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A selected bibliography of music for clarinet and one other instrument by women composers

Richards, Melanie Ann, D.M.A.

The Ohio State University, 1993
A SELECTED BIBLIOGRAPHY OF MUSIC FOR CLARINET
AND ONE OTHER INSTRUMENT
BY WOMEN COMPOSERS
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
Melanie Ann Richards, B.M., M.M.

*****
The Ohio State University
1993

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Approved by
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Co-Adviser
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James Pyne
Co-Adviser
School of Music
To all women composers and performers before me who have had the strength and the will to persevere, especially when the odds were against them.
ACKNOWLEDGEMENTS

I express sincere gratitude to Professor Christopher Weait for his continuous emotional and intellectual support throughout this research project. Thanks also to Professor James Pyne and Dr. Judith Delzell for their encouragement and suggestions as members of my D.M.A. committee throughout the last three years. For her knowledge of the field of women in music and help locating resources, I graciously thank Dr. Liane Curtis. Gratitude is also expressed to Dr. Sheung-Ping Lai, without whose inspiration this document topic would have never occurred to me. A most special thank you to my husband, David, for his research assistance and especially for giving me the strength and courage to do something I really believe in.
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CHAPTER I
INTRODUCTION

This document began as a listing of works for clarinet in a variety of settings and duets for clarinet and one other instrument written by women composers. The purpose of this research is to encourage performers to seek out music by women and in order to introduce this music to audiences on recital programs. However, as this researcher became more absorbed in the field of women and music, it was discovered that the role the performer must play in this "reconstruction" of the musical canon is of the utmost importance. It is through this thought process that a fellow female graduate student was approached concerning the commissioning of a piece for clarinet and piano that would be performed as a part of the final recital for this degree and which would be included as a part of this document in the appendix. This commission will be explain more thoroughly in the second part of the Introduction.

Historical background

Throughout modern history, "women's contributions as composers have been left out of standard histories" (Pool, 1979, p. 28) and it has only been in the past decade that researchers have been inspired to uncover such hidden information. As late as 1979 it was still such a problem that Pool wrote:

Someday it will not be necessary to discuss women composers as a group as if they were separate and outside the music mainstream. A time will come when the music of women will be considered on the basis of its quality, rather than on the basis of the creator's gender. (Pool, 1979, p. 36)
When this type of research was just beginning in the middle to late 1970's, it was quickly discovered that questions concerning names (maiden names, married names, male pseudonyms) were going to be a challenge. After marriage many women composers of earlier times chose to go by their husband's name, such as Mrs. H.H.A. Beach, also known as Amy Marcy Cheney Beach. "There was also 'The Honorable Mrs. Norton,' whose husband may have been serving in some official capacity, or was it merely her desire to enjoy a particular respect by means of her signature?" (Green, 1976, pp. 9-10).

During the nineteenth century some songwriters chose simply to sign by "A Lady From Philadelphia" (Pool, 1979, p. 30) to maintain their anonymity and their femininity. Marcia Citron, in her article *Gender, Professionalism and the Musical Canon* (1990) describes the reason for the phenomenon of male pseudonyms as follows:

The fact that several women have felt compelled to conceal their femaleness and assume authorship under a neutral or masculine identity shows that gender prejudice has indeed been a very real issue. . . The ruse promoted professional respect as well as gender neutral critical assessment. (Citron, 1990, p. 108)

While perusing the list included in this document of selected solo clarinet music, several examples of male pseudonyms were located.

<table>
<thead>
<tr>
<th>Pseudonym</th>
<th>Birth name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Claude Arrieu</td>
<td>Louise-Marie Simon</td>
</tr>
<tr>
<td>Mana-Zucca</td>
<td>Augusta Zuckerman</td>
</tr>
<tr>
<td>Mira Kord</td>
<td>Slavka Vorlova</td>
</tr>
<tr>
<td>Osiander Vogel</td>
<td>Irene Osiander</td>
</tr>
<tr>
<td>Jaque-Rhené</td>
<td>Marguerite Cartier</td>
</tr>
<tr>
<td>Jean Durand</td>
<td>Andree Rochat</td>
</tr>
<tr>
<td>Jo Delande</td>
<td>Christian-Josee Vigneron-Ramekers</td>
</tr>
<tr>
<td>Karol Krähmer</td>
<td>Caroline Schleicher Krähmer</td>
</tr>
<tr>
<td>Herman Zenta</td>
<td>Augusta Holmès</td>
</tr>
</tbody>
</table>
For many women of the late nineteenth and early twentieth centuries, the use of a male or androgynous pseudonym was the only way to assure that their music would be published and performed. The procedure proved itself successful for many composers, especially Claude Arrieu, who has had over 100 works published by such prominent music publishing houses as Billaudot, Ricordi, Salabert and Leduc.

Some women have begun their own publishing businesses, for instance Rosemary Lang of Lang Music Publications, or have had to rely upon membership in the American Composers Alliance to make their music available to the public. A large majority of the works represented in this listing can be located through the American Music Center, the Canadian Music Centre, British Music Centre, and the Australian Music Centre. These are cataloguing services available to composers who do not have a specific publisher for their compositions. There are, however, many women composers who have secured permanent publishers. Joan Tower has accomplished this with Associated Music Publishers. Over half of the more than 450 pieces included in this bibliography have been published and/or are available through the Library of Congress. Of those not published, composer addresses have been included whenever possible.

The problems surrounding the promotion of music by women composers are compounded by the fact that many works, especially those written prior to World War II, are not readily available to the public and are therefore not often performed. Women composers, as a resource, have yet to be tapped by recitalists, although this may be due partially to the difficulties performers face when attempting to perform unpublished, seldom heard works.
The history of writings about women composers and their ability (or lack thereof) to compose began in the late nineteenth century with the Upton book *Women in Music* (1880). Upton states that "it does not seem that woman will ever originate music in its fullest and grandest harmonic forms. She will always be the recipient and interpreter, but there is little hope she will be the creator." (Neuls-Bates, 1982, p. 210) Equality of education was of a greater concern to Helen J. Clarke, a woman of the same period who was responding to the "woman composer question":

until women have had the same sort of training, above all, the same musical environments, the same opportunity to devote themselves body and soul to the art of composition, it is manifestly unfair to declare them mentally and emotionally incapable of great work. (Neuls-Bates, 1982, p. 213)

Christine Ammer responded to the problems facing women composers in her book *Unsung* (1980), as follows:

Even when circumstances permitted a woman to compose, she still lacked social support, and sometimes she faced active opposition. Such antagonism ranged from simply not being taken seriously or treated condescendingly . . . to bald denials that a woman can have musical talent. (Ammer, 1980, p. 74)

**Women as performers**

The apparent lack of music written for the clarinet by women composers prior to the twentieth century can be traced back to types of music and genres for which women were encouraged to compose and the fact that there were only a very small number of women performers of wind instruments during the nineteenth century. Pamela Weston's (1971 & 1977) thorough research of clarinetists from the eighteenth and nineteenth centuries uncovered only three women: Augusta Holmès (1847-1903), Mme. Knittel (dates unknown) and Caroline Schleicher Krähmer (1794-c.1850).
Interestingly, Holmès and Krähmer also composed works for the clarinet which are included in this listing. Holmès' work, Fantaisie (for clarinet and piano), was chosen for the 1900 diploma solo at the Paris Conservatoire and was dedicated to Cyrille Rose. As mentioned previously, "Early songs which she composed were under the pen name Herman Zenta." (Gee, 1981, p. 25) Apparently, "in her youth (she) achieved some virtuosity on the clarinet" having studied "both clarinet and orchestration from Klosé" (Weston, 1977, p. 131).

Mme. Knittel is mentioned only briefly by Weston as a German clarinetist who was reviewed in Kassel in 1816 as receiving "some applause for the unusualness of seeing the instrument played by a lady." (Weston, 1977, p. 141-2) No other information, including dates, is available from the Weston book about this performer.

Caroline Schleicher Krähmer was a Swiss born clarinetist whose father, a bassoonist, encouraged her musical education as both a violinist and clarinetist. She and her husband, Ernst Krähmer (an oboist), began touring Europe together as a performing duo shortly after their marriage in 1822 and continued performing together until Ernst's death in 1837. Making no editorial comment on Caroline's choice for doing so, Weston states that "Her (Caroline's) name appears as Karol Krähmer amongst such composers as Beethoven, Schubert and Rianti in some collections of Ecossaises and Waltzes for piano written for the Viennese thé dansants, edited and published by K.F. Müller in 1825." (Weston, 1971, p. 181)

The acceptance of women performers into conservatories in the late 1800's as well as the formation of women's orchestras led to an increase in the number of women studying woodwind instruments, especially the clarinet,
during the first half of the twentieth century. However, even after the breakdown of educational barriers for female clarinetists, only a handful of women are playing in the major orchestras of this country and fewer still in the "Big Five" orchestras of New York, Philadelphia, Boston, Cleveland and Chicago.

