

A BIBLIOGRAPHY OF
CHAMBER MUSIC AND DOUBLE CONCERTI LITERATURE FOR
OBOE AND CLARINET

DOCUMENT

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ABSTRACT

Research on heterogeneous wind duo groupings is rare, even though a representative collection of repertoire exists for several pairing combinations in both chamber music and double concerti. In the case of woodwind chamber music, composers first began writing for Harmonie wind ensembles comprised of two oboes, two clarinets, two bassoons and two French horns in the late 1700's. Composers, however, have largely ignored a repertoire featuring the two highest voices of this genre (oboe and the clarinet) as a duo or wind combination paired with strings and/or piano until the late nineteenth and early twentieth centuries. Surprisingly, the instruments were used in conjunction much earlier in the eighteenth century in *sinfonia concertantes*, double concerti and other orchestral literature.

This document will deal with often-neglected chamber works that utilize oboe and clarinet as the sole wind instruments. This repertoire includes works for: 1) oboe and clarinet, 2) oboe and clarinet with piano (including orchestral reductions as noted), 3) oboe and clarinet with one or more string instruments with and without piano, percussion, and voice, and 4) oboe and clarinet as double soloists with orchestra or wind ensemble. This last grouping, while not chamber works, will be addressed as they are closely related to the chamber music repertoire and are sometimes played as such. Compositions utilizing bass clarinet, English horn and other related family members in the

aforementioned combinations will also be included. Woodwind trios, quartets, quintets, etc. will not be addressed, as the focus of this paper will be on compositions that use oboe and clarinet (and family members) as their dominant woodwind voices.

In addition to listing available repertoire, the following topics will be addressed:

1) the relationship of the oboe and clarinet in the orchestral setting, 2) the growth of the repertoire for this duo combination and the musicians involved and 3) resources for researching obscure chamber music.

Dedicated to my Grandmother, Virginia Puleo

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PUBLICATIONS AND RECORDINGS

A.J. Costa, "Band Camp—It's Not Just For Kids Anymore" *The Clarinet*, XXVII/2, pages 59-60 (1999).

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LIST OF ABBREVIATIONS

Acl	clarinet in A
arr	arranger
bass ob	bass oboe
bcl	bass clarinet
bsn	bassoon
cel	Celeste
C cl	clarinet in C
cl	clarinet
db	double bass
Eb cl	Eb clarinet
Ed	editor
eh	English horn
fl	flute
gtr	guitar
hp	harp
hpsd	harpsichord
mezsop	mezzo soprano
mm	measures
ob	oboe
ob D'A	oboe d'amore
orch	orchestra
org	organ
perc	percussion
pn	piano
sop	soprano
str	string
synth	synthesizer
timp	timpani
vib	vibraphone
vla	viola
vlc	cello
vln	violin

CHAPTER 1

INTRODUCTION:

THE PAIRING OF THE OBOE AND CLARINET

The research for this project began during my two-year involvement with “Chamber Music America’s” *Rural Residency Program* (1995-1997). As a member of the *Razbia Ensemble* (oboe, clarinet, cello and piano) I quickly found that in order to survive as a chamber music musician playing concerts and school programs (particularly in rural Arkansas) I would need to learn to effectively research and locate repertoire for a nonstandard combination of instruments. This project, rooted in my past, holds future implications for me as well. This task has not only familiarized me with new resources, composers and a network of fellow musicians that will benefit me as both performer and educator, it has also provided a collection of repertoire that I can perform and record along with my wife, Robyn, an oboist. The findings in this document will enable me to stay active as a chamber musician within and beyond the scope of the *Razbia Ensemble* for years to come.

The fundamental intent and purpose of this document is to provide an exhaustive listing of repertoire for the pairing of oboe and clarinet and family members. The importance of a study such as this is more far-reaching than the personal goals that I have outlined above, and proves beneficial in the following ways:

1) It will serve to preserve a collection of repertoire including works in manuscript and print that are unpublished or self-published. Music of this type is subject to the possibility of being forgotten once a composer passes away. This document will serve as a record of the existence of these works and will assist in their continued availability beyond the life of the composer.

2) This document will be organized according to specific instrumentation, which differs from most bibliographic sources that lists the music alphabetically by composer, organized by the number of players. A listing by instrumentation is necessary for musicians seeking music not utilizing a standard ensemble. This document will prove invaluable for many, including college faculty members needing a means to fulfill tenure and promotion requirements through performances with colleagues beyond the standard ensemble setting, and teachers organizing a variable collection of student instrumentalists into chamber groups for performance and study.

3) While the subject matter of oboe and clarinet may only appeal to a small audience, the discussion on what resources are available to musicians for finding similar obscure chamber music will prove beneficial to a broader base of musicians. Even the most comprehensive research lists such as Baron's *Chamber Music: A Research and Information Guide* neglect these specialized chamber groupings. This leaves musicians seeking this repertoire no other choice but to spend much of their energies researching a large general collection of information with little reward.

Again, this is an exhaustive list and musicians will need to rely on their own personal assessment of the repertoire included. While this is not an annotated listing, comments are made throughout this paper referencing particular selections of the repertoire.

When looking at music written for the oboe and clarinet combination as I have chosen to do, it proves instructive to start with their development, and how the histories of the two instruments overlapped. The development of the clarinet does in fact have particularly close ties to the oboe. In the late seventeenth and early eighteenth centuries, it took the clarinet a period of time to establish itself as an individual instrument with a unique voice. Burgess and Haynes (2004) state that when early clarinets first found their way into ensembles, they were often considered a specialty hautboy (French for “oboe”) and were generally performed by a hautboist (p. 101). The earliest known usage of the clarinet in orchestral music dates from 1716 with Vivaldi’s Latin oratorio *Juditha Triumphans*. This work includes parts for both oboe and clarinet, but because only one wind instrument is heard at a time, it is likely that players doubled (Rice, 1992, p. 83). In 1721, Telemann provided alternate oboe parts for his cantata *Christus ist um unsrer Missetat willen*, in the event that clarinets were unavailable (Rice, 1992, p.86).

