relationships between the two clarinets. Although Hölszky is also a pianist, her influences are quite different. She
always strives for originality in her music, in which “the principals of mathematical ordering are set against ‘chaotic’ inspiration (Sadie and Samuels 1995, 226).”

Another significant difference among the twenty-nine works is the way in which various composers choose to write for the Eb clarinet. Some, like Easley Blackwood and Sean Osborn, concentrate on the lower registers of the instrument, while Terje Löstad and Adriana Hölszky push the Eb clarinet to its upper limits. Figure 1 is an example of typical writing in the Blackwood *Sonatina*. In the work, he explores the lyrical capabilities of the Eb clarinet through extensive use of the clarion and chalumeau registers. Blackwood is also aware of the endurance issues faced by Eb clarinetist when playing in the higher range of the instrument, and wanted to make this eleven-minute piece less tiring for the performer.

![Musical notation]

Fig. 1: Blackwood, *Sonatina*, mvt. 2, mm. 1 - 8

Figure 2 is an example of Sean Osborn’s writing in his *Sonata*. Unlike Blackwood, he does not specifically state his reasons for confining the Eb clarinet to its lower tessitura. However, as a professional clarinetist (he spent eleven years as a member of the Metropolitan Opera Orchestra), Osborn is aware of the capabilities of the
instrument, and most likely felt that the lower registers of the Eb clarinet were more suited to the “new age” style of his piece. Also, the Sonata is the longest work in this survey (17 minutes), and writing in a higher tessitura would have created significant endurance issues for the performer.

Fig. 2: Osborn, Sonata, mvt. 3, mm. 1 - 43

Figures 3 and 4 show some typical passages from Adriana Hölszky’s Wave Study for Two Clarinets and Terje Bjørn Lerstad’s Capriccio for Soprannino Clarinet Solo respectively. As mentioned above in reference to Lerstad’s Duet for Eb Clarinet and Contrabassoon, he writes some extremely high passages in his Eb clarinet music. Four of Lerstad’s pieces are in this study, and they all exhibit this characteristic, often making an otherwise very accessible piece much more difficult. Hölszky’s work is a study in endurance and extremes of register and dynamics. She even recommends that the performers initially prepare the piece an octave lower and practice it mentally before attempting to play it as written, because of the extreme demands of the work.
Fig. 3: Hölszky, *Wave Study for Two Clarinets*, mm. 43 - 46

Fig. 4: Lerstad, *Capriccio*, mvt. 1, last line
Eight of the twenty-nine works surveyed in chapter 3 require the performer to utilize extended techniques. Extended techniques refer to non-traditional playing methods employed on conventional instruments, developed primarily in the twentieth century. Extended techniques for the clarinetist may include singing while playing, multiphonics, quarter tones, playing without the mouthpiece, playing with the teeth on the reed, timbral alterations of notes, etc. Barney Childs' *Instant Winners*, William Holab's *Woodshedding*, and Giacinto Scelsi's *Tre studi* are examples of the different approaches the composers have toward the use of extended techniques in their music.

Figure 5 is the eighth of nine pieces that make up Childs' *Instant Winners*. In this very short, unmeasured movement, Childs uses several extended techniques in close succession. First, the performer is required to alter the timbre of a chalumeau A through the addition of an extra key, followed by multiphonics, humming while playing, pitch bending, another multiphonic, and ending with a very high squeak produced by placing the teeth on the reed.

Fig. 5: Childs, *Instant Winners*, 8th piece
William Holab’s *Woodshedding* also requires the clarinetist to perform several different extended techniques in a short period of time. Figure 6 illustrates a section of the piece in which several high pitched squeaks are followed by multiphonics, removing the bell and inserting a paper tube into the lower joint, and singing while playing.

Fig. 6: Holab, *Woodshedding*, lines 4 and 5

Giacinto Scelsi’s *Tre studi* contains an abundance of quarter tones in each of the three movements, but they are most prevalent in movement 2, from which figure 7 is taken. The combination of many quarter tones and glissandi in close proximity to one another makes this an extremely difficult section of the work.
The twenty-nine solo and chamber works examined in this paper represent an interesting and diverse body of work that deserves to be performed and studied by the clarinet playing community. The Eb clarinet is a versatile instrument that should not be limited to the symphony orchestra and concert band, and I hope that this study will lead to an increased awareness of the wide variety of literature that is available to the Eb clarinetist.
LIST OF REFERENCES


Gingras, Michèle. 1990. Review of Norwegian clarinet music. The clarinet 17 (February-March): 64.


APPENDIX A

COMPOSER BIOGRAPHIES

Frank Abbinanti, composer and multi-instrumentalist, is active in new-music advocacy and concert organizations in the Chicago area and as pianist and promoter of American music throughout Europe. His compositions often address controversial political issues. His Four Songs for Soprano and Orchestra was commissioned as the representative work by an American composer for the Chicago Chamber Orchestra's 1989 tour of what was then East Germany. Other recent works include Cantata Imigranta for the Lira Singers and Come una forze di luce, a Columbus Quincentennary piece for the Grant Park Symphony, as well as a commission from Britain's Arditti String Quartet. His composition The Meteln Kassandra is included in a recent compact disc in a performance by the Chicago Pro Musica (Polkow 1992).