The problem of: sexist prejudice in the performing arts is still more pervasive in Germany than in similarly developed countries... For example, a tremendous row ensued when the late Herbert von Karajan, music director of the Berlin Philharmonic, chose a woman clarinetist for the orchestra. Although she was clearly the best player to audition, her gender was unacceptable to many members of the orchestra... Karajan threatened to cancel concerts and lucrative recording sessions until the woman was hired, but she did not take the job after all. (Pendle, 1991, p. 195)

This story is referring to Sabine Meyer, whose recordings of the Weber Concertos and the Mozart Quintet K. 581 have been applauded and admired by critics and performers in Europe and the United States.

Another important reason for the absence of women as composers and performers of instrumental music is because of educational discrimination. During the eighteenth, nineteenth and early twentieth centuries "women were met with discrimination if they chose to compose or conduct and for the most part were denied full educational opportunities necessary for preparation in these careers" (Pool, 1979, p. 29). Women were denied admittance into all conservatories until the late nineteenth century and even then were only allowed to study elementary harmony, and forbidden from participating in counterpoint and composition classes.

In addition to overt educational discrimination, the place of women in society during the eighteenth and nineteenth centuries precluded them from
being involved in the composition of larger musical forms such as symphonies and operas. Instead, "it was natural for women to be socialized into the smaller musical genres." (Citron, 1990, p. 110) Citron goes on to describe this covert discrimination of "gender/genre association":

The term 'salon music' became virtually co-terminous with 'women's music.' As such it implied amateurism and hence a lesser creative worth. Soon, regardless of quality, the very fact of genre predicted relegation to a lesser status: automatic trivialization . . . Since it was women who were mainly composing such works, their devaluation functions as de facto exclusion from the canon. (Citron, 1990, p. 110)

The historical impact this discrimination has had on the compositional output of women composers is impossible to surmise. What has become more apparent over the last fifty years is that, as opportunities for women have increased and the societal restrictions on the career choices of women have loosened, the amount of pieces written and published by women composers has increased dramatically. This has become more so in the past thirty years, as women have acquired the right to choose when and if they get married and when and if they have children. In the not so recent past, the obligations of marriage and motherhood have been viewed as the most significant stumbling blocks in the way of a woman's success as a composer. Given all of the opposition faced by women composers who were writing prior to World War II, it was a major challenge for these women to compose and publish their own music.

**The process of research**

One of the purposes of this particular research project is to encourage more performances of works by women composers for the clarinet. Similar
compilations have been published for the violin (Johnson, 1989), flute (Boenke, 1988), keyboard (Meggett, 1981), and voice (Manning, 1986). However, no such body of work exists, to this researcher's knowledge, as of the date of this publication for the clarinet. Elsa Ludewig-Verdehr and Jean Raines published a two-part listing in The Clarinet (1981) of "Music for clarinet by women composers." Their listing, albeit one of the first of its kind, only lists published works. The inclusion of unpublished music into any bibliography is difficult because of the limitations of resources. Also, the articles were compiled prior to the publication of many sources which have been utilized for this listing. In spite of these drawbacks, information was obtained from the Verdehr & Raines articles for this bibliography.

The most useful of these new reference tools is the Cohen encyclopedia (1981 & 1987). It continues to be the most comprehensive listing and subsequent cross-referencing of music by women composers spanning all of music history. Beyond the Cohen, other traditional clarinet and woodwind music bibliographies were verified for the inclusion of additional pieces of music. For five composers, information was obtained by means of personal contact with the composer. This listing is as complete as possible using the references available at the present time. The process of compilation began with the Cohen encyclopedia (1981 & 1987). Cohen cross-references all listings by instrumentation, century in which the composed lived, and by country of origin. Initially a list was made of all composer names located in the Cohen index under clarinet, unaccompanied clarinet, clarinet and piano and clarinet duet. The majority of the pieces listed in this bibliography were found in the Cohen encyclopedia.
The next avenue taken was to search many clarinet and woodwind music bibliographies. This did not uncover very many pieces that were not already listed in the Cohen (1987). Several pieces not found in the Cohen (1987) were located in the Block & Neuls-Bates (1979) bibliography and also in the Olivier (1990) listing. The Bibliographic Guide (1988-1992) was utilized to pick up any pieces which may have been published after the Cohen (1987). Indeed, several pieces were also found within this collection.

The birth/death dates are included on as many composers as possible. The obituary index found in Notes (1990) was consulted from 1979 through the most recent issue for verification of death dates. The most recent OPUS was also consulted as a reliable source of dates for composers who have recordings available. This was most helpful in verifying that some composers were still living. The pieces included in this listing range in difficulty from basic teaching pieces to concerti and sonatas appropriate for professional recitals. No delineation in regards to difficulty level has been made.

A thorough search of Dissertation Abstracts International’s on-line catalogue uncovered no other similar research on clarinet music by women composers. Research on women in music by graduate students has been steadily increasing since 1981. In-depth biographies have been written by many people and one might assume that the ground-breaking work of researchers like Aaron Cohen, Judith Tick, Carol Neuls-Bates, Adriene Fried Bloch and others has initiated this increase in the number of dissertations and documents being written. At the very least, the research process is more comprehensive now than it was ten or fifteen years ago.
Male performers and the commissioning process

There is a long documented history in the clarinet repertoire of composers being inspired or commissioned by clarinetists to write new works. In the past this has only included men, both as composers and performers, and it appears that this may finally be changing to include women as both composers and performers. Since the time of Mozart in the late eighteenth century, male composers of music for the clarinet have been either inspired or commissioned by performers to compose new works for the clarinet in combination with other instruments.

The German clarinetist Anton Stadler (1753-1812) was the inspiration for Mozart's Clarinet Concerto K. 622 and the Clarinet Quintet K. 581 and "has gone down in history as the first clarinet player to be associated with one of the world's greatest composers" (Weston, 1971, p. 46). In the early nineteenth century both Felix Mendelssohn and Carl Maria von Weber were inspired by the playing of the father and son duo Heinrich and Carl Baermann. According to Weston (1971) "Mendelssohn thought the world of (Heinrich) Baermann's playing" (p. 143) and when:

The Baermann's wanted new music with which to entertain the Russian court... (they) begged Mendelssohn to write something for them... What he did give them was a Konzerstück for clarinet, basset-horn and piano in F minor op. 113... No sooner had they left than Mendelssohn hurriedly set to work to complete his Konzerstück no. 2 in D minor op. 114. (Weston, 1971, p. 144)

In addition Heinrich Baermann's association with Weber led to the composition of the Concertino op. 26 as well as the two Clarinet Concerti op. 73 and op. 74. Later that same year (1811), "Weber could not get the beautiful sound of his friend's clarinet out of his head, and at Jegisdorf on 24th September he began work on his Clarinet Quintet op. 34" (Weston, 1971, p. 120).
Later in the eighteenth century Johannes Brahms was inspired by Richard Mühlfeld's playing in the Meiningen Court Orchestra. Brahms responded immediately to Mühlfeld's artistry because:

The impact of his playing was electrical and Brahms announced there and then his intention to write some chamber works for Mühlfeld. He discussed every aspect of the instrument's capabilities and asked again and again for the Mozart Quintet and Weber Concertos. (Weston, 1971, p. 215-216)

From this association late in Brahms' compositional career arose the Trio op. 114, Clarinet Quintet op. 11, 5 and the clarinet Sonatas op.120, no. 1 and no. 2. From there, the history of such alliances carried itself into the twentieth century, where the name Benny Goodman is mentioned frequently in reference to the commissioning of new works for the clarinet. Although Goodman was most famous for his swing style of clarinet playing and "The Benny Goodman Trio," his accomplishments in the world of classical music have proven to be equally significant. He was personally responsible for commissioning and/or premiering Copland's Clarinet Concerto, Bartok's Contrasts for clarinet, violin and piano, and Hindemith's Clarinet Concerto, to name but a few.