Two rare instances in which a composer used oboe and clarinet playing together during this time are found in Vivaldi’s concertos RV 559 and 560. Surprisingly, these works feature two oboes paired with two clarinets as soloists. The *Largo* movement of RV 559 is particularly interesting in that the oboes and clarinets play only with continuo in a “lyrical dialogue” (Rice, 1992, p.97). (These works are discussed in Chapter Eleven.) Between 1733 and 1760, at least seven German court orchestras were using clarinets, and the instruments were found in Paris, Bohemia and Austria by the mid-century (Rice, 1992, p. 156). One such court in Mannheim, led by Johann Stamitz, began to employ clarinet players between 1750-1800, and influenced the adoption of the instrument in other regions through its reputation (Jo Rees-Davies, 1995, p. 75).

While the clarinet was largely an optional instrument (replaced by flute or oboe) in orchestras of the 1750s, its status improved during the 1780s and 90s as instruments became more available throughout Europe and Mozart began to include it in his later symphonies. By 1780 most orchestras included a pair of clarinetists in their membership in addition to oboists. Around 1810, largely due to the early symphonies of Beethoven, the clarinet finally enjoyed an equal footing in the orchestra with the oboe and flute (Rice, 2003, p.174). Beyond the orchestra, there also existed growing interest in clarinets in military and Harmonie bands.

It was swiftly adopted by military and Harmonie bands and became the leading melodic wind instrument in most large cities throughout Europe, America, and Scandinavia by the 1780s. (Rice, 2003, p.110)

The growing popularity and development of the clarinet as a unique voice had an interesting consequence for the oboe. In its early years, a preference for the clarinet over the oboe developed. As early as 1758, Stamitz states on the title page his *La Melodia Germanica*: “in place of clarinets, they [the parts] may be played with two oboes, flutes or violins” (Rice, 1992, p.133). In this same spirit, Mozart chose to rewrite hautboy parts to be played by clarinets in some of his later symphonies, such as *Symphony No. 40* (KV 550), and the composer rarely used the clarinet and hautboy together in his compositions. (Burgess & Haynes, 2004, p. 102)

This preference was also the case around 1800 in European military bands. In his book, *A Concise History of the Wind Band*, Whitwell (1985) comments that “the full acceptance of the clarinet as the fundamental melodic vehicle” within the National Guard Band in Paris between 1790 and 1800 was a “new concept of lasting importance,” and

states, “the oboe was no longer king” (p.185). The author continues by describing possible political overtones tied to the clarinet becoming more popular than the oboe, writing,

When one considers that the Les Grands Hautbois were themselves a symbol of the king, perhaps one can view the replacement of the aristocratic oboe by the numerous clarinets as a symbol of the deposition of Louis XVI and his replacement by a body of citizens. (p. 185)

The utilization of the oboe and clarinet together in chamber music also has a fascinating history. The oboe has been used in chamber music since the early Baroque era. The clarinet, however, was not implemented in a widespread manner until the classical period. The order of events in the invention of the clarinet is a mystery, and Rice (1992) states the earliest documentation on the instrument is found in Nuremburg, as early as 1710 (p. 63). Although wind chamber ensembles and their repertoire will not be discussed in detail here, a brief look at the development of ensembles that used oboe and clarinet together with other winds can provide insights into how composers used the pair in the earliest chamber settings.

One of the earliest types of chamber ensemble that incorporated both instruments was the aforementioned late eighteenth-century wind octet, popular in European courts and referred to as a Harmonie group. Commenting on the development of a standard instrumentation for these wind bands Burgess and Haynes (2004) write,

The instrumentation of the late eighteenth-century wind octet was the logical result of the evolution of the wind band concept. As we have seen, the preferred formation at the beginning of the eighteenth century was exclusively double-reeds (usually a combination of treble hautboys, tenor hautboys and bassoons). As time went on, the tenor hautboys were often replaced with horns. About mid-century clarinets began to replace hautboys, making a band of pairs of hautboys or clarinets, horns, and one or two bassoons. The wind octet in Vienna built on this basis, using pairs of hautboys, English horns, horns and bassoons. From the early 1770s,

with the presence in Vienna of good clarinetists like the Stadler brothers, the clarinet began to take over the English horn parts, making an ensemble of paired hautboys, clarinets, horn and bassoons. (p. 92)

As stated above, Harmonie groups started out as a sextet of double-reeds and later pairs of oboes, horns, and bassoons. Around the 1720s in Germany, these groups became a popular form of entertainment and spread throughout Europe in royal and aristocratic households. Clarinets were first included in the 1750s in Harmonie groups consisting of two clarinets and two horns. As stated earlier by Burgess and Haynes, it was not until the 1770s that some Harmonie sextets expanded to octets by adding pairs of both clarinets and oboes. Bassoonist Ernst Eichner composed the earliest extant Harmonie octet for two oboes, two clarinets, two bassoons and two horns in 1773 (Rice, 2003, pp.198-199).

These Harmonie groups, and variations of paired wind and horn groupings, went on to find favor with such composers as Joseph Anton Steffan (1726-1797), Wolfgang Amandus Mozart (1756-1791), Franz Krommer (1759-1831), Josef Myslivecek (1737-1781), Johann Nepomuk Hummel (1778-1837) and Georg Druschetzky (1745-1819). While the instrumentation of these Harmonie groups remained somewhat flexible during this period (from duos to groups of 13 winds), the Harmonie wind ensemble specifically consisting of paired oboes, paired clarinets, paired bassoons, and paired French horns developed out of the Viennese courts and became a common instrumentation throughout Europe, and one that remains a standard ensemble even today.