Easley Blackwood is Professor Emeritus at the University of Chicago, where he began teaching in 1958. He earned his Bachelor's and Master's degrees from Yale in 1953 and 1954 where he studied with Paul Hindemith, and also received training from Olivier Messiaen and Nadia Boulanger. Blackwood's recent return to tonal composition stems from his research into the properties of microtonal tunings and his decades-long study of
harmony. “He is also an accomplished pianist, particularly notable for his performances of modern works of transcendental difficulty (Kuhn 2001, 350).”

Born in New York City in 1952, Steven Block is active as a composer, theorist, music critic, and performer. In 1973, he received his B.A. in Composition from Antioch College, which was followed by an M.A. in Composition from the University of Iowa in 1975, and then by a Ph.D. in Music Composition and Theory from the University of Pittsburgh in 1981. His principal teachers include David Stock, Robert Morris, Franco Donatoni, and Luciano Berio. Currently, Dr. Block coordinates the music composition and theory program at the University of New Mexico, Albuquerque (Steven Block n.d.).

William Bolcom, D.M.A., recipient of the 1988 Pulitzer Prize for music, has received commissions from orchestras all over the world. As a piano soloist, accompanist (primarily to mezzo-soprano Joan Morris, his wife) and composer, Mr. Bolcom is represented on recordings for a variety of record labels, and has been published by several music magazines. Bolcom has taught composition at the University of Michigan since 1973, where he has been a full professor since 1983, and Chairman of the Composition Department since 1998. In the fall of 1994 the University of Michigan named him Ross Lee Finney Distinguished University Professor of Music (William Bolcom 2001).

Barney Childs earned a B.A. from the University of Nevada, a B.A. and M.A. in English language and literature as a Rhodes Scholar at Oxford University, and a Ph.D. in English
and Music from Stanford University, where he was a fellow in poetry and creative writing. As a composer, Childs was largely self-taught until the early 1950s, when he studied at Tanglewood with Carlos Chavez and Aaron Copland, and in New York with Elliott Carter. In 1971, he began teaching literature and music at the University of Redlands (CA), becoming a full professor in 1973 and a faculty researcher and lecturer in 1979. Eclectic in nature, Childs' compositions freely explore diverse avenues of musical thought and draw inspiration from many sources, including traditional western concert music (especially that of such composers as Hindemith, Ives, Ruggles, and Copland), the open form works of John Cage, and jazz of all styles (Sadie 2001, 611).

David Cleary, composer, critic, cellist, and writer on music, received his D.M.A. from the College-Conservatory of Music, University of Cincinnati; M.M. from the Hartt College of Music, University of Hartford; B.M. from the New England Conservatory. His composition teachers have included Donald Martino, Donald Harris, Thomas Pasatieri, Malcolm Peyton, Norman Dinerstein, and Mordechai Scheinkman. Cleary's writings on musical topics are both numerous and broad based. His music has been performed and broadcast widely throughout the U.S., Europe, and Australia, and has earned him many awards. He is a staff critic for the New York based publication New Music Connoisseur and San Francisco's 21st Century Music, as well as contributing reviewer to The Enterprise (Brockton, MA) (Cleary 2001).

Daniel Dorff was born in New York in 1956. Originally a saxophonist and rock musician, Dorff received degrees in composition from Cornell and the University of
Pennsylvania. His teachers included George Rochberg, George Crumb, Karel Husa, Richard Wernick, Ralph Shapey, Elie Siegmeister, and Henry Brant. He studied saxophone with Sigurd Rascher and is an active bass clarinetist in the Philadelphia region. In 1996, Dorff was named composer-in-residence for the Haddonfield Symphony. Daniel Dorff has been Director of Publications for Theodore Presser Company since 1985 and is a sought-after lecturer on music engraving and notation, having spoken on these topics at many colleges as well as Carnegie Hall (Music by Daniel Dorff 2001).

Riccardo Formosa was born in Rome, but spent his formative years in Montreal, Canada. In 1974 he emigrated to Australia where he found employment as a commercial music arranger and studio musician. Formosa was also a founding member of the Little River Band, for whom he wrote studio arrangements and played lead guitar on tours and two successful albums in 1975-76. Formosa returned to Italy in 1982 as the recipient of an Australia Council Fellowship and graduated with distinction from the Accademia Nazionale di Santa Cecilia in Rome in 1983. Formosa has continued to work as an arranger, conductor and studio musician for recordings, radio and television. In 1983 he became Artistic Director of Melbourne New Music, and was composer-in-residence with Musica Viva in 1986 (Riccardo Formosa 1992).

Elliott Gyger was born in Sydney in 1968, and began writing music at age ten. In 1990 he graduated from the University of Sydney with a B.M. degree. He was awarded a Frank Knox Memorial Fellowship in 1996, enabling him to study at Harvard University,
where he worked with Bernard Rands, Andrew Imbrie, and Mario Davidovsky. In addition to his work as a composer, Elliott Gyger is active as a choral singer, conductor, teacher and writer. He was musical director of Coruscations from 1993 to 1996, and co-director of the Contemporary Singers from 1987. In Boston he sings with the Tanglewood Festival Chorus (Gyger 2001).

