CHAMBER MUSIC WITH BASS CLARINET: A BIBLIOGRAPHY OF WORKS
AND A CORRELATION WITH THE EMERGENCE OF THE VIRTUOSIC
ORCHESTRAL BASS 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

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*****

The Ohio State University
2000

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ABSTRACT

The bass clarinet gained acceptance as a regular member of the orchestra wind section at around the turn of the twentieth century. Unlike the other orchestral woodwinds, however, it was not frequently employed by composers as an instrument to be used in chamber works. Since chamber music is an important vehicle for most musicians it may be of interest to orchestral bass clarinetists, in order to have more performing opportunities, to locate chamber works which include this member of the clarinet family. After searching through a variety of sources this writer discovered a vast number of chamber works with bass clarinet, many of them composed in the last twenty years. This document places all of these works into an organized reference tool useful for identifying chamber works to perform. The bibliography includes published and unpublished works.

The bibliography includes approximately 1000 chamber pieces which have been entered into a database. The information on these chamber compositions has been gathered from various locations: library searches, internet lists of national composer groups, internet list servers, and other types of internet searches. The chamber works in the bibliography are grouped in chapters according to the size of the ensemble and within each chapter by instrumentation type. The size of the works listed ranges from duos (excluding bass clarinet with piano) to ensembles of up to twelve performers. The instruments required for performance of each piece are listed. In another section of the document the works are catalogued by composer name.
The final chapter of this document examines the emergence of the bass clarinet at the turn of the century as a virtuosic instrument in the orchestra rather than as an instrument intended primarily to reinforce the bass voice. A summary is provided of how eight selected orchestral composers used the bass clarinet in a prominent manner. Finally, a comparison is made by decade to find a possible correlation between the time that these orchestral works appeared and the composition date of the chamber pieces listed in the bibliography.
Dedicated to my Mom and Dad
ACKNOWLEDGMENTS

Throughout my life I have had the motto "never give up." This motto is easy to live by if you have the right support. My family and friends have always helped me stick to this thought. I thank my parents for not letting me give up the clarinet, for supporting my study, and for understanding when I didn't become an engineer. Thank you to my sister Anne-Marie for listening to endless hours of practice while I was growing up. I thank the Andersons for their continued support in many ways and for understanding when their daughter married a musician.

I thank my DMA committee for their work during my doctoral studies. Two people who were a great help in keeping me on track with this document and my DMA were Jim Pyne and Chris Weait. During my student and professional life I have had many mentors and colleagues who have been important to me. A few in particular have had a special influence on me: Russ Dagon for his many years of guidance and instruction, Glenn Bowen and Jim Smith who were important mentors, the Columbus Symphony Orchestra - my "home" orchestra, and the many musicians who have welcomed me into their orchestras when I have performed with them.

My last thank you is to one of the most important people in this whole process. I thank my wife Debbie. Without her, I doubt that I could have gotten this far in the musical world or life. She is my coach, editor, counselor, cook, critic, manager, and all other occupations that have helped me succeed in my profession. Most of all she is my best friend through thick and thin.
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PUBLICATIONS


FIELDS OF STUDY

Major Field: Music
Clarinet Performance
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<td>A clarinet</td>
</tr>
<tr>
<td>afl</td>
<td>alto flute</td>
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<tr>
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<td>acoustic guitar</td>
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<td>alto clarinet</td>
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<td>asax</td>
<td>alto saxophone</td>
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<td>bar</td>
<td>baritone</td>
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<tr>
<td>bass ob</td>
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<td>bass trb</td>
<td>bass trombone</td>
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<tr>
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<td>basset clarinet in A</td>
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<td>basset horn</td>
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<td>bfl</td>
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<td>bass recorder</td>
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<tr>
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<td>piccolo trumpet</td>
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<td>tenor</td>
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CHAPTER 1

INTRODUCTION

The bass clarinet came into prominent acceptance as a regular member of the orchestra wind section at around the turn of the twentieth century. Initially a number of false starts had lead to its invention. The bass clarinet's origin can be traced back to 1772 when Gilles Lot of Paris made an instrument called a basse-tube. ¹ This instrument had one to three keys similar to a bass chalumeau. Then, in Dresden, Heinrich Grenser invented what he called the klarinettenbass in 1793. Another inventor, Desfontenelles of Lisieux, developed his version of the bass clarinet in 1807. All of these instruments were developed independently of one another.

The first bass clarinet to be included in orchestras was made by Dumas of Paris in 1807. His instrument was called the basse-guerrière or bass warrior. This 13-key bass clarinet was adopted by the band of the Imperial Guard. However, it was not embraced by the clarinetists in the group because they had been using a six-keyed clarinet at the time and the Dumas bass clarinet would have entailed learning a more complicated technique. In 1832, Dumas asked the clarinetist Dacosta to improve on his design. L.A. Buffet also worked on improvements to the original Dumas bass clarinet. It was this instrument that became the first bass clarinet to appear in an orchestra when Meyerbeer wrote his Opera *Les Huguenots* in 1836.

¹ F. Geoffrey Rendall, *The Clarinet* (New York: W.W. Norton, 1971) 139-147. The historical information about the bass clarinet was obtained from this source.
In 1838 the modern bass clarinet was developed by a fine clarinetist of that time, Adolphe Sax, who was also the inventor of the saxophone. Sax's acoustical and mechanical design of the bass clarinet surpassed all other designs up to that time. His instrument was easier to play and sounded better than preceding bass clarinets. The previous bass clarinets were said to have "sounded like a kazoo!" (Horwood, 108). Sax's basic design is very similar to the present day bass clarinet except that modern instruments employ the Boehm fingering system (or German system, used in both Germany and Austria.)

PURPOSE OF DOCUMENT

Even when it became a permanent orchestral fixture, the bass clarinet unlike other orchestral woodwinds was not frequently employed by earlier composers as an instrument for chamber works. Since chamber music is an important vehicle for any musician, it would be of interest to orchestral bass clarinetists to locate chamber works which include this member of the clarinet family, in order to have more performing opportunities on this instrument. After searching through a variety of sources this writer gradually discovered a vast number of chamber works with bass clarinet, many of them composed in the last twenty years. As this investigation continued, other sources were located with additional chamber works including the bass clarinet. To place all of these works from various sources into an organized reference tool for finding chamber works to perform could be useful to musicians who specialize on bass clarinet.

The bibliography which follows shows the results of this research and includes approximately 1000 chamber pieces in a database. The design of the database will be
described in more detail later in this chapter. The information on these chamber compositions has been gathered from various locations: library searches, contacting other bass clarinetists, internet lists of national composer groups, internet list servers, and other types of internet searches. Some professional bass clarinetists have been consulted for information on pieces that they have played or commissioned. The interest expressed by some of the clarinetists and publishers who have been contacted indicates that this bibliography of works would be of value to the clarinet world.

This document could provide useful information to clarinetists in a single reference tool. For example, a bass clarinetist could use this document to find chamber works for various standard or non-standard combinations. At this point citations for a number of the compositions can be found on various web sites on the internet, but this can take some time to search for the appropriate location. In addition, some compositions only exist in manuscript form and references for them are only available from a country's composers union or organization. The usefulness of the present document/database would be to consolidate information from numerous sources allowing a performer to locate compositions more easily.

The chamber works in the bibliography will be grouped by instrumentation type and by the size of the ensemble. In another section of the document the works will be sorted by composer. When possible this compilation will include the composer's nationality and birthdate. The instrumentation of the works listed would range from duos (excluding bass clarinet with piano only) to ensembles of about twelve instruments. Ensembles of and arrangements for only clarinets will not be included and the list will not incorporate transcriptions. The compilation focuses on pieces for advanced and professional level performers.
Currently, there is only one DMA document dealing with bass clarinet literature. This DMA document was written in 1986 at the Juilliard School of Music by Alibert Hunt. The 1986 document is also a bibliography and presents works for bass clarinet and various types of instrumentation (solo, concerto, chamber, clarinet ensemble, etc.) All levels of performance are represented, from beginning to accomplished professional. Though it is a good and thorough listing of works with bass clarinet it predates the widespread use of the internet which allows for much broader search capabilities. In addition, since it was completed fourteen years ago many more works for bass clarinet have been composed since that time.

Unlike Hunt's 1986 DMA dissertation/bibliography on bass clarinet literature, no compositions for clarinet choir will be included since the clarinet choir is often more an educational tool or an ensemble for light entertainment. Some clarinet ensembles will be included if the composition is not a transcription of an existing work for other instruments. Again in contrast to Hunt's bibliography, this will not include works for solo bass clarinet or works for bass clarinet and piano. The scope of this document is to focus on other chamber ensemble combinations rather than bass clarinet solo works.

After providing the bibliography of chamber works with bass clarinet, the final chapter of this document will examine whether there is a correlation between the emergence of the bass clarinet as a virtuosic instrument in the orchestra and the number of chamber works written which included it. A summary is provided of how eight selected orchestral composers used the bass clarinet in a virtuosic manner. Then a comparison is made by decade to find a possible correlation between the time that these orchestral works appeared and the composition date of the chamber pieces listed in the bibliography.
METHOD OF DATA COLLECTION

The compositions that are listed in this document have been collected in a variety of ways from various sources. Chamber music compendiums were reviewed in the initial search. These reference books were written in English, French, and German. This method was very labor intensive and tedious. In reviewing books with listings dating from around the turn of the century there were very few chamber works with bass clarinet.

A more rewarding search was done by checking *The Clarinet* magazine. This is the official journal of the International Clarinet Association. A number of articles dealing with bass clarinet repertoire were located. Another source was found in books written by clarinetists about their instrument and these provided additional listings of works for bass clarinet. Some of the data was entered into the database by hand while other data was optically scanned into a word processing document and then edited and cleaned up in order to be merged into the actual database format.

The primary source of recently written compositions (those composed in the last ten years) came from the internet. This search revealed that most countries around the world have composer unions which often maintain listings of their members' works. Some of these composer unions also have web sites that are accessible to anyone from anywhere in the world via the world wide web. If a composition appeared on a web site listing it could be directly imported into the database. Again, the bibliographic information generally needed to be edited so that it would match the specific fields used in the database. Some of the composer unions located did not have a web site, but one can contact them by e-mail. After contacting these unions, some were able to e-mail lists
of chamber works or send hard copy printouts via mail. Some unions would send a
genral catalog of chamber works for all instruments which was then reviewed in order
to enter any appropriate compositions into the database by hand.
DATABASE DESIGN AND DATA MANIPULATION

An advantage with the present bibliography is that all data were stored on an Apple Power Macintosh G3. The database was designed using the database program Panorama (Version 3) made by ProVue. This is a flat field relational database, that allows one to sort and group data in almost any way. Panorama also has very powerful functions for editing and replacing which allows the user to transform the data into common terms as needed for purposes such as standardizing abbreviations from the various languages of the internet music sites. The way the database is designed allows the searcher to locate pieces based on various criteria such as the length of the compositions, the instrumentation, the year of composition, etc.

Initially each of the sources was kept in its own database format. For example, there was a database for each country from which compositions were found listed on the internet or a database for each hard copy text source whose listings had been entered manually. This allowed the data for each group to be edited and cleaned up without affecting previously entered and corrected data.

A database is made up of fields and records, with a field being the label for a group of the same type of items in a database. An example might be the field "Composer" which would be the field containing the composer's full name. A record is a unique set of data that contains all of the fields that are in a particular database. A record for example would contain the composer's name, the title of the composition, the instrumentation, the date of composition, and the publisher (e.g.: Smith, John; Trio in Bb, bel, fl, perc, 1998, Schirmer). The databases were originally designed with more fields than would be needed for this document, so that if in the future a particular piece of data was needed, it could be found easily. Once all the separate databases were edited they
were merged into one final database. This database was then used to sort the pieces by size of group, type of group, and composer name. This data was then exported into Microsoft Word 98. By exporting the data, the final format of the bibliography could conform with the DMA document standards of the Graduate School of The Ohio State University.

In editing the data a number of techniques were used. For a database of 1000+ works data manipulation techniques were needed that could be applied to a large number of records. Sometimes, however, the new data could only be formatted to conform with the database by hand editing each record, when a mass text editing technique could not be used.

The primary methods for editing text in a field are to extract text from a text string, concatenate separate text into a single text string, and replace or delete a single character or set of characters. In concatenating or funneling text, one combines different fields or parts of different fields into one new field. An example would be:

```<composer> := <last name>, <first name>, <dates of birth/death>```

This formula would funnel the three text fields into one field "composer" which would be formatted in the way that one would want the information finally displayed in print form.

Data extraction was also extensively used when the source of the material was raw text from a web site or a text file. Again a text formula would be used to create a new field. If the original text string had the following appearance:

Smith, James, Trio concertant, bcl, flute, pn, 1990, Western publishing.

A text formula for extracting the composer's name would be:

```<composer> := extract(raw data,"","",1) "", extract(raw data,"","",2)```

This formula uses the field "raw data" which holds the full text string (such as the entire bibliographic reference) and will extract part of the text string up to the first occurrence
of a character that is specified as the text delimiter. In the example above the text delimiter is the comma. The first extraction operation in the example will give the composer's last name. A comma and space are added to this string and then the second occurrence of a comma in the "raw data" field is searched for and the last name is finally added to the text string that will be stored in the field «composer» of that particular data record.

There are also formulas that can be used to count the number of times a specific delimiter, such as a comma, is used. This type of formula was employed to get a rough count of the number of instruments used in a composition. Only a rough count resulted because sometimes the instrumentation would specify two trumpets or two bassoons and so the count of commas would not take into account multiples of the same instrument. With all of the data, the final check had to be done manually by inspecting each entry for accuracy.