The oboe and clarinet also appeared early on together in two landmark works by Mozart and Beethoven for the unique instrumentation of oboe, clarinet, bassoon, horn and piano. Mozart's quintet was written in 1784, and Beethoven's quintet in 1796-97

following Mozart's precedent in instrumentation. Again, like the Harmonie groups, this is an instrumentation that has been reused by several composers after Beethoven, albeit not as common as the wind octet.

Another standard chamber ensemble including both oboe and clarinet that likely developed out of the Harmonie group at the beginning of the nineteenth century was the woodwind quintet (flute, oboe, clarinet, bassoon and horn). Nikolaus Schmitt and Giuseppe Maria Cambini composed the earliest quintets for woodwinds, the latter being published by Sieber in 1802 (Rice, 2003 p. 197). This, too, has become a staple grouping for winds and has enjoyed a large repertoire with many professional wind quintets existing throughout history. As a point of reference, both wind quintets and wind octets (Harmonie) are standard enough ensembles to have their own entries in the *New Groves Encyclopedia of Music*.

A fourth standard chamber ensemble using our duo is that of a trio for oboe, clarinet and bassoon. This grouping is not as common as wind octets or quintets, and developed much later during the early twentieth century. French composer Ange Flegier (1846-1937) wrote one of the earliest works for reed trio titled *Concert Suite* in 1897. While the reed trio, or *trio d'anches*, does not have its own listing in the *New Groves Encyclopedia of Music*, this combination has remained a favorite for composers throughout the 1900s and beyond, and is thought of as a reasonably standard ensemble.

It is interesting that two instruments that were at one time nearly interchangeable, or at the very least treated as a double for oboists, developed into two distinct tone colors, each finding their place in many orchestras, Harmonie groups, and other chamber groupings. It is equally interesting that these two highest voices of the Harmonie group,

while enjoying membership (albeit in pairs) in chamber music of the late 1700s, and combined with other wind voices, have been largely ignored by composers as a duo combination or wind combination paired with strings and/or piano in chamber music until much later in the late nineteenth and twentieth centuries. Granted, chamber music involving pairs of unlike winds is a rarity. However, having exclusively researched the repertoire, this seems even more the case for the oboe and clarinet combination. I will discuss these historical developments further in the repertoire chapters that follow. Likewise, it was also not until the twentieth century that composers began to use instrument family members of the oboe and clarinet in chamber music.

I have decided to research this specific combination because of the scarcity of this repertoire and the difficulties associated with locating pieces for performance and study. I will also explain how I researched this repertoire, as I have found that resources for locating obscure chamber music can be quite elusive. This document will deal with compositions for: 1) oboe and clarinet duos; 2) trios including oboe and clarinet with piano (including orchestral reductions as noted) or strings; 3) quartets and larger groups that include the oboe and clarinet with one or more string instrument with and without piano and/or percussion; and 4) double soloists with chamber orchestra or wind ensemble. Compositions utilizing bass clarinet, English horn and other family members individually or as doubles in the aforementioned combinations will also be included, provided that there remains only one performer on each instrument. Early chamber settings such as woodwind trios, quartets, quintets, and other Harmonie ensembles as mentioned above, will not be addressed; rather the focus will be on compositions utilizing only oboe and clarinet as their dominant woodwind voices.

While the compilation of a repertoire list has encompassed a large portion of this project, I will also comment on the following topics, as they play a crucial role in the music discussed:

- 1) What do texts on orchestration say about combining these instruments and how are they treated in combination in orchestral music? Does this have any implication on performance practice? (Chapter Two)
- 2) What performers have been influential in helping to build the repertoire under study? (Chapter Three)
- 3) What are some resources available to all musicians useful in locating nonstandard chamber groupings? (Chapter Four)

Because this project is preparation for future performances and recording projects involving chamber music and double concerti for oboe and clarinet, I will provide a general history for as many of the combinations as possible, found at the beginning of each associated chapter. Biographies of associated musicians as found in Chapter Three will be included in the Appendix B.

CHAPTER 2

ORCHESTRATION ISSUES WITH EXAMPLES FROM THE ORCHESTRAL REPERTOIRE

When looking at repertoire for the oboe and clarinet combination, and the possibilities and problems inherent with this choice of instrumentation, a logical starting place is to ask what role orchestration issues play in the composing process. These issues can be identified and studied by consulting a select sample of the authoritative books on orchestration that are available. In beginning this study, we will first ask what considerations should one be mindful of in pairing the oboe and clarinet-including range, timbral issues, dynamics and intonation-that are pertinent to performance? Secondly, what examples are there in the orchestral repertoire that can assist in this study?

Range and Registral Characteristics

To begin looking at the possibilities and limitations of composing for the oboe and clarinet, let us first consider the instruments' ranges and registral characteristics. Figure 1 and Figure 2 outline the ranges and registral characteristics for the oboe, B-flat clarinet, English horn and bass clarinet, as described by Samuel Adler.