Born in Chicago, Norman Heim earned degrees from the University of Evansville (B.M.) and the Eastman School of Music (M.M., D.M.A.). Following a year on the faculty at Central Missouri College and seven years at the University of Evansville, Norman served as a distinguished Professor of Music at the University of Maryland from 1960 until his retirement in 1991. He became Professor Emeritus in 1994. A clarinetist by profession, Dr. Heim also taught classes in woodwind pedagogy, music literature and music theory. During his equally impressive writing career, Norman has had over 250 feature articles published in leading music education journals. He has also written more than 25 published books for and about clarinet, and is composer/arranger of over 300 works in an array of solo and ensemble settings (Norman Heim n.d.).

Christopher Hobbs studied with Cornelius Cardew at the Royal Academy of Music in London from 1967-69. In 1968 he founded the Experimental Music Catalogue, which was for some years the sole source of scores of British and American experimental music. As the youngest member of the Scratch Orchestra at the time of its inception (1969) he designed its first concert in 1970. From 1973 to 1991 he was Director of Music at the Drama Centre, London. Since 1985 he has lectured part-time at
De Montfort University, teaching piano, composition, music history, music in dance, improvisation, jazz, and the history of the musical, as well as directing various instrumental and percussion ensembles (Christopher Hobbs 1999).

William Holab was educated at the University of Michigan (B.A.) and the Juilliard School. His composition teachers include William Albright, William Bolcom, David Diamond and Christopher Rouse. Commissions resulting in performances have come from the Chicago Ballet Company, Ballet Entre Nous, Keene State College Guitar Orchestra, Joseph Golan (principal second violin with the Chicago Symphony), the group Concertanz and many others. Honors include the Victor Herbert/ASCAP Award (first place), the David B. Marshall Award, National Music Theater Network award and several Meet the Composer awards. Currently he is Director of Sales and Publishing for Schott Music Corporation in the United States, and Director of Production for the New York division of Universal Edition. His music is published by C.F. Peters Corporation (William Holab n.d.).

Adriana Hölszky was born in Bucharest in 1953. She began to study piano in 1959 and to compose in 1961. From 1972-75 Holszky studied composition at the Bucharest Conservatory and attended the summer academy at the Salzburg Mozarteum in 1977 and 1978. She was the pianist of the Lipatti Trio from 1977 to 1980, and taught at the Stuttgart Musikhochschule from 1980 to 1989. She has won many prizes for her compositions, and continuously strives for originality in her work. “Geometric forms, chemical processes and dramatic situations determine structural ideas, and the principals
of mathematical ordering are set against 'chaotic' inspiration (Sadie and Samuel 1995, 226)."

Terje Bjorn Lerstad was born in Oslo in 1955. He studied clarinet at the Oslo Conservatory, the Norwegian Academy of Music, and completed his graduate work at the Koninklijk Conservatorium, the Hague in 1982. From 1979 to 1981 Lerstad was the Eb clarinetist in the East Norwegian Military Band and has been the bass clarinetist in the Norwegian National Opera in Oslo since 1982. Lerstad is also an active composer who has written approximately 190 works, and has been a member of The Norwegian Society of Composers since 1980. In addition to several chamber music performances his compositions have been played by Stavanger Symphony Orchestra, Trondheim Symphony Orchestra, The Norwegian National Opera and by orchestras in London, Helsinki, Cairo and Ibague (Norwegian Music Information Centre 1993).

Roger Nixon attended Modesto Junior College from 1938-1940 where he studied clarinet with Frank Mancini, formerly of Sousa's Band. He continued his studies at the University of California at Berkeley, majoring in composition and receiving a B.A. in 1941. His studies were then interrupted by almost four years of active duty as a line officer in the Navy during World War II. Following the war, Nixon returned to Berkeley, first receiving a M.A. degree and later a Ph.D. His composition teachers included Arthur Bliss, Ernest Bloch, Arnold Schoenberg and Roger Sessions. From 1951 to 1959, Nixon was on the music faculty at Modesto Junior College. He was then appointed to the
faculty at San Francisco State College in 1960, where he is Professor Emeritus of Music

Exclusively managed by Corbett Arts Management, Sean Osborn has traveled the
country as a soloist and chamber musician, and traveled the world during his eleven years
with the Metropolitan Opera Orchestra. He has also been heard as principal clarinet with
the New York Philharmonic, Pittsburgh Symphony, and the American Symphony
Orchestra. Sean is currently based in Seattle, composing, teaching, and traveling to
perform and give clinics and master classes. He has partnered with the Selmer Company
to do educational outreach through clinics, master classes, and performances at schools
and universities throughout the world (Sean Osborn – clarinetist and composer 2001).

Morris Pert was born in Arbroath, Scotland in 1947. He earned a B.M. from Edinburgh
University in 1969, and went on to study composition and percussion at the Royal
Academy in London where he was a pupil of Alan Bush. While at the Academy he won
several composition prizes including the 1970 Royal Philharmonic Award for his first
orchestral work Xumber-Ata. Pert now lives and works in his own small studio in the far
Northwest of Scotland, concentrating on composition and electronic recording
techniques. Much of Mr. Pert's music is inspired by the symbolism and the mystery
surrounding the culture of the ancient inhabitants of Scotland known as the Picts and by
his interest in the philosophical implications of the sciences of astronomy, cosmology and
astrophysics (Morris Pert 2001).
László Sáry was born in 1940 in Győr, Hungary. He earned his diploma from the Liszt Academy of Music in Budapest under the tutelage of Endre Szervánszky. In 1970, Sáry founded the New Music Studio with Zoltán Jeney, László Vidovszky, Péter Eötvös and Albert Simon, in which he was active as a composer and performer. In the mid 1970s he began formulating a special method, which he called "Creative Music Practice," which works with the fundamental elements of new musical thought, provides a route towards certain compositional methods, and develops concentration, and the capacity to improvise. Sáry became Music Director of the József Katona Theatre, and Professor of Musical Performing Practice at the University of Drama and Film, Budapest in 1990
(Sary, Laszlo n.d.).