Another procedure was mass replacement, a function similar to a find and replace command in a word processor. But in a database mass replacement allowed for more complex searches. The find command in the database allowed for Boolean searches. In a Boolean search one uses Boolean logic such as looking for data that has X AND Y or looking for data that has X OR Y. An example of this process would be searching on pieces that had instrumentation that contained Violin OR Viola OR Cello. This search would return all records that fit that description.
ORGANIZATION OF THE BIBLIOGRAPHY

The bibliography is organized initially by the size of the ensemble. A chapter is dedicated to each group size (i.e. duos, trios, quartets, etc.) then, within each chapter subcategories are established by the type of instrument scored with bass clarinet. In the chapters for larger ensembles, the grouping of instrumentation is primarily based on the orchestral families of instruments (woodwind, brass, strings, and percussion) and some combinations of those families (ensembles with voice, electronic instruments, or miscellaneous instruments). An ensemble is classified as miscellaneous if it does not fit into any other grouping or has more than three families of instruments in the ensemble. The French horn is classified as a woodwind since it is considered a traditional member of the woodwind quintet instrumentation. Bass clarinet and piano duos are not included in this bibliography. The piano is treated as a family-neutral instrument. The primary intent is to classify the works in a manageable number of lists, yet give enough groupings by specific instrumentation to allow performers to locate pieces incorporating the players available to them.

Each bibliographic entry will contain the information in the following example:

composer's last name, composer's first name, composer's middle initial. (composer's birth date/death date) Title of Piece. instrumentation. (year of composition, publisher).

Some pieces do not have a year of composition or a publisher listed because this information was not available from the source. When it was available the composer's
birth date is included, since this could be useful in cases where the date of a composition was not provided in the listing for a particular piece.

In the bibliographic listing some entries contain instrumentation in parentheses, for example: perc (mar, vib, tom tom). This indicates either a list of instruments that the performer will play, directions to the performer, or alternative instrumentation. The "/" mark is also used in some entries, for example: cl/Eb cl/bcl. This indicates that one player will perform on each of those instruments for that piece. The order of the instrumentation given is the order found in the source for the citation.

A list of abbreviations for instrumentation and source used in the bibliographic references are located in the document following the Table of Contents. This list also contains other abbreviations used in the bibliography, such as those referring to the publishers or composers organizations from which the works are available. Appendix A provides a listing of the composers whose pieces are contained in the bibliography. This list is intended as a condensed reference to the complete bibliography therefore it does not contain all the information of the listings. Appendix A includes entries in the following format:

composer's last name, composer's first name, middle initial. *Title of Piece.* type of piece (e.g. woodwind and percussion, with voice), size of piece (e.g. duo, quartet).

This will provide the reader with enough information to refer to the complete entry in the appropriate chapter.

The publishers' addresses appear in Appendix B, while Appendix C contains the internet web site addresses, phone numbers, or surface mail addresses for the composer unions. For example the only source for locating some pieces is through composers
national organizations, which are indicated by the appropriate abbreviations. If the piece is only available from the composer, "composer" is indicated where the publisher would normally be listed.

Approximately an eighth of the citations in this bibliography indicate neither a date of publication nor a source for the reference (e.g. a publisher or contact for obtaining a copy of the work). It can be assumed in many such cases that the works were not yet published. In these citations the source from which this author obtained the reference is given (e.g. composer union or reference text). This will be indicated at the end of the citation in the following manner:

(year of composition, source: [name of source])

Readers wishing to obtain more specific information on such entries are invited to contact the author either through e-mail or through the membership directory of the International Clarinet Association. If and when a version of this bibliography is published, the details regarding the source and publication status of these problematic citations will be provided. These works have been included in the bibliography however, in order to provide evidence of the growing interest in composing chamber pieces which incorporate the bass clarinet.
CHAPTER 2

DUOS WITH BASS CLARINET

Duos with a Brass Instrument


Duos with an Electronic Instrument or Tape

Becker, Günther. (1924) *Oh, Mr. Dolly, What a Terrible Noise*. bcl, tape. (1990, source: *BBD20CM*).


Dobrowolski, Andrej. (1921 - 1990) *Music for Tape and Bass Clarinet*. bcl, tape. (ms, source: *NDC*).


Fox, Jim. *Last Things.* bcl, tape. (1986, ms, source: *NDC*).


Lippe, Cort. *Music for Bass Clarinet and Tape.* bcl, tape. (1986, ms, source: *NDC*).


Rowe, Robert. *Hall of Mirrors.* bcl and tape. (ms, source: *NDC*).


**Duos with a Keyboard Instrument**


**Duos with a Miscellaneous Instrument**


Kahrs, Sven Lyder. (1959) *Music by the Night-Wind Sent*. bcl, harp. (N-MIC(ms)).


Miller, Read. *Walking the Floor Over You*. bcl, harp. (1990, ms, source: *NDC*).


Winther, Terje. (1963) *Der Lauf Der Drachen*. bcl, harp. (N-MIC(ms)).

**Duos with a Percussion Instrument**

Amman, Benno. (1904 - 1986) *Coloured Bird*. bcl, perc. (ms, source: *NDC*).

Amman, Benno. (1904 - 1986) *Holland Toy*. bcl, perc. (ms, source: *NDC*).


Boehm, Roland. *Saluti a Due Boemii*. bcl, perc. (ms, source: NDC).


Hamburg, Jeff. *Buk (Buckle)*. bcl, mar. (1986, Donemus).

Hegdaí, Magne. (1944) *Ghost Music: Concerto IV*. mar, bcl. (N-MIC(ms)).


Lerstad, Terje Bjørn. (1955) *Duo*. bcl, perc. (N-MIC(ms)).


Smetanin, Michael. *Tube Makers: (In Three Bits)*. bcl, perc (2 bongo drums, 2 conga drums, 4 tom toms, mar (5 octave)). (1995, Australian Music Centre).


**Duos with a String Instrument**


Lerstad, Terje Bjørn. (1955) *Suite*. bass gambe, bcl. (N-MIC(ms)).

Lerstad, Terje Bjørn. (1955) *Tre, op. 202*. bcl, db. (N-MIC(ms)).


**Duos with Voice**

Bouliane, Denys. (1955) *Manche Haben Trompetten: Drei Gesänge Nach Vian*. high voice, bcl. (1990, ms (photocopy); original of the work is in CMC Montréal).


Duos with a Woodwind Instrument


Feld, Jindrich. (1925) *Duo*. fl, bcl. (Leduc).


Mabry, Drake. 3.28.90. 2 bcl. (1990, ms, source: NDC).


Parker, Michael. (1948) *Six Lowly Variations on the Flying Dutchman (In Canada)*: op. 54. bass ob, bcl. (1996, ms (photocopy); master copy in CMC Toronto).


CHAPTER 3

TRIOS WITH BASS CLARINET

Trios Including an Electronic Instrument or Tape


**Trios Including Miscellaneous Instruments**


Gilmour, Russell. *Art of Reckoning (Reprise)*. (vln or fl or ob) or (vla or gtr or cl) or (vcl, or bcl or bsn). (1990, Australian Music Centre).


**Trios Including Percussion Instruments**


Kucera, Vaclav. (1929) *Taboo a Due Boemi*. bcl, pn, perc. (1972, CMIC).

Lönner, Oddvar. (1954) *Musikk for En PiperøYker*. cl/bcl, pn, perc. (N-MIC(ms)).


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**Trios Including String Instruments**


Smutny, Jiri. *Three Old Songs.* db, bcl, pn. (ms, source: NDC).


**Trios Including Voice**


Birgisson, Snorri. *Oratorium.* bcl, sop, pn.


Fox, Christopher. (1955) *Ci-Git.* bcl, sop, pn. (BMIC).


Marbe, Myriam. (1931) *Dialogi.* bcl, pn, speaker. (ms, source: NDC).

Maxwell, Michael. (1920) *Sweet Are the Ways of Death.* voice, bcl, pn. (BMIC).


Smutny, Jirí. *Herbst Impressionen.* voice, bcl, pn. (ms, source: *NDC*).

Smutny, Jirí. *Knife of Obsidian.* sop, bcl, pn. (ms, source: *NDC*).

Smutny, Jirí. *Three Songs of Middle Age.* bcl, pn, male voice. (ms, source: *NDC*).

Stedron, Milos. (1942) *Ancient Names.* mez sop, bcl, pn. (CMIC).


Zouhar, Zdenek. (1927) *Trio.* sop, bcl, fl. (1962, ms, source: *NDC*).

**Trios Including Woodwind Instruments**

Alexandra, Liana. *Music for HET Trio.* fl, bcl/alto cl, pn. (ms, source: *NDC*).


Blatny, Pavel. (1931) *Three Movements.* fl, bcl, pn. (ms, source: *NDC*).

Blyton, Carey. (1932) *A Little Trio.* fl(or ob), cl, bsn (or bcl). (1954, Berben).


Burgman. *4 Sequenzas.* fl, bcl, pn. (ms, source: *NDC*).


Castagnoli, Giulio. *Trio 2b.* fl, bcl/alto cl, pn. (ms, source: *NDC*).

Cestmír, Gregor. *Trio.* fl, bcl, pn. (ms, source: *NDC*).

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Clarke, James. (1957) *In Another Room.* fl, bcl/alto cl, pn. (BMIC).


Cruft, Adrian. (1921 - 1987) *Three Miniatures.* ob or cl, cl, bsn or bcl. (Joad).


Eigenfeldt, Arne. *Late Night (At De Ijsbreaker).* fl/afl/pic, bcl, pn. (1992, Photocopy; master copies of score in CMC Toronto).


Gilmour, Russell. *Reed Dance.* ob or cl, cl, bcl or bsn. (1990, Australian Music Centre).

Gilmour, Russell. *Siren.* fl, bcl, pn. (Australian Music Centre).


Goethals, Lucien. (1931) *Two Projections.* fl, bcl/alto cl, pn. (CeBeDeM).


Heim, Norman M. *Concertino Da Camera: op. 116.* fl, bcl, pn. (1990, N.M. Heim).


Kubizek, Augustin. *4 Stücke.* fl, cl, bsn or ob. cl, bcl. (1953, Boosey & Hawkes).


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Perezzani, Paolo. *Il volto della notte*. fl, bcl/alto cl, pn. (Ricordi).


Stedron, Milos. (1942) *Saluti Musicali*. rec, bcl, pn or hpsd. (CMIC).

Stedron, Milos. (1942) *Stop!*. rec, bcl, pn. (CMIC).


Straesser, Joep. (1934) *Sonate a tre*. fl, bcl/alto cl, pn. (Donemus).


Van den Booren, Jo. *Equilibrio a tre*. fl, bcl, pn. (ms, source: *NDC*).


**Trios Including a Wind Instrument and a String Instrument**


Faltus, Leos. *Trio*. fl, bcl, vla. (ms, source: *NDC*).


Hora, Josef. *Suite on Folk Songs*. fl, vla, bcl. (ms, source: *NDC*).


McCombe, Christine. *I Have Come to the Borders of Sleep, the Unfathomable Deep Forest Where All Must Lose Their Way*. bcl, ob, vln. (1994, Australian Music Centre).


Nedbal, Manfred. *Small Trio*. cl, bcl, vcl. (ms, source: *NDC*).

Pinos, Alois. (1925) *Cartoons*. fl, bcl, pn. (ms, source: *NDC*).

Schwantner, Joseph C. (1943) *Entropy*. ssax, bcl, vcl. (source: *BBD20CM*).


Tučapský, Antonín. *Trio*. fl, vla, bcl. (ms, source: *NDC*).

**Trios Including a Wind Instrument and a Percussion Instrument**


**Trios Including a String Instrument and a Percussion Instrument**


CHAPTER 4

QUARTETS WITH BASS CLARINET

Quartets Including an Electronic Instrument or Tape


Kulesha, Gary. (1954) *Ghosts*. bcl, pn, pre-recorded tape, electronics. (1988, ms (photocopy); master of score and bass clarinet part in CMC Toronto).


Lerstad, Terje Bjørn. (1955) *Rendez-Vous for Four Musicians and Electronics, op. 189 B*. bcl/contra bcl, bsn/contra bsn, trb, pn/synthesiser. (N-MIC(ms)).

Montgomery, James. (1943) *Slo Blo*. basset hrn or bcl, pn, electronics, prepared tape. (1982, ms (photocopy); original of score is in CMC Toronto).


Quartets Including Percussion Instruments


Quartets Including String Instruments

Clementi, Aldo. (1925) *Berceuse*. bcl, vla, vcl, pn. (source: *BBD20CM*).


Quartets Including Voice


Collins, Janyce. *Fin of the Shark*. bcl, dancer, reader, vib. (1979, ms, source: *BBD20CM*).


Quartets Including Woodwind Instruments


Durand, Auguste. (1830 - 1909) *Chaconne: op. 62.* fl, ob, cl, bsn (or bcl). (O. Ditson; T. Presser).


Kreutzer, Conradin. (1780 - 1849) *Quartet.* fl, bcl, ob, bsn (optional bcl). (Alfred Music Co.).


Kulesha, Gary. (1954) *Political Implications.* 4 cls (2 cl, Eb cl, bcl). (1987, ms (photocopy); originals of score and parts in CMC Toronto).


Rae, Allan. (1942) *Autumn Colors.* bcl, bsn, cl, ob. (1969, ms (photocopy); transparency of score in CMC Toronto).


Scherbér, Ferdinand. *Quartet in Bb Major.* ob, cl, bcl, pn. (1914, Schmidt).

Stedron, Milos. (1942) *Canzona e tripla /Prayer of the Bass Clarinet*. 4 or more bcls. (CMIC).