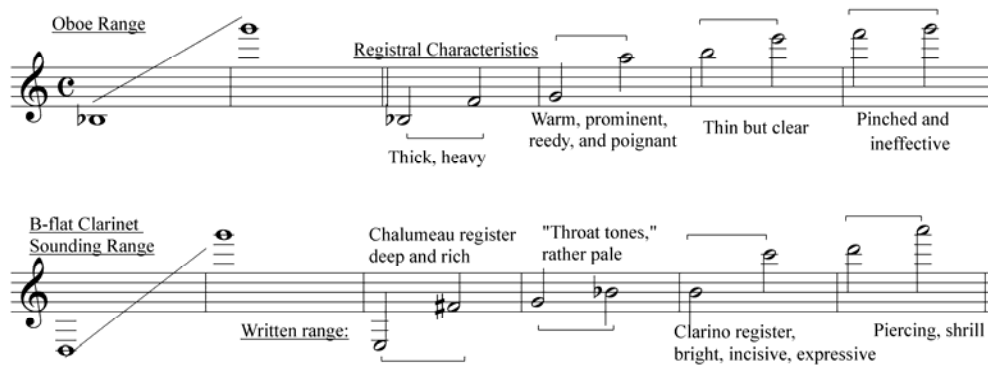


Figure 1: Oboe and clarinet ranges and characteristics (Adler, 2002, pp. 194-195 and 206)

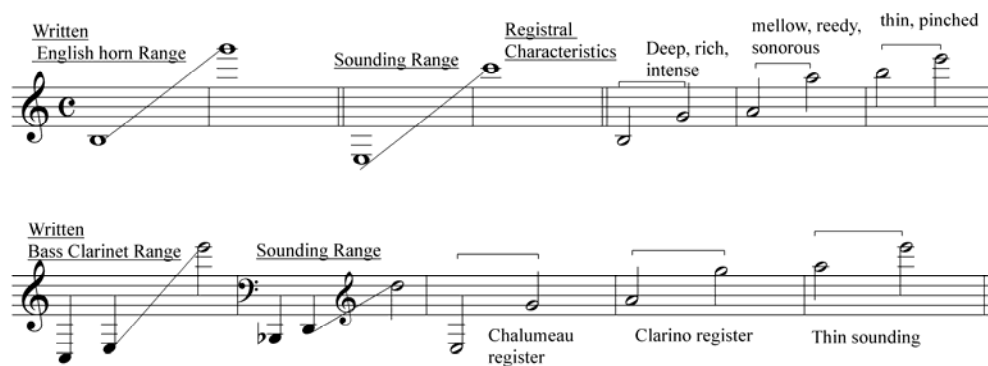


Figure 2: English horn and bass clarinet ranges and characteristics (Adler, 2002, pp. 199 and 212-213)

While these listed ranges are conservative and several works discussed in this document exceed these limits, one can conclude from this information that the oboe and clarinet share a nearly identical upper range. In the lower range, the clarinet is able to play a minor 6th (for B-flat clarinet) or a major 6th (for A clarinet) below the lowest note of the oboe. Because the oboe's low register is thick and heavy in character and very

difficult to play in a soft manner, composers are limited in how they can effectively orient these instruments to one another in certain ranges. Using the oboe, for example, as an accompaniment to the clarinet around “middle C” at a soft dynamic will prove quite difficult for the oboist and, due to the resulting struggle, the musical line may be possibly affected in a negative manner. Although there is not much of a range difference between the oboe and clarinet for composers to use as contrast in their writing, on a positive note, both instruments’ varied registral characteristics, as noted above, open the door to a host of timbral possibilities.

Timbre

With such a similar range, how the timbres of these two instruments combine will play an even more important role in how and when composers will use the instruments together. A logical starting place is to see what general observations authors make about the individual instrument’s timbres, and then to consider the general observations they make on the combination of the two.

Concerning the oboe, author Burton (1982) writes the following while discussing writing for woodwinds: “Although any combination of tone colors could be used, the oboe, with its rich overtones, blends less well with other instruments” (p. 189). The clarinet is more favorably described in pairing possibilities by authors. Blatter (1997) for example writes, “Clarinets, in spite of their distinctive tone color, blend with other instruments more readily than any other woodwind” (p. 108). Burton (1982) also mentions the clarinet’s unique blending quality, writing, “The flute, with its relatively weak overtones, and the clarinet, with only odd-numbered harmonics, tend to blend best

with other instruments” (p. 342). Burton (1982) continues by mentioning a potential problematic issue involving clarinets, stating, “Their tone is more easily absorbed and dominated by the sound of other instruments” (p. 342).

The idea that a clarinet, which functions as a stopped-pipe, only has odd-numbered harmonics sounding within its tone (as stated by Burton above) is a common misconception. Through recent technology and breakthroughs using equipment for more detailed sound analysis, it has become evident that the clarinet sound is in fact made up of both even and odd-numbered harmonics as found in other instruments. This misconception likely grew out of the fact that while the clarinet's chalumeau register does contain even-numbered harmonics, they are comparatively suppressed. A modern analysis shows that as the range of the clarinet is ascended, the even-numbered harmonics become stronger, perhaps contributing to the marked differences between the clarinet's three registers of chalumeau, clarion, and altissimo. For further information on the harmonic make up of the clarinet tone please consult the Website of The Ohio State University Clarinet Studio/Research Group (<http://hughes38.som.ohio-state.edu/index.htm>).

On the combination of the two instruments Burton (1982) specifically addresses the oboe and clarinet and the problem mentioned above stating, “... the oboe lends a certain bite to the tone of the flute or clarinet, though a true blend of oboe and clarinet is difficult to achieve” (p. 189). He later adds, “Ob + Cl—oboe predominates, penetrating sonority” (p. 343). Another author and composer, Rimsky-Korsakov (1902/1953), also writes on the pairing, saying,

Oboe+Clarinet. A fuller quality than that of either instrument heard separately. The dark, nasal tone of the oboe will prevail in the low register, the bright, “chest” quality of the clarinet in the high compass. (p. 47)

Piston’s (1955) only comment on the duo is, “The best rhythmic staccato will be obtained with oboe plus clarinet . . .” (p. 421), perhaps alluding to Burton’s description of a “penetrating sonority.”

