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THE WOODWIND MUSIC OF ARTHUR ROLAND FRACKENPOHL: HIS BIOGRAPHY, AN ANALYSIS OF TWO WORKS FOR CLARINET, AND AN ANNOTATED BIBLIOGRAPHY OF THE ORIGINAL WORKS FOR WOODWINDS

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
1998

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ABSTRACT

Arthur Roland Frackenpohl (b. 1924) is a prolific American composer who has composed 625 pieces for all musical genres during his long career. A contemporary of Aaron Copland and Leonard Bernstein, he studied with Nadia Boulanger at Fontainebleau, where he won First Prize in Composition. Frackenpohl is a versatile composer, having written music for a wide range of musicians from beginning piano students to the Canadian Brass and the New York Philharmonic.

He has composed seventy-five original works for woodwind instruments in various combinations. Many of these pieces remain unpublished or are out-of-print. This document will bring these neglected works to the attention of woodwind performers and teachers for future examination and performance. This study includes a comprehensive biography of Arthur Roland Frackenpohl, an analysis of his earliest and most recent solo works for clarinet and piano and an annotated bibliography of his original works for woodwind instruments.
Dedicated to my family
ACKNOWLEDGMENTS

I have profound gratitude for Dr. Arthur Roland Frackenpohl and his collaboration with me on this project. His high ideals as a musician and as a person, as well as his thoughtful nature has been an inspiration to me professionally and personally. I would also like to thank the numerous other people who have cooperated with me in order to finish this project.

Thank you to my adviser, Professor James Pyne for his support of me and all of my endeavors during my DMA degree. A special thank you to Professor Christopher Weait, for his support of this project, for the many hours of work helping revise this paper and for his unwavering faith in me and in my musical and professional career. I gratefully acknowledge Professor Patricia Flowers for her support and for her invaluable advice during the different stages of my degree. I appreciate Professor Margarita Mazo for her outstanding teaching and research, and for serving on the committee for my recitals and for my general examination. Thank you each of these faculty members who helped with my quest for a Presidential Fellowship, which was invaluable for completing the research for this DMA document.

A special thank you goes to all of the people who contributed their time to editing my document, especially to: John Jenkins, Robert Sirabian, Keith Pettway and Susan Andrus for all of their helpful suggestions and insights. Jed Hacker is also much appreciated for putting the musical examples from the Sonata for Bb Clarinet and Piano on Finale for me.

Finally, I thank my parents for encouraging me to follow my dreams, and for their unending support and unconditional love.
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LIST OF ABBREVIATIONS

ARF ...................................... Arthur Roland Frackenpohl’s Personal Library
Crane ................................. Crane School of Music
CRW ..................................... Christopher Weait’s Personal Library
Grading ............................... Taken from NYSSMA Solo and Ensemble Rating Guide
NYSSMA ............................. New York State School Music Association
Potsdam ............................... Potsdam, New York
RMP ..................................... Rochester Music Photocopy
SUNY Potsdam ....................... State University of New York at Potsdam (current name
SUTC Potsdam ....................... State University Teachers College at Potsdam (former name)

Instrumentation

Pic ............................ Piccolo
Fl ............................. Flute
Ob ............................. Oboe
Eng. Hn .................... English Horn
Bb ............................. Bb Clarinet
A ............................. Alto Clarinet
B ............................. Bass Clarinet
CA ............................. Contralto Clarinet
CB ............................. Contrabass Clarinet
AATB ....................... Alto, Alto, Tenor and Baritone Saxophones
SATB ......................... Soprano, Alto, Tenor and Baritone Saxophones
Bsn ............................ Bassoon
Tpt ............................. Trumpet
Hn ............................. Horn
Tbn ............................ Trombone
Tba ............................ Tuba
Tymp .......................... Tympani
Sn ............................. Snare
Hp ............................. Harp
Pno .......................... Piano
CHAPTER I

INTRODUCTION

A gifted and amazingly prolific composer, Arthur Roland Frackenpohl has written 375 works for almost every musical combination, but many of his seventy-five works for woodwinds remain little-known. Frackenpohl is best-known for his brass writing and arranging, and many of his works for brasses are published by brass-oriented publishing companies such as Robert King and TUBA Press. Proponents of his music exist in many areas of the American music profession; some of the most notable are the Canadian Brass and members of the New York Philharmonic. Although his brass music may be more well-known than his woodwind music, Frackenpohl’s woodwind pieces are dynamic and captivating, showing the same compositional virtuosity and thoughtful orchestration. Frackenpohl has composed seventy-five original works for woodwind instruments in various combinations. Unfortunately, many of these woodwind works remain unpublished. This document will bring these neglected works to the attention of woodwind performers and teachers for future performance and study.

Virtually every music reference book, including the New Grove Dictionary of American Composers and Baker’s Biographical Dictionary of Musicians contain short entries on Frackenpohl. However, there is presently no published, in-depth examination of Frackenpohl as a significant American composer. David Ossenkop, the music librarian at the Crane School of Music stated,

I am amazed at how much [Frackenpohl has] written and arranged for every imaginable combination. He certainly [has] an ear for all...sonorities. He has enhanced the repertoire for wind ensemble[s] beyond the brass and woodwind quintet...and he [has] a sense of humor.
Ossenkop even went as far as to say that Frackenpohl is the "Telemann of our time," because of his vast output of high-quality music for all combinations of instruments and voices. This document will provide all performers, teachers and scholars with an in-depth biography of an American composer who has written and/or arranged 625 pieces, of which 250 have been published.

**Purpose and Limitations of the Study**

The purpose of this study is three-fold: to provide an thorough biography of Frackenpohl for the performers of his music, to reveal characteristics of his compositional style through the analysis of two works for clarinet, and to provide performers, teachers and scholars with a comprehensive bibliography of his music for woodwinds.

Frackenpohl's biography can be found in Chapter 2. Chapter 3 is a comparative analysis of the *Sonatina for Clarinet and Piano* (1948) and the *Sonata for Bb Clarinet and Piano* (1996). The fourth chapter contains the annotated bibliography of his original works for woodwind instruments. The appendices include a list of his original works organized by instruments, a list of his arrangements for woodwinds, a list of works he wrote for the Hillcrest Ragtime Society and an annotated bibliography of writings by and about Arthur Frackenpohl.

**Procedures**

Preparations for this document included three separate areas of research. The first area was the development of Frackenpohl's biography. This began with the collection of information already published in reference sources about Frackenpohl and his music. Additionally, interviews were conducted with him over a two-year period. The interviews were transcribed and a biography was created. Frackenpohl worked directly with the author on the biography, in order to ensure accuracy. Finally, other interviews were conducted with his colleagues from the Crane School of Music and the Canadian Brass.
The archives at the Crane School of Music and Potsdam College were also consulted for peripheral information on the composer and on his teaching.

The second segment of this document, found in Chapter 3, pertains to the development of Frackenpohl's compositional style. The two works chosen for analysis were the earliest and most recent works Frackenpohl composed for clarinet and piano. The *Sonatina for Clarinet and Piano* was composed in 1948, and was Frackenpohl's first work for this combination. The *Sonata for Bb Clarinet and Piano*, composed in 1996 for the author of this document, is his latest. Through the analysis of these two works, some general observations about Frackenpohl's compositional style and process are determined and discussed.

The last area of research was the annotated bibliography, found in Chapter 4. The research for this chapter included locating a list of all of Frackenpohl's works for woodwinds was obtained from the *OCLC Catalog* (an online catalog of international library holdings). Frackenpohl's own list of works was examined, and Frackenpohl graciously allowed the author to peruse his personal library of manuscript copies. The manuscript and published copies of the music were examined to discern the following information from each composition: medium, compositional date and location, dedication, publisher and date of publication, duration, metronome markings, location of the source and any other pertinent information. The composer's notes, the performance notes included with the published scores, and the *Crane School of Music Program Booklets* were examined for information about the pieces, including premiere performances and recordings. An annotated bibliography of all the original compositions for woodwinds was created from this data.

Several peripheral components of this document were included in the Appendices. The original works for woodwind instruments included in Chapter 4 were also organized according to instrument in score order, and placed in Appendix A. Appendix B is a list of
works arranged by Frackenpohl for woodwind instruments and was compiled from information at the Crane Library, from Frackenpohl's manuscript copies and from the OCLC Catalog. Appendix C is a list of the pieces Frackenpohl wrote and arranged for the Hillcrest Ragtime Society, obtained from Frackenpohl's personal library. Appendix D is an annotated bibliography of books and articles written about Frackenpohl and his music. The listed articles were found in the Music Index and then in their respective journals. The books were found through the OCLC Catalog, ordered through interlibrary loan, examined, and the information from these sources about Frackenpohl were noted. The final appendix, Appendix E, consists of letters of permission to reproduce the scores of the Sonatina for Clarinet and Piano and the Sonata for Bb Clarinet and Piano. These letters were obtained from Manduca Music Publishers and from the composer.

1 Please see Appendix D.
2 David Ossenkop, Personal interview, August 1998.
3 Ibid.
CHAPTER 2

BIOGRAPHY OF ARTHUR ROLAND FRACKENPOHL

Early Years: 1924–1941

Arthur Roland Frackenpohl was born in Irvington, New Jersey on April 23, 1924 to Alexander Frackenpohl, a child of German immigrants, and to Erna Semner Frackenpohl, who was born in Latvia. Alexander Frackenpohl had his own business, A.J. Frackenpohl Insurance in Newark, New Jersey. Arthur Roland Frackenpohl, “Art,” was the eldest of three children, and was named after his maternal and paternal uncles, Arthur and Roland. His sister Helen, now of Northport, New York, was born in 1927 and his brother Robert was born in 1930, and lives in Elizabeth, New Jersey. A stepsister, Lucretia. (d.1997), lived in San Diego, California.

Arthur Frackenpohl’s musical training began when he was around 10 years old. His parents noticed his interest in music because he enjoyed operating the pedaled player piano in the family’s basement. They found him a teacher, and he began to take piano lessons with Edna Maull. One of his earliest memories of music was at his church. The family attended the Presbyterian Church in Millburn, New Jersey. It was a wealthy church with a paid solo quartet to sing with the choir, a fact that impressed the young Frackenpohl. His family listened mostly to classical music that was on the radio, although they did own some recordings. Frackenpohl remembers this record collection to be of “music like Strauss waltzes...lighter music, not many symphonies.” Two other musical influences on his life were Frackenpohl’s mother who played the violin, and his paternal grandmother
who sang in a German chorus in Irvington, one of the many German choruses active in northern New Jersey.

During Frackenpohl’s junior high school years, two significant events took place that would further shape his future musical endeavors. He wrote his first composition entitled *Indian War Dance*, which he performed for an assembly of students at his junior high. Edna Maull encouraged him to improvise, which later led him to join the dance band on piano at Millburn High School. Also during his junior high school years, young Frackenpohl took up the trumpet after he bought one from the camp shop for $10 while attending farm camp in upstate New York. Frackenpohl remembers starting on third trumpet in the band, and then later moving to Eb sousaphone.

At Millburn High School, Frackenpohl was involved in the concert band, the dance band and the orchestra. He played Bb sousaphone, treble clef euphonium and trombone in the band. As a senior, he wrote a march for the high school band entitled *Fire of Youth*. This was his second composition to be publicly performed, and the first of many pieces that Frackenpohl would write for the band idiom. Another milestone in Frackenpohl’s high school music career was performing Gershwin’s *Rhapsody in Blue* on piano with the Millburn High School orchestra during his senior year. He participated in All-County and All-State organizations on euphonium and tuba, which helped him to become fairly well-rounded as a brass player in addition to his piano skills. To further his musical proficiency, Frackenpohl went to the Adirondack Music Camp for two summers and performed on the tuba and piano in the band and the orchestra. While there, Frackenpohl played under the director of the camp, Charles "Ted" Batchelder, who would later become one of the band directors at the Crane School of Music.

Immediately following graduation from high school in June 1941 Frackenpohl and some of his friends were in a dance band called The Stardusters, with their theme song being "*Stardust*, of course!" The small dance band was hired for the summer to play at a
summer resort on the Hudson River near Hyde Park, New York. One evening, First Lady Eleanor Roosevelt dined there and enjoyed their music. Most of the musicians doubled on other instruments, so the group played semi-classical selections for dinner music and dance music afterwards.7

College Years: 1941–1943

Frackenpohl's father wanted him to enter the insurance business after college, but the younger Frackenpohl didn't think that he "had too many leanings that way." His high school guidance counselor suggested that he attend the Eastman School and the University of Rochester in a Bachelor of Arts program with a major in music. This way, he would obtain a liberal arts education and also benefit from the dormitory life that was not available to the male students at Eastman.9 In the fall of 1941, Frackenpohl enrolled at the University of Rochester's River Campus and the Eastman School of Music. Frackenpohl remembered that he "quickly realized that there were many piano majors! [I thought] I should maybe think of something other than performing for a livelihood."10

During his first two years at Eastman, Frackenpohl studied piano and theory, while doing a little composing as well. His piano teacher was Harry Watts, and he studied theory with Elvira Wonderlich. He wrote a string quartet and some piano pieces as a student during this time. His other activities included playing trombone in the marching band under Frederick Fennell and belonging to the Theta Chi fraternity. Additionally, he was a member of a group called the "Quilting Club," which was an all-male musical comedy organization. They wrote, produced and performed original musical comedies, with men performing all the roles. The two shows Frackenpohl remembered writing for were "a spoof on politics and a spoof on the military."11 Frackenpohl wrote music for the productions and also orchestrated them for a big band that they hired to play at their performances. Frackenpohl said that he enjoyed using his jazz experience in writing the show tunes, and that he learned a lot about big band arranging from this experience.12
In 1941, Frackenpohl enlisted in the Army reserves, so that he could stay enrolled at the University. However, in June of 1943, Frackenpohl and many of his friends were inducted into the service. By then, most of the music positions in the US Army Bands were filled, so Frackenpohl said that “my music career seemed to be mainly playing at USOs when pianos were available.” Luckily, many of his colleagues from the Quilting Club ended up being at the reception center together at Camp Upton, Long Island, so they put on a reduced version of their most recent production from the University of Rochester. By putting on this production, “we were also able to get out of some of the less popular duties, such as KP—kitchen patrol!” After completing infantry basic training at Fort McClellan in Alabama, he entered into the Army Specialized Training Program (ASTP), which involved sending soldiers to colleges. At first, Frackenpohl was sent to Auburn University in Alabama for a basic engineering program for half a year. Then he was sent to the University of Nebraska, enrolling in a pre-dental program for another six months. Frackenpohl then went on for additional training at a medical basic training program at Camp Abilene, Texas. Finally, he was sent to work at Walter Reed Hospital in Washington, DC, as a surgical technician for wounded veterans. Frackenpohl said that the most memorable wards were the psychiatric and amputee wards. He enjoyed working in the hospital, especially because it was in a big city where he could attend concerts. While in Washington, he worked in some civilian hospitals as well.

In early 1945, the Office of Strategic Service (OSS, a forerunner of the CIA) came and recruited some of the medics in Washington, DC, for a special assignment. They needed medics to go with them on a mission to infiltrate China, and Frackenpohl was chosen to join the endeavor. The recruits took a train to Los Angeles, a boat to Australia and then on to Calcutta, finally ending up in Burma. The plan was to then take a plane into a certain location in China. Frackenpohl remembered that “while we were in Burma,
waiting to go into China, the war ended and we were very grateful!" 18 In order to have
enough credit to get out of the service, he then had to work as a clerk-typist for the OSS
after the war ended. 19 Frackenpohl spent a total of 32 months in the Army, being
discharged in January 1946. 20


Frackenpohl re-enrolled at the University of Rochester for the Spring semester in
January 1946. He was awarded the Bachelor of Arts Degree with Distinction by the
Eastman School and the University of Rochester in the spring of 1947. He immediately
entered into the Master of Arts program in the following fall, where he remained for two
years. It was during the pursuit of his MA degree that Frackenpohl began studying
composition with Bernard Rogers. He said “I thought of myself as [a] piano [major] when
I went there, but I found I wasn’t as good as...other people there, so I went from theory to
composition.” 21 During his first year as an MA student, he wrote the *Quartet for Flute,
Clarinet, Viola and Cello* (1948), his first piece for an instrument other than piano and his
first chamber work. Soon after he wrote this piece for woodwinds and strings, he wrote
his first work for brasses, the *Brass Quartet* (1948) for two trumpets and two trombones.