Thommessen, Olav Anton. (1946) *Two Pieces for Woodwinds*. fl, ob/ehrn, bcl, bsn/contra bsn. (N-MIC(ms)).


### Quartets Including a Wind Instrument and a String Instrument


Matej, Daniel. *In the End*. fl, vln or cl, vcl or bcl, db. (HIS/MIC).


Sønstebo, Gunnar. (1912 - 1991) *Ad. Festkomentate.* fl, bcl, harp, vln. (N-MIC(ms)).


Yang, Tsung-Hsien. *Once in a Storm.* cl/bcl, vln, vcl, pn. (Composer).

Quartets Including a Wind Instrument and a Percussion Instrument


Quartets Including a String Instrument and a Percussion Instrument


Quartets Including a Wind Instrument, a String Instrument, and a Percussion Instrument


White, Barbara. *Absences.* cl/bcl, vcl, pn, perc. (1992, s.n., source: *BBD20CM*).

CHAPTER 5

QUINTETS WITH BASS CLARINET

Quintets Including an Electronic Instrument or Tape


Quintets Including Miscellaneous Instruments


Moland, Eirik. (1959) *Natt I Furutøppen li*. cl, bcl, gtr. hpsd, accordion. (N-MIC(ms)).


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**Quintets Including Percussion Instruments**


**Quintets Including String Instruments**

Bowen, York. (1884 - 1961) *Quintet, op. 13*. bcl, 2 vln, vla, vcl. (source: *BBD20CM*).


Fox, Jim. *Between the Wheels*. bcl, 2 vln, vla, vcl. (1990, ms, source: *NDC*).


Hoemsnes, Bjørn Korsan. (1954) *A Chamber Concept*. bcl, 2 vln, vla, vcl. (N-MIC(ms)).

Keuris, Tristan. (1946) *Concertino*. bcl, 2 vln, vla, vcl. (ms, source: *NDC*).

Rydberg, Bo. *Innocence in iron*. bcl, 2 vln, vla, vcl. (Ed Qwerty).

**Quintets Including Voice**


Dalby, Martin. (1942) *The Loch Ness Monster's Song*. mez sop (or bar), tsax (or cl or bcl), mar (or vib), pn, vcl. (1994, Scot-MIC).


Hvoslef, Ketil. (1939) *Collage 1 Svart/Hvitt Med RØDt*. narrator(bar), vln, gtr, bcl, perc. (N-MIC(ms)).

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Quintets Including Woodwind Instruments


Gilmour, Russell. *Toccata Loops: for Flexible Ensemble*. five parts: fl/s or vln/s ; ob/s or cl/s or vlns ; cl or vla or hrn ; vcl or bsn or trb ; db or bcl or tuba. (1990, Australian Music Centre).


Lönner, Oddvar. (1954) *T Für Bläserquintett*. fl, ehrn, cl, bcl, hrm. (N-MIC(ms)).


Sletholm, Yngve. (1955) *13 Monomanies*. fl, ob, cl/bcl, hrn, bsn. (N-MIC(ms)).


**Quintets Including a Wind Instrument and a String Instrument**


Haug, Halvor. (1952) *Symphony for Five*. fl afl1, cl/bcl, hrn, gtr, pn. (N-MIC(ms)).

Hegdal, Magne. (1944) *Symphony for Five*. fl/afl1, cl/bcl, hrn, gtr, pn. (N-MIC(ms)).


**Quintets Including a Wind Instrument and a Percussion Instrument**


Lerstad, Terje Bjørn. (1955) *Theme and Variations, op. 109 A.* cl, bcl, hrn, trb, xyl. (N-MIC(ms)).


**Quintets Including a Wind Instrument,**

**a String Instrument and a Percussion Instrument**


Bright, Colin. *El Nino Dances.* kybd (synthesiser, sampler or pn), tsax (or bcl or trb), vln (or el gtr), db (or bass gtr), perc (may be played on sampler). (1994, Australian Music Centre).

Broadstock, Brenton. (1952) *And No Birds Sing.* fl/afl/pic, cl/bcl, vln, pn, perc. (1986, Australian Music Centre).


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Schanzer, Jeffrey. *Jedem Das Notige*. bcl, hrn, perc (glock, orchestral chimes, mar, snare drum), vla, db. (1994, s.n.).


CHAPTER 6

SEXTETS WITH BASS CLARINET

Sextets Including an Electronic Instrument or Tape


Sextets Including String Instruments


**Sextets Including Voice**


Dalby, Martin. (1942) *The Keeper of the Pass*. sop, 3 cl (Eb cl, bcl, tsax), perc, pn. (1971, Novello).


Tookey, Andrew. (1962) *Ja Ja Ja Ja Ne Ne Ne Ne Ne Ne*. voice, bcl, trb, pn, vla, vcl. (BMIC).


**Sextets Including Woodwind Instruments**


Stalheim, Jostein. (1960) *A - Ab - Abs Av Same Rot: Tvil 2*. fl/pic, ob/ehrn, cl/bcl, accordion, hrn, bsn. (N-MIC(ms)).


**Sextets Including a Wind Instrument and a String Instrument**


**Sextets Including a Wind Instrument and a Percussion Instrument**


**Sextets Including a String Instrument and a Percussion Instrument**


**Sextets Including a Wind Instrument, a String Instrument, and a Percussion Instrument**


Bibalo, Antonio. (1922) *The Savage: 4 Impressions for 6 Players.* fl/alfl/pic, cl/bcl/sax, vln, vcl, pn/synthesiser, perc. (N-MIC(ms)).


Davies, Peter Maxwell. (1934) *Dances From the Two Fiddlers*. vln, pic/fl, bcl, perc, pn, vcl. (1978, Boosey & Hawkes).


Stalheim, Jostein. (1960) *Glimpses of a Daylight.* fl, bcl, perc, pn, vln, vcl. (N-MIC(ms)).


Waring, Rob. (1956) *Concerto for Vibraphone.* vib, fl, bcl, vln, vcl, tmp. (N-MIC(ms)).

CHAPTER 7

SEPTETS WITH BASS CLARINET

Septets Including an Electronic Instrument or Tape

Septets Including Miscellaneous Instruments

Septets Including Percussion Instruments
Straesser, Joep. (1934) *Encounters*. bcl, 6 perc. (1973, source: *BBD20CM*).

Septets Including String Instruments

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Septets Including Voice


Lerstad, Terje Bjørn. (1955) *Lux Aeterna, op. 123 B: Avslutningskoret Fra "Requiem"*. voice(alto), cl, bcl, hrn, perc, mar, pn. (N-MIC(ms)).

Matej, Daniel. (*Another Two*) *Lullabies*. cl/bcl, mez, sop/tuned bottles, vib (accordion/synthesizer), pn, vla, vcl/db. (HIS/MIC).


Plush, Vincent. (1950) *Florilegium III: A Chamber Concerto for Solo Clarinetist & Ensemble*. cl, Eb cl, bcl, fl, pn, vln, vla, vcl (a female voice may recite an
optional text at the commencement of the third movement). (1997, Australian Music Centre).


Skouen, Synne. (1950) *What Did Schopenhauer Say...?: An Argument in Score*. nar, fl, cl/bcl/tsax, perc, vln, vcl, tape. (N-MIC(ms)).


**Septets Including Woodwind Instruments**


Bodorová, Sylvie. *Kovadlniny casu*. bcl, pn, cl, fl, ob, bsn, hrn. (ms, source: *NDC*).


Lerstad, Terje Bjørn. (1955) *Septet*. pic, fl, 2 ob, cl, bcl, contra bsn. (N-MIC(ms)).

Septets Including a Wind Instrument and a String Instrument


Hartmann, Per Johannes. (1945) *Permanent Wave*. ob, cl, bcl, 2 vln, vla, vcl. (N-MIC(ms)).


Septets Including a Wind Instrument and a Percussion Instrument

Adderley, Mark. (1960) *Reverberations*. ob/ehrn, cl/bcl, ssax/bsax, trpt, el gtr, perc, pn. (N-MIC(ms)).


Hartwell, Hugh. *Acitoré*. pn, bcl, cl, fl, tuba, perc. (1968, ms (photocopy); transparency is in CMC Toronto).

Heidel, Ida Helene. (1958) *Pipe Project*. fl, bcl, bsn, hrn, perc, ceramic pots, tape. (N-MIC(ms)).


Winther, Terje. (1963) *Respiral*. trpt, 2 cl, hrn, bcl, perc, tape. (1985-86, N-MIC(ms)).

Septets Including a String Instrument and a Percussion Instrument


Septets Including a Wind Instrument,
a String Instrument and a Percussion Instrument


Davies, Peter Maxwell. (1934) *Antechrist*. pic fl, bcl, 2 or 3 perc, vln, vcl. (1967, Boosey & Hawkes).

Dyndahl, Petter. (1957) *Kneial 2: Feedback for Ensemble*. fl/pic/alfl, cl/bcl, perc, pn, vln, vla, vcl. (N-MIC(ms)).


Kneehans, Douglas. *Exiles.* cl/bcl, perc (vib, snare drum, bass drum, anvil - thunder sheet, 3 suspended cymbals, almglocken, steel drum, glock), gtr/el gtr, vln, vla, db, 2 pre-recorded tapes (mand). (1987, Australian Music Centre).


Marcussen, Kjell. (1952) *Concerto for Guitar, Chamber Ensemble and Tape.* fl/afl, cl/bcl, vln, vcl, gtr, pn, perc. (N-MIC(ms)).


CHAPTER 8

OCTETS WITH BASS CLARINET

Octets Including Miscellaneous Instruments


Octets Including Voice


Brown, Christopher R. (1943) Brown the Bear. nar, cl/Eb cl/bcl/perc, bsn/contra bsn/perc, hrn, 2 vln, vla, vcl/perc. (BMIC)


Knussen, Oliver. (1952) *Ocean De Terre.* sop, fl/afl, cl/bcl, 1 or 2 perc, pn/cel, vln, vcl, db. (1973, Faber).


**Octets Including Woodwind Instruments**


Cronin, Stephen. *Blow.* 2 obs (both doubling ehrn), 2 els (one doubling Eb cl, cl, bcl; the other doubling cl, bcl), 2 hrns in f, 2 bsns. (1994, Australian Music Centre).


Loucher, Raymond. *Wind Octet.* Eb cl, 2 cl, A cl, bcl, contra bcl in Eb, bsn, contra bsn.


Poldowski. *Octet.* 2 fl, ob, ob d'amour, ehrn, cl, basset hrn, bcl.


Octets Including a Wind Instrument and a String Instrument


Octets Including a Wind Instrument and a Percussion Instrument


Octets Including a Wind Instrument,
a String Instrument, and a Percussion Instrument


Halmrast, Tor. (1951) *Tilflukt.* tsax, cl, bcl, vln, vcl, pn, perc, tape. (N-MIC(ms)).


Slettholm, Yngve. (1955) *Aura for Chamber Ensemble*. fl, bcl, perc, pn, vln, vla, vcl, db. (N-MIC(ms)).

Wallin, Rolf. (1957) *Solve Et Coagula*. fl/pic/afl, cl/bcl, perc, pn/sampler, 2 vln, vla vcl. (N-MiC(ms)).

Winther, Terje. (1963) *F(R)iksjon*. fl/pic, cl/bcl, perc, pn, 2 vln, vla, vcl. (N-MIC(ms)).
CHAPTER 9

NONETS WITH BASS CLARINET

Nonets Including Miscellaneous Instruments


Nonets Including Percussion Instruments


Nonets Including Voice


**Nonets Including Woodwind Instruments**


**Nonets Including a Wind Instrument and a String Instrument**


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Nonets Including a Wind Instrument and a Percussion Instrument

Finsterer, Mark. *Insynchronos*. fl, cl, bcl, 2 hrsn, vib, tubular bells, 2 vlas. (1986, Australian Music Centre).

Nonets Including a Wind Instrument, a String Instrument, and a Percussion Instrument


Hill, Fred. *Insights I and II*. fl/pic/afl, cl/bcl, hrsn, trpt, trb, 1 perc (vib, mar, xyl, chimes, bell tree, glock, snare drum, 2 tom-toms, 3 suspended cymbals, 2 ride cymbals, sizzle cymbal, hi-hat, 2 bongos), vln, vla, vcl. (Australian Music Centre).


Koch, Dagfinn. (1964) *En Innover*. fl, cl, bcl, hrm, vla, 2 vcl, db, el pn. (N-MIC(ms)).


Rypdal, Terje. (1947) *Tensions*. fl, ob, bcl, hrm, perc, el pn, vcl, el gtr, bass. (N-MIC(ms)).

Schaathun, Asbjørn. (1961) *Our Whisper Woke No Clocks....*. fl, bcl, perc, pn, 2 vln, vla, vcl, db. (N-MIC(ms)).


Wilkins, Margaret Lucy. (1939) *Circus*. fl, cl, bcl, hrm, trpt, perc, pn, vln, db. (1975, BMIC).
CHAPTER 10

TEN PERFORMERS WITH BASS CLARINET

Ten Performers Including Voice


Vaage, Knut. (1961) Ei Skapingssoge. 2 voices(sop, bar), fl/pic, cl/bcl, perc, pn, vln, vla, vcl, db. (N-MIC(ms)).

Ten Performers Including Woodwind Instruments


Ten Performers Including a Wind Instrument and a String Instrument


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Ten Performers Including a Wind Instrument

and a Percussion Instrument


Ten Performers Including a Wind Instrument,

a String Instrument, and a Percussion Instrument


Halmrast, Tor. (1951) *Under Samme Tak*. fl, cl/bcl, vln, vcl, pn, perc, ssax, asax, tsax, bsax. (N-MIC(ms)).