At this point in history, it is important not only to retell the past to include music by women, but also to shape the future of music composed by and for women. This can be achieved by participating in the process as a performer, composer, or even patron of such projects. Joan Tower, founding member of the Da Capo Chamber Players and winner of the 1973 Naumberg Chamber Music Award, used the group to promote her own and other new music as well as a compositional tool and educational experience. In a 1981 interview for Symphony magazine, Tower stated that she "felt fundamentally that there must be more risk taking by today's performers in order for new compositions to be commissioned and played." (Koplewitz, 1983, p. 40)
Sheung-Ping Lai's *Different Times*

The impetus for the commission of *Different Times* (for clarinet and piano) by Sheung-Ping Lai grew out of a friendship and coalition of female graduate music students at The Ohio State University. The friendships were initially formed because of our common interests in new music and the creation of new music, especially that composed by women. The coalition began when we all came to the realization that the road to success for any one of us was for all of us to bond together and create a supportive network. The formation of this group was not a conscious effort, but rather a subconscious need for supporting the musical talents of other women. Having listened to Dr. Lai speak about her song cycle (which was dedicated to Dr. Stephanie Tingler), it became more apparent that a piece for clarinet and piano written by her would be a welcome addition to the solo clarinet repertoire.

In the fall of 1991, discussion began about the commission, specifically what musical style would be appropriate and what importance tonality might play in this piece. It was agreed upon that it would be a multi-movement work 15-20 minutes in length. We also agreed that no extended contemporary techniques would be called for (such as quarter tones and multiphonics) and that the technical level would be appropriate for an upper-level undergraduate or Master's level recital. This was an important aspect because the technical challenge and endurance required of clarinet pieces written in the last fifteen years by such prominent composers as John Corigliano, Joan Tower, and Robert Muczynski precludes younger players from attempting to perform them.

The first movement completed was *Once Upon A Time* in December 1991. Now the second movement of the completed work *Different Times*, it
was performed as a single movement in February 1992 during a lecture/recital of Sheung-Ping Lai's music at Antioch University in Yellow Springs, Ohio. A second performance of only *Once Upon A Time* occurred in April 1992 as a part of a new music concert at the University of Akron's (Ohio) Guzzetta Recital Hall. Because of Dr. Lai's teaching obligations at the University of Akron during the spring of 1992, completion of the third movement was delayed until December 31, 1992. *For the Moment (movement one)*, the final movement to be composed, was completed in February 1993.

The completed work *Different Times* was premiered on March 26, 1993 at the Third Festival of Women Composers, sponsored by Indiana University of Pennsylvania. While the premiere of Lai's work at the Third Festival of Women Composers was fortuitous, it was not the original intention of this commission to feature it at such an event. Its first performance was initially scheduled for April 4, 1993 at The Ohio State University during this researcher's final D.M.A. recital. However, when the directors of the Festival of Women Composers expressed interest in having the completed work presented during a session on "Women and Winds," it was determined that this opportunity for national exposure would give the piece an appropriate forum in which to estimate its contribution not only to the body of clarinet literature in particular, but also to works by women composers in general.

**Reworking the musical canon**

The final question is how works by women composers can be inserted to the "standard repertoire" or, better still, how can we as performers work to break down and rework the musical canon. There are two different and equally necessary approaches to this procedure, both of which have a purpose in their own way.
The first is the manner of occasionally including a piece written by a woman composer on a recital or concert program in order to enlighten but not to disturb one's audience. The other manner is what has become more popular in the past ten years, which is to present an entire program of music by women composers. Many women composers do not agree with this method of programming, for they fear "we may be dumping women into a sort of cultural ghetto" (Vagts, 1989, p. 10). Because of the vast discrimination of music written by women in the past, "Some affirmative action - in teaching, in programming concerts and in our outlook - is necessary in the meantime" (Vagts, 1989. p. 10).

Of course in the meantime, as performers we must seek out and learn about the music of women composers, so that ignorance is no longer the excuse. It is also imperative for performers to learn and play as much music written by women as possible, so that the question of whether or not a piece is worthy of performance can be decided quickly. The problem is not necessarily that there has not been any "good" music written by women, but rather that it has been hidden from us. Fortunately, researchers are constantly discovering works by women which have been previously unknown to the public.

The future of such research lies in the continued performance and promotion of works by women composers. As performers, we must continue to encourage the compositional activities of women so that when history is rewritten to include the accomplishments of women in music, the pieces which we have inspired and commissioned will be added to the new musical canon. The part that women performers must have in this evolutionary process is to assist continuously in supplying the inspiration for the commissioning and composing of new works by women composers.
CHAPTER II
ORGANIZATION OF THE BIBLIOGRAPHY

Because of the immense number of titles found in the initial research process, it was immediately apparent that the field of study had to be narrowed to include only solo works for the clarinet, although there is also a need for bibliographies of chamber music. The categories utilized are: unaccompanied clarinet/bass clarinet, two clarinets, clarinet/bass clarinet and piano, clarinet and band, clarinet and orchestra/strings, clarinet and percussion, clarinet and tape, and clarinet and other instruments (alphabetically listed according to the "other" instrument). Within each category the works are listed alphabetically by the composer's last name. In the case of maiden names, they have been listed as they are seen in the Cohen encyclopedia (1987), with the maiden names indicated by the French term née. Also, if pseudonyms have been used extensively, as in the case of Claude Arrieu (pseudonym Louise-Marie Simon), for example, the composer is listed alphabetically by the pseudonym, with a parenthetical reference to the birth name. If there are multiple titles by a single composer, those titles are listed alphabetically by the first significant word in the title (not by articles).
The form for each entry is consistent throughout, although some entries have missing information, such as birth dates and publishers:

Composer's last name, first name  birth/death dates  
(maiden name/pseudonym/birth name)  
  Title of composition (date of composition)  
  Publisher (location) (date of publication)  

The index is a cross-reference of pieces listed in the body of the document, on this occasion listed alphabetically by composer and then alphabetically by the title of the piece. Following the title of each piece is the instrumentation category to which it belongs. This may be helpful in locating a piece by a specific composer when the instrumentation (or title) is unknown.

Abbreviations used in the index are as follows:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>as</td>
<td>alto saxophone</td>
</tr>
<tr>
<td>bsn</td>
<td>bassoon</td>
</tr>
<tr>
<td>cl</td>
<td>clarinet</td>
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<tr>
<td>fl</td>
<td>flute</td>
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<td>strings</td>
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<td>tpt</td>
<td>trumpet</td>
</tr>
<tr>
<td>unacc</td>
<td>unaccompanied</td>
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<tr>
<td>vc</td>
<td>violoncello</td>
</tr>
<tr>
<td>vla</td>
<td>viola</td>
</tr>
<tr>
<td>vln</td>
<td>violin</td>
</tr>
</tbody>
</table>
CHAPTER III
Unaccompanied Clarinet/Bass Clarinet
A. Unaccompanied Clarinet

Alexander, Elizabeth
Consequences (1987)
Composer
Two Fantasies on the first of Stravinsky’s Three Pieces
Composer

Alexander, Leni  b. 1924
"Mocoleco" music for clarinet (1972)

Anderson, Olive
Sport Street (1968)
J. Albert & Son

Archer, Dr. Violet Balestreri  b. 1913
Soliloquies for clarinet (s) (1982)

Bacewicz, Grazyna  1909-1969
Kaprys polski (1982)
PWM (Warsaw); Library of Congress

Beat, Janet  b. 1947
Seascape with clouds (1978)
The Scottish Music Archive

Beyer, Johanna Nagalena  1888-1944
Suite I (1932)
American Music Center
Suite II (1932)
American Music Center

Bruzdowicz-Tittel, Joanna  b. 1943
Ette for clarinet solo (1974)
Choudens (Paris)

Callaway, Ann  b. 1949
First Personage (1985)
American Music Center
Colaco Osorio-Swaab, Reine 1889-1971
Sonata (1946)
Donemus

Desportes, Yvonne Berthe Melitta b. 1907
La naissance d’un Papillon for clarinet solo
Vision celeste

Diamond, Arline
Composition for solo clarinet (1963)
Tritone Press

Dvorkin, Judith
Monologue in three movements (1963)
American Music Center

Eagles, Moneta M. b. 1924
Scherzino
Soliloquy
Lullaby (A clarinet) (1956)

Erickson, Elaine
Trifles (1969)
Library of Congress

Finzi, Graziane b. 1945
Paroxysme for clarinet solo
Billaudot (1980)