Frackenpohl remembered Bernard Rogers as a very good teacher for him, with a
vast store of musical knowledge. Rogers was very demanding of Frackenpohl, always
encouraging him to write better and better pieces. Frackenpohl recalled, “I wrote
something that was fairly calm once, and then all of a sudden it...went off the deep end
with dissonances or something, and he equated it with going to a very polite party, and
then ripping down the curtains!” 22 Rogers also encouraged Frackenpohl to begin writing
away from the piano for the first time as well. “He was a very good teacher because I
couldn’t write to please him.... The big jump for me was getting away from the piano, and
writing [my] first chamber music piece [the *Quartet for Flute, Clarinet, Viola and
Cello (1948).”\textsuperscript{23} For his graduation thesis, Frackenpohl wrote his first piece for orchestra, entitled \textit{Passacaglia and Fugue for Orchestra} (1949).\textsuperscript{24}

\textbf{Tanglewood: Summer 1948}

In the summer after his first year of graduate study, Frackenpohl took advantage of the money he received from the GI Bill to attend Tanglewood for the summer of 1948. At that time, Frackenpohl said “...the two \[composition\] teachers were Copland and Milhaud, and I was assigned to Milhaud. He emphasized melody, and when you run out of a tune, you write another, and don’t overdevelop. He \[Milhaud\] had written \textit{Soldados de Brazil}, using a lot of Brazilian rhythms and harmonies, but doing dissonant, bitonal things with them.”\textsuperscript{25} Frackenpohl wrote two works during that summer, a \textit{Sonata for Cello} and the \textit{Sonatina for Clarinet}.\textsuperscript{26} The \textit{Sonatina} was not the first piece in which he included the clarinet, nor his first experience writing chamber music. As mentioned before, his first two pieces for wind instruments were quartets, the first for flute, clarinet, viola and cello and the next one for brasses. The \textit{Sonatina for Clarinet} has been performed often by students and professionals, and will be discussed in depth in the following chapter.

The \textit{Brass Quartet} (1948) that Frackenpohl wrote at Eastman was performed on a student recital while he was at Tanglewood. Frackenpohl remembered that “Daniel Pinkham of Boston heard it, [at Tanglewood] and he knew Robert King, a big publisher of brass music. He suggested that I send it to [King], and so that’s how I got started in publishing....”\textsuperscript{27} This quartet was published in 1950, and reviewed in \textit{Music Library Notes} in December 1951.\textsuperscript{28} The reviewer, John Barrows (the distinguished hornist) said “[this publisher]...is to be complimented for the release of this excellent work.... The composer shows...a thorough knowledge of the practical limitations of the instruments, plus great tonal and harmonic variation.” The \textit{Brass Quartet} also was performed in 1950 at Boston University, with Robert King as one of the performers.\textsuperscript{29}
After finishing his degree at Eastman, Frackenpohl worked at a summer job playing music for dinner and dancing, this time at the St. Moritz Hotel in Lake Placid, New York. During this time, Frackenpohl was looking for a permanent position in a university, since he had finished what was the terminal degree in his field, at that time. Toward the end of the summer he found out about a job opening at the Crane School of Music in Potsdam, New York, just a few hours away from where he was working. Frackenpohl recalled,

"...there were a lot of waitresses at the St. Moritz from Potsdam [College]...[and] Richard Griffith and his wife were visiting. He taught voice and trombone for quite a while [at Potsdam]...and so he was pointed out [to me]. I asked if there were any openings at Crane. He didn’t know, but he gave me Helen Hosmer’s name. I wrote a letter of application, and I got a phone call. Someone had just left the staff."

He interviewed late in the summer with Dr. Helen Hosmer, Director of the Crane School of Music, and Frederick Crumb, President of Potsdam College. It was also fortuitous that during his campus visit he saw Ted Batchelder, his former teacher from the Adirondack Music Camp, who may have helped to have as a reference. Frackenpohl was hired after the interview, and when he arrived in Potsdam he moved into a room in Helen Hosmer’s house. His first teaching assignments included studio piano, music theory and music literature. Frackenpohl remembered the first semester of music literature as being “a trying experience...it just seemed like bad chemistry.... The second semester was much better, and we ended up having a picnic....[as a class] in Hannawa Falls.” During the second semester of his first year at Crane, Frackenpohl also became the accompanist for the Crane Chorus, the mandatory performing ensemble for all music majors at the school. He said, “...that’s when I got interested in choral music, because you hear so much of it, and it sort of gets in your ears....you find out what sounds [good] and what doesn’t.... I [was able] to write a lot of music.”
After his first year of teaching at the Crane School of Music in Potsdam, New York, Frackenpohl had an opportunity to study with another renowned musician, the internationally known pedagogue and composer, Nadia Boulanger. Boulanger and Helen Hosmer were friends, as Dr. Hosmer had studied with Boulanger, and also had Mlle. Boulanger visit Potsdam as the guest conductor of the Crane Chorus several times during and after World War II. Dr. Hosmer was a helpful reference when Frackenpohl applied to go to Fontainebleau. Frackenpohl said,

...the first summer here [in Potsdam], I still had GI Bill time left, so I was studying in France with Boulanger. And she again was very hard to please, to write for...she was very critical. She could quote so many different pieces from all sorts of composers. There was also a series of recitals by all her musical friends...famous singers, and pianists and instrumentalists. During his eight weeks with Mlle. Boulanger, he analyzed some preludes and fugues by Bach, along with some early Beethoven string quartets, and he wrote some pieces, including a string quartet he never completed and two songs for voice and piano. With his song, Père du Doux Sommeil, Frackenpohl won the First Prize for Composition at Fontainebleau, which he shared with another student, Robert Moens. Their individual pieces received their first performances at Fontainebleau on August 29, 1950. Frackenpohl’s song was premiered by baritone Wilbur Isaacs. During his first ten years at Crane, Frackenpohl was very busy. In 1952, he met Mary Ellen Walkley of Leroy, New York, who entered as a flute major in Music Education. They became better acquainted on a recruiting tour to Long Island. Frackenpohl recalled that, “...I was a driver and the pianist, and Harry Phillips (who was teaching all the woodwinds at the time), was the other driver. So we started ‘out of town’ dating in her junior year....we couldn’t do much socializing because of the rules at the time. The summer after she graduated, we got married in Leroy and...[have] been here [in Potsdam] ever since.” After they were married, they lived in an apartment above Dr.
Hosmer's house on Elm Street, until "...Mary Ellen got pregnant, and then we moved on."37

Just after getting married, Frackenpohl began to work on his doctoral degree. He remembered,

shortly after being here [at Potsdam College], there was a push for people to get doctorates. MacElheran [Brock, a fellow faculty member and conductor of Crane Chorus] was a Canadian, and got his degrees at the University of Toronto... heard of McGill University, which had a non-resident doctorate, based on the English [British] Doctor of Music degree. You take six three-hour exams... I did two a year, and then write a thirty-minute music exercise, which is obviously a composition.38

Some of the exams Frackenpohl took for the degree included: Fugue, "in which they give you a fugue subject, usually in minor... and then you have to write a five-part fugue in ink! There were two in counterpoint — one was Strict Counterpoint, and the other was Free Counterpoint — and they were very academic."39 For the final degree requirements, Frackenpohl wrote his only full scale symphony, entitled Symphony in D (1957).

Frackenpohl explained that this was his only large symphonic work, thirty-two minutes long, because, "that's a lot of music to write, and I tend to write short things, by nature, because I think most of the time people get bored. Especially with the television age... now you are getting all these sound bites... these short ads and political things, and so it's unusual to write long things."40

Potsdam Presbyterian Church: 1954–present

While working toward his degree, Frackenpohl gradually became involved in another organization that would figure into his compositional and musical life for more than forty years — the Potsdam Presbyterian Church. In 1954, just after they were married, the Frackenpohls began attending the Presbyterian Church. Helen King, another Crane faculty member, was the organist there when the Frackenpohls joined. During the 1960's, Frackenpohl began to compose for the choir and then began filling in once in a while on the organ.41 Frackenpohl recalled that "...I gradually did more helping out at the organ. Then,
for a while, I was the organist. Then I did the organ and the choir. [I have] written about a
dozens of pieces for the choir. I didn’t write much for the organ. I also did some descants
and service music.\(^\text{42}\)

During the 1960s Frackenpohl was very prolific, composing and arranging many
pieces, particularly for band and for brass instruments. Between 1960 and 1975 he had
over 150 original works published. It is also noteworthy that Frackenpohl was awarded all
of his major grants and fellowships during this time period as well. In 1975 Frackenpohl
became the official organist of the Potsdam Presbyterian Church, and in 1976 he began
directing the Westminster Choir (the adult choir) along with his organ responsibilities.\(^\text{43}\)
Because of the great demands on his time as a professor, composer and as a husband and
father, Frackenpohl began improvising the Organ Postlude on Sundays.

I started this [improvising] because of time constraints. I was teaching full­
time, fulfilling writing and arranging commitments, playing organ and directing the
choir, therefore I would do an organ piece as a prelude. I’d practice the prelude,
the hymns, and the anthem. Then [I would] improvise on one of the hymns in the
service, or another hymn for an offertory, and then make up a piece for the
Postlude.\(^\text{44}\)

Although he rarely wrote out the Postludes for the services, he did always give them a title
to put in the bulletin. He said, “I’d call it ‘Allegro’ or ‘Rondo’ or ‘Jig.’ People like a title.
It’s a little more challenging when you do a Rondo, because then you have to remember the
theme to come back to!”\(^\text{45}\) In 1985 Frackenpohl retired briefly from his musical services at
the church. In 1987 he returned as the organist, and since 1989 has been playing once or
twice a month.\(^\text{46}\)

Today, Frackenpohl is still very involved with the Potsdam Presbyterian Church.
He has been ordained as an Elder and as a Deacon, the office in which he is currently
active. Scott Barton, the minister of the Potsdam Presbyterian Church said of
Frackenpohl’s service:

Art was ordained an elder in the Presbyterian Church in 1964. To be an
elder means to be trusted by a congregation with making decisions for the church
based on one’s faith. He has served three three-year terms in that capacity on the
church's Session, which is the governing board. He was ordained a deacon in 1987. To be a deacon is to be called to special acts of service, and in our congregation, that means visiting people in the hospital, shut-ins at home, the nursing home, and participating in various projects that help people with low-incomes. He is in his third three-year term in that capacity.

Frackenpohl also leads the other musicians in the church four times a year in the Potsdam Presbyterian Church “Phil-hymn-onic”. This group is made up of amateur and professional musicians in the church — an inter-generational group, as Scott Barton recounted.

We founded the Potsdam Presbyterian Philhymnonic in 1992. It's an opportunity for young people, for adults who played in high school and still like to dust off the instrument, and professionals at Crane, all to play together. Art arranges one piece for an offertory, a souped-up version of a hymn tune, usually an old standard or a spiritual. He directs while accompanying on the piano. He always does a sixteen-bar improv, as does another member of the orchestra. He also provides copies, and transposes where necessary, two other hymns for the instruments we'll have that day; and the orchestra (affectionately known as P3) is the congregation's accompaniment in the singing.

For the meetings of the Presbytery of Northern New York, Frackenpohl often arranges pieces to be performed by the participants. Scott Barton said that “you just need to mention an idea to him [Frackenpohl], and he writes something up.” On Frackenpohl's musical skills as an organist and as a composer, Scott Barton commented;

Listening to [Frackenpohl] play... is always a delight as he makes up new chords as well as wonderful rhythmic variations on familiar tunes. When he plays the organ on Sunday mornings, the piece he plays during the offering is usually what he just calls Hymn Variations in which he makes up variations on the theme of a hymn or two that we have sung that day.

As of the writing of this document, the choir at the church does his setting of the Gloria every other week as a regular part of the service.

**Family and Professional Life: 1958–1970**

This twelve year period was a very busy time for the Frackenpohl family, as they had two of their four sons by the time Frackenpohl finished his Doctor of Music degree in 1957. James was born in 1955, Steven in 1956, David in 1958 and Thomas in 1961. Professionally, Frackenpohl was also very busy. For the summer of 1959, he was a
fellowship recipient for The Research Foundation of the State University of New York, in order to create the text, *Harmonization at the Piano* for the music education majors in the required course of Class Piano at Crane. Improvisation had been an important element in Frackenpohl’s musical life since he began piano lessons with Edna Maull in elementary school. As a teacher, Frackenpohl always encouraged his students to improvise — both his Class Piano students and his composition students. He said, “Improvisation is like instant composition. That’s why I always tell people [who] improvise well that they should really be able to compose, with a little discipline.”

*Harmonization at the Piano* includes improvisation in and harmonization of folksongs from around the world. It is the standard class piano textbook for Music Education majors at the Crane School of Music and many other music education programs around the country. It is now in the sixth edition and is published by William C. Brown Publishers. In 1961 Frackenpohl was appointed as the Coordinator of the Keyboard Harmony Courses, perhaps in light of his interest in and commitment to the subject.

While Frackenpohl was finishing *Harmonization at the Piano*, he was awarded another grant for the 1959–1960 academic year. Frackenpohl received a Ford Foundation Grant for the entire year to compose music for the Hempstead (NY) Public Schools. The Frackenpohls took their growing family to Long Island for the year. Frackenpohl said of the opportunity,

> It was a very rewarding experience being able to work with groups of various ages. For [the] high school, I wrote a piece for piano and orchestra, a symphony for strings, a piece for girls’ chorus and a work for chorus and band. [For] the middle school, I wrote a march for band and a piece for chorus, and for the elementary school, I wrote a band piece and some choral music.

Frackenpohl was one of twelve young composers selected to “work creatively in direct connection with various public school systems of America.” He wrote an article describing his experience for the *Music Journal*, which was printed in the September 1960
issue. The eighteen pieces he wrote during that year in Hempstead are listed and discussed by Frackenpohl in the article.

At the Crane School of Music he became an Assistant Professor in 1954, Associate Professor of Music in 1957, and a full Professor of Music in 1961. From 1960 to 1973, Frackenpohl would receive four more Faculty Research Fellowships from the State University of New York to compose four large works. These included the one-act chamber opera, *Domestic Relations* (1963); *Gloria* (1967) for chorus, soloists and orchestra; a *String Quartet* (1971); and a piece entitled *Breviates for brasses* (1973). By the 1970s, the Frackenpohl family had embarked on a family/neighborhood musical venture — what would become known the Hillcrest Ragtime Society. Additionally, by 1975, Frackenpohl had published over 200 original works and arrangements, an impressive feat for a composer who was also a teacher, a performer on the piano and the organ, and a husband and a father.

**Hillcrest Ragtime Society: 1971–1975**

In the early 1970s, William Albright came to the Crane School of Music to do a recital of his music. At the time, Albright had written a few pieces in the ragtime style. "Albright...contributed a number of rags to the repertories of both pianists and organists, notably his *Dream Rags* for piano (1970)." This was around the time when ragtime was making a comeback as popular music from the use of Joplin’s piece *The Entertainer* as part of the score for the movie, *The Sting* (1973). Albright and his colleague William Bolcolm from the University of Michigan were the first composers of “serious music” since Scott Joplin to utilize this style in their compositions, most interestingly in a jointly composed rag they called *Brass Knuckles*. Frackenpohl heard Albright’s recital at Crane and remembered that:

> I obtained a book of rags and got interested myself. Dave [Frackenpohl’s third son] and his friend Kurt Brombach, a bassoonist, liked *The Entertainer* so much they asked me to write out parts for them, and so I just wrote out guitar chords by symbol and wrote the bass line out for the bassoon.”
By now, all of the Frackenpohl children were playing musical instruments, and Frackenpohl and his wife had been performing together since before they had been married. This first arrangement of *The Entertainer* for bassoon and guitar was the beginning of the Hillcrest Ragtime Society, named after Hillcrest Drive, the street the Frackenpohl family and many of their friends lived on in Potsdam.

This grew and grew and evolved into the Hillcrest Ragtime Society. It was our four sons and Mary Ellen, so it was flute, Jim played bass, Steve played viola, Dave played guitar, and Tom played easy bass, Kurt Brombach, bassoon, and Joel Kerker on mainly muted trumpet (for balance) and I played piano. We did rags and other things, and sometimes brought in another flute. We got some free dinners [for doing some of the gigs]. This lasted maybe two or three years...until they [the sons] finished high school. We used to do second halves of recitals. We [Frackenpohl and his wife] would do classical flute and piano for the first half, and then we would do rags and show tunes and Beatles tunes and pop tunes. I would basically do the piano parts, and then just write out parts for them.

This activity brought the family and their close friends into an informal musical group to perform together from approximately 1971 to 1975. Ultimately, Frackenpohl arranged 22 more pieces after doing *The Entertainer*, ranging from Mozart's *Dice Waltz* to a *Fiddler on the Roof Medley*, from Joplin's *Stop-Time Rag* to a *Beatles Medley*. Most of these arrangements remain in the composer's library and are unpublished. Five original works, some now published, were also premiered on these concerts. These included: *A Minor Drag, Ballad and Tango, Ballad for Low Flutes, Flute Rag* and *Flutes Four*.

The family now performs together during the holidays, and some of their grandchildren perform with them as well. Today all of the Frackenpohl children are still involved in music in some way. The oldest son, Jim, a teacher of chefs in the suburbs of Rochester, New York, doesn't play the bass anymore, but he sings occasionally. Steve teaches strings at West Genesee Central Schools in Camillus, New York and plays viola. Both of Steve's children play instruments as well. Abigail plays piano and saxophone and Alex plays the violin. Dave has a degree in Jazz Guitar from the University of North Texas, and teaches and performs in the Rochester, New York area. The youngest son,
Tom, works in the audio-visual department of a resort in Florida, and occasionally plays electric bass.