Hellstenius, Henrik. (1963) *To Happen / It / Has Happened*. cl/bcl, tbn, 2 perc, pn, 2 vln, vla, vcl, db. (N-MIC(ms)).
Hugill, Andrew. (1957) *Catalogue De Grenouilles*. bcl, tuba, 3 perc (or more), pn, string trio: vln, vla, vcl (or multiple strings), tape. (1990, BMIC).


Sande, Henrik. (1968) *Die Suche Des Nichts Nach Dem Etwas*. fl, ob, bcl, trpt, tbn, perc, vln, vla, vcl, db. (N-MIC(ms)).

Slettholm, Yngve. (1955) *Nature Morte*. fl, cl/bcl, bsn, pn, perc, 2 vln, vla, vcl, db. (N-MIC(ms)).


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CHAPTER 11

ELEVEN PERFORMERS WITH BASS CLARINET

Eleven Performers Including Voice


Eleven Performers Including a Wind Instrument and a String Instrument


Thommessen, Olav Anton. (1946) *Spring-Night Variations: Five Variations on an Original Theme for Chamber-Ensemble*. ob, 2 ehrn, aclcl, 2 bcl, 2 vla, 2 vcl, pn. (N-MIC(ms)).


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Eleven Performers Including a Wind Instrument and a Percussion Instrument


Wilder, Alec. (1907 - 1980) *She'll Be Seven in May*. fl, ob, ehrn (asax substitute for ehrn), 2 cls, bcl, bsn, pn, db, perc. (1944, Regent Music Corp.; selling agent Kendor Music).

Eleven Performers Including a Wind Instrument, a String Instrument, and a Percussion Instrument


Bryars, Gavin. (1943) *The Sinking of the Titanic*. bcl, any or all of: tsax, bcl, bsn, euph, trb, hrns, perc, ekbd, strings, 2 dats. (Schott).


Hedström, Åse. (1950) *Bewegt*. fl, ob, cl/bcl, hrn, tbn, 2 perc, 2 vln, vla, vcl. (N-MIC(ms)).


Lerstad, Terje Bjørn. (1955) *Vestbanen 30.11.96: Tango for Ti: Stille Skritt På Skare/Lerkenåler I Desember: Mambo Senza Crio: Copicana for 70: for Cikada Og 3 Skoleklasser, op. 204*. fl, cl/bcl, hrn, pn, 2 perc, 2 vln, vla, vcl, db, idiophone group, woodwind group, stringed group, perc group. (N-MIC(ms)).


CHAPTER 12

TWELVE PERFORMERS WITH BASS CLARINET

Twelve Performers Including Miscellaneous Instruments


Twelve Performers Including Voice


Holm, Kristin. (1965) *Jeg Husker Alt*. 3 voices(sop, alto, bar), pic, bcl, pg, vln, vla, vcl, 3 perc. (N-MIC(ms)).
Twelve Performers Including Woodwind Instruments


Oosterbaan, Andre. *Suspended*. pic, 4 fls, afl, Eb cl, 3 cls, 2 bcls. (Australian Music Centre).

Twelve Performers Including a Wind Instrument

and a String Instrument


Twelve Performers Including a Wind Instrument

and a Percussion Instrument


Ratkje, Maja Solveig Kjelstrup. (1973) *Waves II B*. 2 fl/pic, cl/bcl, ssax/asax, trpt, hrn, tbn, tuba, el gtr, el bass, pn/synthesiser, perc. (N-MIC(ms)).

Rypdal, Terje. (1947) *From a High Level*. 4 sax, bcl, 3 trpt, tbn, perc, pn, db. (N-MIC(ms)).

Twelve Performers Including a Wind Instrument, a String Instrument, and a Percussion Instrument


CHAPTER 13

EXAMINING THE CORRELATION BETWEEN THE EMERGENCE
OF THE BASS CLARINET AS
A VIRTUOSIC ORCHESTRAL INSTRUMENT
AND ITS INCLUSION IN CHAMBER MUSIC

This chapter of the document will examine the emergence of the bass clarinet as a virtuosic instrument in the orchestra rather than as an instrument intended primarily to reinforce the bass voice -- a change which took place at the turn of the twentieth century. Secondly, a comparison will be made to see whether there is a relationship between this new orchestral prominence for the bass clarinet and its use by other composers in chamber works. The term virtuosic will be defined below, as it relates to the bass clarinet parts. A time line showing major composers from the turn of the twentieth century is presented to help illustrate that during the same time period some composers wrote for the bass clarinet while others did not (see Table 1). A second time line shows more specifically the year in which major orchestral works which prominently featured the bass clarinet were written (see Table 2). The next segment of this chapter will present a summary of how each of eight selected composers, who were the first to write virtuosic parts for the bass clarinet, used this instrument in their works. These descriptions will aid in demonstrating why these parts could be classified as virtuosic. Lists are provided of orchestral works by the eight composers. These lists will appear after the discussion of
each selected composer's use of the bass clarinet. After establishing which works fit the characteristics indicated, the writer will look at the composition dates of the chamber works included in this bibliography to examine if there is a correlation between when the bass clarinet became more prominent in the orchestra and when the instrument was used in chamber music settings.

For the purposes of this document the definition of a virtuosic orchestral part for bass clarinet would be one in which the bass clarinet part is very similar in technical demands to the other clarinet parts for that composition. This would include the writing of short solos, the use of the altissimo range, and rapid fingering demands. Prior to the turn of the century, the bass clarinet was not viewed as a technically agile instrument, a similar view to that held for other low tessitura instruments. This view changed as composers wrote more demanding parts and the performers demonstrated that they could meet the challenge.

In researching this section it was also interesting to discover those composers from the same time period who did not incorporate the bass clarinet in their pieces. These contrasts were found after studying various compendiums of orchestral works (such as David Daniel's *Orchestral Music: A Handbook* and Eric Gilder's *The Dictionary of Composers and Their Music*). For example, though Bela Bartok included the bass clarinet in almost every orchestral piece he wrote, his contemporary Zoltan Kodaly never used the bass clarinet in his orchestral works. This is somewhat surprising since Bartok and Kodaly were close friends and associates. In another contrast, Russian composers Prokofiev, Stravinsky, and Shostakovich used the bass clarinet frequently and virtuosically while Alexander Borodin and Alexander Glazunov never wrote for the bass clarinet. Rimsky-Korsakov and Tchaikovsky only included the bass clarinet in two orchestral pieces each. In another example one sees that Gustav Mahler composed parts
for the bass clarinet in nine of his symphonies (ten if one includes his incomplete
*Symphony No. 10*) compared to fellow German composer Anton Bruckner who never
used the bass clarinet in any composition.

In France, Maurice Ravel wrote bass clarinet parts in most of his tone poems such
as *La Valse* and *Daphnes et Chloe*, while Claude Debussy another impressionist
composer only used the bass clarinet in three of his orchestral works. Another contrast
shows that the Danish composer Carl Nielsen never included the bass clarinet in any of
his orchestral works but the Finnish composer Sibelius included it in some of his
compositions such as *Pohjola's Daughter, Symphony No. 6, Tapiola*, and *The Tempest*.

These examples bring up interesting questions about why one composer would
write parts for the bass clarinet while another composer of the same nationality and living
at the same time period never used the bass clarinet. Some other questions arise about
these different attitudes regarding the bass clarinet. Did the orchestras that the composers
were writing for have a full time bass clarinetist? Was this musician a virtuosic
performer or did these orchestras even employ a bass clarinetist? Another speculation
could be that the composer wished to contain the size of the orchestra so that his piece
could be performed by even smaller orchestras. However, at this point the writer has not
found conclusions to indicate why the composers wrote for the bass clarinet or did not
write for this instrument. These differences would provide interesting material for further
investigation.

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Table 1: Time line of major composers at the turn of the twentieth century.
<table>
<thead>
<tr>
<th>Year</th>
<th><strong>Orchestra Work</strong></th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1838</td>
<td>Invention of the modern bass clarinet by Adolph Sax</td>
<td></td>
</tr>
<tr>
<td>1838</td>
<td><em>Les Huguenots</em>, opera</td>
<td>Giacomo Meyerbeer</td>
</tr>
<tr>
<td>1888</td>
<td><em>Symphony No. 1</em></td>
<td>Gustav Mahler</td>
</tr>
<tr>
<td>1888</td>
<td><em>Symphony in D minor</em></td>
<td>César Franck</td>
</tr>
<tr>
<td>1892</td>
<td><em>Nutcracker Ballet</em></td>
<td>Peter Tchaikowsky</td>
</tr>
<tr>
<td>1894</td>
<td><em>Also Sprach Zarathustra</em></td>
<td>Richard Strauss</td>
</tr>
<tr>
<td>1895</td>
<td><em>Till Eulenspiegel</em></td>
<td>Richard Strauss</td>
</tr>
<tr>
<td>1896</td>
<td><em>Don Quixote</em></td>
<td>Richard Strauss</td>
</tr>
<tr>
<td>1897</td>
<td><em>The Sorcerer's Apprentice</em></td>
<td>Paul Dukas</td>
</tr>
<tr>
<td>1898</td>
<td><em>Ein Heldenleben</em></td>
<td>Richard Strauss</td>
</tr>
<tr>
<td>1912</td>
<td><em>Daphnis et Chloé</em></td>
<td>Maurice Ravel</td>
</tr>
<tr>
<td>1913</td>
<td><em>Le Sacre du Printemps</em></td>
<td>Igor Stravinsky</td>
</tr>
<tr>
<td>1920</td>
<td><em>La Valse</em></td>
<td>Maurice Ravel</td>
</tr>
<tr>
<td>1924</td>
<td><em>Rhapsody in Blue</em></td>
<td>George Gershwin</td>
</tr>
<tr>
<td>1925</td>
<td><em>Concerto in F for piano and orchestra</em></td>
<td>George Gershwin</td>
</tr>
<tr>
<td>1928</td>
<td><em>An American in Paris</em></td>
<td>George Gershwin</td>
</tr>
<tr>
<td>1931</td>
<td><em>Grand Canyon Suite</em></td>
<td>Ferde Grofé</td>
</tr>
<tr>
<td>1939</td>
<td><em>Symphony No. 6</em></td>
<td>Dmitri Shostakovich</td>
</tr>
<tr>
<td>1941</td>
<td><em>Symphony No. 3</em></td>
<td>William Schuman</td>
</tr>
<tr>
<td>1943</td>
<td><em>Symphonic metamorphoses on a Theme by Weber</em></td>
<td>Paul Hindemith</td>
</tr>
<tr>
<td>1944</td>
<td><em>Symphony No. 5</em></td>
<td>Serge Prokofiev</td>
</tr>
</tbody>
</table>

Table 2: Major orchestral works which prominently feature the bass clarinet -- in order of composition date.
TECHNICAL ASPECTS OF THE BASS CLARINET

Before discussing how selected composers used the bass clarinet in a virtuosic manner it is necessary to describe certain technical aspects related to playing the bass clarinet. These aspects include the register in which the composer scores the bass clarinet, the clef in which the part is written, whether the part is written for Bb or A bass clarinet, and other technical demands.

The following explanation highlights the terminology that will be employed to discuss the registers in which the composer wrote for this instrument -- an important aspect of qualifying the part as virtuosic. All note pitches mentioned below are those the performer would read or that the performer would transpose in the case of the bass clarinet pitched in A. The registers of the bass clarinet that are referred to are the following:

**Chalumeau** - This range starts on low Eb below the treble staff to middle Bb which is on the third line of the treble staff. This register poses the least amount of trouble for a performer because of its ease of response and control.

**Clarion** - This is the middle register on the bass clarinet and starts at the B natural which is on the third line of the treble staff and ends on C, two ledger lines above the treble staff. This register is sometimes a very difficult register to control. To solve this problem a double register key mechanism has been added to the modern bass clarinet. This mechanism opens a larger register vent for the lower clarion notes (Middle B, C, C#, D, Eb). This larger vent helps these notes speak more easily. If the bass clarinet does not have the double octave key mechanism, as with older instruments, these notes are extremely difficult to control because the register vent is too small acoustically to allow that range to speak freely.
**Altissimo** - The bass clarinet has the same altissimo register range as a Bb soprano clarinet. This register starts on C#, two ledger lines above the treble staff, and normally goes up to G, four ledger lines above the treble staff. Many modern performers can go into the extreme altissimo register above high G (four ledger lines above the treble staff). None of the orchestral music studied here, was scored beyond high G and only some parts moved into the altissimo register of the bass clarinet.

**Extended Low Range** - This is the lowest range of notes that a bass clarinet can play if it was built with an extended range to low C, an octave below C on one ledger line below the treble staff. This range is only employed by a few composers. Almost all professional bass clarinetists play on an instrument that has an extended range. The extra range would include low D, C#, and C below low Eb. In Rimsky-Korsakov's *Principles of Instrumentation* written in 1905, he states that the bass clarinet has a written range to low C (Del Mar, 161). This could account for the reason that primarily Russian composers wrote bass clarinet parts with this extended range.

In addition to the range in which certain bass clarinet parts are written another aspect which creates a greater difficulty level in parts for the bass clarinet is that orchestral bass clarinet parts may be written in either treble or bass clef or a combination of the two. There is a controversy regarding the use of bass and treble clef when composing for the bass clarinet. Because this issue can be very confusing to the performer, it seems appropriate to quote at length here from Norman Del Mar's *Anatomy of the Orchestra* where he offers a thorough explanation.
The notation of the bass clarinet is by no means a simple matter. Orchestration textbooks recognize two methods that admittedly predominate, viz:

(1) the so-called French notation, sounding a ninth (or minor tenth) lower than written. This uses the treble clef, even to the very bottom notes, and is arguably the most common notation in general use, that is to say not merely in France. Richard Strauss used it between *Guntram* and *Ein Heldenleben* after which he reverted to:

(2) the so-called German notation, sounding a tone (or minor third) lower than written. This largely uses the bass clef but - and here is the important point - when the upper register is reached the change is made to the treble clef, the transposition however, remaining the same.