Fishman, C. Marian (Marion) b. 1941
Glimpses (1969)
American Music Center

Frasier, Jane b. 1951
Three Short Sketches (1973)
Composer

Fromm-Michaels, Ilse 1888-1986
Stimmungen eines Faun für Klarinette solo op. 11
Tischer & Jagenberg (Munich: 1985)

Fujiiie, Keiko b. 1963
Three pieces for clarinet solo (1985)

Gilbert, Janet b. 1946
Solo (1972)
American Composers Alliance
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<th>Composer</th>
<th>Year of Birth</th>
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<td>Gipps, Ruth</td>
<td>1921</td>
<td>Prelude for Bb clarinet (or bass clarinet) op. 51</td>
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<td>Joseph Williams (1958); Library of Congress (1977)</td>
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<td>Gotkovsky, Ida</td>
<td>1933</td>
<td>Sonate for clarinet solo</td>
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<td>Molenaar, Wormerveer (1986)</td>
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<td>British Music Information Center</td>
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<td>Greene, Margo</td>
<td>1948</td>
<td>Study for solo clarinet</td>
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<td>Facsimile of m.s. at American Center (1971)</td>
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<td>Griebling, Margaret</td>
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<td>Henri Elkan</td>
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<td>Heller-Reichenbach, Barbara</td>
<td>1936</td>
<td>Glassburg Document no. 1 (1978)</td>
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<td>Holland, Dulcie Sybil</td>
<td>1913</td>
<td>Prelude on a Motive</td>
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<td>Hoover, Katherine</td>
<td>1937</td>
<td>Set for clarinet (1978)</td>
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<td>Ivey, Jean Eichelberger</td>
<td>1923</td>
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<td>Jeppson, Kerstin</td>
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<td>4 Pezzi for clarinet solo (1973)</td>
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<td>Knox, Jane</td>
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<td>1920</td>
<td><em>Concert piece for solo bass clarinet</em></td>
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<td>Lutyens, Elizabeth</td>
<td>1906-1983</td>
<td><em>Tre op. 94</em> (1973)</td>
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<td><em>Valediction in A</em> (1958)</td>
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<td>MacGregor, Laurie</td>
<td>1951</td>
<td><em>Deja vu</em> (1989)</td>
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<td>Mamlok, Ursula</td>
<td>1928</td>
<td><em>Polyphony I</em> (1968)</td>
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<td>Marbe, Myriam</td>
<td>1931</td>
<td><em>Incantation: Sonata for clarinet solo</em> (1965)</td>
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<td><em>Sonata Incantable</em> (1964)</td>
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<td>McLaughlin, Marian</td>
<td>1923</td>
<td><em>(Mrs. Thomas R. Ostrom)</em></td>
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<td>Meneely-Kyder, Sarah</td>
<td>1945</td>
<td><em>Narcissus (cl in A)</em> (1985)</td>
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<td>Miller, Elma</td>
<td>1954</td>
<td><em>Kalur</em> (1976)</td>
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<td>Pentland, Barbara</td>
<td>1912</td>
<td><em>Phases</em> (1977)</td>
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<td>Composer</td>
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| Ran, Shulamit             | b. 1949       | *For An Actor: monologue for clarinet* (1978)  
|                           |               | Theodore Presser                           |
| Shaffer, Cynthia Tucker   |               | *Aristeia for clarinet alone* (1976)       |
|                           |               | Composer                                   |
| Snow, Mary Mc Carty       |               | *Five Monodies* (1947)                     |
|                           |               | Lariken Press                              |
| Strutt, Dorothy           | b. 1941       | *Five Grotesque Dances for clarinet in A* (1961)  
<p>|                           |               | Composer                                   |
|                           |               | <em>November Rose</em> (1976)                     |
|                           |               | Composer                                   |
|                           |               | <em>Three Pieces for clarinet in Bb</em> (1973)    |
|                           |               | Composer                                   |
|                           |               | <em>Variations for Bb clarinet</em> (1961)         |
|                           |               | Composer                                   |
| Swain, Freda Mary         | b. 1902       | <em>Three Whimsies</em>                           |
|                           |               | Bourne                                     |
|                           |               | <em>The Willow Tree</em>                          |
| Tailleferre, Germaine     |               | <em>Sonata</em> (1957)                            |
|                           |               | Rongwen                                    |
|                           |               | <em>Clarinet Sonata</em> (1958)                   |
|                           |               | Broude                                     |
| Tower, Joan               | b. 1938       | <em>Wings for solo clarinet</em> (1981)            |
| Tucker, Tui St. George    |               | <em>Overture for solo clarinet</em>               |
|                           |               | Harold Branch                             |
| Usher, Julia              | b. 1945       | <em>Riddle Music</em> (1977)                      |</p>
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<th>Composer</th>
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<td>Vellere, Lucie</td>
<td>1896-1966</td>
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<td>Serenité (1959)</td>
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<td>Maurer</td>
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<td>Von Zieritz, Grete</td>
<td>b. 1899</td>
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<td>Der Waldspazierung (1983)</td>
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<td>Weigl, Vally</td>
<td>1889-1982</td>
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<td>L'oiseau de la vie</td>
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<td>American Composers Alliance</td>
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<td>Welander, Szea Gota (Nordglad)</td>
<td>1888-19?</td>
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<td>Preludium for solo clarinet</td>
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<td>Wheeler, Gayneyl Eby</td>
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<td>Suite</td>
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<td>Composer</td>
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<td>Yampolschi, Roseane</td>
<td>b. 1956</td>
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<td>Two micro-pieces for clarinet (1983)</td>
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B. Unaccompanied Bass Clarinet

Loudova, Ivana  
b. 1941
  *Aulos* (1976)

Petrova-Krupkova, Elena  
b. 1929
  *Eclogues* (1965)

Vorlova, Slavka (Miroslava) née Johnova 1894-1973
  (pseudonym Mira Kord)
  *Il fauno danzante* op. 66 (1965)
  *Fantasy on a Czech Folk Song from 14th century* op. 33b (1969)

Wallach, Joelle  
b. 1946
  *Contemplations* (1978)
  American Composers Alliance
CHAPTER IV

2 clarinets

Armer, Elinor b. 1939
Three sonnets for woodwinds (fl, eh; ob, bsn; 2 clar)

Conrad, Laurie M. b. 1946
Pas a' deux (dedicated to Stanley and Naomi Drucker) (1984)

Crawford Seeger, Ruth (Porter) 1901-1953
Diaphonic Suite no. 3 (1930)
Continuo Music Press; Broude (1972)

Geymuller, Marguerite Camille-Louise b. 1897
Sonata (two clar and pf) (1928)

Gould, Janetta b. 1926
Duo for two clarinets in Bb (1967)

Gyring, Elizabeth 1906-1970
Five canons for two clarinets
Composer

Henderson, Moya b. 1941
Conversations for two clarinets

Kolb, Barbara b. 1939
Rebuttal (1964)
C.F. Peters (1975)

Lai, Sheung-Ping b. 1961
Duet for two clarinets (1985)
Composer

Lund, Gudrun b. 1936
Three canons and a row op. 79 (1984)

Maconchy, Elizabeth b. 1907
Three pieces (1956)
Mamlok, Ursula b. 1928

Eight easy duets
American Composers Alliance
Sonatina (1957)
American Composers Alliance

Pierce, Alexandra b. 1934

My Lady Hudson's Pavane (1975)
Seesaw Music (1976)

Petrova-Krupkova, Elena b. 1929

Eclogues (1965)

Zaimont, Judith Lang b. 1945

Music for two (any two equal treble instruments, esp 2 clar)
Facsimile of autograph at American Music Center (1971)
CHAPTER V

Clarinet/Bass Clarinet and Piano

A. Clarinet and Piano

Adajewsky, Ella (Adaiewsky) 1846-1926
Griesche Sonata (Sonata Greca)(1930)

Ainscough, Juliana Mary
Sonata (1980)

Alexander, Elizabeth b. 1962
Sonata (1983)

Alexandra, Liana b. 1947
Consonances II for clarinet and piano (1979)

Alvares de la Fuente, Silvia Leonor b. 1953
Sonata for clarinet and piano (1977)

Ames, Mary Mildred 1867- ?
Andante and Rondo

Archer, Dr. Violet Balestreri b. 1913
Sonata (1970)
Waterloo Music Center (1973)
Sonatina for clarinet and piano (1978)
Dorn Publications (1982)