The most recent composition Frackenpohl has written with familial ties is entitled *All in the Family*. A suite for piano only, this piece is not like the works written for the Hillcrest Ragtime Society, but it is still familial and a unique work for other reasons. Frackenpohl used letters from the names of the dedicatees as a compositional device. What eventually became the first movement began as a birthday present for his granddaughter Abigail and the rest of the piece evolved from there. *All in the Family* is a five-movement suite for piano that includes the following movements: *Abigail Ballad, Sandi Bossa, Mary Ellen Waltz, Helen Foxtrot,* and the *Ruth Polka*. The names represent, in order: his granddaughter, daughter-in-law, wife, sister and aunt. He then took the letters of their names and used them as the beginning of melodies, as he also did in some of his works for woodwinds. He finds that letters as well as “phone numbers and birthdays [work well]...there are all sorts of things. I suppose you could use social security numbers if you knew them, and zip codes.” It is also important to note the appealing character of these works – all dances, well-crafted music characteristic of most of Frackenpohl’s compositions.

**The Canadian Brass: 1980–present**

Arthur Frackenpohl is perhaps best known as a composer for brass instruments, and there are several reasons for this. Frackenpohl was first a pianist, and then a brass player. He has played all of the brass instruments except for French horn, and his first brass piece was published in 1950 by Robert King, which was very beneficial to the career of such a young composer. As his career progressed he wrote and published more and more music for brass instruments. Today many proponents of his music are in the brass world, with his pieces having been performed and premiered at the International Trumpet Guild conference, the conference of the International Trombone Association and the New
York State School Music Association Conference to name a few. By 1977, he was a prominent composer, having over 200 compositions and arrangements published. The Canadian Brass has brought Frackenpohl's music to concerts all over the world and made his name even more well-known in the music world, and to brass players in particular.

In the early 1980's, The Canadian Brass came to the Crane School of Music and performed a concert. Frackenpohl had never heard them play, although he had heard of them and their mission as a brass chamber group. Before they came to Crane, Frackenpohl wrote them a letter "when they were doing a lot of pop things. I...had a lot of rags published then...and I wrote and told them [about the arrangements]. They never did answer back [as] they were doing their own arrangements of rags at the time." After they came and did a program at Crane, Frackenpohl decided to approach them again. He said,

I got the address [of an agent] in New York or Toronto, and then I sent them an arrangement of the Mozart *Turkish Rondo*, using some ideas from an earlier arrangement [I had done] for band. They liked it, and they asked me to do some Bach things for them — movements from different Brandenburg Concertos. They later recorded the *Turkish Rondo* on a Mozart album. They're still doing it — [they did it at] the Mostly Mozart Festival in New York this summer [1998].

This collaboration has lasted for approximately eighteen productive years, resulting in about 29 published transcriptions and arrangements (as of 1996) through Brassworks, a publication company that is a subsidiary of the Canadian Brass.

Fred Mills, former trumpet player with The Canadian Brass, remembers when Frackenpohl began writing for them:

My first meeting [with] Arthur was in the early 80's. We were doing one movement of Vivaldi's *Seasons*, and I had done the transcription which we...recorded on a live album for CBS Records. So the idea came up to record an entire album of the Vivaldi on CBS records. I was too busy to arrange the whole work and of course Arthur had recently retired from Potsdam and came up with the impossible total *Seasons*! It was later put into print by Hal Leonard. I had given up after one try but Arthur's grasp of the possibility was a big success.
Mills has enjoyed Frackenpohl’s writing for brasses, as have the other members of the Canadian Brass. For ten years after the first arrangement Frackenpohl did, he was one of the main arrangers for the Canadian Brass. Fred Mills said:

For the next 10 years, every few weeks the [Canadian Brass] would received scores from Arthur and we eventually played entire Mozart, Baroque (Bach’s Art of Fugue, Monteverde [sic], Gabrieli) concept albums from Arthur’s expert hand. I think perhaps Arthur’s pure love of music and natural curiosity of masterwork scores compels him to see if they work for brass quintet and they usually do.70

Frackenpohl’s work has appeared on thirteen of The Canadian Brass recordings under the following labels: RCA/BMG Red Seal, CBS Masterworks and Philips. The Canadian Brass has performed his music all over the world, including Australia, Europe and Japan.71 Frackenpohl is currently working on arranging some works by Gesualdo, Allegri and Palestrina for them.72

The New York Philharmonic

Frackenpohl also has had several collaborations with members of the brass section of the New York Philharmonic. During the mid-1980s, Philip Meyers, the principal horn and Warren Deck, principal tuba of the New York Philharmonic, came to Crane and played a recital. They performed Frackenpohl’s Duo for Horn and Tuba together. Frackenpohl appreciated their unsolicited performance of his music, so he wrote them another piece, entitled Three Dances for Horn and Tuba. He also arranged three of the Goldberg Variations for them to perform as well.

The most recent work he has written for the New York Philharmonic is a larger work for the entire brass and percussion sections. Music for Shea (1992) was commissioned to commemorate the 150th anniversary of the founding of the New York Philharmonic and the 30th anniversary of the New York Mets. Frackenpohl incorporated many familiar songs to this six-movement work such as Take Me Out to the Ballgame, a George M. Cohan medley, a medley of New York tunes including In Old New York, The Sidewalks of New York and In the Good Old Summertime into the piece. It ends with
America the Beautiful and The Stars and Stripes Forever. It was premiered by all the New York Philharmonic brass players and percussionists performing at Shea Stadium on April 10, 1992. As part of the New York Philharmonic’s 150th Anniversary, Harry Smith and Paula Zahn of CBS This Morning performed part of Frackenpohl’s Concertino for Tuba and Strings during their show. Harry Smith played the tuba part of this work at the suggestion of Warren Deck, while Paula Zahn accompanied him on the cello with some members from the string section of the orchestra.

Woodwind Music

Frackenpohl has written for several well-known woodwind performers and groups, in addition to his brass output. Some of these most prominent woodwind artists include: bassoonist Christopher Weait, former Principal Bassoonist of the Toronto Symphony Orchestra; Richard “Dick” Waller, former Principal Clarinetist of the Cincinnati Symphony Orchestra; The Oklahoma Woodwind Quintet; The Nuclear Whales Saxophone Sextet; the late Robert Sprenkle, former Professor of Oboe at the Eastman School of Music; and James Stoltie, the current Dean and former Professor of Saxophone at the Crane School of Music. Frackenpohl has written almost all of his saxophone works for Stoltie. Generally, the pieces Frackenpohl has written for woodwind instruments were for someone specific that Frackenpohl knew, often through professional contacts at Crane. By 1975 Frackenpohl had written twenty-two original pieces for woodwind instruments, today the number has increased to seventy-five original works.

James Stoltie was aware of Frackenpohl’s music before he arrived to teach at the Crane School in 1968. Stoltie was an instructor at the New England Music Camp before he taught at Crane, and he heard Frackenpohl’s Suite for Trumpet and Piano on a faculty recital one summer in the early 1960s. Stoltie said,

I remember [the Suite] and another piece and the music hit me just right. I thought, ‘That’s a new composer and nice music!’ Then I came here [Crane], and he was on the faculty. I was just thrilled to think that I was on the staff with someone who could write music like that! Right away, he came at me with the
Variations. He had written those already and had asked me if I would play them.

As well as being an excellent and inspiring colleague to Stoltie, the now-established Frackenpohl also invited Stoltie and his wife to the Potsdam Presbyterian Church. Stoltie said,

He talked us into coming to his church. We were looking for a church, and he was the one that said “Come to the Presbyterian Church!” He was always a missionary for the Presbyterian church, trying to bring people...to the church. We came...and he wrote a lot of music [for the church], so they were very musical Sundays.

After the Variations, Frackenpohl wrote more and more music for the saxophone and piano, as well as for saxophone ensembles. The first solo work written for and dedicated to Jim Stoltie was the Air for Alto, written in January 1979 and published by Almitra in 1980. This piece was written for Stoltie to perform at a North American Saxophone Association Congress at Northwestern University in 1980. Stoltie then used this work often in his concerts: “I played it out there [Northwestern] and played it several times after that at other schools...when I would go out to do recitals. Sometimes I would...do a program of just Frackenpohl pieces — a lecture-recital [of] his pieces.” Stoltie has been the recipient of ten original works by Frackenpohl that prominently feature the saxophone, out of the nineteen Frackenpohl composed for the instrument.

Frackenpohl wrote most of his flute music for his wife, Mary Ellen Walkley Frackenpohl. They premiered most of these pieces together on joint recitals that they did after they were married. Mary Ellen premiered the Sonatina for Flute and Piano, the first work Frackenpohl wrote for her, on her senior recital, November 4, 1953 at Crane. He ultimately dedicated eight works to Mary Ellen, beginning with the Sonatina for Flute and Piano. Several of these works resulted from their collaboration in the Hillcrest Ragtime Society, and they include chamber works as well as solo pieces. Ultimately, Frackenpohl wrote fifteen original pieces including flute as a principal instrument, not including his woodwind quintets or works for unspecified instrumentation.
Frackenpohl’s solo works featuring the clarinet were written for various people, usually people that he knew from his associations with them at Tanglewood, Eastman, his summer jobs and at the Crane School of Music. The first work that included the clarinet was his first chamber work as mentioned earlier — the *Suite for Flute, Clarinet, Viola and Cello* (1948). It is one of the few woodwind works that does not have a dedication to a specific person or group. His first solo work featuring the clarinet was the *Sonatina for Clarinet and Piano* (1948), which he wrote for Richard Waller at Tanglewood in the summer of 1948. The next piece Frackenpohl wrote for the clarinet was for John Huggler, a clarinetist and a fellow student at Eastman. For Huggler, Frackenpohl wrote a single work entitled *Two Pieces for Clarinet Alone* in August of 1949. He later dedicated another work to Richard Waller, the *Impromptu Suite for Solo Woodwind*, written in September of 1970. Altogether, Frackenpohl wrote eight solo works for clarinet — either with or without piano accompaniment. He has written a total of twenty-eight works that significantly feature the clarinet, not including his works for woodwind quintet, woodwind choir or unspecified instrumentation. Many of these pieces have never been published or are out of print and they deserve more performances and recognition, providing the reason for this study.

Frackenpohl has written the least amount of his solo woodwind literature for the double reeds. His only major work for oboe, the *Oboe Sonata*, was written for the late Robert Sprenkle, who Frackenpohl came to know during a summer chamber music program in Star Lake, New York, about an hour away from Potsdam. Sprenkle was a performer with the Star Lake Chamber Players during the 1960s. Frackenpohl did send him the *Sonata*, although it is unclear if Sprenkle ever performed it. Frackenpohl wrote one large work featuring the bassoon, the *Concerto for Bassoon and Band* (1958), composed for William Armstrong, a student at the Crane School of Music in the late 1950s. The other works featuring bassoon include the *Ballad and Waltz for Bassoon and Harp*,
which was written for Frank Wangler and the late Arlene Wangler. Frank Wangler is the current Professor of Bassoon, and Arlene Wangler was Professor of Harp at the Crane School of Music. Another incidental work featuring the bassoon, the Two Rags for Bassoon and Cello was written for another set of married musicians — Christopher Weait and Margaret Barstow. Altogether, Frackenpohl wrote eight original pieces that significantly feature the bassoon and four where the oboe is the lead instrument. His most recent woodwind work is the Stylistic Variations on a Familiar Tune, a piece written for the Traba Trio for use in educational settings. It is a work for flute, bassoon and piano that explores seven different styles of composition using the familiar song Yankee Doodle, beginning with Gregorian Chant and ending with free variations in Frackenpohl's own style.

Current Activities and Projects

Frackenpohl retired from the Crane School of Music in 1985. By then he was doing a lot of composing and arranging — especially for the Canadian Brass. At the same time, he retired briefly from the Potsdam Presbyterian Church as organist and choir director. He returned to play the organ at the church in 1987. Now, in addition to his church responsibilities and composing, Frackenpohl plays keyboard every week at the Potsdam Nursing Home to entertain and cheer the residents. His sons and their children often go there with him when they are visiting Potsdam. He continues in his work at the Potsdam Presbyterian Church — as organist, as the arranger for the Philhymnonic, and as a Deacon. Frackenpohl continues to compose and arrange for all types of ensembles and soloists, as well as teaching some private students at the Crane School of Music. Some of his most recent projects include the piano piece, All in the Family, the setting of Yankee Doodle for the Traba Trio, arrangements for the Canadian Brass and some pieces for the Syracuse University Brass Ensemble. Frackenpohl continues to work toward publishing many of these works as well as reviving pieces that have never been published. His
Concerto for Bassoon and Band (1958) has just been published for the first time by Editions VIENTO in 1998, and his Sonatina for Clarinet and Piano (1948) was published and re-released by Manduca Music in 1996. As of the writing of this document, Frackenpohl has composed about 375 original pieces, and done about 250 arrangements and transcriptions for virtually all musical combinations.
1 Arthur Frackenpohl, Personal interview #1, September 1996.
2 Ibid.
3 Ibid.
4 Ibid.
5 Arthur Frackenpohl, Personal interview #6, August 1998.
6 Arthur Frackenpohl, Personal interview #1, September 1996.
7 Ibid.
8 Ibid.
9 Ibid.
10 Ibid.
11 Ibid.
12 Ibid.
13 Ibid.
14 Ibid.
15 Ibid.
16 Ibid.
17 Ibid.
18 Ibid.
19 Ibid.
20 Arthur Frackenpohl, Biographical Data Sheet. Personnel Files, Crane School of Music Archives, c. 1963.
22 Ibid.
23 Ibid.
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30 Arthur Frackenpohl, Personal interview #6, August 1998.
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Arthur Frackenpohl, Personal interview #6, August 1998.


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Please see Appendix C.


Arthur Frackenpohl, Personal interview #7, August 1998.

Please see the pieces WSLU Waltz and Ballad and Waltz for Bassoon and Harp in the listing in Chapter 4.


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Arthur Frackenpohl, email to the author, October 26, 1998.

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Stoltie remembered this piece as Sonata for Trumpet, but it was actually the Suite for Trumpet according to Frackenpohl - he had not yet written a sonata for trumpet.

Note: This piece was originally Variations for Saxophone and Piano.

James Stoltie, Personal interview, August 1998.

Ibid.

Ibid.

See the list, Works for Saxophone in Appendix A.


CHAPTER 3

AN ANALYSIS OF THE SONATINA FOR CLARINET AND PIANO (1948) AND THE SONATA FOR Bb CLARINET AND PIANO (1996), AND A DISCUSSION OF ARTHUR FRACKENPOHL'S COMPOSITIONAL STYLE

Frackenpohl composed *Sonatina for Clarinet and Piano* (1948) at the suggestion of Richard Waller, former clarinetist in the Cincinnati Symphony Orchestra. The two musicians met at Tanglewood when Frackenpohl was studying with Milhaud. Richard Waller heard a piano piece that Frackenpohl had written at Tanglewood, liked it and suggested that he write a sonatina for clarinet. This was Frackenpohl's first work for clarinet and piano. Frackenpohl described the Sonatina as "a short work. Milhaud stressed not overdeveloping things, so when you get tired of one theme, write another. The outer movements have very short middle sections, and the middle movement is just a large ABA form. If certain parts sound like they are in two different keys, they really are!"

The *Sonata for Clarinet Alone* (1996), also titled *Sonata for Bb Clarinet and Piano* was written after Frackenpohl performed the *Sonatina for Clarinet and Piano* with this writer in the summer of 1996. Originally, Frackenpohl conceived the piece as a work for clarinet alone, and entitled it *Suite No. 2 for Solo Clarinet*. After the first interview for this document was conducted with Frackenpohl in September, 1996, he wrote a piano part to accompany the clarinet. The final version of the piece may be performed with or without piano accompaniment.

The analyses of the *Sonatina for Clarinet and Piano* (1948) and the *Sonata for Bb Clarinet and Piano* (1996) reveal characteristic traits of Frackenpohl's compositional style. Frackenpohl's music is essentially tonal and conservative, with tuneful and active
melodies. The expressive intervals in the melodies he uses are often large—fifths and octaves, particularly in the slow movements. His harmonies are generally tonal as well, using bitonality and jazz chords occasionally. He changes accompaniment patterns for the different themes introduced in each movement. Frackenpohl is creative in his treatment of rhythm, employing syncopated rhythms and changing meters through articulations and through the different accompaniment patterns. The textures he uses are commonly thin and homophonic, occasionally using counterpoint and thicker chords at cadence points. Frackenpohl uses traditional forms such as scherzos, sonata-allegro and song form in these pieces.

Overall, the *Sonata* (1996) and the *Sonatina* (1948) display more similarities rather than differences. From the analyses of these pieces, it is obvious that Frackenpohl’s compositional style was already developed by 1948, so the later composition is a continuation of the style he established as a young composer. Many of the same elements can be found in both works: traditional harmonies, tuneful melodies, homophonic textures with occasional elements of counterpoint, metric shifts and syncopated rhythms. These characteristics contribute to music that is humorous, appealing and well-crafted. He accomplishes this through thoughtful composition, well-grounded in the traditions of the past, but using his own unique voice in his music. Frackenpohl’s works appear to be simple, but in actuality they are so well-crafted that they give the appearance of simplicity—his craftsmanship only becomes obvious through analysis. David Cope describes Frackenpohl:

A prolific and versatile composer, Frackenpohl has written over 200 works...they range from tonal arrangements to performer-oriented pieces realized from graphic scores. His writing is idiomatic and eclectic in the best sense. His works for band have been especially popular in high schools and his orchestral music is attractive and accessible, even to amateur ensembles.