But this is not the end of the story. Quite an assortment of composers use a combination of these notations which is best regarded as a third method, viz:

(3) as notation (2) but on reaching the treble clef jumping up the octave and transposing as in notation (1). This seems to have been initiated by Liszt in his first symphonic poem *Ce qu'on entend sur la montagne* and, although Liszt himself subsequently used only notation (1), was adopted by different composers such as Liadov, Rachmaninov, Busoni, and even Stravinsky in *Le sacre du Printemps*.

The effect of this complex situation is to throw into doubt the intentions of composers using notations (2) and (3) wherever the treble clef appears.

He concludes by stating:

There is thus no escaping the frequent ambiguities, the only guides towards correct interpretation of doubtful contexts being knowledge of composers' practice and - one hopes - internal evidence from the score itself.

Another aspect which contributes to the technical challenge of bass clarinet parts is the pitch in which the part is written. Bass clarinet orchestral parts are composed for bass clarinets pitched in both B♭ and in A just as the soprano clarinet plays orchestral parts for B♭ and A clarinet. There have been bass clarinets built in the key of A as late as the 1980's. At the present time there are no major manufactures that produce a bass clarinet in A. Because of this composition practice, orchestral pieces composed for the bass clarinet in A pose a challenge to the performer. The standard practice is to transpose
the orchestral part for the Bb bass clarinet. This transposition is either done in real time (i.e. sight transposition), or the transposition is written out if it is a long passage or a technically demanding passage such as Ravel's La Valse then the piece is played on the bass clarinet in Bb.

The tempo in which virtuosic bass clarinet parts are written creates greater demands on the performer. Since the bass clarinet is an instrument with keywork that is larger than the soprano clarinet, it is more difficult to execute musical passages written either in a fast tempo, composed of short notes (e.g. sixteenth notes, thirty second notes, etc), or a combination of the two. For the bass clarinet to perform passages at the same speed as the soprano clarinets or flutes it takes a greater effort on the part of the bass clarinetist since there is more key mass to actuate. As composers recognized the bass clarinetist's technical ability, they began to write more virtuosic parts that assumed a technique equal to the soprano woodwinds.
The Use of the Bass Clarinet by Selected Composers

of the Nineteenth and Twentieth Centuries

The composers discussed in this section employed the bass clarinet extensively in their orchestral compositions and wrote parts in a virtuosic manner. The way that these composers wrote for the bass clarinet will be described in order to demonstrate how these bass clarinet parts can be considered virtuosic.

**Gustav Mahler (1869 - 1911)**

Gustav Mahler uses the bass clarinet in all of his nine symphonies (including the unfinished *Symphony No. 10*). He limits the range in his writing to primarily the chalumeau and clarion registers of the bass clarinet. The extended range of the bass clarinet is never used. The limit of the altissimo register is D or Db above the treble staff. Mahler only writes for the bass clarinet in the treble clef. He does call for both Bb and A bass clarinets. His bass clarinet parts have moderately fast tempos but are not nearly as technically demanding as Ravel or Richard Strauss's writing.
<table>
<thead>
<tr>
<th>Work</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Das Klagende Lied</td>
<td>1880</td>
</tr>
<tr>
<td>Symphony No. 1</td>
<td>1888</td>
</tr>
<tr>
<td>Symphony No. 2</td>
<td>1894</td>
</tr>
<tr>
<td>Symphony No. 3</td>
<td>1895</td>
</tr>
<tr>
<td>Symphony No. 4</td>
<td>1900</td>
</tr>
<tr>
<td>Symphony No. 5</td>
<td>1902</td>
</tr>
<tr>
<td>Symphony No. 6</td>
<td>1904</td>
</tr>
<tr>
<td><em>Kindertotenlieder</em></td>
<td>1905</td>
</tr>
<tr>
<td>Symphony No. 7</td>
<td>1905</td>
</tr>
<tr>
<td>Symphony No. 8</td>
<td>1907</td>
</tr>
<tr>
<td>Symphony No. 9</td>
<td>1909</td>
</tr>
<tr>
<td>Symphony No. 10 (Cooke)</td>
<td>1910</td>
</tr>
</tbody>
</table>

Table 3: Orchestral works of Gustav Mahler which include the bass clarinet.
Richard Strauss (1864 - 1949)

Strauss is one of the most important composers in writing virtuosic parts for the bass clarinet in his orchestral works. He uses all three registers of the bass clarinet with the top altissimo notes ranging up to high G# above the treble staff as in Der Rosenkavalier. He does use both clefs and sometimes a combination of both in one piece. There is no extended range used in any of his orchestral works and only calls for bass clarinet in Bb. Many times the bass clarinet part in his orchestral works is an integral part of the clarinet section in highly technical parts. In Till Eulenspiegel's Merry Pranks and Thus Spake Zarathustra the bass clarinet part is as technically demanding as the first, second, or Eb clarinet part. In Don Quixote, the bass clarinet portrays Sancho Panza, one of the main characters in the tone poem. Since the technical demands of these parts which show the skill of the musician throughout the bass clarinet range, Till Eulenspiegel and Don Quixote are standard audition pieces for most bass clarinet positions in North America.
<table>
<thead>
<tr>
<th>Work</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Till Eulenspiegels Lustige Streiche</em>, op. 28</td>
<td>1895</td>
</tr>
<tr>
<td><em>Also Sprach Zarathustra</em>, op. 30</td>
<td>1896</td>
</tr>
<tr>
<td><em>Don Quixote</em>, op. 35</td>
<td>1897</td>
</tr>
<tr>
<td><em>Ein Heldenleben</em>, op. 40</td>
<td>1898</td>
</tr>
<tr>
<td><em>Symphonia Domestica</em>, op. 53</td>
<td>1903</td>
</tr>
<tr>
<td><em>Salome</em>, op. 64</td>
<td>1904</td>
</tr>
<tr>
<td><em>Der Rosenkavalier: Suite</em>, op. 58</td>
<td>1908</td>
</tr>
<tr>
<td><em>Elektra</em></td>
<td>1908</td>
</tr>
<tr>
<td><em>Capriccio</em>, op. 85</td>
<td>1914</td>
</tr>
<tr>
<td><em>Eine Alpensinfonie</em>, op. 64</td>
<td>1915</td>
</tr>
<tr>
<td><em>Sonatine in F</em>, op. 135</td>
<td>1943</td>
</tr>
<tr>
<td><em>Sonatine in Eb</em>, op. 143</td>
<td>1945</td>
</tr>
</tbody>
</table>

Table 4: Orchestral works of Richard Strauss which include the bass clarinet.
Maurice Ravel (1875 - 1937)

Ravel's scoring for the bass clarinet is at the same virtuosic level as Richard Strauss. The two principal pieces that are standards on most bass clarinet audition lists are *La Valse* and *Daphnis et Chloe Suite II*. These two works provide a technical challenge for the performer. The original *La Valse* bass clarinet part is for bass clarinet in A. Ravel does not score the bass clarinet in bass clef. Eb below the treble staff is the lowest note that he writes for the instrument. He limits the altissimo range of the bass clarinet to the C# above the treble staff. Both Bb and A bass clarinet are called for in his compositions.

*Menuet Antique* ........................................................................................................... 1895
*Rhapsodie Espagnole* .................................................................................................... 1907
*Daphnis et Chloe, Suites 1 & 2* ..................................................................................... 1912
*La Valse* ......................................................................................................................... 1920
*Bolero* ............................................................................................................................. 1928
*Piano Concerto for the Left Hand* .................................................................................. 1931

Table 5: Orchestral works of Maurice Ravel that include the bass clarinet.
Igor Stravinsky (1882 - 1971)

In the landmark piece of the 20th century, *Le Sacre du Printemps*, Stravinsky calls for two bass clarinets. The bass clarinet is used repeatedly in a soloistic or virtuosic manner. The technical skill that Stravinsky demands of the bass clarinet in his pieces is very similar to the skill level required of the other clarinets. Stravinsky does employ both treble and bass clefs. Both clefs are used in the same part which makes it easier to read the extreme low chalumeau register in bass clef and then read the clarion register in the treble clef. Stravinsky rarely goes into the extended low register. There is one instance of a low D in *Petroushka*. The lowest point of the range in *Le Sacre du Printemps* is a low E. Since this piece is such a landmark piece of music for the twentieth century, it is very significant that the bass clarinet is included prominently in the orchestration. One of the most important solos (and most difficult for the bass clarinet) in *Le Sacre* is the bass clarinet and Eb clarinet duet in the Rondes Printanieres section. This duet is especially challenging for the bass clarinet because it is in a range of the instrument that is very unresponsive. This challenge is magnified if the performer is playing an older instrument without the double register mechanism, which was described earlier in this chapter in the section about the clarion register.
Scherzo Fantastique ................................................................. 1908
Firebird (1911) ........................................................................ 1911
Petrouchka ................................................................................ 1911, 1947
Le Sacre du Printemps ............................................................... 1913
Le Baiser de la fée .................................................................... 1928
Four Etudes for Orchestra .......................................................... 1929
Capriccio for Piano and Orchestra ............................................. 1929
Perséphone ................................................................................ 1933-34
Babel ......................................................................................... 1944
Symphony in 3 Movements ......................................................... 1945
Agon .......................................................................................... 1957
Threni id est Lamentations a Jeremiae Prophetae ....................... 1958
Movements for Piano and Orchestra ........................................... 1959
A Sermon, A Narrative, and A Prayer ......................................... 1961
Abraham and Isaac .................................................................... 1963
Variations ................................................................................... 1964

Table 6: Orchestral works of Igor Stravinsky which include the bass clarinet.
Dimitri Shostakovich (1906-1975)

Shostakovich did not include the bass clarinet in all of his symphonies, though symphonies 4, 6, 7, 8, 11, and 13 contain bass clarinet parts. The bass clarinet is scored in both treble and bass clefs. He does use the extended range bass clarinet. A good example of this occurs in his Symphony No. 6. Near the end of Movement I there is a very exposed solo that ends on a low C# below the bass staff. Shostakovich does not write bass clarinet parts that extend into the altissimo register of the instrument. Many times the bass clarinet is given a part that is a shadow (i.e. an octave or two lower) of a higher range instrument such as the flute. Shostakovich also writes parts that assume a technical skill equal to that of the other clarinet family members such as in the fourth movement of Symphony No. 11, where the bass clarinet part is as active as the first clarinet part. In addition to Shostakovich, most Russian composers who included the bass clarinet in their compositions wrote for an extended range instrument. Aram Khachaturian, Igor Stravinsky, and Serge Prokofiev were some of the other Russian composers who wrote in this manner.
<table>
<thead>
<tr>
<th>Orchestral work</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Violin Concerto, Op. 99</em></td>
<td>1947</td>
</tr>
<tr>
<td><em>Symphony no. 4, op.43</em></td>
<td>1935</td>
</tr>
<tr>
<td><em>Symphony no. 6, op.53</em></td>
<td>1939</td>
</tr>
<tr>
<td><em>Symphony no. 7, op.60</em></td>
<td>1941</td>
</tr>
<tr>
<td><em>Symphony no. 8, op.65</em></td>
<td>1943</td>
</tr>
<tr>
<td><em>Symphony no. 11, op.103</em></td>
<td>1957</td>
</tr>
<tr>
<td><em>Symphony no. 13, op.113</em></td>
<td>1962</td>
</tr>
</tbody>
</table>

Table 7. Orchestral works of Dimitri Shostakovich which include the bass clarinet.
Bela Bartok (1835 - 1945)

Bartok uses the bass clarinet in almost all of his orchestral works. His scoring is only in treble clef but he does call for bass clarinet pitched in A in addition to the standard Bb instrument. In most of Bartok's orchestral works the bass clarinetist must double on Bb and A clarinet creating additional technical demands. Bartok does not use any extended low range in his bass clarinet parts. The lowest written note is a low E on either Bb or A bass clarinet. He does use the altissimo register to a small degree but does not go beyond a high E above the treble staff. The bass clarinet parts require the same technical agility as the other clarinet parts in Bartok's works.
Cantata Profana ................................................................. 1926
Concerto for Orchestra ..................................................... 1943
Piano Concerto, no. 1 ........................................................ 1926
Violin Concerto, no. 1 ....................................................... 1907-08
Violin Concerto, no. 2 ....................................................... 1938
Dance Suite ........................................................................ 1923
Deux Images, op. 10 ........................................................... 1910
Deux portraits, op. 5 ......................................................... 1907-08
Four Orchestral Pieces, op. 12 ............................................ 1912
The Miraculous Mandarin: Suite ........................................ 1918-19
Rhapsody for Piano and Orchestra, op. 1 ......................... 1904
Rhapsody no. 1 for Violin and Orchestra ......................... 1928
Rhapsody no. 2 for Violin and Orchestra ......................... 1928
Suite no. 1 for Orchestra ................................................... 1905
Suite no. 2 for Orchestra ................................................... 1905-07
The Wooden Prince: Suite .................................................. 1914-16

Table 8: Orchestral works of Bela Bartok which include the bass clarinet.
Serge Prokofiev (1891 - 1953)

Prokofiev writes virtuosic parts for the bass clarinet but primarily as a bass voice. This includes writing very agile parts in the lower extended range of the bass clarinet. Depending on the model of bass clarinet this can present the performer with greater technical challenges. Some older bass clarinets are not well suited to fast fingering in the extended range because some of the lower notes must be played with a combination of two lower keys using alternate little fingers. The parts in Prokofiev's works also create technical demands with fast tempos written for the lower register. All lower notes (low G# down) are played by either of the little fingers or the right hand thumb. The low notes also involve closing the largest keys and then the two weakest fingers are in control of the heaviest mechanism on the instrument. Acoustically these low notes respond as easily as any other note on the bass clarinet, if the instrument is well adjusted. As with any woodwind instrument, any air leak from a pad that seals a tone hole will cause the instrument not to respond well. Prokofiev includes instructions indicating that the contra bassoon should play these parts if the bass clarinet does not have the extended low range instrument.