This inherent difficulty in effectively combining the oboe (described as the more difficult woodwind to blend), and the clarinet (described as easier to blend) will be most pronounced or apparent in the repertoire under study, particularly in duets and other small chamber music settings. To better understand this pairing and the implications involved, it will prove useful to look at the pairing within the orchestral repertoire. Two ways that many orchestration books discuss the combining of timbres in the orchestral literature is: 1) unison writing for two instruments and 2) melodies that are doubled at the octave.

Melodies in Unison

Unison doublings involving woodwind instruments call for more consideration by a composer than do unisons for string and brass instruments, which are much more homogenous in tone color. Piston (1955) writes, “Furthermore, the greater disparity in the different registers of each woodwind instrument renders the matter of their combination more complex” (p.421). This “complexity” of timbre combination does present difficulties to both composer and performer; however, while rare, these combinations for oboe and clarinet do turn up with surprisingly effective results.

Perhaps the most famous instance of this pairing in the orchestral literature comes from Schubert’s “Unfinished Symphony,” *Symphony No. 8* first movement, first theme as shown in Figure 3.

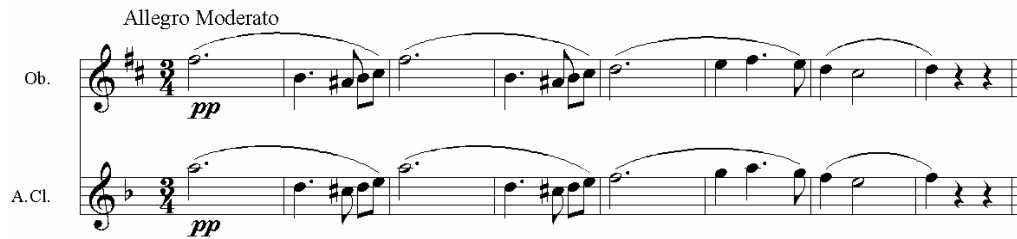


Figure 3: Schubert, *Symphony No. 8*, movement 1, mm.13-20

Samuel Adler discusses this excerpt by addressing not only the difficulties associated with it that many authors have written on, but also what makes the pairing such an effective choice in this particular instance. Adler (2002) begins by mentioning why Schubert chose to use the oboe and clarinet to present the first theme in unison. “The theme carries well in both instruments, which can easily play *pianissimo* in this register” (p. 230). He continues by mentioning the problems associated with this pairing as described by Burton et al and reasons that orchestration books give to avoid using it:

1. The oboe, with its nasal quality, will overshadow the clarinet.
 2. The conductor will have to balance the two by having the oboe play more softly.
 3. Clarinet and oboe may have difficulty staying in tune with each other.
- (p. 233)

Adler next explains why he feels that this is such an effective pairing and perhaps not one to be completely avoided by composers:

How fortunate that Schubert did not read any of these books! By doubling the oboe with the clarinet, he created a passage with a mysterious color. Every live performance of this passage will sound slightly different; the instruments, the players, and the acoustics of the hall will all play a part.

(p. 233)

Adler also explains why using the flute in this instance rather than the oboe would have been less effective, saying,

... we eliminate the bite of the oboe sound, but the clarinet stands out almost exclusively: the flute is in a nonbrilliant register, contributing little more than a thickening of the resulting tone. (p. 233)

Anthony Hopkins (1982) also addresses this theme of the symphony and its “mysterious qualities,” stating,

The conductor needs to preserve the delicate ambivalence of the rhythm so that the music maintains its air of mystery, a mystery further heightened by the exact fusion of oboe and clarinet in the song-like melody which soon appears. Either a solo oboe or a solo clarinet would be clearly identifiable, as for the matter would the pair of them playing an octave apart. As it is, the soft “woody” tone of the clarinet casts a slight shadow over the more pungent, reedy tone of the oboe so that our ears are teased by a sound that is neither one nor the other. (p.100)

Two other significant instances in the orchestral literature where the oboe and clarinet play in unison are Brahms *Ein deutsches Requiem* (see Figure 4) and Debussy *La Mer* (see Figure 5).