These characteristics of his compositions - idiomatic and eclectic, attractive and accessible - can be observed in both the *Sonatina* (1948) and in the *Sonata* (1996).
In the analysis sections, the author has used the third pitch identification system from the *New Harvard Dictionary of Music*, where middle C on the piano is defined as c, with the higher octaves designated as c¹, c² and c³. The range pertains to the range of the clarinet part, and the pitches refer to the written notes for the clarinet. When fingerings are mentioned, they also refer to the written pitches for the clarinet. The key areas are listed in concert pitch. All musical figures have been reprinted here by permission of the publisher and the composer.

*Sonatina for Clarinet and Piano (1948)*

1. Not too fast (\( J = 126 \))

<table>
<thead>
<tr>
<th>Time signature:</th>
<th>4/4, with some bars of 5/4, 3/4 and 2/4 at transitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Range:</td>
<td>E–F²</td>
</tr>
<tr>
<td>Form:</td>
<td>Modified sonata with coda</td>
</tr>
<tr>
<td>Key:</td>
<td>Begins and ends in Eb major</td>
</tr>
</tbody>
</table>

Exposition – m. 1–33
- m. 1  Introduction in piano
- m. 2–9  Theme 1 in clarinet, then piano
- m. 10–17  Transition 1 in both instruments
- m. 18–29  Theme 2 in clarinet, then piano
- m. 29–33  Closing theme in both instruments

Development – m. 34–42
- m. 34–38  Theme 2 – clarinet – in diminution
- m. 35–39  Theme 1 – in piano – in augmentation
- m. 38–42  Transition 1a in both instruments

Recapitulation – m. 42–72
- m. 42  Introduction in piano, diminished from original
- m. 43–53  Theme 1a in clarinet, then piano
- m. 52–58  Transition 1a in both instruments, same chords
- m. 53–69  Theme 2a in piano, Theme 1a in clarinet above it
- m. 69–72  Coda, using closing theme motives

Observations:

The first movement, in 4/4 time, has a few bars of 5/4, 3/4 and 2/4 inserted at key points, most notably at the climax of the A section and after the short development section before the recapitulation. Scalar lines are shared back and forth between clarinet and piano, sometimes in the middle of a phrase. Usually one instrument is playing the melody and the
other is accompanying with a countermelody and/or chords, so the texture remains fairly thin, except during the brief episodes of overlap of the themes between the voices. There are many sudden changes in dynamics, going from piano to forte in two beats, as seen in Figure 3.1.

Figure 3.1: Frackenpohl, *Sonatina*, first movement, measures 7–9, score.

Metric alterations appear often in this piece through note groupings, rests and articulations rather than through written-in meter changes. In Figure 3.2, the bass voice of the piano appears to be in 6/8 time, while the clarinet can be heard in either 3/4 or 4/4. The right hand eventually joins them in with Theme 1 in 4/4 time.

Figure 3.2: Frackenpohl, *Sonatina*, first movement, measures 19–21, score.
The motive from Transition 1, shared between the clarinet and piano on beats 3 and 4 in measure 10 (Fig. 3.3) returns later to become the motive for the third movement of the piece.

Figure 3.3: Frackenpohl, *Sonatina*, first movement, measure 10, score.

**Suggestions for Performance:**

The only technically demanding spot for the clarinetist in this movement is the 3 octaves of Eb in measure 67. The clarinetist should be sure to use the ring finger of the right hand to finger eb\(^\text{b}2\), as the fingering that requires the use of the middle finger is too flat at this dynamic. The forked, or usual Eb fingering can be used for eb\(^2\) in measure 68.

Figure 3.4: Frackenpohl, *Sonatina*, first movement, measures 66–69, clarinet part.
2. **Very slowly (\(J^{}= 88\))**

**Time signatures:** A = 6/8, B = 3/4, A\(^1\) = 6/8, uses 9/8 twice at transitions

**Range:** F–e\(^2\)

**Key:** Begins in c/Eb and ends in Bb

**Form:** Simple ABA\(^1\) or song form with coda

A section – m. 1–17

m. 1 Intro in piano
m. 2–7 Theme 1 in clarinet
m. 7–9 Transition 1 in both instruments
m. 9–14 Theme 1 in treble of piano
m. 15–19 Transition 2 in clarinet and piano

B section – m. 20–29

m. 20–23 Theme 2 in treble of piano, answered contrapuntally by clarinet two beats later
m. 23–25 Second half of Theme 2 in clarinet, answered contrapuntally by the treble of piano two beats later
m. 26–29 Theme 2 in clarinet, answered contrapuntally by the bass of the piano
m. 29 Transition 3 in clarinet, return to Theme 1

A\(^1\) section – m. 30–42

m. 30–35 Theme 1a in clarinet, treble of piano answers at the fourth three eighth notes later with same material
m. 35–38 Theme 1a in bass of piano
m. 36–42 Coda
m. 38–39 Transition 1 material in clarinet and bass of piano
m. 40 Theme 1 motive in clarinet

**Observations:**

The second movement begins with eighth-note chords in the piano that change in a duple rhythm during the one-bar introduction. The duple rhythm is somewhat deceiving because the beginning of the movement is marked in 6/8 time. The clarinet establishes the 6/8 meter by playing a soft, peaceful melody in Bb major over this ostinato-like texture.

![music notation](image)

Figure 3.5: Frackenpohl, *Sonatina*, second movement, measures 1–5, score.
The entire movement is homophonic and well-orchestrated so that melodic voices are easily distinguished throughout the piece. During the B section, there are two measures of obvious counterpoint—the first time in the entire work that four voices are sounding simultaneously. This can be seen on the third beat of measure 24 through the second beat of measure 25 below in Figure 3.6, from the piano to the clarinet, and then back to the piano.

![Figure 3.6: Frackenpohl, Sonatina, second movement, measures 24-25, score.](image)

The B section is mostly in 3/4 time, but the rhythmic divisions of the thematic material through articulation and direction imply the meter of 4/8 in the clarinet and the piano part, shown by the marked divisions below.

![Figure 3.7: Frackenpohl, Sonatina, second movement, measures 20-22, score.](image)

The dynamics remain mostly piano to mezzo forte, with only one instance of forte at the climax of the piece as can be seen in measure 24, Figure 3.6.
Suggestions for Performance:

The clarinetist should be careful in measure 40 to not play e\textsuperscript{\#} too softly, or the overtone of a\textsuperscript{\#} may speak. Also, breathing should be planned carefully, so that stale air does not back up in the lungs during the soft, sustained ending. (Fig. 3.8)

Figure 3.8: Frackenpohl, *Sonatina*, second movement, measures 39–42, score.
3. Quite Fast (\( \frac{J}{J} = 152-160 \))

**Time signature:** 2/4, with some bars of 3/4 at transitions

**Range:** e–f^\( \sharp \)

**Key:** Begins and ends in F major

**Form:** ABA' with coda

**A – m. 1–41**
- m. 1–11 Theme 1 in piano, then clarinet
- m. 12–25 Theme 2 in piano, then clarinet
- m. 26–38 Theme 3 in clarinet, then piano
- m. 38–41 Transition 1 in both instruments, left hand melody

**B – m. 42–78**
- m. 42–55 Theme 4 in clarinet, then piano
- m. 55–59 Transition 2 in both instruments
- m. 59–74 Theme 5 in piano, fughetta with clarinet and piano
- m. 74–78 Transition 3 in both instruments

**A' – m. 78–128**
- m. 79–88 Theme 1a in clarinet, then piano
- m. 89–101 Theme 2a in clarinet, then piano
- m. 101–116 Theme 3a in octaves in piano, then clarinet
- m. 116–128 Theme 4a shared between bass, treble and clarinet

**Coda – m. 129–135**
Imitative entrances by LH of piano, clarinet and RH of piano ending the piece - material from Trans. 1

**Observations:**

Without any introduction, the first theme of the movement is stated immediately by the piano. The recurring motive in the piece is made up of two sixteenth notes and two eighth notes, taken from the motive in Transition 1 of the first movement, as observed in Figure 3.9.

![Figure 3.9: Frackenpohl, Sonatina, third movement, measures 1–6, score.](image-url)
Most of the thematic material in this movement is made up of ascending and descending arpeggiated figures. The meter of 6/8 is also superimposed over the 2/4 emphatically throughout the movement, as seen here with strong accents in the left hand of the piano and through the articulations in the clarinet and right hand of the piano below.

![Figure 3.10: Frackenpohl, Sonatina, third movement, measures 39–41, score.](image)

The movement is an ABA form, with piano and clarinet switching roles as leader and follower in counterpoint. Again, it is mostly homophonic, with isolated instances of imitation. The coda section is the most contrapuntal in this movement, with all three voices in imitation separated by one beat, beginning in measure 129.

![Figure 3.11: Frackenpohl, Sonatina, third movement, measures 129–135, score.](image)
Suggestions for Performance:

There are two very difficult technical spots to maneuver on the clarinet in this movement, the first is during the clarinet's version of Theme 2, in measure 20. A difficult slide by the left little finger is required between E and F# to successfully play the G# in m. 21. This slide is also necessary in measure 22 for the same reason. As noted in the clarinet part, the F# may be left out at the composer's suggestion. Using a modified Boehm system with an alternate G#/D# key for the left hand would eliminate this problem.

Figure 3.12: Frackenpohl, *Sonatina*, third movement, measures 18–23, clarinet part.

The second technically challenging place is in measure 81, where the clarinet has the return of Theme 1. A more typical slide by the right little finger is necessary between the d# and the c# that follows it, so that the b may be played by the left little finger, and then the d# may again be played with the right little finger. These scales are easily played on a keyboard, brass or stringed instrument, but as the standard Boehm system clarinet has only one fingering choice for the notes G# and d#, clarinetists are limited technically here and must practice these portions of this piece slowly and carefully to perfect them for performance.

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Sonata for Bb Clarinet and Piano (1996)

1. PRÉLUDE – Fast ($\frac{\text{d}}{\text{c}} = \text{c. 112}$)

**Time signature:** Cut time, with some bars of $3/2$ at transitions

**Range:** $e^1 - g^2$

**Key:** Begins and ends in Eb major

**Form:** ABA with Coda

Section A – m. 1–52

m. 1–16 Theme 1
m. 16–33 Theme 2
m. 33–50 Theme 3 (or variation of Theme 1)
m. 50–52 Transition 1

Section B – m. 53–89

m. 53–71 Theme 4
m. 72–87 Theme 5
m. 87–89 Transition 1a, one octave higher than original
m. 53–69 Theme 4 repeated
m. 90–92 Transition 2 in second ending

Section A – m. 1–48

Exact repetition of A section

Coda – m. 93–98

Thematic and rhythmic material from Transition 1 and Theme 1

**Observations:**

Originally conceived for clarinet alone, the work has a thin and homophonic texture. The piano’s role is basically accompanimental, most of the chords are in a march or waltz style beneath the thematic material in the clarinet. In the Prelude, the piano occasionally doubles or imitates the clarinet’s melodic line at the third or the octave. The opening melody is made up of mostly scalar passages as shown in Figure 3.14.

![Figure 3.14: Frackenpohl, Sonata, first movement, measures 1–4, clarinet part.](image-url)
The following themes develop into melodies with intervals of thirds, fourths and fifths. (Fig. 3.15, 3.16) In both the melody and the accompaniment, Frackenpohl uses mainly major harmonies that shift often, sometimes changing keys on every beat. (Fig. 3.15)

As the movement progresses, the intervals get larger and larger, building ultimately to a climax that ascends in fourths and fifths through three octaves of the clarinet's range as seen below.

Figure 3.15: Frackenpohl, Sonata, first movement, measures 23–27, score.

Figure 3.16: Frackenpohl, Sonata, first movement, measures 84–89, score.
Rhythmically, the movement is written in cut time, but the initial melody emphasizes 6/8 while the accompaniment is in 2/4 and 3/4, as seen in Figure 3.17.

![Figure 3.17: Frackenpohl, Sonata, first movement, measures 5-8, score.](image)

As noted in the *Sonatina*, these rhythmic alterations are a distinct characteristic of Frackenpohl’s music. The rests are an integral part of the rhythmic interest in this movement because they add humor and an element of surprise to the melody. The movement ends with an upward climb in fifths from concert Eb to eb² in the clarinet, and in opposite motion in the piano, which ends with open fifths of Bb and Eb at opposite ends of the keyboard.

![Figure 3.18: Frackenpohl, Sonata, first movement, measures 97-98, score.](image)
Suggestions for Performance:

The clarinetist should use the standard f# fingering for the first note of measure 26 even though it follows the pitch f a quarter note previously. This facilitates fingering of d# immediately following the f#.

Figure 3.19: Frackenpohl, Sonata, first movement, measures 25–27, clarinet part.

This writer preferred to use the following fingering for the note g~ in measure 76: first index finger of the left hand and the Eb or helper key. This fingering facilitates movement upwards from and back down to c\textsuperscript{2} easily with the correct voicing by the clarinetist.

Figure 3.20: Frackenpohl, Sonata, first movement, measures 75–77, clarinet part.
2. **ARIA – Slowly (\( \frac{\text{j}}{\text{c. 56}} \))**

**Time signature:** 3/4 for A sections, 6/8 for B section and 2/4 in transitions

**Range:** E–c\(^2\)

**Key:** Begins in d minor after modal intro, ends in D major

**Form:** ABA\(^1\) with Coda

**Section A – m. 1–22**
- m. 1–8 Theme 1 with clarinet alone
- m. 8–11 Transition 1, piano begins in m. 9
- m. 12–21 Theme 2 with imitation by piano
- m. 21–22 Transition 2

**Section B – m. 22–59**
- m. 22–30 Theme 3 in 6/8 meter, \( \frac{\text{j}}{\text{c. 56}} \)
- m. 30–38 Variation of Theme 3
- m. 39–46 Theme 4
- m. 47–48 Transition 3
- m. 48–56 Theme 3a two octaves lower than original
- m. 57–59 Transition 3/1a, derived from Transition 3 and Transition 1, clarinet alone

**Section A\(^1\) – m. 60–82**
- m. 60–70 Theme 2
- m. 70–79 Theme 1 with clarinet alone
- m. 80–82 Transition 1a

**Coda – m. 82–89** Elongation of Theme 2, opening motive

**Observations:**

The clarinet begins this movement alone for eight measures, opening with a large interval leap of a ninth, from b to c\(^1\). The meter is marked 3/4, but the note values imply either 2/4 or 6/4 in the first four measures.

![Figure 3.21: Frackenpohl, Sonata, second movement, measures 1–4, clarinet part.](image-url)
The A section is slow and modal with many long note values. Distinctly different in character, the B section is faster - in 6/8 time and in B major, thus sounding more playful and cheerful than the introspective A section. Unique to the B section, Frackenpohl uses open fifth drones instead of major and minor triads and seventh chords. (See Figure 3.22) Another unique facet of this movement is heard in the A' section when the second theme reappears before the opening theme as in Mozart's *Violin Sonata in D major*, K. 306 - recapitulation themes introduced in reverse order from the exposition.5

![Figure 3.22: Frackenpohl, Sonata, second movement, measures 22–26, score.](image)

Figure 3.22: Frackenpohl, *Sonata*, second movement, measures 22–26, score.

Figure 3.23 is the only instance of exact doubling of the theme by the bass of the piano, one and two octaves below the clarinet.

![Figure 3.23: Frackenpohl, Sonata, second movement, measures 39–43, score.](image)

Figure 3.23: Frackenpohl, *Sonata*, second movement, measures 39–43, score.
Of all of the movements in this work, the Aria has the most interplay between the clarinet and the piano. The clarinet is always the leader, but often the piano imitates or elaborates upon what the clarinet plays.

Suggestions for Performance:

Places to breathe in and out should be planned carefully in this movement because it is slow, and continuous soft playing is required. Also, the ends of phrases should be tapered gradually into the piano to retain the gracefulness of the movement. Sudden endings of phrases are more obvious here since the piano is not often active during the clarinet’s long notes.
3. **SCHERZO** – Very Fast \( \text{\( \text{d.} \) \( = \) \( \text{c.} \) \( 72 \)} \)

- **Time signature:** \( \text{3/4} \)
- **Range:** \( \text{E–f}^2 \)
- **Key:** Begins and ends in Eb major
- **Form:** Scherzo with Coda

**Scherzo – m. 1–57**

- m. 1–18 Theme 1, played twice
- m. 19–40 Theme 2
- m. 41 Transition 1
- m. 42–57 Theme 1a one octave higher in both parts
  
  Theme 2 and 1a also played twice

**Trio – m. 60–105**

- m. 60–61 Transition 2
- m. 61–77 Theme 3, played twice
- m. 78–95 Theme 4, played twice
- m. 96–105 Transition 3, with motives from Themes 4, 2, 1

**Scherzo – m. 1–57**

Exact repetition of first scherzo without repeats

**Coda – m. 106–121**

Brief development of opening motive from Theme 1

**Observations:**

The final movement of the piece is a scherzo, which is uncommon for most sonatas. It is fast and upbeat, true to its origins as a dance form. The first theme has a two-measure motive built on ascending and descending major and minor thirds. This idea continues throughout Theme 1, modulating every four measures. The entire movement is made up of intervals that gradually expand and diminish in each thematic area. The accompaniment in the piano begins as gentle chords on beats one and two of each measure, and the waltz accompaniment is completed on the third beat by the quarter note in the clarinet, as observed in Figure 3.24.
The piano becomes active later, moving melodically in thirds with the clarinet in measures 13–16.