Armitage, Irene
Dance Suite
Boosey & Hawkes

Arrieu, Claude (Louise-Marie Simon) 1903-1990
Petit Choral
Billaudot
Capriccio
Belwin Mills (1970)
La Fete
Billaudot
Un Jour d'ete
Billaudot
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<th>Composer</th>
<th>Year(s)</th>
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<tr>
<td>Aubin, Francine</td>
<td>20th century</td>
<td>Two pieces in the form of jazz for clarinet and piano Martin, Charnay-les-Macons (1985)</td>
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<td>Bacewicz, Grazyna</td>
<td>1909-1969</td>
<td>Latwe utwory (Easy pieces) Polskie Wydaunictwo Muzyczne</td>
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<td>Bailey, Judith</td>
<td>b. 1941</td>
<td>Sonata (1963) Composer</td>
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<td>Balazs, Marguerite</td>
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<td>Sonata Composer</td>
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<td>Balfour, Betty</td>
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<td>Three Highland Sketches Maurice Baron, Paris (1938)</td>
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<td>Barraine, Elsa</td>
<td>b. 1910</td>
<td>Serenade Maurice Baron, Paris (1936)</td>
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<td>Barratt, Carol Ann</td>
<td>b. 1945</td>
<td>Etudes op. 5 (1964) Introduction and Allegro op. 5 (1964)</td>
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<td>Bartelt, Evelyn</td>
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<td>Meditation ProArt Publications</td>
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<td>Bauer, Marion Eugenie</td>
<td>1887-1955</td>
<td>Sonata op. 22 (viola or clarinet) Theodore Presser; G Schirmer (1951)</td>
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<td>Berk, Adele</td>
<td>b. 1927</td>
<td>Three Pieces (1949)</td>
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<td>Bertrand, Ginette</td>
<td>b. 1949</td>
<td>Elegy (1970)</td>
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<td>Beyer, Johanna Magdalena</td>
<td>1888-1944</td>
<td>Sonata American Music Center (1936) Suite for Bb clarinet and piano</td>
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Bianchera, Sylvia  b. 1943
  Tre movimenti
  Milan: Suvini Zerboni (1979)

Bingham, Judith  b. 1952
  Hallmarks (commissioned by Anton Weinberg)

Birnstein, Renate  b. 1946
  Piano Music III for clarinet and piano (1977/84)

Bolz, Harriet (née Hallock)
(Mrs. Harold A.)
  Polychrome Patterns: Sonatina for clarinet and piano (1963)

Brandman, Margaret Susan  b. 1951
  Clarinet miniature (1969)
  Permutations
    Jazzem (1977)

Brogue, Roslyn Clara (Henning)  1919-1981
  Parade (1954)

Bruzdowicz-Tittel, Joanna  b. 1943
  Miniatures (1963)

Burston, Maggie  1904-1970
  Ascent (1979)

Campagne, Connie  b. 1922
  Sonatina (1960)

Chaminade, Cecile  1857-1944
  Callithoe (Air de Ballet)
    Century
  The Flatterer
    Century
  La Chaise a Portuers
    Woodside, NY: Enoch Publications (1937)
  Pastorale Enfantine op. 12
    C. Fischer
  Scarf Century
    Century

Chretien-Genaro, Hedwige  1859-1944
  Polonaise

Ciobanu, Maia  b. 1952
  Decor
Come, Tilde

*Elegy* (1973)
*Bagatelle* (cl or sop sax & pf) (1973)
*Sarcasme* (cl & pf or alto sax & pf) (1973)

**Coulthard, Jean**

*b. 1908*

*Lyric Sonatina*
Canadian Music Centre (1976)

**Dembo, Royce**

*b. 1933*

*Two Twelve-Tone Sketches*
Composer (1971)
*Dance* (1970)

**Desportes, Yvonne**

*b. 1907*

*Andante and Allegro* (originally bass clarinet & pf)

*Baron*

*Dans le Petit Bois* (in *Pages de Style en Form de Pieces Concours*)
ed. by Guy Danquin

*Le petit echiquier*
Billaudot (1981)

*Trois Petits Contes*
Salabert, Deiss

**Diemer, Emma Lou**

*b. 1927*

*A quiet lovely place* (1992)
Composer (to be published soon)

**Domington, Mary**

*Prelude*
Galaxy

**Dring, Madeleine**

1923-1977

*Four pieces*: Jog, Trot, Evening Song, Rigadoon, Lazy Day
Jack Brymer Clarinet Series (Elementary Book I)

**Dudley, Marjorie Eastwood**

1891-1963

*Rhapsody in G minor*

**Eckhardt-Gramatte, Sophie Carmen**

1902-1974

*Ruck-Ruck Sonata*
Canadian Music Centre (1947/revised 1962)

**Erding, Susanne**

*b. 1955*

*Eine Brücke zwischen gestern und morgen für Flöte solo / Klarinette solo* (1985)
Erickson, Elaine  b. 1941
  *Eight Trifles*

Feigin, Sarah  b. 1928
  *Fantasy* (1979)

Finley, Lorraine Noel  1899-1972
  *Sonata* (1957)
  Library of Congress

Finzi, Graziane  b. 1945
  *De l'una l'autre (alto sax or clar & pf)*
  Leduc (1977)

Fontyn, Jacqueline  b. 1930
  *Mime II for clarinet and piano/harp*
  Bote & Bock (Berlin); Schirmer
  *Mosaiques for clarinet and piano* (1965)
  Bote & Bock (Berlin); Jobert (1967)

Frasier, Jane  b. 1951
  *Recital collection* (1981)

Frid, Geza
  *Rhapsodie op. 42*
  C. F. Peters

Gabus, Monique  b. 1924
  *Sans souci* (1970)

Gartenlaub, Odette  b. 1922
  *Rite*
  Billaudot
  *Chant*
  Harrassowitz

Garwood, Margaret  b. 1927
  *A joyous lament for a gilly-flower*

Gideon, Miriam  b. 1906
  *Suite for clarinet and piano*
  American Composers Alliance

Gipps, Ruth  b. 1921
  *The Kelpie of Corrievckan (A clarinet)* (1942)
  *Sonata op. 45* (1955)
Goatly, Alma
   *Evening at Bryanston*
   Boosey & Hawkes

Gotkovsky, Ida-Rose Esther b. 1933
   *Dolcissimo* (in "Pages de Style en Form de Pieces Concours")
   ed. by Guy Danquin
   Billaudot

Griebling, Margaret b. 1961
   *Sonata*
   Composer

Grzadzielowna, Eleonora b. 1921
   *Two Miniatures (1948)*

Gyring, Elizabeth 1906-1970
   *Adagio Cantabile*
   Henri Elkan
   *Little Serenade (1963)*
   Henri Elkan
   *Sonata no. 1*
   American Composers Alliance
   *Waltz*
   Henri Elkan

Haik-Vantora, Suzanne b. 1912
   *Adagio*
   Billaudot

Hall, Marian
   *Suite*
   Composer

Harrison, Pamela b. 1915
   *Drifting in A (1976)*
   Josef Weinberger; also in Jack Brymer Clarinet Series
   *Sonata (1954)*
   Composer (m.s.)

Hays, Doris Ernestine b. 1941
   *For A. B.*
   Quinska

Heller-Reichenbach, Barbara b. 1936
   *Sooner or later*
   Furore (Kassel, 1986)
Hemenway, Edith  
_b. 1926_  
*Asian pictures* (1983)  
Library of Congress; P.O. Box 724 Cherry Hill, NJ 08003

Hertlein, Lotto Maria  
*Homage* (1989)  
Library of Congress; San Antonio, TX

Higgins, Sarah Anderson  
*Three Pieces*  
Composer

Holland, Dulcie Sybil  
_b. 1913_  
_Alla Marcia_  
Allans (1970)  
_Ballade_  
Boosey (1954)  
The Fallen Leaf (oboe or clar & pf)  
Allans (1970)

Holmés, Augusta Mary Anne  
1847-1903  
_(pseud. Herman Zenta)_  
_Fantaisie* (1900)_  
Leduc; Carl Fischer; Southern

Hyde, Miriam Beatrice  
_b. 1913_  
_Canon and Rhapsody op. 88_  
_Australian Music Centre_  
_Sonata in F minor op. 84 (ca 1940)_  
_Australian Music Centre_

Jankovic, Miroslava  
_b. 1943_  
_Variations* (1967)_

Jeppsson, Kerstin  
_b. 1948_  
_Hindemith in Memoriam* (1974)  
_STIMS Information Central_