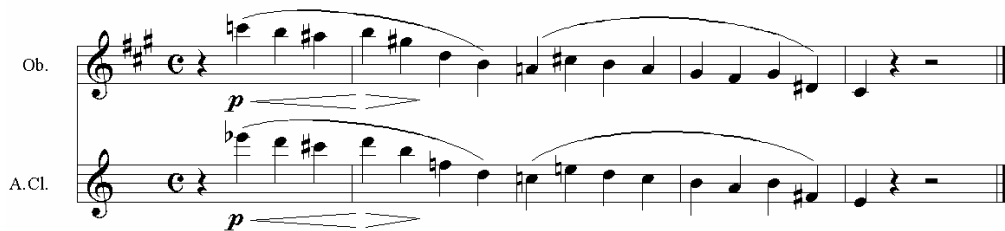


Figure 4: Brahms, *Ein deutsches Requiem*, movement 6, mm. 50-54

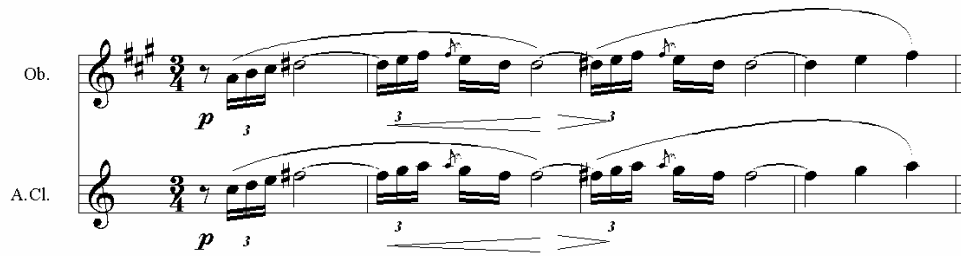


Figure 5: Debussy, *La Mer*, movement 2, mm. 118-121

It is interesting to note that in each of these examples of unison writing for oboe and clarinet, the composer uses the clarinet in A. (This choice is a topic that is commented on later in this chapter.) Also interesting is that both Debussy and Schubert use the identical register of notes, concert-key pitches A4 (or A#4) to F#5 (with C4 as “middle C”). This choice of registers couples the oboe’s “warm, prominent, reedy, and poignant” register with the clarinet’s “clarion register, bright, incisive, expressive.” Brahms, on the other hand, presents the musicians with a much more difficult passage to coordinate in regards to both range and dynamic implications, C#4 to C6, at a piano dynamic. Both the oboist and clarinetist in this passage will have to work together to find a compromise to the issues of blend, dynamics, and intonation (to be discussed later in this chapter).

Melodies Doubled at the Octave

The authors of orchestration books also make some interesting points about the oboe and clarinet doubled at the octave, which is relative to this discussion. First, considering the clarinet one octave above the oboe, Rimsky-Korsakov (1902/1953) writes,

. . . the clarinet above the oboe or flute etc., creates an unnatural resonance occasioned by the confusion of registers, the instrument of lower compass playing in its high register and *vice versa*. The lack of proper relationship between the different tone qualities then becomes apparent. (p. 49)

In spite of this problem, composers have nevertheless used this arrangement, albeit only rarely. The more famous instances can be found in Dvorak's *Carnival Overture* (see Figure 6) and Hindemith's *Symphony for Concert Band*. Author Read (2004) discusses why a composer might choose this particular orientation stating: "[on clarinet above oboe] Obviously wishing to emphasize the bright and reedy tone of the clarinet in its higher register above the oboe led the composer to this pairing" (p. 159).

The image displays a musical score for two instruments: Oboe (Ob.) and Alto Clarinet (A. Cl.). The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'p' (piano) at the beginning and 'f' (forte) later in the passage. The notation includes various musical symbols such as notes, rests, and dynamic markings. The Oboe part is positioned above the Alto Clarinet part. The Alto Clarinet part is written in a higher register than the Oboe part, which is a key feature of the arrangement discussed in the text.

Figure 6: Dvorak, *Carnival Overture*, mm. 105-118

In doubling at the octave the more common arrangement is oboe above clarinet. Examples include Beethoven *Symphony 3* (see Figure 7) and Stravinsky *Symphony in c for orchestra* (see Figure 8). (Read, 2004, p.157)



Figure 7: Beethoven, *Symphony No. 3*, movement 2, mm. 173-177



Figure 8: Stravinsky, *Symphony in c minor*, movement 1, mm173-179

Author Read (2004) writes, “This is a fairly common scoring procedure...” (p.157) and one can see here that both Beethoven and Stravinsky use similar instrumental registers in their writing for the pair.

In my own performing experience, problematic blending issues between oboe and clarinet have come up countless times in chamber music coaching and recording sessions. It has been a struggle over the years to find a good balance between the oboe and clarinet, particularly in such pieces as Bowles' *Duet for Oboe and Clarinet in A* and Destenay's *Trio for Oboe, Clarinet and Piano*. More often than not, it is the oboe overshadowing the clarinet, requiring the oboist to play at a softer dynamic. As the clarinetist, I have experimented with equipment (mouthpieces, reeds, etc.) seating arrangements and microphone placement (when making recordings) to help my sound equal that of the oboe's.

Intonation

An additional issue that Samuel Adler mentions in discussing the Schubert example is intonation. It is crucial that performers be familiar with the pitch tendencies of their instrument and those they play with. This is particularly important for chamber musicians who play one to a part. Nicholas Cox (1995) makes the point (albeit a very opinionated one) that the professional clarinetist must be mindful of characteristics of "the different members of the wind section when examining tuning: Sharpness of oboe and flute: to enhance audibility, certain instruments prefer to be heard than to blend" (p. 160).

Considering intonation, there are at least three issues to be aware of when combining clarinet with oboe:

1) Individual pitch idiosyncrasies, which differ from player to player, and instrument to instrument, but can be generalized as found in Figure 9. (Please note that oboe tendencies are listed above the staff and the clarinet tendencies below the staff. All

notes are in concert key.) The clarinet portion of the comparison is compiled from Larry Guy's (1995) book *Intonation Training for Clarinetists* (p. 2), and the oboe portion is drawn from a personal interview (R. Dixon Costa, April 5, 2005).

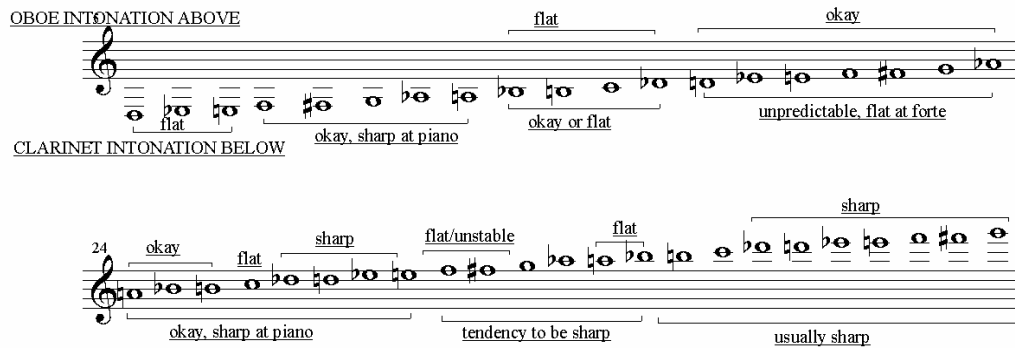


Figure 9: Oboe and clarinet intonation comparison

2) Intonation tendencies at extreme volume levels and ranges. The clarinet's pitch generally gets flatter as volume increases, and sharper as volume decreases. The oboe also follows this tendency but to a far lesser degree.