Regarding the range of Prokofiev's bass clarinet parts, he writes in both treble and bass clef. When he uses the treble clef, the extended low range is written with ledger lines instead of changing to the bass clef. When the part is written in bass clef the clarion register is written with ledger lines above the staff instead of switching to the treble clef. Both of these practices increase the difficulty of reading the bass clarinet parts since the performer is sometimes faced with reading notes written with four ledger lines. This style of part writing is not very commonly seen by a clarinetist or bass clarinetist which makes the part somewhat more difficult. Prokofiev does not call for the altissimo register of the bass clarinet.
Table 9: Orchestral works of Serge Prokofiev which include the bass clarinet.
George Gershwin (1898 - 1937)

Gershwin uses the bass clarinet in most of his works. The scoring is always in treble clef and he never calls for the extended range bass clarinet. Gershwin frequently writes bass clarinet parts with passages into the altissimo register. High D and Db's are quite common with high E and F's used in *Rhapsody in Blue*. There are solo passages, with the most memorable occurring in *An American in Paris* and the *Concerto in F* for piano and orchestra. The technical facility required for these pieces is as demanding as the other clarinet parts, especially in *An American in Paris*.

*Rhapsody in Blue* (Grofé) ................................................................................................................................. 1924

*Concerto in F* ................................................................................................................................................. 1925

*American in Paris* .......................................................................................................................... 1928

*Second Rhapsody for Piano and Orchestra* .................................................................................. 1931

*Cuban Overture* ........................................................................................................................................... 1932

*I Got Rhythm Variations* ..................................................................................................................... 1934

*Porgy and Bess* ........................................................................................................................................ 1935

Table 10: Orchestral works of George Gershwin which include the bass clarinet.
CONCLUSION

Each of the composers discussed in the previous section wrote for the bass clarinet employing a range and technical demands which were different than those of earlier bass clarinet parts. With these aspects the bass clarinet had become a virtuosic voice rather than only a supporting bass voice in orchestral works.

After establishing how selected composers wrote for the bass clarinet one can find whether there is a correlation between the timing of the bass clarinet’s more prominent role in orchestral works and its appearance in chamber ensembles. Sorting the chamber works that make up the bibliography of this document to see in which years they were written is a good starting point. The following distribution by decade was found:

<table>
<thead>
<tr>
<th>Decade</th>
<th>Number of works written</th>
</tr>
</thead>
<tbody>
<tr>
<td>1900 to 1909</td>
<td>................................................................. 2</td>
</tr>
<tr>
<td>1910 to 1919</td>
<td>................................................................. 3</td>
</tr>
<tr>
<td>1920 to 1929</td>
<td>................................................................. 9</td>
</tr>
<tr>
<td>1930 to 1939</td>
<td>................................................................. 2</td>
</tr>
<tr>
<td>1940 to 1949</td>
<td>................................................................. 11</td>
</tr>
<tr>
<td>1950 to 1959</td>
<td>................................................................. 14</td>
</tr>
<tr>
<td>1960 to 1969</td>
<td>................................................................. 54</td>
</tr>
<tr>
<td>1970 to 1979</td>
<td>................................................................. 113</td>
</tr>
<tr>
<td>1980 to 1989</td>
<td>................................................................. 275</td>
</tr>
<tr>
<td>1990 to 1999</td>
<td>................................................................. 277</td>
</tr>
<tr>
<td>No composition date available</td>
<td>................................................................. 268</td>
</tr>
</tbody>
</table>

Table 11: Number of chamber works including bass clarinet -- grouped by decade.
From the Important Orchestral Works for Bass Clarinet table (Table 2), it is seen that composers started to write virtuosic bass clarinet parts in the 1880's. This type of writing peaked between the 1890's and the 1920's. In this period the tone poems of Richard Strauss were written, along with Ravel's *Daphnes et Chloe Suite*, and Stravinsky's *Rite of Spring*. If one looks at the chamber works with bass clarinet grouped by decade, there does not appear to be a direct correlation between the emergence of the bass clarinet in the orchestra as a virtuoso member and the instrument's appearance in chamber music.

While a great number of chamber works with bass clarinet were not written during this period, one interesting discovery was that there were five major composers who each wrote a chamber work that included the bass clarinet. These works were composed between the early 1920's and 1930. In 1922 Darius Milhaud composed his *Symphony No.5* for chamber winds which included the bass clarinet. Leos Janacek wrote his *Mladi Suite* in 1924. Janacek's work is scored for woodwind quintet (clarinet, flute, oboe, bassoon, and French horn) and bass clarinet. The *Mladi Suite* is considered one of the most important chamber works for the bass clarinet since it was written by a major composer and the bass clarinet has a role equal to the rest of the woodwind quintet and is not merely an accompanying instrument. Another famous work that calls for bass clarinet is William Walton's *Façade*. This work, written in 1921, calls for a clarinetist who also doubles on bass clarinet. The bass clarinet parts are as difficult as the clarinet parts. Two other major composers who included the bass clarinet in their early chamber works were Anton Webern and Arnold Schönberg. Webern wrote his *Sinfonie, op. 21* in 1928 and Schönberg wrote his *Suite, op. 29* in 1925. Again, these works call for bass clarinet in an important role. These composers could have been influenced by hearing
performances of the works of Strauss, Ravel, Stravinsky, and Mahler and observing how these composers employed the bass clarinet.

Though the orchestral composers who are discussed in this chapter did not apparently influence an increase in the amount of chamber music that included the bass clarinet there are definite connections among the composers when one looks at their musical training. Their similar training could have led to similarities in how they have written for the bass clarinet. Franz Liszt and Richard Wagner, both of whom used the bass clarinet in some of their orchestral works and operas, also influenced some of the composers that were studied in this section.² Bela Bartok was influenced by Liszt’s writing and Richard Strauss was inspired by how Wagner orchestrated his works.

In another example, Wagner's Ring Cycle provided influence for Nikolay Rimsky-Korsakov, who afterward wrote his Principles of Orchestration in 1888. Rimsky-Korsakov taught at the St. Petersburg Conservatory in the late 1900's from which a number of his students would go on to become important figures in the music world. Two of these students were Prokofiev and Stravinsky, who wrote virtuosic bass clarinet parts. It seems that Rimsky-Korsakov would have had an affect on their style of orchestration in addition to their composition technique. Dmitri Shostakovich studied with a student of Rimsky-Korsakov, Maximillian Steinberg, and thus received the former's influence too.

Maurice Ravel, another of the composers of challenging bass clarinet parts, studied composition with Gabriel Fauré. Ravel was also influenced by Emmanuel Chabrier and Eric Satie. In looking at what influenced Ravel's wind writing and in

²J.A. Westrup and F.L. Harrison, The New College Encyclopedia (New York: W.W. Norton, 1981). The information regarding the composers' training was obtained from this source.
particular his scoring for bass clarinet, it has been documented that Ravel was also interested in the orchestration theories of Rimsky-Korsakov.

With all of the selected composers discussed in this document, there is either a direct or indirect connection to the orchestration practices of Rimsky-Korsakov. One can then follow a line of influence through various composers which leads to those who wrote orchestral works incorporating the bass clarinet in a virtuosic manner. This series of connections originated with Franz Liszt and Richard Wagner. Rimsky-Korsakov was influenced by hearing Richard Wagner's music and following his practices in orchestration. Wagner was a close friend of Liszt, who did use the bass clarinet in a few of his orchestral works such as *Mazeppa*, *Tasso*, *Lament and Triumph*, and the *Dante Symphony*. Wagner himself included the bass clarinet in his operas *Götterdämmerung*, *Lohengrin*, and *Parsifal*. Wagner's orchestration affected not only Nicolai Rimsky-Korsakov, but also Richard Strauss. Rimsky-Korsakov's orchestration ideas extended further as he taught Prokofiev and Stravinsky. By tracing this lineage of composers it appears that the ideas for using the bass clarinet in the orchestra were often taught to composers by teachers who had definite ideas on how to orchestrate for this instrument. While these teachers and orchestral composers may have influenced others to incorporate the bass clarinet in their orchestra works, this pattern did not extend to including the bass clarinet extensively in chamber music until the latter part of the twentieth century.
APPENDIX A

ALPHABETICAL LIST OF COMPOSERS AND PIECES

Amman, Benno. *Coloured Bird*. percussion. duo.
Amman, Benno. *Holland Toy*. percussion. duo.


Bamford, Adrian. *Five Songs for an Open Mind*. misc. & voice. septet.


Barry, Gerald. `'________' [2 Versions]`. wind, string, & percussion. ten performers.


Barry, Gerald. *Octet*. wind, string, & percussion. octet.

Barry, Gerald. *Quintet*. wind & string. quintet.


Bartos, Jan Z. *Concerto*. string. sextet.

Bartos, Jan Z. *Inventioni III*. string. sextet.


Becker, Günther. *Oh, Mr. Dolly, What a Terrible Noise*. electronic. duo.

Beerman, Burton. *Chamber Music II*. percussion. duo.


Bennett, Richard Rodney. *Commedia 3*. woodwind, string, & percussion. ten performers.

Bennett, Richard Rodney. *Concerto for Guitar and Chamber Ensemble*. woodwind, string, & percussion. twelve performers.


Betko, Milos. *Swift Valley*. woodwind & string. trio.


Binder, John A. *Five Sorts.* woodwind. duo.

Binder, John A. *Trio.* string. trio.


Birgisson, Snorri. *Oratorium.* voice. trio.


Birtwistle, Harrison. *Ut Heremita Solus.* woodwind, string, & percussion. sextet.


Blake, David. *In Praise of Krishna.* misc. & voice. ten performers.

Blake, David. *None.* woodwind. septet.

Blank, Allan. *Bicinium III.* woodwind. duo.


Blaustein, Susan. *Sextet.* woodwind, string, & percussion. sextet.

Blumberg, Stephen. *Sextant.* woodwind, string, & percussion. sextet.

Blyton, Carey. *A Little Trio.* woodwind. trio.

Bobak, Mark. *Septet.* wind, string, & percussion. septet.


Boehm, Roland. *Bits.* string. duo.


Boehm, Roland. *Saluti a Due Boemi.* percussion. duo.


Borris, Siegfried.  *Oktett, op. 25, nr.3*. misc. octet.


Bright, Colin.  *Red Earth II*. woodwind, string, & percussion. septet.

Broadstock, Brenton.  *And No Birds Sing*. woodwind, string, & percussion. quintet.


Brophy, Gerard.  *Dark Blue Beats*. woodwind, string, & percussion. trio.


Brophy, Gerard.  *Iemenja*. woodwind, string, & percussion. nonet.

Brophy, Gerard.  *Iza*. woodwind. duo.


Brown, Christopher R. *Brown the Bear*. misc. & voice. octet.

Brün, Herbert. *6 for 5 by 3 in Pieces*. woodwind. quartet.


Bruynel, Ton. *Intra I*. electronic. duo.


Bryars, Gavin. *The Cross Channel Ferry*. woodwind, string, & percussion. ten performers.


Bryars, Gavin. *The Sinking of the Titanic*. woodwind, string, & percussion. eleven performers.


Butler, Martin. *Going With the Grain*. woodwind, string, & percussion. sextet.

Butler, Martin. *Jazz Machines*. woodwind, string, & percussion. sextet.


Cage, John. *Seven 2*. woodwind, string, & percussion. septet.

Calzon, Miguel. *Isis En Jupiter*. woodwind & string. quartet.

Campbell, Steven. *Tears and Coloured Diamonds*. percussion. quartet.


Cashian, Philip. *Blackdance*. woodwind, string, & percussion. sextet.


Cashian, Philip. *Shaking the Sky*. woodwind, string, & percussion. ten performers.


Chan, Hing-yen. *Four Pieces for Five Players.* woodwind & percussion. quartet.

Chen, Yi. *Near Distance: Lost in Thought About Ancient Culture and Modern Civilization.* woodwind, string, & percussion. sextet.


Clarke, James. *Afterglow.* misc. & voice. quartet.


Clarke, James. *In Another Room.* woodwind. trio.

Clarke, James. *La Violenza Delle Idee.* woodwind, string, & percussion. octet.

Clarke, James. *The Destroyed.* woodwind. duo.

Clarke, James. *Trio.* woodwind. trio.

Clarke, James. *Verstörung.* string. trio.

Clarke, Keith. *Vicina E Lontano.* woodwind, string, & percussion. twelve performers.

Clementi, Aldo. *Berceuse.* string. quartet.

Cobian, Michael Rosas. *Southern Episodes.* woodwind, string, & percussion. nonet.

Cobian, Michael Rosas. *Thebes.* woodwind, string, & percussion. eleven performers.


Colbert, Brendan. *Parallax.* woodwind, string, & percussion. octet.

Colbert, Brendan. *States of Mind.* woodwind. trio.
Cole, Bruce. *Caesura.* woodwind, string, & percussion. sextet.