Johnson, Clair W.  
_Bel Canto* (1967)_  
_Rubank_

Keefer, Euphrosyne  
_b. 1919_  
_La dame a la Licorne* (1969)_  
_Three Bagatelles (1941)_

Kern, Frida (Seitz)  
1891-1988  
_Spanischer Tanz no. 1 aus op. 24_  
Elizabeth Thomiberg
Kitazume, Yayoi
Sonatina (1964)
Billaudot

Kraehmer, Caroline (Karol Krahmer) 1794-1850
(née Schleicher)
Sonatina
Liedesdorf (Vienna)

Kulieva, Farida Tairovna b. 1930
Sonata (1954)

Kuzmenko, Larysa b. 1956
Mystery (1976)

Lachowska, Stefania 1898-1966
Liryki (Lyrics)
Polskie Wydawnictwo Muzyczne
Sonatine
PWM
Five Characteristic Pieces (1963)

Lang, Rosemary (Rita) b. 1920
Concert Duo for clarinet and piano or harpsichord (1978)
Lang Music Publications

Lai, Sheung-Ping b. 1961
Different Times for clarinet and piano (1993)
Composer

Lauber, Anne Marianne b. 1943
Movement for clarinet and piano
Canadian Music Centre (1980)

Lauer, Elizabeth
Sonata (1956)
American Composers Alliance

Lee, Young Ja b. 1931
Ballad pour clarinettes et piano
Chang (1970)

Liliukalani (Queen) of Hawaii 1838-1917
(pseudonym Mme. Aorena)
Aloha Oe
Carl Fischer
Lipovsek, Marijan
*Tales*
   Hans Gerig
   *Drei Marchen (1972)*
   Hans Gerig

Lipscomb, Helen
*Three Solos for clarinet and piano*
   1921-1974

Loudova, Ivana
*Sonata (1963-4)*
   Czech Music Fund
   b. 1941

Lovelace, Carey
*Four Tiny Pieces (1977)*
   b. 1952

Lucas, Mary Anderson
*Sonata (1938)*
   1882-1952

Lutyens, Elizabeth
*Five Little Pieces op. 14 no. 1*
   Belwin Mills; Schott
   *Valediction op. 28 (1954)*
   Belwin Mills
   1906-1983

Lvova, Julia Fedorovna
*Piece (1928)*
   1873-1950

Mackie, Shirley M.
*Five Dialogues (1968)*
   *Five Tempi (1949)*
   *Inventions (1950)*
   *Sonatine (1952)*
   b. 1929

Mana-Zuca (Augusta Zuckerman)
*Walla-Kye (Roumanian Lament)*
   Congress Music Publishers

Marbe, Miriam
*Sonata (1961)*
   b. 1931

Marez-Oyens, Tera de
*Sonatina (1957)*
   b. 1932

Marie-Elizabeth, Princess of Saxe-Meiningen
*Romanza for clarinet and piano (1892)*
   Leinau (Berlin)
   1853-1923
Mazourova, Jarmila  b. 1941
Instructive Compositions (1966)

McLaughlin, Marian (Mrs. Thomas R. Ostrom)  b. 1923
At Night (1945)
Sonatina (1947)
Second Sonatina (1955)
Third Sonatina (1965)
Three Pieces (1948)

Mears, Caroline  b. 1942
Piece for clarinet and piano (based on Again I Hear the Sea by S. Quasimode)

Melton, Joan
Sonata
Composer

Miller, Elma  b. 1954
Duo (1977)
Composer

Mkrtychieva, Virginia Nikitichna  b. 1914
Sonata (1961)

Moore, Dorothy Rudd  b. 1940
Night Fantasy (1979)
American Composer Alliance

Moore, Undine Smith  1905-1989
Introduction and Allegro (1953)

Mosusova, Nadezda  b. 1928
Etudes (1962-69)

Moszumanska-Nazar, Krystyna  b. 1924
Three Miniatures (1957)
Polskie Wydawnictwo Muzyczne

Munger, Shirley
Sonatine (1967)
Composer (Univ. of Minnesota)

Niss, Sofia Natyanovna  b. 1916
Pieces (1959)
Nohe, Beverly  
*Poeme capricieuse*  
b. 1935

Obrovská, Jana  
*Arabesque* (1965)  
1930-1987

Olive, Vivienne  
*Rondel (der liebe milde zeit)*  
Composer  
b. 1950

Osetrova-Yakovlieva, Nina Alexdrovna  
*Humoresque* (1970)  
b. 1923

Pentland, Barbara (née Lally)  
*The Devil Dances* (1939)  
b. 1912

Perry, Zenobia Powell  
*Clarinet Sonatina* (1963)  
b. 1914

Petit, Alexandre S.  
*Etudé de Concours* (1940)  
Alfred

Peyrot, Fernande  
*Two Bagatelles pour Enfants* (1960)  
Swiss Music Archives  
1888-1978

Philiba, Nicole  
*Profiles: five small pieces*  
Lemoine (Paris: 1979)  
b. 1937

Phillips, Linda (Mrs. Kauffmann)  
*Two Moods*  
Australian Music Centre (1968)

Pierce, Alexandra  
*Arabesque*  
*Seesaw* (1977)  
*Norwich Chorale*  
*Seesaw* (1976)  
*Sargasso*  
*Seesaw* (1977)  
b. 1934
Popovici, Elise b. 1921
Sonata (1967)

Queckemeyer, Beverly
Sonata (1939)
Library of Congress

Rainier, Priaulx (Ivy Priaulx) 1903-1986
Suite for Clarinet in A
Schott (1943)

Reynolds, Erma Grey Hogue b. 1922
Capriccio
Variations (1969)

Rhené-Jaque (pseudonym) b. 1918
Cartier, Marguerite / Sister Jaque-René Sonatina

Riccioli-Frazzi, Eva b. 1909
Concertino

Richter, Marga b. 1926
Sonata no. 1 (1948)
Facsimile of m.s. on rental from Carl Fischer (1975)

Roberts, Jane A.
Sonata (1980)
Composer

Richat, Andree (Aeschlimann-Rochat) b. 1900
(pseudonym Jean Durand)
Three Canzoni
Three Intermezzi op. 14

Roger, Denise b. 1924
Concertino for clarinet and piano
Combret (Paris: 1986)
Three Romances for clarinet in Bb and piano
Martin (Charnay-les-Macons: 1987)

Romm, Rosalina Davidovna b. 1916
Rhapsody on Jewish Themes (1942)

Rowan, Barbara b. 1932
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Rueff, Jeanine b. 1922
   A la maniere de . . . Five Pieces
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   Homage a` J.S. Bach
       From "Pages de Style en Forme de Pieces Concours"
   Variazioni
       Leduc (1976)
   Prelude and Toccata
       Leduc

Saint-John, Kathlen Louise b. 1942
   The Sacrifice of Iphigenia (1979)
       Alpheus
   Interlude (1981)
   Prelude (1978)

Samter, Alice b. 1908
   Drei Tanzminiaturen (1955)
       Composer

Santos-Ocampo De Francesco, Amada b. 1927
   Sonata for clarinet and piano (1960)
       Videorama Music Co.

Schonthal, Ruth E. b. 1924
   Sonata Concertante for clarinet and piano (1975)
       Opus One (from Keith Wilson-Yale University)

Schwartz, Nan b. 1953
   Nocturne no. 1 for clarinet and piano (1984)
       Library of Congress

Seay, Virginia b. 1922
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       Library of Congress

Seleski, Liz
   Interlude Romantique
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Semegen, Daria b. 1946
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   Three Pieces (1972)
       American Composers Alliance

Setti, Kilza (Kilza Setti de Castro Lima) b. 1932
   Cantilena (1959)
Sherman, Elna 1889-1964
   Sonata lyrica
   American Composers Alliance

Shuttleworth, Anne-Marie b. 1961
   Three jazzettes (1981)

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   Editions Francaises; Library of Congress

Silsbee, Ann L. b. 1930
   Expressions (1969)
   American Music Center

Singer, Jeanne b. 1924
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Skalska-Szemioth, Hanna Wanda 1921-1964
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Slianova-Mizandari, Dagmara Levanovna b. 1910
   Pages of the album (1931)

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Solomon, Elide M. b. 1938
   Song for winter

Spencer, Williametta b. 1932
   Sonata (1952)
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Steiner, Gitta Hana b. 1932
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Strutt, Dorothy b. 1941

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Five Haiku (1975)
Composer

Lacrymae
Composer

Two movements (1973)
Composer

The blue fawn (1976)
Composer

Sutherland, Margaret

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Swain, Freda Mary b. 1902

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British & Continental Music, Inc. (1959)