3) Switching between different instruments during a performance, which results in having to play on an instrument that has been sitting and grown cold, and for that reason, lower in pitch.

Regarding issue #1 above, one finds that the oboe and clarinet have some similar tendencies. The most difficult notes to coordinate between the two instruments are concert F5 to Bb5, where the oboe tends to be flat and the clarinet sharp. While the two instruments seldom play in unison in the music under study for this project, this

information remains invaluable in tuning individual lines in counterpoint. This can be even more of a concern when the duo is combined in a chamber setting with the piano and its inflexible intonation. It is additionally important to mention that oboe intonation is also effected by styles of reed-making which can differ from player to player and region to region.

As discussed, the second issue, which concerns dynamics, is more of a concern for the clarinetist, although it is helpful for the oboist to be aware of these tendencies when a compromise is necessary. Because the clarinetist may need to work harder to balance the timbre of the oboe, this may necessitate the clarinet to play louder and as a result, on the flat side of the pitch.

This third issue is an obstacle for performances in which one or more of the performers must play on multiple instruments. It is of course quite common for the clarinetist to have to switch between B-flat and A clarinet from one piece to another and in some rare cases from movement to movement within a work. Examples from the works listed in this document that fall in this problematic category are Gabriel Marie's *Feuilles au vent* (Chapter Seven), and Judith Zaimont's work titled . . .3:4, 5 . . . (Chapter Nine) which require both B-flat and A clarinets. Likewise, several examples of works listed in the document can be found that utilize several of the family members of the oboe and clarinet, and require both musicians to switch instruments within the work. Two of such works include Herbert Brün's *six for five by two in pieces* (Chapter Six), and Cecilia McDowall's *Le Temps Viendra* (Chapter Seven). Without time to properly warm up an

instrument that has been sitting, it is quite difficult to match intonation and not play flat, especially when the other performers have possibly grown sharp while playing for an extended period of time.

Trio for oboe, clarinet and piano by Destenay (Chapter Seven) provides an additional problem that is tied to both range and intonation for the clarinetist. The problem here lies in that the second movement requires the clarinetist to play a written E3 on the A clarinet (as the note is unavailable on the B-flat instrument). Playing this movement on the A clarinet to accommodate the range, requires the clarinetist to play in the written keys of b minor and B major, which can be problematic both with intonation and awkward fingerings. The movement would be much easier to play both technically and pitch wise on the B-flat clarinet, which would put the movement in the written keys of B-flat minor, and B-flat major, but again the concert C#3 would be unplayable. Destenay likely chose the A clarinet for this movement to make use of its lower range and to further add interest to the contrast possibilities inherent between the oboe and clarinet. To compound the issue further, the oboe also has to play in difficult keys in this movement, namely g-sharp minor and A-flat major. The choice to use the A clarinet for the additional half step it offers rather than using it to make a key easier for the performer, is also common in orchestral writing.

In the first five bars of the *Largo* of the *New World Symphony* (key Db major) Dvořák wishes to use the bottom Db in bars 2 and 3. He has to write it for A-clarinets. (Forsyth, 1982, p.258)

English Horn and Bass Clarinet

Because a significant portion of the repertoire under study in this document includes the English horn and bass clarinet, these instruments will be included in this discussion, but in a limited capacity. In looking at these two instruments, one immediately recognizes the greater range possibilities when they are used together, or even more so in combination with oboe or clarinet (see Figures 1 and 2).

Within the orchestral literature, there are also some unique timbre qualities to take note of utilizing English horn and bass clarinet. Author Gardner Read (2004) names two examples of English horn and bass clarinet doubling at unison: Roussel *Symphony en si bémol*, pp. 140-41, mm. 3-[57]; and Auric *Suite Symphonique*. Regarding this combination he writes, “The tonally heavier contribution of the bass clarinet fuses fairly satisfactorily with the alto double-reed, especially in its medium to lower register” (p. 34).

Regarding instances where the English horn and bass clarinet are doubled at the octave, Forsyth (1982) mentions the following effective example in his text. “In Lohengrin (Act II.) Wagner uses the same dark and immovable tone-colour for the expression of doubt and uneasiness” (p.277). Read (2004) also comments on this particular arrangement pointing out two additional examples, Franck *Symphony in D minor*, pp.94-96, mm. 199-207; and Bartok *Dance Suite*, p. 54, 2 mm. after [39].

This creates a richly hued sonority; in its mid-range the doubling is warm and expressive. If the part of the double-reed stresses its upper register unduly, the instrument’s natural tone thins out and weakens. (p. 158)

Conclusion

Although the foregoing discussion has dealt largely with orchestral literature and orchestration books dealing with that repertoire, the issues mentioned here are equally important to this study of chamber music and double concerti for the oboe and clarinet. The issues of blend and intonation will be even more concentrated in the chamber setting where there are fewer instruments to dilute the combinatorial effects of these two instruments. It is likely that the limitations and problems named by authors of orchestration books have negatively influenced the amount of repertoire featuring these two instruments. These difficulties are also important for performers to keep in mind when playing the repertoire under study.