The piano also imitates the clarinet in contrary motion during the less active melodic measures, such as in measures 68–71.
During measures 72–73, the piano joins the clarinet and changes the listener's perception of the meter through the melodic groupings of two beats instead of three. Frackenpohl also groups notes in threes, fours, and fives in this movement. He once again achieves metric shift through articulations, syncopations, and by the accompaniment patterns beneath the themes. (Fig. 3.27)

Figure 3.27: Frakenpohl, Sonata, third movement, measures 19–23, score.

The movement appears to end with an element of surprise in measure 119 when Frackenpohl emphatically states the leading tone in two accented notes in the clarinet's upper tessitura. He then places a grand pause immediately after this statement. Frackenpohl then ends this movement in measure 121 similarly to the first movement—four octaves of concert Eb in the clarinet and Ebs and Bbs in the lowest and highest ranges of the piano.

Figure 3.28: Frakenpohl, Sonata, third movement, measures 118–121, score.

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Suggestions for Performance:

There is only one real technical issue in this movement to discuss. In measures 88−89, the clarinetist must either slide between the notes E and F or use the organ fingering technique (as described in the following paragraph) to play them successfully. This is a similar problem encountered in the final movement of the Sonatina: on a standard Boehm system clarinet, it is impossible to play the note Ab/G# on any side but the right. Following this note, E must be fingered on the left, and then F must be fingered again on the left side to successfully play G# again, one eighth note later.

![Musical notation](image)

Figure 3.29: Frackenpohl, Sonata. third movement, measures 86–93, clarinet part.

The easiest route for this writer was to use the organ fingering technique. The performer should play E on the left side and quickly switch fingerings to the right side while holding the E key down on the left. This will make fingerling the eighth note F on the left side possible before fingerling G# on the right.

Compositional Style

Frackenpohl has not always composed music in the same style. He did go through a more experimental phase in the late 1960s and early 1970s, when he used graphic notation, approximated pitches and rhythms and consciously avoided tonalities. However, as seen in this comparative analysis there are some characteristics of these works that appear in many of Frackenpohl's compositions. Through the analysis of the Sonatina and the Sonata, it can be seen that Frackenpohl approaches form, harmony, rhythm and meter similarly in both works, therefore he had essentially developed his basic compositional style early in his career. Both works are basically tonal, with more bitonality used in the
Sonatina. The two pieces generally employ one time signature per movement, occasionally veering away from it through metric modulations by note groupings and syncopations. Frackenpohl does changes time signatures at significant transitional points in both works, but only for one measure, before returning to the original time signature. The Sonata shifts tonalities often, sometimes on every beat, and the Sonatina changes tonalities every measure or two.

Frackenpohl’s orchestration differs the most between these two works. This is mostly because of he originally conceived the Sonata to be an unaccompanied piece. Consequently, the piano part of the Sonatina is much more equal in importance to the clarinet than in the Sonata. His melodies are both triadic and scalar in both works, often in sweeping arpeggiation of triads and of fifths. He manipulates these relationships as a unifying device for the themes of the Sonata, whereas the Sonatina has more imitation and overlapping scalar passages between the clarinet and the piano. There are instances of imitation in both works however, particularly during the middle movements. Overall, his textures are homophonic, featuring the voice with the melody. Frackenpohl tends to use large intervals for emotional effect and melodic interest in both of the slow movements, and to some extent in the faster movements.

The Sonatina for Clarinet and Piano (1948) and the Sonata for Bb Clarinet and Piano (1996) are stylistically more similar to each other than different. The later composition is a continuation of the style he already established when studying at Tanglewood. Most of his music is humorous, light-hearted and enjoyable to play as well as to listen to. Frackenpohl acheives this through the musical qualities of both works: tonal harmonies, bitonality, tuneful melodies, homophonic textures with occasional elements of counterpoint, metric shifts and syncopated rhythms.
Frackenpohl's program notes, given at a recital of the *Sonatina for Clarinet and Piano* on July 13, 1996 at the Crane School of Music, Potsdam, NY.


Please see Appendix E for letters of permission to photocopy scores.

CHAPTER 4

BIBLIOGRAPHY OF ORIGINAL COMPOSITIONS FOR WOODWINDS

This list is intended to assist performers, teachers and scholars in the location of pieces for woodwind instruments by Frackenpohl. The score of each work mentioned was examined for the following information: medium, date and location of composition, dedication, publisher, duration, number of movements and tempi. The information included in the notes section beneath each listed work was gathered from sources other than the score, yielding details such as: location of the published and unpublished works, other works to which these are related, known premiere performances and recordings. Most of these compositions can be obtained through interlibrary loan from the Crane Library at the Crane School of Music, SUNY Potsdam. The unpublished works may be obtained by writing to the composer. Grade levels from the NYSSMA Manual have been included only for those pieces that indicate this information somewhere on the score. A practical composer, Frackenpohl often adapted his music for an instrument other than that for which the piece was originally conceived. Of the eighty original works included in this list, the following pieces have exact duplication of melodic material: the Impromptu Suite and the Suite for Solo Clarinet, the Trio for Oboe, Bassoon and Horn (1950) and (1979), the Concertino for Clarinet and Orchestra and the Sonatina for Clarinet and Piano, the Divertimento for Three Flutes or Three Clarinets, the Variations for Clarinet and the Variations for Saxophone.
BIBLIOGRAPHY

Air for Alto (Waltz Ballad)

Medium: Alto Saxophone and Piano
Composition date and location: 6/79, Potsdam
Dedication: for Jim Stoltie
Publisher: Almitra Music Company, 1980
Duration: 5:10
Movement: Leisurely, (J = c. 69)
Crane Library, M269.F79A5 1980

Aria with Fughetta for Woodwind Choir

Composition date and location: c.1968, Potsdam
Dedication: written for Nilo Hovey
Publisher: Shawnee Press, 1969
Duration: 5:00
Movement: Slowly (J = c. 60)
Notes: Derived from the second movement from the Concerto for Bassoon and Band. Notes on performance. * means optional instruments.
Crane Library, M957.2.F8A7 1969

Arioso for Flute and Strings

Medium: Flute and String Orchestra
Composition date and location: 6/53, Potsdam
Dedication: for Mary Ellen
Publisher: RMP, 1953
Duration: 3:45
Movement: Slowly (J = 52–56)
Notes: Orchestrated version of middle movement of the Sonatina for Flute and Piano. Premiered on 8/1/55 with Donald McDonald, Flute and the Crane Orchestra, Maurice Baritaud, conductor, Crane.
ARF

Ballad and Tango for Flute and Piano

Medium: Flute and Piano
Composition date and location: c. 1969, Potsdam
Dedication: for M.W.F.
Publisher: Southern Music Company, 1970
Duration: c. 5:45
Movements: Ballad (J =72), Tango (J =138)
Notes: Optional improvisation, also with optional rhythm section of guitar, double bass and drums.
Crane Library M 242.F79B3 1970
Ballad and Waltz for Bassoon and Harp

Medium: Bassoon and Harp
Composition date and location: 6/79, Potsdam
Dedication: for the Wanglers (Arlene and Frank)
Publisher: unpublished
Duration: 5:30
Movements: Slowly (\( \mathcal{J} = 66 \)), Fast (\( \mathcal{J} = 40 \))
Notes: for A + F by A.F. The pitches A and F are used for beginning of themes.
Premiered 10/2/79 by Frank Wangler, bassoon, Arlene Wangler, harp on a Faculty Concert, Crane.

Ballad for George for Clarinet Choir

Medium: Clarinet Choir = Eb (optional), 3 Bbs, 2 Altos, 2 Basses, CA, CB
Composition date and location: c. 1980, Potsdam
Dedication: for Alan Woy and the Crane Clarinet Choir
Publisher: Shawnee Press, 1982
Duration: 3:30
Movement: Leisurely Waltz (\( \mathcal{J} = 72 \))
Crane Library, M957.2.F8B3 1982

Cantilena for Band

Medium: Full Band or Woodwind Choir
Composition date and place: c. 1962, Potsdam
Dedication: written for the Crane Wind Ensemble, Willard Musser, Conductor, S.U. College at Potsdam, NY.
Publisher: Marks Music, 1964
Duration: 3:45
Movement: Lento sostenuto (\( \mathcal{J} = \text{ca. 60} \))
Notes: Original title was Arioso for Woodwinds. Written in score, “All brass parts are optional. By omitting them, this piece may be played as Cantilena for Woodwinds.” Possibly performed by the Crane Wind Ensemble, Willard Musser, conductor on a tour in the fall semester, 1962. (CRW)
Crane Band Library, 437

Chorale and Canon

Medium: Saxophone Quartet — SATB
Composition date and location: c. 1970, Potsdam
Publisher: Presser — Tenuto Publications, 1980
Duration: 4:00
Movements: 1. Chorale — Slowly (\( \mathcal{J} = 60 \)), 2. Canon — Very Fast (\( \mathcal{J} = 176 \))
Notes: The “Chorale” is based on earlier composition, “My Song Forever Shall Record,” an anthem published by Piedmont Music, 1964. Also originally a portion of a five-movement work, Saxophone Quartet, the other portion published as Fanfare, Air and Finale. Performed on tour, March 15–19, 1978, Crane Saxophone Quartet —
Clarinet Rag

Medium: Clarinet Choir – Eb, 3 Bbs, Alto, Bass, CA and CB
Composition date and location: 7/93, Potsdam
Commission: Written for the Berliner Klarinetten – Ensemble Frithjof Krull, Leitung
Publisher: Almitra, 1994
Duration: 2:45
Movement: Allegro Moderato (\( \text{\textit{j}} = 104 \))
Notes: ARF

Come, Thou Font of Every Blessing

Medium: Soprano (or Mezzo), Alto Recorder (or Flute or Oboe) and Organ
Composition date and location: 3/78, Potsdam
Dedication: for Cynthia Bellinger
Publisher: unpublished
Duration: 2:50
Movement: Moderately
Notes: Written for Cynthia Bellinger, who sang and played recorder while accompanying herself at the organ in her church. An arrangement of an American folk hymn.
ARF

Concertino for Clarinet and Chamber Orchestra

Medium: Clarinet and Orchestra – 2 fl, 2 ob, 2 bsn, 2 hn, 2 tpt, tbn, tym, sn, hp or pno and strings
Composition date and location: orchestrated in Fall, 1948, Rochester, New York
Dedication: written at the suggestion of Dick Waller
Publisher: unpublished
Duration: 7:00 to 8:00
Movements: 1. Not too fast (\( \text{\textit{j}} = 126 \)), 2. Very Slowly (\( \text{\textit{j}} = 84-88 \)), 3. Fast (\( \text{\textit{j}} = 152-160 \))
Notes: No performances. Same material as Sonatina for Clarinet and Piano (1948).
ARF/CRW

Concerto for Bassoon and Band

Medium: Bassoon and Piano, originally with Band accompaniment
Composition date and location: 12/30/58, Potsdam
Dedication: written for William Armstrong and the Crane Wind Ensemble, SUTC Potsdam, New York
Publisher: RMP, 1958; Editions VIENTO, 1998
Duration: c. 13:00
Movements: 1. Moderately Fast (\( \text{\textit{j}} = c.96 \)), II. Slowly (\( \text{\textit{j}} = c.60 \)), III. Weasel Variations – Fast (\( \text{\textit{j}} = 96 \))
Notes: 3rd movement based on “Pop Goes the Weasel.” 1st movement became Sonata for Euphonium and Piano, published by Dorn, 2nd mvt became Aria and Fughetta.

**Dinner Music Suite for Clarinet, Trumpet, Contrabass and Piano**

Medium: Clarinet, Trumpet (or Violin or Alto Saxophone), String Bass (or Trombone, Cello or Bassoon), and Piano
Composition date and location: 8/49, Lake Placid, New York
Dedication: Written for the dinner music ensemble of the Hotel St. Moritz, Lake Placid, New York, during the summer of 1949
Publisher: RMP, 1950
Duration: c. 6:30
Notes: Alternate parts added in 1952, similar to String Quartet #1. Chorale is based on the hymn, “Nimm von uns Herr, du treuer Gott” #292 Bach – Riemenschneider.
Original personnel were: Frank Hillman, clarinet; Robert Lewis, trumpet; Horace Apgar, string bass; Arthur Frackenpohl, piano. Alternate parts added in 1952. Became *Suite for Trumpet and Piano*, written for Gordon Mathie.
Crane Library, M422.F8D5 1950

**Divertimento for Three Clarinets (or Violins)**

Medium: Clarinet Trio or Violin Trio
Composition date and location: 2/52, Potsdam
Publisher: RMP, 1952
Duration: 7:30
Movements: I. Fast (\(J = 128\)), II. Moderately (Passacaglia) (\(J = 96\)), III. Lively (Scherzo) (\(J = 72\)), IV. Very Fast (Fughetta) (\(J = 144\))
Notes: Originally for three flutes, score and three parts.
Crane Library M359.F8D5 1952

**Divertimento for Three Flutes (or Violins)**

Medium: Flute Trio or Violin Trio
Composition date and location: 2/52, Potsdam
Publisher: RMP, 1952; Nourse Woodwind Publications, 1998
Duration: 7:30
Movements: I. Fast (\(J = 128\)), II. Moderately (Passacaglia) (\(J = 96\)), III. Lively (Scherzo) (\(J = 72\)), IV. Very Fast (Fughetta) (\(J = 144\))
Notes: Score and three parts. Premiered on a senior recital on 3/18/52 by Dorothy Kaltenborn, Mary Elizabeth Landon and Nancy Pollard, flutes, Crane. Performed with 12 flutes, 11/14/68 by the Crane Flute Ensemble, Donald McDonald, conductor, Crane.
Crane Library M357.2.F67D5 1952

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**Divertimento for Woodwind Quartet**

Medium: Flute, Oboe, Clarinet and Bassoon  
Composition date and location: 5/63, Potsdam  
Commission: Written for the June 1963 Contemporary American Music Workshop at the University of Minnesota  
Publisher: RMP, 1963  
Duration: about 8:30  
Notes: Premiered at the University of Minnesota, June 1963, performers unknown.

**Dorian Elegy**, based on a melody by James Stoltie

Medium: Alto Saxophone and Piano  
Composition date and location: c. 1981, Potsdam  
Publisher: Almitra Music, 1982  
Duration: 4:35  
Movement: Slowly, (\(J=c.72\))  
Notes: Based on a melody by James Stoltie. 1 movement with cadenza, Grade 4 (in score). Premiered on 10/25/82 by James Stoltie, saxophone and Arthur Frackenpohl, piano. Crane.

**Duo for Woodwind and Drum Set**

Medium: Any [\(\bigcirc\)] Woodwind [instrument] (Piccolo, any Flute, Oboe, English Horn, any Clarinet, any Saxophone) and Drum Set  
Composition date and location: 11/74, Potsdam  
Publisher: RMP, 1974  
Duration: about 7:00  
Notes: Drums include — temple blocks, bongos, wood block, cowbell, snare drum, suspended cymbal, small tom, large tom, hi−hat, bass drum — Derived from *Impromptu Suite*, a piece for any solo woodwind instrument. Premiered on 10/26/75, Ronald Caravan, clarinet, and James Petersak, drum set, Crane.