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Swisher, Gloria Agnes Wilson b. 1935

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Composer; m.s. at American Music Center

Tailleferre, Germaine 1892-1983

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Lemoine

Talma, Louise b. 1906

Three Duologues (1967-68)


Tate, Phyllis 1911-1987

Prelude, aria, interlude, finale for Bb clarinet and piano (1983)

Library of Congress

Thomas, Karen P. b. 1957

Contention (1979)
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Tremblot de la Croix, Francine
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      CeBeDe Music

Van de Vate, Nancy Hayes b. 1930
(pseudonym Helen Huntley)
   Variations

Vazquez, Alida
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   Seesaw (1974)

Vehar, Persis Anne b. 1937
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   Serenité (1959)
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Verrall, Pamela Motley b. 1915
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   Feldman & Co.; Library of Congress

Vigneron-Ramekers, Christiane-Joé b. 1914
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   *Sonatine op. 16 (1953)*
      CeBeDe Music
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Von Zieritz, Grete  
   b. 1899
   *Music*
      Zimmerman (Frankfurt: 1957)
      *Music for clarinet and piano (1962)*
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   b. 1918
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Wylie, Ruth Shaw  
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   *Song and Dance op. 9 (1947)*

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Graham, Janet Christine  
b. 1948  
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commissioned by the 1978 Nottingham Festival

Loudova, Ivana  
b. 1941  
*Air a due Boemi* (1972)

Lvova, Julia Fedorovna  
1873-1950  
*Melody* (1928)

Obrovvska, Jana  
1930-1987?  
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Petrova-Krupkova, Elena  
b. 1929  
*Invocations* (1972)

Scharli, Ruth  
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*Parthenon*

Vorlova, Slavka (Miroslava)  
(née Johnova) (pseud. Mira Kord)  
1894-1973  
*Christmas fantasy op. 85* (1971)  
*From Home, Suite on folk Songs op. 77* (1969)
CHAPTER VI

Clarinet and Large Ensemble

A. Clarinet and Band

Seleski, Liz
*Interlude Romantique*
Kendor (1972)

B. Clarinet and Chamber Ensemble

**Conrad, Laurie M.**
b. 1946
*Clarinet concerto I* (1984)

**Saint John, Kathleen Louise**
b. 1942
*The Cage* (1969)

C. Clarinet and Orchestra/Strings

**Abramova, Sonia Pinkhasovna**
b. 1930
*Clarinet concerto* (1953)

**Alexandra, Liana**
b. 1947
*Concerto* (1974)

**Archer, Dr. Violet Balestreri**
b. 1913
*Concerto for A Clarinet*
Canadian Music Centre (1968)
*Concerto for clarinet in A and orchestra* (1946)
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*Fantasy for clarinet and strings*
Canadian Music Centre (1968)

**Bailey, Judith Margaret**
b. 1941
*Concertino for clarinet and orchestra*
Composer (1977)

**Barberis, Mansi**
b. 1899
*Piece concertante* (1972)
Cecconi-Botella, Monica (Monique Gabrielle)  
*Instants* (1970)  
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Desportes, Yvonne Berthe Melitta  
*Une libellule dans les violettes* (1980)

Frajt, Ludmila  
*Svirac i ptice, rhapsody* (1966)

Fromm-Michaels, Ilse  
*Musica larga*  
Hans Sikorski

Gartenlaub, Odette  
b. 1922

Gipps, Ruth  
b. 1921  
*Clarinet concerto w/ small orchestra* op. 9 (1940)

Gotkovsky, Ida-Rose Esther  
b. 1933  
*Concertino* for clarinet and orchestra (pf reduction available)  
Theodore Presser (1968)  
*Concerto Lyrique pour clarinette et orchestre*  
Billaudot (1968)

Gould, Elizabeth Davies  
b. 1904  
*Concertino* for clarinet, trumpet and strings

Hoover, Katherine  
b. 1937  
*Clarinet concerto* op. 38  
Theodore Presser (1987)

James, Dorothy  
1901-1982  
*Pastorales*  
Facsimile of m.s. at P.P. Fleischer (1934)

Lund, Gudrun  
b. 1936  
*Variations and theme* op. 24 (1978)

Maconchy, Elizabeth  
b. 1907  
*Concertino* for clarinet and strings (1945)  
m.s. listed in Thurston. Other works published by Oxford University Press

Marshall, Florence A. *(née Thomas)*  
(Mrs. Julian)  
1843-?  
*Nocturne* for clarinet and orchestra
Mason, Marilyn Mary  b. 1925
   Sonnet and dance (1946)

Musgrave, Thea  b. 1928
   Concerto
       J. & W. Chester, London

Nikolskaya, Lyabov Borsiovna  b. 1909
   Two Russian folk melodies (1930) (orch. of folk instruments)

Osetrova-Yakovlieva, Nina  b. 1923
   Scherzo

Philiba, Nicole  b. 1937
   Concerto da camera (pf reduction available)
       Billaudot

Rainier, Priaulx (Ivy Priaulx)  1903-1986
   Incantation
       Schott (1933)

Ravinale, Irma  b. 1937
   Cangiante per clarinetto e piccolo orchestra (1981)

Roger, Denise  b. 1924
   Concertino pour clarinette et orchestre a cordes (pf reduction available)
       Editions Francaises (1964)

Romm, Rosalina Davidovna  b. 1916
   Concertino (1971)

Rueff, Jeanine  b. 1922
   Concertino op. 15 (pf reduction available)
       Alphonse Leduc (1950)

Saint John, Kathleen Louise  b. 1942
   Valse Triste

Sherman, Elna  1889-1964
   Concertante for clarinet and orchestra
       American Composers Alliance

Smith, Alice Mary  1839-1884
   (Mrs. Meadows White)
   Clarinet concerto (1872)
Spain-Dunk, Susan (née Folkstone) 1880-1962  
(Mrs. Henry Gibson)  
*Cantilena*

Swisher, Gloria Agnes Wilson b. 1935  
*Concerto for clarinet and orchestra*  
Facsimile of m.s. at American Music Center (1977)

Szajna-Lewandowska, Jadwiga Helena b. 1912  
*Capriccio for clarinet and strings (1960)*  
Polskie Wydawnictwo Muzyczne

Vorlova, Slavka (Miroslava) 1894-1973  
(née Johnova) (pseud. Mira Kord)  
*Concerto*  
To be published by Czech Music Fund

Wegener-Frensel, Emmy heil 1901-1973  
*Dance*

Wylie, Ruth Shaw b. 1906  
*Concertino (1967)*  
Library of Congress
CHAPTER VII

Clarinet and Percussion

Beat, Janet Eveline b. 1937

Noctury (w/ bongos & pf)
Composer

Fontyn, Jacqueline b. 1930

Controverse for Clarinet in Bb or Tenor Sax or Bass Clarinet and Percussion
Bote & Bock (1983)

Gipps, Ruth b. 1921

Elephant God op. 12 (1940)

Ziffrin, Marilyn b. 1926

Movements for Bb clarinet and percussion
Facsimile of m.s. at American Music Center (1972)
CHAPTER VIII

Clarinet and Tape

Alexandra, Liana  b. 1947
    Consonances IV for clarinet and tape (1980)
    Edition Modern (Munich)

Beat, Janet Eveline  b. 1937
    Apollo and Marsyas (1972-3)
    Composer

Cory, Eleanor  b. 1943
    Tempi
    Facsimile of m.s. at American Composers Alliance (1972)
CHAPTER IX

Clarinet and Other Instruments

A. Clarinet and Alto Saxophone

Archer, Dr. Violet Balestreri  
b. 1913
Moods for clarinet and alto saxophone (1980)

B. Clarinet and Bassoon

Mears, Caroline  
b. 1942
Sonatine (1962)

Ziffrin, Marilyn  
b. 1926
The Little Prince: suite for Bb clarinet and bassoon
Facsimile of m.s. at American Music Center (1953)

C. Clarinet and Flute

Brockman, Jane  
b. 1949
Shadows
Arsis (1975)

Fairlie, Margaret  
b. 1925
Designs (1963)

Kuzmenko, Larysa  
b. 1956
Proportions (1977)

Moszumanska-Nazar, Krystyna  
b. 1924
Five duets (1959)
PWM (Warsaw, 1962 & 1974)

Noble, (Virginia) Ann  
b. 1955
In the vagueness of the haze there may be (1976)