The music of Giacinto Scelsi is best known in Europe, especially in Italy, where he was a member of the Nuova Consonanza, a group of composers, artists and poets centered in Rome. In 1950s he turned from a twelve-tone system of writing to a style related to Indian music, in which sound is regarded as a cosmic power or energy. Scelsi tends to subordinate all other aspects of musical composition (such as melody and harmony) to the manipulation of sound. To keep the listener focused on sound, the composer often limits the range of pitches to either a major or minor third with some octave transposition (Thein 1997, 12-14).

Andrew Schultz began his musical education as a student of clarinet, composition, and conducting at the Universities of Queensland. Subsequently, he was awarded a Fulbright Scholarship to undertake composition studies with George Crumb and conducting with
Richard Wernick in Philadelphia at The University of Pennsylvania in 1983. A Commonwealth Scholarship and Fellowship Plan Award enabled him to study composition with David Lumsdaine at King's College London. Returning to Australia in 1986, Schultz took up an appointment at the University of Wollongong where he was Associate Dean and Director of a Research Centre in the Faculty of Creative Arts. He was awarded a Ph.D. by The University of Queensland in 1987 for his original compositions and thesis on the virtuosic solo music of Luciano Berio, and in 1990 was awarded his third Australia Council Composer Fellowship. Schultz took up a position at the Guildhall School of Music and Drama in London in 1997 where he is currently Head of Composition and Music Studies (Schultz 2001).

Born in Sydney, Ian Leslie Shanahan studied composition and pure mathematics at the University of Sydney, where his composition teachers were Eric Gross, Peter Sculthorpe and Ian Fredericks (computer music). Shanahan is well regarded as an expert in contemporary techniques for the recorder, and his work in this area has done much to expand the possibilities for composers writing for this instrument. Shanahan now teaches at the University of Sydney and is extremely active in the promotion of new music as performer, lecturer, broadcaster and writer. He has an intense interest in a multitude of non-musical fields, such as mathematics, astronomy, and chess, to which he frequently refers in his compositions (Australian Music Centre 1993).

Claudio Spies was born and raised in Santiago, Chile, and received his bachillerato in 1942. He was a special student at New England Conservatory in 1942 and was a student
of Nadia Boulanger at the Longy School in Cambridge. Spies graduated magna cum laude from Harvard in 1950, where he was a recipient of the J.K. Paine Fellowship, and received his M.A. from Harvard in 1954. He has been on the faculties of Harvard, Vassar, and Swarthmore, and was appointed professor of music at Princeton in 1970, earning emeritus status in 1995. Spies has conducted performances of his own music (in New York, Los Angeles, and elsewhere) and of some late works of Stravinsky, Webern, and Schoenberg in Santiago, Cambridge, and Boston. He has been on the faculty of The Juilliard School since 1999 (Claudio Spies 2001).

Raymond Weisling is an American composer who has lived in Indonesia almost continuously since 1980. He graduated from California Institute of the Arts in 1975, where he worked with computer music and kinetic sound sculpture. He also plays the Javanese Gamelan, which drew him to Indonesia in 1980. Since that time he has also taken on a keen interest in Indonesian language. He studied music composition with Barney Childs, James Tenney and Morton Subotnick, and has had several compositions published since 1970. Since 1999 he has been running PT Zetalink Technology Indonesia, a firm that exports electronic engineering services (Weisling 1999).
APPENDIX B

PUBLISHER AND COMPOSER CONTACT INFORMATION

The American Composers Alliance
73 Spring Street, Rm. 505
New York, NY 10012
Tel: 212-362-8900
Tel: 212-925-0458
Fax: 212-925-6798
Email: info@composers.com
Website: www.composers.com

American Music Center
30 West 26th Street, Suite 1001
New York, NY 10010-2011
Tel: 212-366-5260
Fax: 212-366-5265
Email: center@amc.net
Website: www.amc.net

Australian Music Centre
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Grosvenor Place NSW 1220
Australia
Tel: +61-(0)2-9247 4677
Fax: +61-(0)2-9241 2873
Email: sales@amcoz.com.au
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Fax: 201-569-7023
Email: maasturm@sprynet.com
Contact: George Sturm

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Website: www.breitkopf.com
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David Cleary
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Tel: 888-846-5460
Email: dcleary@fas.harvard.edu

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Website: www.halleonard.com
Contact: Tom Jones
Eric Mandat  
School of Music, SIUC  
Mail Code 4302  
Carbondale, IL 62901-4302  
Tel: 618-453-5828  
Email: emandat@siu.edu

Norwegian Music Information Centre  
Tollbugt 28  
N-0157 Oslo  
Norway  
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Website: www.mic.no

Morris Pert  
Email: morris@morrispert.com  
mor.pert@bushinternet.com  
Website: www.musicisthebest.com

Josef Weinberger  
12-14 Mortimer Street  
London W1T 3JL  
Tel: 44 + (0)20 7580 2827  
Fax: 44 + (0)20 7436 9616  
Email: general.info@jwmail.co.uk