**Fanfare, Air and Finale for Saxophone Quartet**

Medium: Saxophone Quartet — SATB  
Composition date and location: c. 1970, Potsdam  
Publisher: Shawnee Press, 1972  
Duration: 5:25  
Notes: Originally a five movement work, *Saxophone Quartet*, that included *Chorale and Canon* as separate movements. Premiered on 11/13/73 by the Crane Saxophone Quartet, James Stoltie, and other personnel unknown, at Crane, and the same
ensemble also performed at the 1973 NYSSMA Conference, 11/27/73, Kiamesha Lake, New York.
Crane Library, M457.2.F73F36 1973
ARF

Flute Rag

Medium: Flute Trio and Piano, with optional Guitar, Bass and Drums
Composition date and location: c. 1971, Potsdam
Dedication: for M.E.F. and friends
Publisher: Piedmont Music Company, 1973
Duration: 3:00
Movement: Bright rag tempo (♩=96)
Notes: Also with band accompaniment. This is Frackenpohl's first original rag, written for and premiered by the Hillcrest Ragtime Society, on the second half of Arthur and Mary Ellen Frackenpohl's duo recital on 3/2/72, Crane.
Crane Library M417.F79F5 1973

Flute Waltz

Medium: Flute Trio and Piano, with optional Guitar, Bass and Drums
Composition date and location: c. 1974, Potsdam
Publisher: Almitra, 1979
Duration: 3:00
Movement: Moderately (♩=108)
Notes: Out of print. Also available for Flute Trio and studio orchestra.
Crane Library, M1021.F7F5 1979

Flutes Four

Medium: Flute Quartet and Piano with optional Guitar, Bass and Drums
Composition date and location: c. 1973, Potsdam
Dedication: for the Potsdam (N.Y) Flute Club
Publisher: Shawnee Press, 1975
Duration: 3:00
Movement: Fast (♩=126)
Notes: Also available with band accompaniment. Pop/rock idiom, rehearsal suggestions and notes on composition. Mary Ellen Frackenpohl was teaching flute at Crane at the time of this composition. Crane Flute Ensemble performed with the Red Band, 4/21/77, Roy Shaberg, conductor, Crane.
Crane Library, M517.F79F5 1975, ARF

Folk Songs for Alto Flute and Piano

Medium: Alto Flute and Piano
Date and location of composition: 10/70, Potsdam
Dedication: for Mary Ellen
Publisher: unpublished
Duration: c. 7:45
Movements: He's Gone Away (♩=72), John Henry (♩=132), Go 'Way from my Window (♩=60), Mama don't 'Low (♩=138)

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Notes: Became *American Folk Song Suite for Band*, published by Shawnee. Premiered on 2/18/72 by Mary Ellen Frackenpohl, alto flute, and Arthur Frackenpohl, piano. ARF

**Four Canons for Two Flutes**

Medium: Flute Duo  
Composition date and location: 12/73, Potsdam  
Dedication: for Mary and Arlene  
Publisher: RMP, 1974  
Duration: about 6:00  
Movements: 1. Aria (Slowly \( \text{j} = 69 \)), 2. Scherzo (Fast \( \text{j} = 56 \)), 3. Recitativo (Freely \( \text{c. } '50\text{''} \)), 4. (Fast \( \text{j} = 132-144 \))  
Notes: Scherzo and Recitativo similar to *Impromptu Suite for Solo Woodwind and String Quartet* (1971) rhythmically and conceptually. Includes two scores. Premiered on 2/13/77 by Mary Ellen Frackenpohl and Arlene Babich, flutes.  
Crane Library, M289.F8C3 1974

**French Suite for Woodwind Quintet**

Medium: Woodwind Quintet  
Composition date and location: 3/71, Potsdam  
Publisher: Shawnee Press, 1972  
Duration: 10:00  
Movements: Allemande – Moderately (\( \text{j} = 96 \)), Courante – Very Fast (\( \text{j} = 168 \), \( \text{j} = 56 \)), Sarabande – Slowly (\( \text{j} = 72 \)), Gavotte – Fast (\( \text{j} = 63 \)), Minuet – Slowly (\( \text{j} = 84 \)), Gigue – Fast (\( \text{j} = 128 \))  
Notes: Arrangement of piano work from 1947.  
Crane Library, M559.F8F7 1972

**Hymn Variations**

Medium: Clarinet (or Viola) and Piano  
Composition date and location: 5/86, Potsdam  
Dedication: for Elizabeth Coleman  
Publisher: unpublished  
Duration: 3:00  
Movement: Slowly (\( \text{j} = 72 \))  
Notes: Written for the Presbyterian Church auction. Coleman was a high school student in the church at the time. No performances. ARF

**Impromptu Suite, for Solo Woodwind**

Medium: Any [ ] Woodwind Instrument  
Composition date and location: 9/70, Potsdam  
Dedication: for Richard Waller  
Publisher: unpublished  
Duration: 7:05  
Movements: I. Prelude (\( \text{j} = 144 \)), II. Air (\( \text{j} = 69 \)), III. Scherzo (\( \text{j} = 63 \)), IV. Recitative – Freely, V. Finale (\( \text{j} = 136 \))
Notes: Includes performance instructions, graphic notation, does not use traditional staff.

Become Suite for Solo Clarinet, Duo for Woodwind and Drum Set, Four Canons for Two Flutes, similar material to String Quartet (1971) – the 2nd and 3rd movements.

Crane Library M62.F814 1970

Incidental Music for “The Enchanted” Wind Septet and Percussion

Medium: Wind Septet and Percussion (actual instrumentation unknown)
Composition date and location: 2/51 Potsdam
Publisher: unpublished
Duration: unknown
Movements: unknown
Notes: Premiered on 3/1/51. Location unknown, original lost. Later became Three Marches from “The Enchanted” for Band (College Band premiered in May of 1951)

Incidental Music from “Many Moons”

Medium: Clarinet, Violin, Violoncello and Piano
Composition date and location: 11/49, Potsdam
Publisher: RMP, 1950
Duration: about 3:00
Movements: Rabbit Dance — Fast ( \( \text{J} = 138 \)), Moon Dance — Slowly ( \( \text{J} = 66 \)), Dance of the Princess and the Jester — Fast ( \( \text{J} = 120, \text{J} = 152 \))
Notes: “Many Moons” was written by James Thurber, dramatized by Charlotte Charpenning, and presented by the Potsdam Players on 11/30/49, Potsdam.

Crane Library, M422.F8M3 1950

Intrada for Saxophone Sextet

Medium: Saxophone Sextet — SAATB and Bass Saxophones — alternate parts for 2 Bari Saxophones or Bb CB Clarinet instead of Bass Saxophone.
Composition date and location: c. 1984, Potsdam
Dedication: for Jim Stoltie
Publisher: Shawnee Press, 1986
Duration: 2:45
1 Movement: Fast ( \( \text{J} = 138 \))
Notes: Notes on composition, structure is reversible: ABCDCBA. Premiered on 12/3/84 by the Crane Saxophone Choir, James Stoltie, conductor at the NYSSMA Conference, Kiamesha Lake, New York.

Crane Library, M657.2.F79I5 1986

Introduction and Romp for Flute and Piano

Medium: Flute and Piano
Composition date and location: c. 1970, Potsdam
Publisher: Schirmer (may be out of print), 1972
Duration: c. 3:45
Movements: Slowly ( \( \text{J} = 69 \)), Lively ( \( \text{J} = 144 \)) — no break in between movements.
Notes: Also arranged for Marimba or Vibraphone and Piano. Premiered on 2/18/71, Mary Ellen Frackenpohl, flute, and Arthur Frackenpohl, piano.

Crane Library, M242.F79I5, 1972
**Lament for ‘Cello**

Medium: Cello, Trombone (Baritone [?], Bassoon) and Piano  
Composition date and location: 8/50, Fontainebleau, France  
Publisher: RMP, 1952  
Duration: about 2:50  
Movement: Slowly (\( \text{\textit{J}} = 72 \))  

**Licorice Licks**

Medium: Clarinet Quartet  
Composition date and location: 10/87, Potsdam  
Dedication: for Harry Phillips and friends  
Publisher: Almitra Music, 1988  
Duration: 2:50  
Movement: Fast Rag (\( \text{\textit{J}} = 126 \))  
Notes: Originally titled *Licorice Licks (for LEO)* because Frackenpohl liked the alliteration. Grade 5.  
Crane Library, M457.2.F73L5 1988

**Licorice Licks**

Medium: Clarinet Choir – Eb, 3 Bbs, Alto, Bass, CA and CB  
Composition date and location: 12/93, Potsdam  
Dedication: Written for the Berliner Klarnetten-Ensemble, Frithjof Krull, Leitung  
Publisher: Almitra Music, 1994  
Duration: 2:50  
Movement: Fast Rag (\( \text{\textit{J}} =126 \))  
Notes: First composed as a clarinet quartet in 1988.  
ARF

**Little River Rag (mi–sol–mi–la)**

Medium: Clarinet, Violoncello and Piano  
Date and location of composition: 7/93, Potsdam  
Dedication: for the Little River Trio  
Publisher: unpublished  
Duration: 3:00  
Movement: Medium Rag (\( \text{\textit{J}} =c.88 \))  
Notes: ARF

**Lullaby for Trumpet**

Medium: Trumpet (Bb) [or Clarinet (Bb)] and Piano  
Composition date and location: 8/51, Potsdam  
Publisher: RMP, 1952  
Duration: about 3:00  
Movement: Slowly (\( \text{\textit{J}} =60 \))
Notes: Derived from a solo for mezzo soprano in his Christmas cantata, *A Child this Day is Born*; also for violin or flute. C parts, Bb parts. Optional cup mute for the trumpet part.
Crane Library, M 261.F8L8 1952, M244.F79L8 1952

**Manatee Rag**

Medium: Two Clarinets and Bassoon (or Bass Clarinet)
Composition date and location: 9/92, Potsdam
Publisher: Woodwind Chamber Music Press, 1993
Duration: 2:40
Movement: Fast ($\text{\textbf{J}} = \text{c. 104}$)
Notes: Premiered on 11/14/92 with Kay St. Onge and Deborah Gevens, clarinets and Timothy Gallagher, bassoon.

**Passacaglia and Fugue on Happy Birthday for Woodwind Quintet**

Medium: Woodwind Quintet
Composition date and location: 10/52, Potsdam
Publisher: RMP, 1952; also Dom, 19%1
Duration: 4:25
Movements: Theme - Fast ($\text{\textbf{J}} = 144$, $\text{\textbf{J}} = 48$), Passacaglia - Moderately Slow ($\text{\textbf{J}} = 72-80$), Fugue - Fast ($\text{\textbf{J}} = 128$)
Notes: Wrote Passacaglia overnight when Philadelphia Woodwind Quintet was in town, and they performed informally the next day, October 1952.
Crane Library, M557.F7P3 1952

**Pastorale for Oboe**

Medium: Oboe (or Violin or Flute) and Piano
Composition date and location: 3/50, Potsdam
Publisher: RMP, 1952
Duration: about 3:00
Movement: Slowly ($\text{\textbf{J}} = 76$)
Notes: Originally for voice and piano. Title on piece: *Pastorale for Oboe with Piano Accompaniment*. Derived from the song, “The Passionate Shepherd to His Love” for baritone and piano. Also arranged for Cello, Horn, Trombone, Trumpet, Bassoon, Baritone[, Baritone[ ?]], Baritone[ ?], Clarinet, Tenor and Soprano Saxophone.
Crane Library, M247.F8P3 1952, M261.F8P3 1952

**Piece for Pam**

Medium: Clarinet and Piano
Composition date and location: 6/86, Potsdam
Dedication: for Pamela Keef
Publisher: unpublished
Duration: 3:05
Movement: Not too fast ($\text{\textbf{J}} = 112$)
Notes: for Presbyterian Church auction. Keef was a high school student in the church. No performances. ARF

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Prelude and Allegro for Clarinet Choir

Medium: Clarinet Choir – Eb, 3 Bbs, Alto, Bass, CA, CB
Composition date and location: c. 1968, Potsdam
Dedication: for the Clarinet Choir of Trenton (NJ) State College, Roger McKinney, conductor
Publisher: Shawnee Press, 1969
Duration: 4:45
Movements: Andante (\( J =80-84 \)), Allegro (\( J =120-128 \))
Crane Library, M857.F728P7 1969

Quartet for Oboe, Clarinet, Alto Saxophone and Bassoon

Medium: Oboe, Clarinet, Alto Saxophone and Bassoon
Composition date and location: 11/69, Potsdam
Commission: Kappa Gamma Psi Fraternity of Ithaca College
Publisher: Dora Publications, 1981
Duration: 12:00
Notes: Score in concert pitch. Many metric changes.
Crane Library, M457.2.F73Q8 1981
ARF

Quiétude

Medium: Clarinet solo or clarinet section solo with band or woodwind choir accompaniment.
Composition date and location: unknown, Potsdam
Publisher: Marks Music, 1962
Duration: 2:40
Movement: Adagio
Notes: Based on Clarinet Etude No. 15 by C. Rose. Written in score, “Transcribed for band by ARF. *It is possible to have all the Bb Clarinets (or Solo Clarinet) play the 1st Clarinet part if: a) Flutes, Oboes and Cornets are omitted altogether, b) Horns play cued notes, leave out the last 4 measures and follow alternate instructions. It is also possible to play this arrangement as a Woodwind Choir by eliminating the Brass parts. (The cadenza may be played by either one player, a small group, or all.) Premiered on 4/13/54 by the Crane Woodwind Choir.
Crane Band Library, 35A

Recitative and Allegro for Clarinet Choir

Medium: Clarinet Choir – Eb, 3 Bb, Alto, Bass, CA, CB
Composition date and location: 10/74, Potsdam
Commission: for David Ethridge and friends (free commission)
Publisher: unpublished
Duration: 6:25
Movements: Slowly (J = 48), Fast (J = 126)
Notes: based on Mvts. 3 and 4 of *String Quartet (1971)* Premiered at the NYSSMA Conference, 12/3/74, Crane Clarinet Choir, David Etheridge, conductor, Kiamesha Lake, New York. Potsdam premiere on 3/6/75, same group, Crane.

ARF

*Rhapsody for Solo Sax*

Medium: Saxophone - playable by any unaccompanied Saxophone
Composition date and location: 4/83, Potsdam
Dedication: for James Stoltie
Publisher: Almitra, 1984
Duration: 3:30
Movement: Fast (J = 120)
Notes: Premiered on 10/23/83 by James Stoltie, saxophone, Crane.
Crane Library, M107.F8R5 1984

*Rhumba, Refrain and Romp*

Medium: Two Euphoniums or Two Bassoons
Composition date and location: c. 1994, Potsdam
Publisher: TUBA Press, 1995
Duration: c. 8:35
Movements: Fast (J = c. 144), Slowly (J = c. 72), Very Fast (J = c. 104)
Notes: Described by Frackenpohl, alternate title *R3E2* or *R3B2*. Premiered by Kim and Frank Wangler, 2/14/95.
Not seen.
ARF

*Sax Lix*

Medium: Saxophone Quartet, SATB
Composition date and location: 10/87, Potsdam
Publisher: Almitra Music, 1988
Duration: 2:30
Movement: Fast rag (J = c. 126)
Notes: Grade 5, arrangement of Licorice Licks. Premiered on 3/21/90, by the Crane Saxophone Quartet – Claude Gould, Amy Cornell, Todd Gonyea and Angela DeLuca, Crane.
Crane Library, M459.F79L5 1988

*Saxophone Quartet*

Medium: Saxophone Quartet, SATB
Composition date and location: 3/67, Potsdam
Publisher: RMP, 1967
Duration: 9:00
Notes: Some similarities to Woodwind Quartet. Written in the score, “Mvt. 4 is based on the composer’s anthem My Song Forever Shall Record.” Later published as two pieces, Chorale and Canon, and Fanfare, Air and Finale. Possible premiere on 2/14/68, Crane Saxophone Quartet, personnel unknown, Crane.
Crane Library, M 457.2.F73Q3 1967

Sonata for Alto Saxophone and Piano

Medium: Alto Saxophone and Piano
Composition date and location: 12/88, Potsdam
Dedication: Written for James Stoltie
Publisher: Dom, 1990
Duration: 8:15
Movements: 1. Adagio (J =63) [Adagio–Allegretto scherzando–Adagio], 2. Allegro (J =126)
Notes: Based on the first two movements of the Sonata for Oboe and Piano.
Crane Library, M269.F79S6 1990, uncatalogued in back room

Sonata for Clarinet Alone or Sonata for Bb Clarinet and Piano

Medium: Clarinet and Piano or Clarinet Alone
Composition date and location: 9–10/96, Potsdam
Dedication: for Debbie Andrus
Publisher: unpublished
Duration: 10:10
Notes: Alternate title — Prelude, Aria and Scherzo for Clarinet Alone. May be performed alone or with accompaniment. Premiered on 5/20/97 at The Ohio State University School of Music, Columbus, Ohio, by Deborah Andrus, clarinet, and Patrick O’Donnell, piano.
ARF

Sonata for Euphonium and Piano

Medium: Euphonium (or Bassoon or Bass Clarinet) and Piano
Composition date and location: Summer 1973, Potsdam
Publisher: RMP, 1973; Dom, 1981
Duration: 12:40
Notes: Bass and treble parts included. The bass clef movements are as follows: 1. – bass clef, 2. – tenor clef, 3. –bass clef.
Crane Library, M271.E9F7 1973

Sonata for Oboe and Piano

Medium: Oboe and Piano
Composition date and location: 8/60, Potsdam
Dedication: for Robert Sprenkle
Publisher: RMP, 1960
Duration: about 9:00
Movements: I. Allegro moderato (J = 120), II. (J =60–66), III. (J =108–112)
Notes: Sprenkle was the Professor of Oboe at Eastman, and was the oboist with the Star Lake Chamber Players.
Crane Library, M246.F8S6 1960

Sonata for Tenor Saxophone and Piano

Medium: Tenor Saxophone and Piano
Composition date and location: 5/82, Potsdam
Dedication: for James Stoltie – written on saxophone part only
Publisher: Dorn, 1984
Duration: 10:00
Movements: Fast (J =144), Slowly (J =60), Fast (J =144)
Notes: Based on Three Movements for Three Brass Instruments. Premiered on 10/25/83 with James Stoltie, saxophone and Arthur Frackenpohl, piano, Crane.
Crane Library, M269.F79S62 1984
ARF

Sonatina for Clarinet and Piano

Medium: Clarinet and Piano
Composition date and location: 8/48, Tanglewood
Dedication: written at the suggestion of Dick Waller.
Publisher: Manduca Music, 1996. Originally published by G. Schirmer – Phi Mu Alpha Series, also RMP, 1952
Duration: 7:30
Movements: 1. Not too fast (J =126), 2. Very Slowly (J =88),
3. Quite Fast (J =152–160)
Notes: Performed several times after being written, often with Richard Waller, clarinet.
Also played at Fountainbleau on 8/23/50, Ernest Bright, clarinet, Arthur Frackenpohl, piano.
Crane Library, M 250.F8S6 1984

Sonatina for Flute and Piano

Medium: Flute and Piano
Composition date and location: 6/53, Potsdam
Dedication: for Mary Ellen
Publisher: RMP, 1953
Duration: 8:00
Movements: I. Fast (J =132–140), II. Slowly (J =52–56), III. Very Fast (J =92–100)
Notes: Premiered on Mary Ellen Walkley’s Senior Recital, 11/4/53. Mary Ellen Walkley, flute, and Barbara Ross, piano, Crane.
Crane Library M242.F79S6 1953

Song and Dance for Euphonium, Tuba and Piano

Medium: Euphonium and Tuba (or 2 Bassoons) and Piano or Band
Composition date and location: 1/91, Potsdam
Publisher: TUBA Press, 1994
Duration: about 5:45
Movements: Slowly (J = 54–60), Moderately (J =80)
Notes: Originally scored for euphonium, tuba and band accompaniment. Written for Lake Braddock High School, Lake Braddock, Virginia. Not seen.