Prawossudowitsch, Natalia  
b. 1899
Duet (1935)
Silverman, Faye-Ellen  b. 1947
Conversations for clarinet and alto flute (1975)
Seesaw Music

Weigl, Vally  1889-1982
Dialogue

Wendelburg, Norma Ruth  b. 1918
Summer music (1984)

D. Clarinet and Harp

Fontyn, Jacqueline  b. 1930
Mime V for clarinet and harp
Bote & Bock (Berlin)

Holland, Dulcie Sybil  b. 1913
Three Dialogues

E. Clarinet and Oboe

Bauer, Marion Eugenie  1889-1955
Duo for flute and clarinet op. 25(1932)
C.F. Peters (1953)

F. Clarinet and Trumpet

Saint John, Kathleen Louise  b. 1942
Stereo (1977)

G. Clarinet and Viola

Barrett-Thomas, N.
Gregarious chants II for clarinet and viola
Artists’ Forum (Boston, 1971)

Clarke, Rebecca  1886-1979
Suite for clarinet and viola (1942)

Gyring, Elizabeth  1906-1970
Two duos for clarinet and viola

Roger, Denise  b. 1924
Concerto for clarinet in Bb and viola
Düsseldorf (copy of autograph)
Maconchy, Elizabeth  b. 1907
Sonata for viola and clarinet (1967/68)
m.s. listed in Thurston. Other works published by Oxford
University Press

Vorlova, Slavka (Miroslava) (néé Johnova) 1894-1973
(pseudonym Mira Kord)
Fantasy on Czech Folk Song from 14th century op. 33 (1953)

H. Clarinet and Violin

Bond, Victoria Ellen  b. 1945
Canons for clarinet and violin (1970)
Seesaw Music (1974)

Romm, Rosalina Davidovna  b. 1916
Yakuts pictures (1972)

Weigl, Vally  1889-1972
Points and counterpoints
American Composers Alliance (1980)

I. Clarinet and Violoncello

Ran, Shulamit  b. 1949
Private Game
Theodore Presser

Schonthal, Ruth  b. 1924
Love letters (1988)
Library of Congress

Tate, Phyllis  1911-1987
Sonata for clarinet and cello (1947)
Oxford University Press (1949)

J. Clarinet and one other instrument

Welander, Svea Gota (Nordglad)  1888-19?
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Suite op. 14 (cl,pf)
Three pieces (cl,pf)

Von Zieritz, Grete
Music for clarinet and piano (cl, pf)
Suite (cl,pf)
Der Waldspazierung (unacc cl)

Vorlova, Slavka (Miroslava)
Christmas Fantasy op. 85 (bass cl,pf)
Concerto (cl,orch)
Concerto for bass clarinet and strings op. 50 (bass cl,str)
Fantasy on a Czech folk song op. 33 (cl,vla)
Fantasy on a Czech folk song op. 33 B (unacc bass cl)
From home op. 77 (bass cl,pf)
Il fauno/ danzante op. 66 (unacc bass cl)
Variations on a theme by Handel op. 68 (bass cl,pf)

Walker, Gwyneth
Rhapsody (cl,pf)

Wallach, Joelle
Contemplations (unacc bass cl)

Warne, Katharine Mulky
Friendly conversations (cl,pf)
Wegener-Frensel, Emmy Heil  
\textit{Dance} (cl,orch)  
\textit{Dialogue} (cl,fl)  
\textit{L'oiseau de la vie} (unacc cl)  
\textit{Points and counterpoints} (cl,vi)  

Zaimont, Judith Lang  
\textit{Music for two} (2 cl)  

Weir, Judith  
\textit{Sketches from a bagpiper's album} (cl,pf)  

Welander, Svea Gota  
\textit{Dialogue and fugue for two winds} (cl,other instr)  
\textit{Preludium} (unacc cl)  

Wendelburg, Norma Ruth  
\textit{Concenter} (cl, pf)  
\textit{Summer music} (cl,fl)  

Wheeler, Gayneyl Eby  
\textit{Suite} (cl,pf)  
\textit{Suite} (unacc cl)  

Woldring, Martha  
\textit{Ballade} (cl,pf)  

Wylie, Ruth Shaw  
\textit{Clarinet concerto no. 1 op. 24} (cl,pf)  
\textit{Concertino} (cl,orch)  
\textit{Song and Dance op. 9} (cl, pf)  

Yaknina, Yevginia Yosifovna  
\textit{Suite} (cl,pf)  

Yampolschi, Roseane  
\textit{Sonata} (cl,pf)  
\textit{Two micro-pieces} (unacc cl)  

Yaroshevskaia, Ludmila Anatolievna  
\textit{Sonata} (cl, pf)  

Young, Gayle  
\textit{Through a haze} (cl,pf)
APPENDIX A.

DIFFERENT TIMES

BY

SHEUNG-PING LAI
Born in Hong Kong in 1961, Sheung-Ping Lai came to the United States in 1985. She earned her Master of Music degree at the Cleveland Institute of Music and her Doctor of Musical Arts degree in composition at The Ohio State University. Her composition teachers in the United States have included John Rinehart, Donald Erb, Thomas Wells and Elliott Schwartz. Dr. Lai won several student composition prizes during her college years. Her music has been performed and broadcast both in Hong Kong and the United States.

Dr. Lai has held teaching positions at The Ohio State University and the University of Akron (Ohio). Currently she is Assistant Professor of Theory and Composition at Ball State University in Muncie, Indiana. Her professional interests outside of composition include research and promotion of music by women composers, contemporary music, Chinese music and further studies in music perception.

Notes by the composer on *Different Times* for clarinet and piano

*Different Times* is a three-movement piece for clarinet and piano commissioned by clarinetist Melanie Richards for her final DMA recital at The Ohio State University. The world premiere of the completed work was performed on Friday, March 26, 1993 as a part of the Third Festival of Women Composers at Indiana University of Pennsylvania in Indiana, Pennsylvania. This piece is dedicated to Melanie Richards and Gregory Brown. The three movements are entitled *For the Moment*, *Once Upon A Time* and *Trends*. I have always been fascinated by the concept of time. As a bi-cultural composer in the late 20th century, I have been exposed to, as well as fascinated by, a
diversity of different times and cultures. This new work, as a further development of the eclectic approach of my previous works, represents the borrowing and treatment of some of my favorite styles, such as Neoclassicism, Romanticism, Minimalism, Jazz and Rock.

The overall musical language of the piece was intended to be American. The first movement, *For the Moment*, incorporates minimalism and jazz. Even though the two styles are drastically different, I see a similarity regarding the concept of time: the former, focusing on the present moment rather than expecting events in the future; the latter, emphasizing on a spontaneous was of music making, improvisation. Miles Davis' *Tune Up* is quoted in the first movement, along with the introduction of the basic harmonic structure of the entire piece through repetitive patterns.

The second movement, *Once Upon A Time*, is reminiscent of the past. The theme comes from a romantic Star Trek episode, where traveler Zephram Cochran survived on a planet alone under the protection of supernatural power, which turned out to be a female spirit in love with him. This science fiction fairy tale fascinates me very much; coincidentally, the theme music of this episode also contains intervallic structure that is close to my own harmonic language.

The last movement, *Trends*, is highly energetic. The popular hip-hop dance pattern, along with other syncopated rhythmic patterns are used. The harmonic structure is consistent throughout the piece; however, in this final movement, more emphasis is placed on the language of jazz. The combination of the jazz idiom and the current rock pattern makes this movement uniquely American music in the 1990's.

S.Lai
Compositions by Sheung-Ping Lai

Variations on a Theme by Beethoven (piano solo) (1984)
Lotus for SATB and Piano (1985)
Duet for two clarinets (1985)
Endless Parody for woodwind quintet (1985)
Journey in the Fourth Dimension (fl, cl, tpt, tbone, hn, hp, perc, vln, vlc) (1986)
Innocence (Chamber orchestra) (1986)
Nostalgia (fl, mezzo sop, pf) (1986)
Dreamscape (tape) (1987)
Mini-new-et (dbass, pf) (1987)
Fanfare for brass trio (2 tpt, t-bone) (1987)
listen (SATB chorus) (1987)
Homage a` Lili Boulanger (piano solo) (1988)
Images (solo piano) (1989)
Songs of Pain and Innocence (song cycle for sop, pf) (1991)
Trio (ob, cl, bsn) (1991)
Different Times (cl, pf) (1991-93)

Sheung-Ping Lai's music can be located through the author at the following address:

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