Media Press, Inc.  
P.O. Box 3937  
Champaign, IL 61826-3937  
Tel: 217-359-0162

Sean Osborn  
2941 NE 200th St  
Shoreline, WA 98155  
Email: feanor33@home.com  
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APPENDIX C

ADDITIONAL WORKS FOR Eb CLARINET

UNACCOMPANIED


*Instrumentation:* Eb clarinet


*Instrumentation:* Eb/Bb/bass clarinet

*Duration:* 15:00

DUOS


*Instrumentation:* Ab/Eb clarinet and Bb/bass/contrabass clarinet

*Duration:* 12:00


*Instrumentation:* Eb clarinet and piano


*Instrumentation:* Eb clarinet (bass clarinet) and Casio MT750


*Instrumentation:* 2 Eb clarinets

*Duration:* 7:30

**Instrumentation:** Eb/Bb/A clarinet and percussion

**TRIOS**


**Instrumentation:** piccolo/flute/alto flute/bass flute, Eb/Bb/bass clarinet, soprano/soprano/alto/tenor saxophone

**Duration:** 5:00 to 10:00

**Premiere:** First Annual American Women Composers' Marathon in Boston, Massachusetts in 1986


**Instrumentation:** Eb clarinet, electric guitar, doublebass

**Duration:** 7:00

**Commission:** Commissioned by the ELISON Ensemble with the assistance of Arts Council of England

**Dedication:** Daryl Buckley

**Premiere:** ELISON Ensemble at Melbourne (Australia) University on April 22, 1990


Recorded March 1992 to May 1993, Allan Eatons Studios, Melbourne


**Instrumentation:** Eb/A clarinet, violin, piano

**Duration:** 25:00

**Commission:** Murray Louis Dance Troupe

**Premiere:** Murray Louis Dance Company, David Shifrin, clarinet; Sergiu Luca, violin; and William Bolcom, piano at City Center, New York on November 1, 1979


Recorded at Radio Park Studios, Johannesburg, South Africa, Feb. 1995

**Movements:** The Easy Winners: Joplin, Heliotrope Bouquet: Chauvin and Joplin, Ethiopia Rag: Joseph S. Lamb, Frog Legs Rag: James Scott, Finale-Incineratorag: William Bolcom

**Instrumentation**: Eb/Bb clarinet, violin, piano  
**Duration**: 10:00  
**Comments**: Bb clarinet on the first two pieces, Eb on the remaining piece


**Instrumentation**: Eb/Bb clarinet, percussion, tape  
**Duration**: 14:00  
**Comments**: text from the journal found on a victim of the Klondike Gold Rush of 1898


**Instrumentation**: soprano voice, Eb clarinet, harpsichord  
**Duration**: 12:00


**Instrumentation**: piccolo/flute/alto flute, Eb/Bb/bass clarinet, piano  
**Commission**: Scott/Garrison Duo  
**Premiere**: Scott/Garrison Duo, 1998 National Flute Association Convention in Phoenix


**Instrumentation**: Eb clarinet, bass clarinet, electric bass


**Instrumentation**: piccolo/flute, Eb/A clarinet, bassoon  
**Duration**: 4:30  
**Movements**: Ballata, Caccia


**Instrumentation**: piccolo/flute/alto flute, Eb/Bb/contralto clarinet, bass oboe/bassoon, electronic metronome  
**Duration**: 16:00  
**Commission**: written for 10th anniversary concert of Bozza trio  
**Movements**: Introduzione, Variations on a Tibetan Melody, Toccata

Miranda, Angelo. *For days of far-cast suns*. 1981.

**Instrumentation**: Eb clarinet, percussion, piano
**Instrumentation:** flute/piccolo, Eb/bass clarinet, doublebass
**Duration:** 5:00
**Dedication:** “for Bert and Nancy Turetsky”

**Instrumentation:** piccolo/flute/alto flute, oboe/English horn, Eb/Bb clarinet
**Duration:** 10:20
**Premiere:** September 2, 1967 in Siena, Italy

**Instrumentation:** Bb/Eb clarinet, bass clarinet, tape
**Duration:** 12:00

**Instrumentation:** oboe, Eb clarinet, piano
**Duration:** 20:00

**Instrumentation:** piccolo, oboe, Eb clarinet
**Duration:** 1:45

**Instrumentation:** voice, Eb clarinet, guitar
**Recordings:** *Complete works of Anton Webern.* Performed by Halina Lukomska, soprano; John Williams, guitar; Colin Bradley, clarinet. Sony Classical, 1991. Compact disc
**Movements:** Schatzerl klein; Erlösung (Aus des Knaben Wunderhorn); Ave, Regina coelorum
**Comments:** first two songs in German, last in Latin

**Instrumentation:** soprano saxophone (or Eb clarinet), Bb clarinet, marimba
**Movements:** Coming full circle, Raindrop variations, Hyperbreath, Duetting in light winds, Short-long-short dance
QUARTETS

- **Instrumentation**: Eb/ Bb clarinet, percussion, piano, violin
- **Duration**: 15:00
- **Commission**: Commissioned by McGill University through the Canada Council

- **Instrumentation**: alto saxophone, tenor saxophone/Eb clarinet, trombone, piano
- **Recording**: available on a compact disc produced by the composer; contact the composer directly for details