Corcoran, Frank. *Buile Suibhne.* misc. & voice. nonet.

Corcoran, Frank. *Dan Aithirgin.* misc. & voice. quartet.

Corcoran, Frank. *Lines and Configurations.* percussion. duo.


Covell, Grant. *In Der Nacht.* misc. & voice. sextet.


Cronin, Stephen. *Flit.* string & percussion. trio.


Crowley, James F. *Canon.* woodwind. trio.


Cunningham, Michael. *Phases.* misc. duo.


Dalby, Martin. *O Bella E Vaga Aurora.* woodwind, string, & percussion. eleven performers.
Dalby, Martin. *The Dancer Eduardova*. woodwind, string, & percussion. sextet.

Dalby, Martin. *The Keeper of the Pass*. misc. & voice. sextet.


Davidson, Tina. *Quintet*. wind & string. quintet.


Davies, Peter Maxwell. *Antechrist*. woodwind, string, & percussion. septet.

Davies, Peter Maxwell. *Bairns of Brugh*. woodwind, string, & percussion. sextet.

Davies, Peter Maxwell. *Dances From the Two Fiddlers*. woodwind, string, & percussion. sextet.


Davies, Peter Maxwell. *Four Instrumental Motets*. woodwind, string, & percussion. sextet.

Davies, Peter Maxwell. *Image Reflection Shadow*. woodwind, string, & percussion. sextet.


Deane, Raymond. *Fugung*. keyboard. duo.


Dench, Chris. *Quattro Frammenti*. wind, string, & percussion. nonet.


Diederichs, Yann. *Zitat*. woodwind. duo.


Donatomi, Franco. *Cinis*. voice. duo.


Eigenfeldt, Arne.  *Late Night (At De Ijsbreker)*. woodwind. trio.

Elias, Brian.  *Geranos*. woodwind, string, & percussion. sextet.

Ellis, James Anthony.  *Mountain Steps*. woodwind, string, & percussion. septet.

Erber, James.  *Fax*. string. quintet.

Ewers, Tim.  *Squaring the Circle*. woodwind, string, & percussion. quartet.


Fedele, Ivan.  *Ais crim*. woodwind. trio.


Ferneyhough, Brian.  *In cipits*. woodwind, string, & percussion. octet.


Fink, Michael Jon. *Living to Be Hunted by the Moon*. misc. & electronic. quintet.


Finsterer, Mark. *Insynchronos*. wind & percussion. nonet.

Finsterer, Mark. *Strange Coin*. percussion. duo.

Finsterer, Mary. *Catch*. woodwind. trio.


Fitelberg, Grzegorz. *Quintet*. misc. quintet.

Fitkin, Graham. *Ironic*. woodwind, string, & percussion. sextet.


Flosman, Oldrich. *Hudba*. string. duo.


Ford, Andrew. *Boatsong*. percussion. duo.

Ford, Andrew. *Bright Ringing Morning*. woodwind, string, & percussion. ten performers.


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Fox, Christopher. *Ci-Git*. voice. trio.

Fox, Christopher. *Heliotrope 3*. woodwind. sextet.

Fox, Christopher. *Leap Like the Hart*. string & percussion. sextet.


Fox, Erika. *In Memoriam Igor Stravinsky*. woodwind & percussion. septet.

Fox, Erika. *Meditation on Sibyls*. misc. & voice. septet.


Fox, Jim. *Between the Wheels*. string. quintet.


Francaix, Jean. *Quatuor*. woodwind. quartet.


Fulkerson, James. *Co-Ordinative Systems No. 4*. woodwind, string, & percussion. nonet.


Gilmour, Russell. *Art of Reckoning (Reprise)*. misc. trio.


Gilmour, Russell. *Reed Dance*. woodwind. trio.


Gotch, Nicholas. *Flight*. woodwind, string, & percussion. ten performers.


Graham, Peter A.F. *Time Scale*. wind & string. ten performers.


Grange, Philip. *As It Was*. voice. quartet.

Grange, Philip. *Cimmerian Nocturne*. woodwind, string, & percussion. sextet.


Gyger, Elliott. *La Mer Aux Miroirs Creves*. woodwind, string, & percussion. nonet.


Gyger, Elliott. *Simple Harmonic Motion*. string & percussion. quartet.


Hair, Graham. *Fantasy After Leopardi's the Setting of the Moon*. woodwind, string, & percussion. nonet.


Halmrast, Tor. *Tilflukt*. woodwind, string, & percussion. octet.

Halmrast, Tor. *Under Samme Tak*. woodwind, string, & percussion. ten performers.


Hamburg, Jeff. *Buk (Buckle)*. percussion. duo.


Hancock, Paul. *Breynyon in Parachia Sancti Ennii in Cornubia II*. woodwind, string, & percussion. nonet.


Hartmann, Per Johannes. *Permanent Wave*. wind & string. septet.


Harvey, Jonathan. *Scena*. woodwind, string, & percussion. ten performers.


Hayden, Sam. *Partners in Psychopathology*. woodwind, string, & percussion. sextet.


Hedstrøm, Åse. *Bewegt*. woodwind, string, & percussion. eleven performers.


Heim, Norman M. *Concertino Da Camera: op. 116*. woodwind. trio.

Heim, Norman M. *Prague Trio: op. 184*. woodwind. trio.


Hellarwell, Piers. *Quem Quaeritis*. misc. & voice. sextet.

Hellarwell, Piers. *Sound Carvings From the Ice Wall*. woodwind, string, & percussion. septet.

Hellewell, David. *Chronos - Dynamikos*. woodwind, string, & percussion. septet.


Hill, Fred. *Hungarian Shuffle: Being an Extemporization on the 1st Rumanian Christmas Carol (Colinde) / Collected by Bela Bartok*. woodwind. quintet.

Hill, Fred. *Insights I and II*. woodwind, string, & percussion. nonet.


Holm, Kristin. *Jeg Husker Alt.* misc. & voice. twelve performers.


Hopkins, John E. *Cantilever.* wind & string. octet.

Hopkins, John E. *For the Far Journey.* misc. & voice. sextet.

Hopkins, John E. *Fuga Canonica.* wind & string. quintet.

Hopkins, John E. *Noche Oscura.* misc. & voice. sextet.

Hopkins, John E. *Se La Face Ay Pale.* woodwind, string, & percussion. quintet.

Hopkins, John E. *The Cloud of Unknowing.* woodwind, string, & percussion. sextet.

Hora, Josef. *Suite on Folk Songs.* wind & string. trio.

Horne, David. *Out of the Air.* woodwind, string, & percussion. octet.

Howard, Brian. *Chanson De La Plus Haute Tour.* wind, string, & percussion. septet.

Hoyland, Vic. *Andacht Zum Kleinen.* woodwind, string, & percussion. nonet.

Hoyland, Vic. *Esem.* woodwind, string, & percussion. nonet.

Hoyland, Vic. *Fox.* woodwind, string, & percussion. eleven performers.

Hrusovsky, Ivan. *Combinazioni Sonoriche Per 9.* wind, string, & percussion. nonet.

Huber, Klaus. *Schattenblätter.* string. trio.

Huber, Klaus. *Schattenblätter II.* string. duo.


Hugill, Andrew. *Catalogue De Grenouilles*. woodwind, string, & percussion. ten performers.


Ingham, Steve. *Ein Froehlich Wesen*. woodwind, string, & percussion. ten performers.

Ingham, Steve. *Indiana Suite*. woodwind, string, & percussion. eleven performers.


Ingoldsby, Thomas. *Concerto for Ten Players and Conductor*. woodwind, string, & percussion. ten performers.

Ingoldsby, Thomas. *Te Rerioa*. woodwind, string, & percussion. sextet.


Johnsen, Hallvard. *Humoresque, op. 94*. woodwind. duo.

Johnson, Julian. *Music for Dancing No. 3*. woodwind, string, & percussion. ten performers.

Johnston, Fergus. *Incantations*. percussion. nonet.


Jones, Nicholas J. *In the Grey of the Dawn*. woodwind, string, & percussion. sextet.


Kahrs, Sven Lyder. *Music by the Night-Wind Sent*. misc. duo.


Keeling, Andrew. *Quaternaries*. woodwind & string. quartet.


Koch, Dagfinn. *En Innover*. wind, string, & percussion. nonet.

Kos, Bozidar. *Little Fantasy.* woodwind & percussion. twelve performers.


Kreutzer, Conradin. *Quartet.* woodwind. quartet.


Kubik, Ladislav. *Due episodi.* percussion. trio.

Kubik, Ladislav. *Due episodi II.* percussion. trio.


Kubizek, Augustin. *4 Stücke.* woodwind. trio.


Kucera, Vaclav. *Invariant.* electronic. trio.

Kucera, Vaclav. *Oraculum.* misc. duo.

Kucera, Vaclav. *Pieter Brueghel Inspirations.* woodwind. trio.

Kucera, Vaclav. *Taboo a Due Boemi.* percussion. trio.


LeFanu, Nicola. *Collana*. woodwind, string, & percussion. sextet.


LeFanu, Nicola. *Sextet*. woodwind, string, & percussion. sextet.


Lerstad, Terje Bjørn. *Vestbanen 30.11.96: Tango for Ti: Stille Skritt På Skare/Lerkenåler I Desember: Mambo Senza Cri: Copicana for 70: for Cikada Og 3 Skoleklasser, op. 204*. woodwind, string, & percussion. eleven performers.


Long, Christopher. *One More Breath*. woodwind, string, & percussion. quartet.


Loudová, Ivana. *Duo Concertante*. percussion. duo.


Lucky, Stepán. *Invence pro Sonatori*. wind & percussion. quartet.

Luedeke, Raymond. *Fancies and Interludes IV*. percussion. duo.


Mabry, Drake. 3.28.90. woodwind. duo.

MacDonald, Alistair. *A Trace of Infinity*. woodwind, string, & percussion. twelve performers.


MacMillan, James. *As Others See Us*. woodwind, string, & percussion. nonet.


Marcussen, Kjell. *Concerto for Guitar, Chamber Ensemble and Tape*. woodwind, string, & percussion. septet.


Martincek, Peter. *Duo*. brass. duo.
Martland, Steve. *Big Mac.* woodwind & percussion. quartet.

Martland, Steve. *Mr Anderson’s Pavane.* woodwind, string, & percussion. octet.


Masta, Josef. *Impressioni.* string. duo.

Masta, Josef. *Trio.* woodwind. trio.

Matej, Daniel. *(Another Two) Lullabies.* misc. & voice. septet.

Matej, Daniel. *In the End.* wind & string. quartet.

Mateju, Zbynek. *Stela Li.* misc. duo.


Matthews, Colin. *Fuga.* woodwind, string, & percussion. octet.


Matys, Jiri. *Videni.* string. duo.


Maw, Nicholas. *Ghost Dances.* wind, string, & percussion. quintet.


McCombe, Christine. *I Have Come to the Borders of Sleep, the Unfathomable Deep Forest Where All Must Lose Their Way*. woodwind & string. trio.


Milhaud, Darius. *Symphony no. 5*. woodwind. ten performers.


Miller, Read. *Walking the Floor Over You*. misc. duo.


Moland, Eirik. *Nat I Furutoppen II*. misc. quintet.


Morgan, David Robert. *Voyage into Solitude, Opus 72*. percussion. duo.


Morthenson, Jan W. *Frühlingslied*. voice. trio.


Mulvey, Grainne. *Sextet Uno*. woodwind, string, & percussion. nonet.


Myers, Peter. *Of Mind and Minds*. string & percussion. septet.

Myers, Theldon. *Antiphony*. misc. octet.

Nedbal, Manfred. *Divertimento II*. woodwind. trio.

Nedbal, Manfred. *Divertimento II*. string. sextet.


Nicholls, David. *Ensemble 4*. woodwind, string, & percussion. twelve performers.


Nordensten, Frank Teveor. *V8, op. 51*. woodwind, string, & percussion. octet.


Nyman, Michael. *And Do They Do*. wind & string. nonet.


Obrovská, Jana. *Bistiglii e gridi*. string. duo.


Paintal, Priti. *Ayodhya 3*. woodwind, string, & percussion. quintet.


Parker, Michael. *Six Lowly Variations on the Flying Dutchman (In Canada): op. 54*. woodwind. duo.


Parsch, Arnost. *Fantasy*.string. duo.


Pollard, Mark. *On a Hot Tin Roof*. percussion. duo.


Pompili, Claudio. *Ah, Amore Che Se N'ando Nell'aria!*. string. trio.


Poole, Geoffrey. *Septembral*. string. quartet.


Potter, Archibald J. *Arklow Quartet*. misc. quartet.


Powers, Anthony. *Nymphaeae*. woodwind, string, & percussion. eleven performers.


Rabe, Folke. *Impromptu for 5 Players*. misc. quintet.


Rae, Allan. *Autumn Colors*. woodwind. quartet.


Rakowski, David. *Domino Effect*. woodwind, string, & percussion. ten performers.

Rands, Bernard. *Canti Del Sole*. woodwind, string, & percussion. twelve performers.


Rankine, Peter. *From Fire by Fire*. woodwind. sextet.


Raxach, Enrique. *Careful with That*. percussion. duo.


Raxach, Enrique. *Decade*. keyboard. duo.


Reeder, Haydn. *Chants at Play With Solid Background*. woodwind. trio.


Reeder, Haydn. *Dance in a Mirror of Time*. woodwind, string, & percussion. sextet.


Rhys, John Marlow. *Capriccio*. woodwind, string, & percussion. septet.


Rowe, Robert. *Hall of Mirrors*. electronic. duo.


Rydberg, Bo. *Innocence in iron*. string. quintet.