Sonnet XVIII (Shall I Compare Thee)

Medium: Baritone, Violin and Bassoon
Composition date and location: 1/21/52, Potsdam
Dedication: for Arnold, Charlotte and George
Commission: written for the Faculty Trio of the State University Teachers College, Plattsburgh, New York
Publisher: RMP, 1952
Duration: about 2:45
Movement: Slowly (about $\frac{1}{2}$ = 60)
Notes: Premiered in Plattsburg in 2/52 with “A Passionate Shepherd to his Love.” Not seen.

Stylistic Variations on a Familiar Tune

Medium: Flute (Piccolo), Bassoon (Recorder) and Piano (Organ-Harpsichord)
Composition date and location: 8/98, Potsdam
Dedication: for the Traba Trio (members of the West Coast Symphony, Sarasota, FL)
Publisher: unpublished
Duration: 8:10
Movements: 1. Plainsong — Slowly, 2. Madrigal — Moderately ($\frac{1}{2}$ = c. 92), 3. Fughetta — Lively ($\frac{1}{2}$ = c. 112), 4. Sonatina (excerpt) — Fast ($\frac{1}{2}$ = c. 120), 5. Nocturnette — Slowly ($\frac{1}{2}$ = c. 72), 6. Un Morceau pour C.D. — Lento ($\frac{1}{2}$ = c. 44), 7. Free Variations. Lively ($\frac{1}{2}$, $\frac{1}{2}$ = c. 44)
Notes: Written for use in concerts in the public schools. Not seen.

Suite for Flute Choir

Medium: Flute Choir — 2 Piccolos, 4 C Flutes, Alto and Bass Flutes
Composition date and location: c. 1971, Potsdam
Dedication: for James Pellerite (Indiana University)
Publisher: Dorn, 1981, and now Nourse Woodwind Publications, 1996
Duration: 6:30
Movements: 1. Intrada ($\frac{1}{2}$ =112), 2. Ballad ($\frac{1}{2}$ =72), 3. Waltz ($\frac{1}{2}$ =68), 4. Elegy ($\frac{1}{2}$ =40), 5. Finale ($\frac{1}{2}$ =88)
Notes: Based on Recent Rulings for Voice and Piano. ARF

Suite for Flute, Clarinet, Viola and Cello

Medium: Flute, Clarinet, Viola and Cello
Composition date and location: 2/48, Rochester, New York
Publisher: RMP, 1957
Duration: 5:45
Movements: 1. Fast ($\frac{1}{2}$ =120), II. Slowly ($\frac{1}{2}$ =60), III. Very Fast ($\frac{1}{2}$ =144)
Notes: Meter changes from 6/8 to 9/8.
Crane Library, M 462.F73S8 1957, ARF

68
Suite for Solo Clarinet

Medium: Clarinet
Composition date and location: 4/85, Potsdam
Dedication: written for Roger McKinney
Publisher: Almitra, 1985
Duration: 9:15
Notes: Same as Impromptu Suite and Duo for Woodwind and Drumset.
Crane Library, M72.F8S8 1985

Suite for Woodwind Quintet

Medium: Woodwind Quintet
Composition date and location: c. 1971, Potsdam
Publisher: Elkan-Vogel, out of print, 1973
Duration: 6:00
Notes: Later, 2nd and 3rd movements became Two Movements for Three Woodwinds.
Crane Library, M557.F64S9 1973

Tango and Two Step for Sax Quartet

Medium: Saxophone Quartet – SATB
Composition date and location: 11/93, Potsdam
Dedication: The Crane Saxophone Quartet
Publisher: PP Music – Manduca, 1994
Duration: 5:15
Movements: Slowly \( \text{\( J \)} =69 \), Fast \( \text{\( J \)} =116 \)
Notes: Originally for Saxophone Quintet. Also based on two piano rags.
ARF

Three American Folk Songs

Medium: Soprano, Flute and Piano
Composition date and location: 3/72, Potsdam
Dedication: written for Marie Callahan, Mary Ellen Frackenpohl and Betty Baritaud
Publisher: unpublished
Duration: 7:15
Movements: 1. Katie Cruel \( \text{\( J \)} = c. 92 \) 2. All the Pretty Little Horses, \( \text{\( J \)} = c. 72 \) 3. The Bird’s Song \( \text{\( J \)} = c. 96 \)
Notes: Originally for women’s chorus, SSA. All the Pretty Little Horses was published by Hal Leonard for women’s chorus.
Not seen.

Three Short Pieces for Sax Quartet

Medium: Saxophone Quartet – SATB
Composition date and location: 9/94, Potsdam
Dedication: for the New Century Saxophone Quartet
Three Short Pieces for String Quartet.

- Toccata (J = 120)
- Arioso (J = 60)
- Fughetta (J = 120)

Notes: Based on Three Short Pieces for String Quartet., 11/66. The Crane Saxophone Quartet premiered it on 4/14/94, Robert Faub, Edward Sinanowski, Jennifer Filer, Andrew Stoker, saxophones, Crane.

ARF

Three Waltzes for Alto Saxophone and Piano

- Medium: Alto Saxophone and Piano
- Composition date and location: 3/94, Potsdam
- Dedication: for Robert Faub
- Publisher: unpublished
- Duration: 8:00
- Movements: 1. Medium Rag (J = 126), 2. Slow Ballad (J = 76), 3. Fast Jazz - Lively (J = 66)
- Notes: first mvt in 9/16, Premiered 10/13/94 with Robert Faub, saxophone, David Heinick, piano, Crane.

ARF

Toccata for Woodwind Quartet

- Medium: Woodwind Quartet - Flute, Oboe, Clarinet, Bassoon
- Composition date and location: c. 1968, Potsdam
- Dedication: for the Crane Faculty Woodwind Quartet
- Publisher: Schirmer, Phi Mu Alpha Sinfonia Series - out of print, 1970
- Duration: 3:00
- Movement: Vivace (J = 144)
- Notes: Performed at Carnegie Recital Hall. Potsdam premiere on 2/6/67 by the Crane Faculty Woodwind Quartet - Donald McDonald, flute; Harry Phillips, clarinet; Earl Groth, oboe; C. Robert Reinert, bassoon, Crane. Changes meter from 7/8 to 3/4 to 4/4.

Crane Library, M 457.2.F73T6 1970

Trio for Oboe (or clarinet in Bb), horn (or tenor sax in Bb) and bassoon

- Medium: Oboe, Horn and Bassoon with alternate parts (Clarinet and Tenor saxophone)
- Composition date and location: 7/49, Lake Placid - Potsdam
- Publisher: RMP, 1950
- Duration: 9:00

Crane Library, M357.F67T72 1950

Trio for Oboe (or soprano sax), horn and bassoon

- Medium: Oboe, Horn and Bassoon, with alternate Soprano Saxophone part
- Composition date and location: 1/79, Potsdam
- Dedication: for Chris Weait and Friends
- Publisher: Dorn, 1979
- Duration: 10:50
Movements: 1. Fast (\( \text{\textit{J}} = 138 \)), 2. Slowly (\( \text{\textit{J}} = \text{c. 69} \)), 3. Scherzo – Very Fast (\( \text{\textit{J}} = \text{c. 69} \)), 4. Variations – Fast (\( \text{\textit{J}} = \text{c. 100} \))

Notes: Same music as *Trio for Oboe, horn and bassoon* (1950). Written in score “revised considerably in 1979”

Crane Library, M357.F67T72 1979

**Two Movements for Tenor Saxophone and Piano**

Medium: Tenor Saxophone and Piano
Composition date and location: 1/78, Potsdam
Dedication: for Mary Frandsen, for M. Frandsen (both on score)
Publisher: unpublished
Duration: 7:15
Movements: Slowly (\( \text{\textit{J}} = \text{66} \)), Lively (\( \text{\textit{J}} = 138 \))
Notes: Originally written in 1976 for viola and piano for his son’s graduation recital from Ithaca College, then arranged for Mary Frandsen in 1978

Crane Library M 269.F79M6 1978

**Two Movements for Three Woodwinds**

Medium: Two Clarinets and Bassoon (or Bass Clarinet)
Composition date and location: 9/92, Potsdam
Publisher: Woodwind Chamber Press, 1993
Duration: 3:50
Movements: I. Slowly (\( \text{\textit{J}} = \text{c. 56} \)), II. Very Fast (\( \text{\textit{J}} = \text{c. 48} \))
Notes: Alternate title is *Elegy and Dance*. Originally movements 2 and 3 from the *Suite for Woodwind Quintet*.

ARF

**Two Pieces for Clarinet Alone**

Medium: Clarinet
Composition date and location: 8/49, Lake Placid, New York
Dedication: for John Huggler
Publisher: RMP, 1949
Duration: about 3:10
Movements: I. Slowly (\( \text{\textit{J}} = \text{60–63} \)), II. Lively (\( \text{\textit{J}} = \text{126–132} \))
Notes: Crane Library, M72.F8P5 1949

**Two Rags for Bassoon and Cello**

Medium: Bassoon/Cello Duet (2x2)
Composition date and location: 6/75, Potsdam
Dedication: Written for the Weaits
Publisher: unpublished
Duration: 6:00
Movements: Moderately (\( \text{\textit{J}} = 96 \)), Fast (\( \text{\textit{J}} = 120+ \))
Notes: revised 10/75.

Crane Library, unbound in back room – score and two parts

71
Two Rags for Saxophone Ensemble

Medium: Saxophone Ensemble – SAATB, Bass Saxophones – with substitutions of CA and CB Clarinets for Bass Saxophone
Composition date and location: c. 1973, Potsdam
Dedication: for J.S. and Friends
Publisher: Shawnee Press, 1974
Duration: 7:00
Movements: Sad Rag – Moderato (J = 112), Glad Rag – Allegro (J = 120–144)
Crane Library, M657.2.F79R3 1974

Variations for Clarinet and Piano

Medium: Clarinet and Piano
Composition date and location: 10/64, Potsdam
Publisher: RMP, 1964
Duration: 6:20
Movement: Slowly (J = 60)
Notes: Based on an earlier work for piano. Premiered by 2/9/65 by Harry Phillips, clarinet and Arthur Frackenpohl, piano, Crane.
Crane Library, M252.F8V3 1964

Variations for Eb Alto Saxophone and Piano

Medium: Alto Saxophone and Piano
Composition date and location: c. 1974, Potsdam
Dedication: for James Stoltie
Publisher: Shawnee Press, 1974
Duration: 6:00
Movement: Slowly (J = 60)
Crane Library, M269.F79V3 1974

Variations for Tuba and Piano (The Cobbler's Bench)

Medium: Tuba and Piano or Bassoon and Piano, also may be played with Band
Composition date and location: c. 1972, Potsdam
Dedication: for Peter Popiel
Publisher: RMP, 1972; Shawnee, 1973
Duration: 5:30
Movement: Moderately (J = 96)
Notes: Performance suggestions by Peter Popiel. Five variations, including a cadenza.
Delta State University Brass Library
**Woodwind Whirl**

Composition date and location: 1/78, Potsdam  
Dedication: Roy C. Ketcham High School Woodwind Choir, Robert Fadden, Director. Wappinger Falls, New York  
Publisher: Shawnee Press, 1979  
Duration: 4:15  
Movement: Lively (\( \frac{\text{d}}{\text{d}} = 112 \))  
Notes: Originally for Woodwind Choir, later arranged for Woodwind quintet. Music also became *Wooden Whirl* for *Marimba Ensemble*. Fadden did the rehearsal suggestions. Optional String Bass and Drum Set. * = optional instruments.  
Crane Library M1245.F8W6 1979  
Crane Band Library 991A

**Woodwind Whirl**

Medium: Woodwind Quintet  
Composition date and location: c. 1980, Potsdam  
Publisher: unpublished  
Duration: 4:15  
Movement: Lively (\( \frac{\text{d}}{\text{d}} = 112 \))  
Notes: Originally for Woodwind Choir. Not seen.  
ARF

**WSLU Waltz**

Medium: Clarinet, Violoncello and Piano  
Composition date and location: 9/95, Potsdam  
Dedication: for the Little River Trio  
Publisher: unpublished  
Duration: 3:00  
Movement: Leisurely (\( \frac{\text{d}}{\text{d}} = 84 \))  
Notes: Originally for Piano, 11/87 based on numbers – (315)379-5356, 89.5, 13617 (phone, mHz, zip) – originally written in response to Public Radio fundraising drive.  
ARF
CHAPTER 5

CONCLUSION

Arthur Roland Frackenpohl is an important figure in twentieth-century American music. He has written music for nearly every type of musical ensemble during his fifty years as a composer, through which he has developed his own personal compositional style. He continues to contribute to American musical culture by composing and arranging music for all genres, as well as performing on piano and organ. His music is written for and accessible to amateur and professional musicians alike, from elementary band music to the Canadian Brass. He has composed and/or arranged 625 pieces and published over 250 of them. He has also written the textbook *Harmonization at the Piano*, which is used in many college music education programs across the United States.

Arthur Frackenpohl matured early as a composer, already writing in his own style by the time he studied at Tanglewood in 1948. Since he wrote his first piece for the clarinet in 1948, he has written twenty-eight pieces that feature the instrument. There are many stylistic similarities between the *Sonatina for Clarinet and Piano* (1948) and the *Sonata for Bb Clarinet and Piano* (1996). These include: traditional or jazz-like harmonies, tuneful melodies, homophonic textures with occasional elements of counterpoint, metric shifts and syncopated rhythms. Frackenpohl is also an excellent orchestrator for the combination of clarinet and piano. He highlights the unique qualities of the clarinet very well, featuring its range, tone color and dynamic capabilities in the two works discussed in Chapter 3.

The information in the annotations of the original woodwind music by Frackenpohl, located in Chapter 4, is designed to assist woodwind groups and soloists to
locate and perform his music. Most of these works were written for a performer or an ensemble that he met through professional contacts at the Crane School of Music, the Eastman School and Tanglewood. A listing of these pieces according to instrument is located in Appendix A. Frackenpohl has also arranged many pieces for woodwind instruments, and a bibliography of these pieces is included in Appendix B, including publication information. The pieces he arranged for the Hillcrest Ragtime Society can be found in Appendix C. A list of all of the books and articles written about Frackenpohl and his music as well as Frackenpohl’s own writings are located in Appendix D. It is the hope of the author that through this study, Frackenpohl’s works for woodwinds will gain more exposure and performance, his compositional virtuosity will be more fully affirmed and that the biography of this distinguished twentieth century American composer will be more readily available to all performers of his music.
APPENDIX A

ORIGINAL WORKS ORGANIZED BY INSTRUMENT

76
ORIGINAL WORKS FOR THE FLUTE

SOLO FLUTE

Impromptu Suite for Any Treble Woodwind Instrument

FLUTE AND PIANO OR ORCHESTRA

Arioso for Flute and Strings
Ballad and Tango for Flute and Piano
Folk Songs for Alto Flute and Piano
Introduction and Romp for Flute and Piano
Pastorale for Oboe
Sonatina for Flute and Piano

CHAMBER MUSIC

Come, Thou Font of Every Blessing
Divertimento for Three Flutes
Divertimento for Woodwind Quartet
Duo for Woodwind and Drum Set
Flute Rag
Flute Waltz
Flutes Four
Four Canons for Two Flutes
French Suite for Woodwind Quintet
Passacaglia and Fugue on Happy Birthday for Woodwind Quintet
Suite for Flute, Clarinet, Viola and Cello

77
Suite for Woodwind Quintet
Three American Folk Songs
Toccata for Woodwind Quartet
Woodwind Whirl

FLUTE CHOIR
Suite for Flute Choir

WOODWIND CHOIR
Aria with Fughetta
Cantilena
Quietude
Woodwind Whirl
ORIGINAL WORKS FOR THE OBOE

SOLO OBOE

Impromptu Suite for Any Treble Woodwind Instrument

OBOE AND PIANO OR ORCHESTRA

Pastorale for Oboe
Sonata for Oboe and Piano

CHAMBER MUSIC

Come, Thou Font of Every Blessing
Divertimento for Woodwind Quartet
Duo for Woodwind and Drum Set
French Suite for Woodwind Quintet
Passacaglia and Fugue on Happy Birthday for Woodwind Quintet
Quartet for Oboe, Clarinet, Alto Saxophone and Bassoon
Suite for Woodwind Quintet
Toccata for Woodwind Quartet
Trio for Oboe (or Clarinet in Bb), Horn (or Tenor Sax in Bb) and Bassoon
Trio for Oboe (or Soprano Sax), Horn and Bassoon
Woodwind Whirl