- **Instrumentation**: alto flute, Eb clarinet, vibraphone, violin
- **Duration**: 4:00

- **Instrumentation**: Eb clarinet, 2 percussion, piano
- **Duration**: 11:30

- **Instrumentation**: piccolo/flute/alto flute, Eb/Bb/A clarinet, piano, violin/viola
- **Duration**: 24:00

- **Instrumentation**: flute/piccolo, Bb/Eb clarinet, piano, cello

- **Instrumentation**: Eb clarinet, soprano saxophone or violin, piano, doublebass

- **Instrumentation**: Eb/Bb clarinet, piano, violin, cello
- **Recorded**: Mar. 25, 1989, Theater C, Performing Arts Center, SUNY Purchase
- **Comments**: based on material from Schiff’s opera *Gimpel the fool*

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**Instrumentation:** mezzo-soprano, Eb clarinet, A clarinet, bass clarinet  
**Duration:** 3:30  
**Dedication:** Nathalie Gontcharova and Michel Larionov  
**Premiere:** Pierre Bertin, voice; conducted by Félix Delgrange at the Salle des Agriculteurs in Paris on November 20, 1918  
**Recording:** *Chansons*. Performed by Basia Retchitzka, soprano and members of the Collegium Academicum de Genève. Lausanne, Switzerland: Gallo 30 214, ca.1980. LP.  
**Movements:** Sur le poêle, Intérieur, Dodo, Ce qu’il a, le chat?  
**Comments:** text based on Russian folk songs

**Instrumentation:** soprano, Eb clarinet (or violin), viola, cello  
**Duration:** 3:00  
**Dedication:** Mary Weigold and The Composers' Ensemble  
**Premiere:** The Almeida Festival in London on July 14, 1996  
**Comments:** words by Ronald Stuart Thomas

**QUINTETS**

**Instrumentation:** Eb clarinet, percussion, piano, violin, cello  
**Duration:** 8:00  
**Premiere:** Group for Contemporary Music, Portland, Oregon in 1967  
Recorded Oct. 1994, at the University of Michigan, Ann Arbor

**Instrumentation:** soprano, oboe/English horn, Eb/Bb/bass clarinet, piano/celesta, violin/viola  
**Duration:** 16:00  
**Commission:** Paul Martin Zonn and the New Consort  
**Premiere:** musicians from the RAI Symphony Orchestra of Rome with Joan Logue, soprano  
**Comments:** Texts by e. e. cummings. Each performer also plays assorted percussion instruments. Composed on an NEA C/L program fellowship.
**Instrumentation:** Eb clarinet, soprano saxophone, piano, guitar, violin  
**Duration:** 21:00  
**Premiere:** UK premiere – Topologies conducted by Mikel Toms, London, 1999

**Instrumentation:** flute/piccolo, oboe, Eb/Bb/A clarinet, bassoon, horn  
**Duration:** 14:00  
**Premiere:** Essex Winds at the Art Gallery in Windsor, Ont. on May 21, 1986  
**Recording:** *Quintette.* Performed by the Essex Winds. Toronto, Ont.
**Movements:** Energetic, impetuous; Hauntingly, free – relaxed, nostalgic;  
Subdued, strict rhythm; Light & flittingly

**Instrumentation:** voice, Eb/Bb/bass clarinet, alto saxophone, percussion, cello

**Date of composition:** 1923  
**Instrumentation:** Bb/Eb clarinet, 2 violins, viola, cello  
**Duration:** 18:00  
**Movements:** Sehr lebhaft, Ruheig, Schneller Ländler, Arioso  
**Comments:** Eb clarinet in 3rd mvt; Bb in the others

**Instrumentation:** piccolo/flute, Eb/Bb/bass clarinet, piano, violin, cello  
**Duration:** 18:00

**Instrumentation:** solo Eb clarinet, bassoon, trumpet, percussion, doublebass  
**Duration:** 12:00  
Compact disc.

**Instrumentation:** Eb/A/bass clarinet, bass trombone, piano, violin, cello  
**Duration:** 15:00  
**Dedication:** “for David Taylor”  
**Movements:** Initial, Perpetual motion, Chorales and diversions, Dance
Instrumentation: mezzo-soprano, alto flute, Eb/bass clarinet, piano, violin
Duration: 21:00
Comments: text by Thomas Merton

Instrumentation: piccolo/flute/alto flute, oboe/English horn, Eb/Bb/bass clarinet, bassoon/contrabassoon, horn
Duration: 12:00

**SEXTETS**

Instrumentation: narrator (at the piano), Eb clarinet, Eb alto saxophone, violin, viola, cello
Duration: 14:00

Instrumentation: piccolo/flute, Eb/Bb/bass clarinet, percussion, piano, violin, cello

Instrumentation: 2 Eb clarinets, vibraphone, piano, 2 violas

Instrumentation: flute/piccolo, Eb clarinet, tenor/bass trombone, percussion, electric guitar, doublebass
Duration: 10:00

Instrumentation: Eb clarinet, Bb trumpet, percussion, electric bass guitar, violin, cello
Duration: 8:00
Recording: *Connections.* Performed by Alice Meyer, Eb clarinet; Jeff Patterson, trumpet; Jim Tiller, percussion; Katherine Winterstein, viola, Jeffrey Ziegler, cello; Geoff Smith; electric bass guitar; conducted by David Dettloff. Capstone Records CPS-8660, 1999. Compact disc.
**Instrumentation:** soprano, flute, Eb/bass clarinet, trumpet, viola, cello
**Comments:** text by Wallace Stevens (1879-1955)