Rydberg, Bo. *Sultana*. string. trio.

Rypdal, Terje. *From a High Level*. woodwind & percussion. twelve performers.


Saariaho, Kaija. *Oi Kuu*. string. duo.


Schaathun, Asbjørn. *Our Whisper Woke No Clocks...*. woodwind, string, & percussion. nonet.

Schanzer, Jeffrey. *Jedem Das Notige*. wind, string, & percussion. quintet.

Scherber, Ferdinand. *Quartet in Bb Major*. woodwind. quartet.


Schuller, Gunther. *Duo Sonata, op. 15*. woodwind. duo.


Schultz, Andrew. *Septet*. woodwind, string, & percussion. septet.


Schwantner, Joseph C. *Entropy*. woodwind & string. trio.


Seabourne, Peter. *Jabberwocky*. woodwind, string, & percussion. twelve performers.


Sheriff, Noam. *Debka Rafiach*. woodwind, string, & percussion. nonet.


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Slettholm, Yngve. *Aura for Chamber Ensemble.* woodwind, string, & percussion. octet.


Smalley, Roger. *Ceremony II.* woodwind, string, & percussion. sextet.


Smetanin, Michael. *Lichtpunt.* woodwind, string, & percussion. septet.


Smetanin, Michael. *Tube Makers: (In Three Bits).* percussion. duo.


Smetanin, Michael. *Vault.* woodwind, string, & percussion. septet.

Smit, Sytze. *A tempo rubato.* woodwind. trio.

Smith, Dave. *Aragonesca.* wind & string. quartet.

Smith, Martin Wesley. *For Bass Clarinet and Tape.* electronic. duo.

Smith, Martin Wesley. *White Knight & Beaver.* misc. & electronic. trio.


Smunty, Jirí. *Three Old Songs.* string. trio.

Smunty, Jirí. *Three Songs of Middle Age.* voice. trio.


Souster, Tim. *Ha*. woodwind, string, & percussion. ten performers.


Stalheim, Jostein. *Glimpses of a Daylight*. woodwind, string, & percussion. sextet.


Stedron, Milos. *Ancient Names*. voice. trio.

Stedron, Milos. *Anonymus moraviensis*. percussion. trio.


Stedron, Milos. *Four Together (Everyman for Himself)*. wind & string. quartet.

Stedron, Milos. *Free Landino Jazz*. string. trio.

Stedron, Milos. *HOJ*. percussion. duo.

Stedron, Milos. *Ich ging die Stille zu Hören*. voice. trio.


Stedron, Milos. *Quadra*. woodwind, string, & percussion. quintet.


Stedron, Milos. *Sequenza*. percussion. duo.


Stedron, Milos. *Stomp*. percussion. duo.

Stedron, Milos. *Stop!*. woodwind. trio.


Stewart, Don. *Concert-Duet, op. 8*. woodwind. duo.


Stockhausen, Karlheinz. *Bijou (from Michaels jugend)*. woodwind. duo.


Stockhausen, Karlheinz. *Libra (from Sirius)*. electronic. duo.

Stockhausen, Karlheinz. *Rechter Augenbrauentanz (From Luzifers Tanz)*. misc. & electronic. trio.


Straesser, Joep. *Gran Duo*. keyboard. duo.


Swartz, Steven Nicholas. *Convergence*. woodwind, string, & percussion. quartet.

Swayne, Giles. *Harmonies of Hell*. woodwind, string, & percussion. twelve performers.


Taub, Bruce J. *Lady Mondegreen's Dances*. woodwind, string, & percussion. sextet.


Thilman, Johannes P. *Trio piccolo*. wind & string. trio.

Thilman, Johannes P. *Vier Gespräche*. woodwind. trio.


Thorn, Benjamin. *Apochryphal Ants at -*. woodwind. quintet.


Toovey, Andrew. *Ja Ja Ja Ja Ja Ne Ne Ne Ne Ne*. misc. & voice. sextet.


Trelore, Phil. *Night Sounds at Ranthambour*. electronic. duo.


Vaughan, Mike. *Fracture Zones*. woodwind, string, & percussion. ten performers.

Vierira Brando, José. *Chôre*. woodwind. quartet.


Vir, Param. *Contrapulse.* woodwind, string, & percussion. septet.


Vorlová, Sláva. *Corelatiòni III.* string. sextet.


Vorlová, Sláva. *Imanationi.* wind & percussion. quartet.


Waldeyer, Erik. *Per Spelman.* woodwind. octet.

Wallen, Errollyn. *It All Depends on You.* misc. & voice. quartet.

Wallin, Rolf. *Solve Et Coagula.* woodwind, string, & percussion. octet.


Webern, Anton. *Sinfonie, op. 21.* misc. nonet.

Weir, Judith. *Horse D'oeuvres.* misc. & voice. ten performers.

Weir, Judith. *King Harald Sails to Byzantium.* woodwind, string, & percussion. sextet.


Werder, Felix. *Harp Trio*. woodwind, string, & percussion. trio.

Werner, Jaroslav. *Inspirazioni*. woodwind. duo.

Westlake, Nigel. *Entomology*. woodwind, string, & percussion. septet.


White, Barbara. *Absences*. woodwind, string, & percussion. quartet.


Wilder, Alec. *She'll Be Seven in May*. woodwind & percussion. eleven performers.

Wilkins, Caroline. *Intersections*. string. trio.


Wilkins, Margaret Lucy. *Circus*. woodwind, string, & percussion. nonet.


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Williams, Graham R. *Six Miniatures*. string. duo.

Wilson, Ian. *In Extremis*. percussion. duo.


Wilson, James. *Two by Four by Two*. percussion. duo.


Wilson, Thomas. *Complementi*. string. quartet.


Winther, Terje. *Der Lauf Der Drachen*. misc. duo.

Winther, Terje. *F(R)lksjon*. woodwind, string, & percussion. octet.


Wolpe, Stefan. *From Here on Farther*. wind & string. quartet.


Woof, Barbara. *Odile*. percussion. duo.


Woolrich, John. From the Shadows. woodwind, string, & percussion. eleven performers.


Woolrich, John. Poor Mister Snail. misc. & voice. sextet.


Yang, Tsung-Hsien. Once in a Storm. wind & string. quartet.

Yasui, Byron K. Polarity I. Polarity II. woodwind. quartet.

Yuhas, Dan. Entities. wind & string. eleven performers.

Zámečník, Evzen. 4 Studies. percussion. trio.


Zámečník, Evzen. Model. percussion. duo.

Zeljenka, Ilja. Caprice. voice. duo.

Zeljenka, Ilja. Laune. voice. trio.

Zemek, Pavel. Praise of Marriage. percussion. duo.

Zonn, Paul. Liberata I. woodwind. quartet.

Zouhar, Zdenek. Trio. voice. trio.

Zumaqué, Francisco. Onamá. percussion. duo.
APPENDIX B

LIST OF PUBLISHERS AND ADDRESSES

Boosey & Hawkes, Inc., 200 Smith Street, Farmingdale, NY 11735
Breitkopf & Härtel, Postfach 1707, D-6200 Weisbaden 1, Germany
Catena Press, 67 Marlborough Avenue, Glenfield, Auckland 1310, New Zealand
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Cirrus Music, P.O. Box 61, Carbondale, IL 62903
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Edition Modern, D-8 Munich 40, Elisabethstrasse 38, Germany
Edizioni Musicali Edi-Pan, Viale Mazzini, 6-00195 Rome, Italy
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Faber Music, Ltd., Agent: G. Schirmer
Fontec, 5-22-5, Ogikubo, Suginami-ku, Tokyo 167, Japan
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Hespos Edition, Riedenweg 16, D-2875 Ganderkesee, Germany

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Friedrich Hofmeister Verlage, Agent: Peters

IMI (Israel Music Institute), P.O. Box 11253, Tel-Aviv, Israel

ITM (Iceland Music Information Center), Freyjugatal, Box 978, 121 Reykjavik, Iceland

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McGinnis and Marx, P.O. Box 229, Planetarium Station, New York, NY 10024

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Mill Creek Publications, P.O. Box 556, Mentone, CA 92359

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MMC, 240 West St., Reading, MA 01867

NMI (Norwegian Music Information Centre), Toftes Gate 69, N-0552, Oslo 5, Norway

Novello & Co., 145 Palisade Street, Dobbs Ferry, NY 10522

Oxford University Press, 1600 Pollitt Dr., Fairlawn, NJ 07410

Panton, CS-11839 Prague, Ricni 12, Czechoslovakia

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C.F. Peters Corp., 373 Park Avenue South, New York, NY 10016

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Scottish Music Publishing, 1 Bowmont Gardens, Glasgow G129L.R, Scotland

Seesaw Music Corporation, 2067 Broadway, New York, NY 10023

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SMIC (Swedish Music Information Center), Box 27327, S-102 56 Stockholm, Sweden

Southern Music Publishing, P.O. Box 329, 1100 Broadway, San Antonio, TX 78206

Steingrüber-Verlag, 100 Seeburgstrasse, Leipzig, C. 1, Germany

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Universal Edition, A-1010 Vienna, Postfach 130, Karlsplatz 6, Austria

Zen-On Music, c/o European American Music Distributors, P.O. Box 850, Valley Forge, PA 19482
APPENDIX C

LIST OF COMPOSER UNIONS AND CONTACT INFORMATION

American Composers Alliance (ACA)
170 West 74th St.
New York, NY 10023

American Music Center (AMC)
30 West 24th Street, Suite 1001
New York, NY 10010-2011
Tel: 212-566-5260
Web site: http://www.amc.net/home.html

Australian Music Centre (AMC)
201, level 2, Argyle Centre, Argyle St., The Rocks
Sydney 2000 N.S.W., Australia.
Tel: +61-2-9247 4677
Fax: +61-2-9241 2873;
E-mail: info@amcoz.com.au
Web site: www.amcoz.com.au

British Music Information Centre
10, Stratford Place
London W1N 9AE, England
Tel: 0207 499 8567
Fax: 0207 499 4795
E-mail: info@bmic.co.uk
Web site: http://www.bmic.co.uk/
**Canadian Music Center (CMC)**
20 St-Joseph Street
Toronto, Ontario M4Y 1J9, Canada.
Tel: (416) 961-6601
Fax: (416) 961-7198
E-mail: info@musiccentre.ca
Web site: http://www.culturenet.ca/cmc/

**Centre Belge de Documentation Musicale (CeBeDeM)**
Belgian Centre for Music Documentation
Rue D'Arlon 75-77
B-1040 Brussels (Belgium)
Tel: 32(0) 2/230.94.30
Fax: 32(0) 2/230.94.37
E-mail: 101573.3644@compuserve.com

**The Contemporary Music Centre, Ireland**
19 Fishamble Street
Temple Bar
Dublin, Ireland
Tel: +353-1-673 1922
Fax: +353-1-648 9100
E-mail: info@cmc.ie
Web site: http://www.cmc.ie

**Czech Music Information Centre**
Besečí 3, 118 00, Praha 1
Czech Republic
Tel: (+420) 2-573 200 08
Fax: (+420) 2-53 97 20, 53 42 34
E-mail: his@vol.cz

**Danish Music Information Centre**
Gråbrødre Torv 16
DK-1154 Copenhagen K
Denmark
Tel: +45 33 11 20 66
Fax: +45 33 32 20 16
E-mail: mic@mic.dk
Web site: http://www.mic.dk
Donemus
Paulus Potterstraat 16
1017 CZ Amsterdam
Netherlands
Tel: +31-20-676 4436
Fax: +31-20-673 3588
E-mail: donemus@wxs.nl
Web site: www.netcetera.nl/donemus

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Centre for Contemporary Slovak Music.
Music Information Centre Of The Music Fund
HIS / MIC Medená 29 SK-811 02 Bratislava
Tel: +421-7-5443-1380
Fax: +421-7-5443-3569
E-mail: his@his.sk
Web site: http://www.his.sk/

Hungarian Music Council, Music Information Centre
H-1364 Budapest, P.O. Box 47, Hungary
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E-mail: hmic@mail.c3.hu

Israel Music Information Centre
144, Hayarkon St. IL-63451
Tel Aviv, Israel
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Fax: (972)-3-5245276
E-Mail: 035245275@doar.net
Web site: http://www.aquanet.co.il/vip/imi/

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Fax: +47-22 42 90 95 or +47-22 42 90 91
E-mail: info@mic.no
Web: www.mic.no
Scottish Music Information Centre
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Glasgow G12 9LR
Scotland
Tel: +44 (0)141 334 6393
Fax: +44 (0)141 337 1161
E-mail: info@smic.dircon.co.uk
Web site: http://www.music.gla.ac.uk/HTMLFolder/Resources/SMIC/

Swedish Music Information Center
Sandhämnssgatan 79
Box 27327
SE-102 54 Stockholm, Sweden
Tel: +46 8 783 88 00
Fax: +46 8 783 95 10
E-mail: swedmic@stim.se
Web site: http://www.mic.stim.se/
LIST OF REFERENCES


Internet Web Sites


Donemus. <www.netcetera.nl/donemus>.


Hungarian Music Council, Music Information Centre. 


Norsk Musikkinformasjon. <www.mic.no>.

Scottish Music Information Centre. 
Scores and Instrumental Parts


---. *Violin Concerto No. 2.* London: Boosey & Hawkes, Ltd. 1946.


---. *Concerto in F for Piano and Orchestra.* HARMS, Inc. 1942.


---. *Also Sprach Zarathustra!* New York: Edwin F. Kalmus.

---. *Suite from the Opera Der Rosenkavalier.* London: Boosey & Hawkes, Ltd., 1943.


Sound Recordings