WOODWIND CHOIR

Aria with Fughetta
Cantilena
Quietude
Woodwind Whirl

79
ORIGINAL WORKS FOR THE CLARINET

SOLO CLARINET

Impromptu Suite for Any Treble Woodwind Instrument

Sonata for Clarinet Alone (same as Sonata for Clarinet and Piano)

Suite for Solo Clarinet

Two Pieces for Clarinet Alone

CLARINET AND PIANO OR ORCHESTRA

Concertino for Clarinet and Chamber Orchestra

Hymn Variations

Lullaby

Pastorale

Piece for Pam

Sonata for Bass Clarinet and Piano (same as Sonata for Euphonium and Piano)

Sonata for Bb Clarinet and Piano (same music as Sonata for Clarinet Alone)

Sonatina for Clarinet and Piano

Variations for Clarinet and Piano

CHAMBER MUSIC

Dinner Music Suite for Clarinet, Trumpet, Contrabass and Piano

Divertimento for Three Clarinets

Divertimento for Woodwind Quartet

Duo for Woodwind and Drum Set

French Suite for Woodwind Quintet
Incidental Music from “Many Moons” for Clarinet, Violin, Cello and Piano
Little River Rag for Clarinet, Cello and Piano
Manatee Rag for Two Clarinets and Bassoon or Bass Clarinet
Passacaglia and Fugue on Happy Birthday for Woodwind Quintet
Quartet for Oboe, Clarinet, Alto Saxophone and Bassoon
Suite for Flute, Clarinet, Viola and Cello
Suite for Woodwind Quintet
Toccata for Woodwind Quartet
Trio for Oboe (or Clarinet in Bb), Horn (or Tenor Sax in Bb) and Bassoon
Two Movements for Three Woodwinds, for Two Clarinets and Bassoon or Bass Clarinet
Woodwind Whirl
WSLU Waltz for Clarinet, Cello and Piano

CLARINET QUARTET
Licorice Licks

CLARINET CHOIR
Ballad for George for Clarinet Choir
Clarinet Rag
Licorice Licks
Prelude and Allegro for Clarinet Choir
Recitative and Allegro for Clarinet Choir

WOODWIND CHOIR
Aria with Fughetta
Cantilena
Quietude
Woodwind Whirl

81
ORIGINAL WORKS FOR THE SAXOPHONE

SOLO SAXOPHONE

Impromptu Suite for Any Treble Woodwind Instrument
Rhapsody for Solo Sax

SAXOPHONE AND PIANO

Air for Alto (Waltz Ballad)
Dorian Elegy, based on a melody by James Stoltie
Sonata for Alto Saxophone and Piano
Sonata for Tenor Saxophone and Piano
Three Waltzes for Alto Saxophone and Piano
Two Movements for Tenor Saxophone and Piano
Variations for Eb Alto Saxophone and Piano

SAXOPHONE QUARTETS

Chorale and Canon
Fanfare, Air and Finale for Saxophone Quartet
Sax Lix
Saxophone Quartet (original version that included Chorale and Canon and Fanfare, Air and Finale as one piece)
Tango and Two Step for Sax Quartet
Three Short Pieces for Sax Quartet

SAXOPHONE ENSEMBLES

Intrada for Saxophone Sextet
Two Rags for Saxophone Ensemble

MIXED WOODWIND ENSEMBLES INCLUDING SAXOPHONE

Duo for Woodwind and Drum Set
Quartet for Oboe, Clarinet, Alto Saxophone and Bassoon
Trio for Oboe (or Clarinet in Bb), Horn (or Tenor Sax in Bb) and Bassoon
Trio for Oboe (or Soprano Sax), Horn and Bassoon

WOODWIND CHOIR

Aria with Fughetta
Cantilena
Quietude
Woodwind Whirl
ORIGINAL WORKS FOR THE BASSOON

BASSOON AND PIANO OR ORCHESTRA

Concerto for Bassoon and Band or Piano
Lament for 'Cello
Pastorale for Oboe
Sonata for Bass Clarinet and Piano (same as Sonata for Euphonium and Piano)
Song and Dance for Euphonium, Tuba and Piano
Variations for Tuba and Piano (The Cobbler's Bench)

CHAMBER MUSIC

Ballad and Waltz for Bassoon and Harp
Dinner Music Suite for Clarinet, Trumpet, Contrabass and Piano
Divertimento for Woodwind Quartet
French Suite for Woodwind Quintet
Manatee Rag for Two Clarinets and Bassoon or Bass Clarinet
Passacaglia and Fugue on Happy Birthday for Woodwind Quintet
Quartet for Oboe, Clarinet, Alto Saxophone and Bassoon
Rhumba, Refrain and Romp (R3B2)
Sonnet XVIII (Shall I Compare Thee)
Stylistic Variations on a Familiar Tune
Suite for Woodwind Quintet
Toccata for Woodwind Quartet
Trio for Oboe (or Clarinet in Bb), Horn (or Tenor Sax in Bb) and Bassoon
Trio for Oboe (or Soprano sax), Horn and Bassoon

84
Two Movements for Three Woodwinds, for Two Clarinets and Bassoon or Bass Clarinet

Two Rags for Bassoon and Cello

Woodwind Whirl

WOODWIND CHOIR

Aria with Fughetta

Cantilena

Quietude

Woodwind Whirl
APPENDIX B

ARRANGEMENTS FOR WOODWINDS

Alexander’s Ragtime Band
Medium: Saxophone Sextet
Publisher: Dorn, 1990

Amazing Grace
Composer: Traditional
Medium: Clarinet and Piano
Publisher: unpublished

Angels We Have Heard on High (French Carol)
Composer: Traditional
Medium: Woodwind Quintet
Publisher: Integra, 1990

Aria and Rondo
Composer: J.H. Fiocco (1703–1741)
Medium: Clarinet, Trumpet or Soprano or Tenor Saxophone or Baritone and Piano
Publisher: photocopy of holograph, 1979

Aria and Rondo
Composer: J.H. Fiocco
Medium: Clarinet and Piano
Publisher: Almitra, 1980

Aria and Rondo
Composer: J.H. Fiocco
Medium: Tenor Saxophone and Piano
Publisher: Almitra, 1980
Bill Bailey

Composer: Hughie Cannon (1877–1912)
Medium: Saxophone Ensemble – 2 Sopranos, 2 Altos, 2 Tenors, 2 Baritones, Bass guitar and Drums
Publisher: photocopy, 1980 – revision for many saxophones.
Notes: First arranged as “Bill Bailey Won’t You Please Come Home?” – Musical Chair

A Christmas Jazz Suite

Composer: Traditional
Medium: Woodwind Quintet
Date and place of Publisher: Almitra, c. 1981
Notes: Originally written for brass quintet, then saxophone quartet/sextet, with 1 movement different, then for woodwind quintet.

A Christmas Jazz Suite

Composer: Traditional
Medium: Saxophone Quartet – AATB
Date and place of Publisher: Almitra, 1983

Divertimento

Composer: Franz Joseph Haydn (1732–1809)
Medium: Flute quartet – or 3 Flutes and 1 Clarinet
Publisher: Shawnee Press, 1974
Notes: Movements 1–3 are from the String Quartet, Op. 71, No. 2, Movement 4 is from the Symphony No. 101, Movement 5 is from the Finale of Symphony No. 102.

The Earl of Salisbury

Composer: William Byrd (1542–1623)
Medium: Saxophone Quartet – SATB
Publisher: Almitra, 1986

The Entertainer

Composer: Scott Joplin (1868–1917)
Medium: Woodwind Quintet
Publisher: unpublished

French Carol Medley

Composer: Traditional
Medium: Woodwind Quintet
Publisher: Integra, 1990
Frère Jacques
Composer: Traditional
Medium: Woodwind Quintet
Publisher: unpublished

In Dulce Jubilo
Composer: Traditional
Medium: Woodwind Quintet
Publisher: Integra, 1990

He Shall Feed His Flock
Composer: George Frederick Handel (1685–1759)
Medium: Woodwind Quintet
Publisher: Integra, 1990

Minute Waltz, Op. 64, No. 1
Composer: Frederic Chopin (1810–1849)
Medium: Alto Saxophone and Piano
Publisher: Kendor Music, 1986

Mississippi Rag
Composer: William H. Krell (1873–1933)
Medium: Clarinet Choir – Eb, 3Bb, Alto, Bass, CA, CB
Publisher: Almitra, 1990

Mississippi Rag
Composer: William H. Krell
Medium: Saxophone Quartet – AATB
Publisher: Almitra, 1985

The Pink Panther
Composer: Henry Mancini (1924–1994)
Medium: Flute and Piano
Publisher: Almitra, 1982
Notes: Also arranged for Saxophone Quartet, Brass Quintet in 1982, and for Horn, Trumpet, Clarinet, Tenor Saxophone, Alto Saxophone or Tuba and Piano, 1983.

The Pink Panther
Composer: Henry Mancini
Medium: Clarinet and Piano
Publisher: Almitra, 1983
The Pink Panther

Composer: Henry Mancini
Medium: Alto Saxophone and Piano
Publisher: Almitra, 1983

The Pink Panther

Composer: Henry Mancini
Medium: Tenor Saxophone and Piano
Publisher: Almitra, 1983

The Pink Panther

Composer: Henry Mancini
Medium: Saxophone Quartet – AATB
Publisher: Almitra, 1982

Ragtime Suite

Composers: Tom Turpin, Scott Hayden, Scott Joplin
Medium: Saxophone Quartet – SATB
Publisher: Shawnee Press, 1974

Rudolph the Red–Nosed Reindeer

Composer: Johnny Marks (1911–1978)
Medium: Saxophone quartet – SATB
Publisher: Almitra, 1983

Sinfonietta in Bb

Composer: Wolfgang Amadeus Mozart (1756–1791)
Medium: Clarinet Choir – Eb, Solo, 3 Bbs, Alto, Bass, CA and CB
Publisher: Shawnee Press, 1967
Notes: From the Four Hand Piano Sonatas in Bb and D.

Solfeggietto

Composer: C.P.E. Bach (1714–1788)
Medium: Clarinet Quartet – 3Bb, Bass
Publisher: unpublished
Notes: Originally for keyboard, Solfeggio, W. 117, no. 2, C minor – for Piano, then Flute, Saxophone Quartet, Clarinet, Saxophone and Clarinet Quartet.

Solfeggietto

Composer: C.P.E. Bach
Medium: Clarinet Solo
Publisher: Dorn, 1987
Solfeggietto
Composer: C.P.E. Bach
Medium: Flute Solo
Publisher: Almitra, 1986

Solfeggietto
Composer: C.P.E. Bach
Medium: Saxophone Quartet, SATB
Publisher: Dorn, 1986

Solfeggietto
Composer: C.P.E. Bach
Medium: Saxophone Solo
Publisher: Dorn, 1990

Two Joplin Rags
Composer: Scott Joplin
Medium: Woodwind Quintet
Publisher: Shawnee, 1974

We Wish You a Merry Christmas
Composer: Traditional
Medium: Saxophone Quartet
Publisher: unpublished

What Child is This?
Composer: Traditional
Medium: Woodwind Quintet
Publisher: Integra, 1990
APPENDIX C

WORKS WRITTEN FOR THE
HILLCREST RAGTIME SOCIETY
1971-1975

Personnel: Joel Kerker, trumpet; Kurt Brombach, bassoon; Arlene Babich, flute; Mary Ellen Frackenpohl, flute; Arthur Frackenpohl, piano; James Frackenpohl, bass; Steven Frackenpohl, viola and piano; David Frackenpohl, guitar; Thomas Frackenpohl, bass.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer/Arranger</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Stop-Time&quot; Rag</td>
<td>Joplin</td>
<td>1973</td>
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<tr>
<td>A Minor Drag</td>
<td>Frackenpohl</td>
<td>1974</td>
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<td>Ballad and Tango</td>
<td>Frackenpohl</td>
<td>1974</td>
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<tr>
<td>Ballad for Low Flutes</td>
<td>Frackenpohl</td>
<td>1974</td>
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<tr>
<td>Beatles Medley</td>
<td>Lennon and McCartney</td>
<td>1974</td>
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<td>Black and White Rag</td>
<td>Botsford</td>
<td>1973</td>
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<tr>
<td>Blues in E</td>
<td>Traditional</td>
<td>1972</td>
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<tr>
<td>Champagne Rag (1910)</td>
<td>Joseph Lamb</td>
<td>1974</td>
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<tr>
<td>Dice Waltz</td>
<td>Mozart</td>
<td>1972</td>
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<td>Dill Pickles</td>
<td>Johnson</td>
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<td>Fiddler on the Roof Medley</td>
<td>Harnick and Bock</td>
<td>1972</td>
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<td>Flute Rag</td>
<td>Frackenpohl</td>
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<td>Flutes Four</td>
<td>Frackenpohl</td>
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<td>Goin' Out of My Head</td>
<td>Randazzo and Weinstein</td>
<td>1973</td>
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<td>Honeymoon Rag</td>
<td>Scott</td>
<td>1972</td>
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<tr>
<td>Song Name</td>
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<td>Year</td>
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<td>---------------------------------</td>
<td>-------------------</td>
<td>------</td>
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<tr>
<td>Hot-House Rag</td>
<td>Pratt</td>
<td>1972</td>
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<td>Intro and Boogie</td>
<td>Traditional</td>
<td>1973</td>
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<td>Rag-Time Dance (1906)</td>
<td>Joplin</td>
<td>1974</td>
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<tr>
<td>Ragamuffin</td>
<td>Joel Kerker</td>
<td>1973</td>
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<td>Ragtime Nightingale</td>
<td>Lamb</td>
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<td>Rodgers and Hammerstein Medley</td>
<td>Rodgers and Hammerstein</td>
<td>1974</td>
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<td>Spinning Wheel</td>
<td>Thomas</td>
<td>1973</td>
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<td>St. Louis Blues</td>
<td>Handy</td>
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<td>Sunny</td>
<td>Hebb</td>
<td>1973</td>
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<td>Superstar Medley</td>
<td>Rice and Webber</td>
<td>1972</td>
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<td>The Entertainer (1902)</td>
<td>Joplin</td>
<td>1973</td>
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<td>The Junk Man Rag (1913)</td>
<td>Roberts</td>
<td>1974</td>
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APPENDIX D

BIBLIOGRAPHY OF WORKS ABOUT ARTHUR FRACKENPOHL

DISSERTATIONS


Gives a historical overview of the ten most significant quartets written for trombones in the twentieth century. Frackenpohl’s *Trombone Quartet* (1967) is analyzed and discussed in depth.

ARTICLES


Review of the piece.


Biography.


Biography.


Biography.

Reviews the work *Tango and Two-Step for Saxophone Quartet.*


Discusses programs and pieces performed in 1982.


Biography.


Announcement of premiere of this work by the Fairbanks (AK) Symphony.


Relevant, not seen.


Discusses programs and pieces performed in 1964.


Discusses programs and pieces performed in 1965.


Discusses programs and pieces performed in 1966.


Review of the piece.


Review of the piece.

Review of piece.


Review of the piece.


Review of the piece.


Listed in a program of a senior recital.


Biography.


Biography.


Relevant, not seen.


Listed in a program.


Relevant, not seen.

“We the People, Premiered.” ASCAP. Winter 1987: 56.

Relevant, not seen.

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Discusses the piece *Dorian Tune* as a good piece for beginner pianists. Includes a biography of Frackenpohl.


Review of the piece, premiered by the Eastman Wind Ensemble on 10/30/55.

**ARTICLES WRITTEN BY ARTHUR FRACKENPOHL**


Article written by Frackenpohl about his experience as a Ford Foundation Grant to write music for the Hempstead, New York public schools in 1959.


Discussed Ford Foundation Grant experience as part of a retrospective in this publication.

**BOOKS WRITTEN BY ARTHUR FRACKENPOHL**


Keyboard harmony textbook.

**RECORDED INTERVIEWS**


Cassette tape recordings of personal interviews with Frackenpohl.


On-air interview with Frackenpohl and recordings of live performances of his music from the Crane School of Music.
APPENDIX E

LETTERS OF PERMISSION FROM MANDUCA MUSIC PUBLICATIONS TO
REPRINT THE SONATINA FOR CLARINET AND PIANO,
AND FROM ARTHUR FRACKENPOHL TO REPRINT THE SONATA FOR Bb
CLARINET AND PIANO
Dear Ms. Andrus,

You have our permission to make photocopies of parts of the score of the Sonatina for Clarinet and Piano for use in your biography of Arthur Frackenpohl. We wish you the best of luck with this publication, and if we can be of further assistance please let us know. We have recently published a great deal of Arthur's piano, brass and string music.

Sincerely,

Liz Manduca, Manduca Music Publications
13 Hillcrest Dr.
Potsdam, NY 13676
Sept. 20, 1998

To Whom It May Concern:

I grant permission to Deborah Ander to use my Sonata in Clarinet and Piano
in her DMA document for The Ohio State University.

Arthur Friedgenfell
(Professor Emeritus
Crane School of Music
SUNY Potsdam)
Crane School of Music Program Books, Crane School of Music, 1949-1997.


Manduca, Liz. Email to the author. October 21, 1998,


The Music Index. Detroit, MI: Information Service, 1949-.


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We the People. Premiered.” ASCAP. Winter 1987: 56.