**Instrumentation:** piccolo/bass flute, Eb/bass clarinet, percussion, piano, violin, cello

**Instrumentation:** soprano, piccolo/flute, Eb/Bb bass clarinet, piano, violin, cello
**Duration:** 31:00
**Comments:** text by Charles Baudelaire (1821-1867)

**Instrumentation:** 2 Eb clarinets, vibraphone, piano, 2 violas

**Instrumentation:** 2 Eb clarinets, vibraphone, piano, 2 violas

**Instrumentation:** flute/piccolo, Eb/Bb clarinet, bass clarinet, piano, violin, doublebass
**Duration:** 12:00

**Instrumentation:** 2 Eb clarinets (or 2 clarinets), marimba, piano, 2 violas (or violin and viola)

**Instrumentation:** Eb clarinet, Bb clarinet, vibraphone, piano, 2 violas

**Instrumentation:** 2 Eb clarinets, vibraphone, piano, 2 violas

**SEPTETS**

**Instrumentation:** Eb/Bb clarinet, Bb clarinet, bass clarinet, horn, violin, viola, cello.
**Duration:** 8:00

**Date of composition:** 1925  
**Instrumentation:** piano, Eb/Bb clarinet, bassoon, horn, 2 violins, viola  
**Duration:** 19:00  
**Dedication:** Janu Heřmanovi  
**Premiere:** Club of Moravian Composers on February 16, 1926 in Brno  
**Movements:** Moderato, Più mosso, Con moto, Allegro

**Instrumentation:** piccolo/flute/alto flute, Eb/Bb/bass clarinet, 2 percussion, piano, violin, cello

**Instrumentation:** flute/piccolo, Eb clarinet, Bb/bass clarinet, tenor saxophone, bassoon, 2 percussion  
**Duration:** 10:00

**Instrumentation:** piccolo/flute/alto flute, Eb/Bb/bass clarinet, percussion, piano, violin, viola, cello  
**Duration:** 18:00  
**Commission:** Boston Musica Viva  
**Premiere:** Boston Musica Viva; conducted by Richard Pittman in Boston, MA on April 8, 1983  
**Comments:** flutist, clarinetist, and pianist also play percussion instruments

**Date of composition:** 1925 - 1926  
**Instrumentation:** Eb or D clarinet, Bb clarinet, bass clarinet, piano, violin, viola, cello  
**Dedication:** Gertrud Schoenberg (Arnold’s wife)  
**Movements:** Overture – Allegretto, Dance steps – Moderato, Theme and variations, Gigue

**Instrumentation:** piccolo/flute, Eb/bass clarinet, percussion, piano, violin, viola, cello  
**Duration:** 12:00

**Instrumentation:** baritone voice, piccolo/flute/alto flute, Eb/A/bass clarinet, percussion, piano, violin, cello  
**Duration:** 40:00  
**Commission:** The Fires of London  
**Dedication:** "to Peter Maxwell Davies"  
**Premiere:** The Fires of London in Queen Elizabeth Hall, London on November 29, 1983  
**Comments:** text by Matsuo Basho (1644 – 94)


**Instrumentation:** piccolo/flute/alto flute, Eb/bass clarinet, percussion, piano, violin, cello, tape  
**Duration:** 15:00  

**OCTETS**


**Instrumentation:** Eb/bass clarinet, 2 percussion, percussion/violin, percussion/doublebass, storyteller, 2 dancers  
**Duration:** 21:00  
**Commission:** Perseverance Theater (Juneau, AK)


**Date of composition:** 1981 – 1983 (revised 1984)  
**Instrumentation:** piccolo/bass flute, Eb/bass clarinet, soprano/tenor saxophone, 1-2 percussion, electric organ or synthesizer, violin/viola, cello  
**Duration:** 12:30  
**Dedication:** Peter Weigold (Barrett’s composition teacher)  
**Premiere:** Music Projects/London conducted by Richard Bernas in Riverside Studios, London on February 5, 1984


**Instrumentation:** piccolo/flute, oboe, Eb/Bb/bass clarinet, percussion, violin, viola, cello, doublebass  
**Duration:** 14:00  
**Dedication:** "For Speculum Musicae, 1980"

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*Instrumentation:* soprano, piccolo/flute/alto flute, Eb/Bb/bass clarinet, piccolo trumpet/Bb trumpet, percussion, violin, cello, doublebass
*Commission:* Anthony Korf and the group Parnassus
*Premiere:* Parnassus at the Merkin Concert Hall in New York City on May 21, 1987
*Comments:* text by William Butler Yeats (1865-1939)

*Instrumentation:* solo coloratura soprano, Eb/bass clarinet, percussion, piano, violin, viola, cello, doublebass
*Duration:* 22:00

*Instrumentation:* piccolo/flute, Eb/Bb clarinet, contrabassoon, 2 percussion, piano, violin, cello
*Duration:* 11:30
*Commission:* grant from the Mary Flagler Cary Charitable Trust
*Premiere:* New Music Consort conducted by Claire Heldrich in New York City on October 21, 1992

*Instrumentation:* 2 oboes (doubling English horn), 2 clarinets (1 - Eb, Bb, bass; 2 - Bb & bass), 2 bassoons, 2 horns
*Duration:* 18:00

*Instrumentation:* Eb clarinet, 2 tenor saxophones, trombone, 2 percussion, piano, amplified violin
*Recording:* available on a compact disc produced by the composer; contact the composer directly for details

*Instrumentation:* piccolo, oboe, Eb clarinet, trumpet, percussion, viola, cello, doublebass
*Duration:* 10:00
*Premiere:* Toronto New Music Concerts conducted by Robert Aitken on March 8, 1992

*Instrumentation*: flute, Eb/bass clarinet, trumpet, Roland R-70 Drum Machine, Korg T3 Synthesizer, electric bass, amplified violin, amplified cello

*Duration*: 19:00

*Commission*: Commissioned by Meet the Composer/Reader's Digest for the consortium of Present Music (Milwaukee), College (Boston), and the Pittsburgh New Music Ensemble


*Instrumentation*: piccolo/flute/alto flute, Eb/Bb/bass clarinet, marimba, harp, mandolin, guitar, violin, doublebass

*Duration*: 12:00

*Dedication*: Het Nieuw Ensemble

*Premiere*: Conducted by Lorraine Vaillencourt in Montreal on Sept. 13, 1986


*Instrumentation*: oboe, English horn, Eb clarinet, A clarinet, bassoon, contrabassoon, 2 horns

*Duration*: 19:30


*Instrumentation*: piccolo/flute, oboe, Eb/Bb clarinet, bassoon, horn, trumpet, trombone, tuba

*Comments*: Submitted in partial fulfillment of the requirement for the degree of Doctor of Musical Arts in the School of Arts, Columbia University. The trumpet, trombone and tuba play off-stage; horn plays in part off-stage.


*Instrumentation*: oboe/English horn, oboe, Eb/Bb clarinet, clarinet/bass clarinet, 2 bassoons, 2 horns in F (conductor optional)

*Duration*: 18:00


*Instrumentation*: piccolo/flute, Eb/Bb/bass clarinet, electric piano, 2 violins, viola, cello, doublebass


*Date of composition*: 1923

*Instrumentation*: piccolo/flute, oboe, Eb/Bb clarinet, bassoon, horn, trumpet, trombone, doublebass

*Duration*: 6:50


**Instrumentation:** flute/piccolo, English horn, Eb clarinet, bass clarinet, trombone, percussion, viola, doublebass

**Duration:** 22:00

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NINE OR MORE PERFORMERS


**Instrumentation:** piccolo/flute, oboe, Eb clarinet, bassoon, 2 trumpets, 2 horns, trombone, bass trombone


**Instrumentation:** piccolo, flute, Eb clarinet, trombone, and six percussionists

**Duration:** 6:00

**Recording:** *Carlos Chavez Chamber Works*. Performed by members of La Camerata and Tambuco; conducted by Eduardo Mata. Dorian Recordings DOR-90215, ca. 1995.

Recorded in October, 1994 at the University of Mexico


**Instrumentation:** flute, Eb clarinet, bassoon, horn, trumpet, percussion, piano, violin, viola, cello, doublebass

**Duration:** 12:00


**Instrumentation:** piccolo/flute, Eb/bass clarinet, oboe/oboe d’amour, percussion, piano, harp, violin, viola, cello

**Duration:** 23:00


**Instrumentation:** solo Eb/Bb/bass clarinet and ensemble

**Duration:** 40:00


**Instrumentation:** Eb clarinet, clarinet, 2 saxophones, vibraphone, marimba, piano, viola, cello


**Instrumentation:** flute/piccolo, oboe, Eb clarinet, horn, C trumpet, trombone, tuba, percussion, harp, piano, violin, viola, cello, bass

**Duration:** 13:30

**Instrumentation:** solo violin, flute/piccolo, oboe, Eb clarinet, bassoon/contrabassoon, horn, trumpet, trombone, 2 percussion, piano, doublebass

**Duration:** 17:00


**Instrumentation:** solo Eb clarinet and wind ensemble

**Duration:** 19:30


**Instrumentation:** piccolo, alto flute, English horn, Eb clarinet, bass clarinet, contrabassoon and orchestra

**Duration:** 25:00

**Commission:** Strathclyde Regional Council and the Scottish Chamber Orchestra

**Premiere:** Scottish Chamber Orchestra; conducted by Peter Maxwell Davies at the City Halls, Glasgow on February 10, 1995


**Instrumentation:** piano solo, piccolo, flute, Eb, Bb and bass clarinets, 2 horns, trumpet, bass trombone, 2 percussion


**Instrumentation:** piccolo/flute/alto flute, oboe/English horn, Eb/Bb clarinet, bassoon, horn, percussion, piano/harpsichord, violin, viola, cello

**Duration:** 14:00

Reeder, Haydn. *Only the chameleon remains the same.* Sydney: Australian Music Centre, 1979.

**Instrumentation:** piccolo/flute, oboe, Eb/A clarinet, Bb clarinet, bassoon, trumpet, trombone, guitar, piano, violin, viola, cello, percussion

**Duration:** 10:00

Souster, Tim. *Sonata for cello, piano, seven wind instruments, and percussion.*

**Instrumentation:** cello, piano, piccolo/flute/alto flute, oboe/English horn, Eb clarinet, bass clarinet, bassoon, trumpet, tuba, percussion

**Duration:** 31:48