On a positive note, what makes this project exciting is the unique timbral combination of oboe and clarinet. What Adler and Hopkins call a “mysterious color” leads to a rare, versatile repertoire, which is unlike any other combination. As a teacher, I have also come to recognize that this repertoire poses many educational possibilities for young oboists and clarinetists that outweigh some of the intrinsic difficulties of this combination. The recent addition of English horn and bass clarinet to this repertoire makes even more striking range and timbral contrasts possible.

CHAPTER 3

THE BUILDING OF A REPERTOIRE

There are many reasons why a composer will write music for a specific type of ensemble. First, several popular combinations of instruments such as string quartets, woodwind quintets, piano trios, etc., have long held favor with composers and audiences, thereby enjoying a robust growth in repertoire over the years. There have been numerous established ensembles throughout history that have made all or some of their livelihood playing from this large collection of repertoire written specifically for their popular-instrument combination. One such ensemble that has enjoyed terrific success over the last thirty years is the *Verdehr Trio*. This group is made up of Walter Verdehr (violin) Elsa Ludewig-Verdehr (clarinet) and Silvia Roederer (piano) and has contributed at least seventeen recordings of trios. Writing for these standard instrumental combinations gives composers a market in which to sell their music and have it performed for the public alongside works by other great composers for the same instrument combination. The composers thus gain outreach and publicity with musicians and audiences outside of their immediate circle.

For many different reasons, a new piece of chamber music may be required that does not employ the standard instrumentations mentioned above. Often nonstandard ensemble combinations are formed not from the amount of available repertoire, but rather

from specific personal situations or relationships among the members such as siblings, friendships or marriage. Ensembles of this type are the catalyst for expanding the repertoire for their combination through commissions and creative arranging. A composer may also write chamber music for a specific combination, as a gift offering for their musician colleagues or out of their own personal inspiration. As a simple example, a composer-colleague of mine, Dr. Donald Sloan of Ashland University (Ohio), recently mentioned that his biggest composition success both in number of performances and financial reward happens to be a duo for flute and clarinet that he composed for colleagues. Since then, several married couples have contacted him regarding the piece, looking for music that they can play on chamber music programs together. The *Verdehr Trio* also contains a married couple, namely the clarinetist and violinist. They too, have commissioned works for their ensemble, totaling some 170 new compositions, which have been included on their recordings and performances.

Fortunately for the oboist and clarinetist, there have been several married couples that have also had beneficial relationships with composers, and through friendship and/or commissions have been responsible for many new works for the rare combinations addressed by this document. These couples have been influential in promoting music for the oboe and clarinet through commissioning, performing, recording, publishing, republishing, and in one case, composing. These oboe and clarinet couples are (in chronological order of their ensemble's inception) 1) Wilma Zonn (oboe) and Paul Martin Zonn (clarinet); 2) Joy Farrall (clarinet) and Nicholas Daniels (oboe); 3) Valarie Anderson (oboe) and John Anderson (clarinet) and 4) Karen Dannessa (clarinet) and Henry Grabb (oboe).

Wilma and Paul Martin Zonn

The first couple, Wilma and Paul Martin Zonn (1938-2000), was extremely active on the chamber music scene in the 1970s. As the *duo d'anches*, they performed numerous recitals including duos for oboe and clarinet as well as individual solo works. The focus of their performances both when playing together and individually was the promotion and programming of “new music.” (Please find Wilma and Paul Martin Zonn’s complete biographies in Appendix B)

A majority of the pieces performed on the Zonns’ recitals were composed specifically for the couple during the 1970s. The pieces that were commissioned by the Zonns, or written as a gift for their oboe and clarinet duo, include:

Accorda, (1968) by William Hellerman

Dialogue, (1970) by Franz Furrer

Six for five by two in pieces, (1971) by Herbert Brun

Zonnorities, (1974-75) (for oboe, clarinet and computer) by John Melby

Faces, (1975) by Stuart Smith

As an oboe and clarinet duo, the Zonns showcased some of this new repertoire through performances at the International Double Reed Society (IDRS) conventions in 1973, 1979, and 1994. They further promoted both the oboe and clarinet duo and its repertoire by recording Stuart Smith’s *Faces* and Franz Furrer’s *Dialogue* for oboe and clarinet on the ASUC Recording Series (Advance Recording FGR-25S and UBRES CS-301).

Several other composers have written commissions and dedicated musical gifts to the Zonns in the form of larger chamber works that use oboe and clarinet. Two of these works include:

Music for Bass Clarinet, Oboe and Piano, (1966) by M. William Karlins

Departures, (1967) for oboe, clarinet, cello and piano by Stephen Syverud

Paul Martin Zonn, in addition to being a renowned clarinetist and accomplished jazz, bluegrass, and “pop” artist, was also an acclaimed composer and had a vast catalogue of music to his name. As might be expected, a portion of his compositions is for oboe and clarinet in various chamber settings. Two noteworthy chamber music pieces composed by Paul Martin Zonn that fall in the realm of the repertoire under study are:

Periphrasis, (1966) for oboe, clarinet, and cello

Those (Never-Ending) Memories, (1986) for oboe, clarinet, guitar, percussion, and double bass

Paul Martin Zonn passed away in 2000. His wife Wilma is presently archiving his life’s work, including documenting his numerous performances and compositions. Mrs. Zonn will be donating her husband’s archives including correspondences, programs, and photos, to the University of Illinois (Urbana, Champaign). An exhibit of his work began in November of 2004.

Joy Farrall and Nicholas Daniel

Joy Farrall (clarinet) and Nicholas Daniel (oboe) are from England. Both musicians are very active as chamber musicians and soloists, and each has a large number of recordings to their names in both capacities. Ms. Farrell is also a member of several orchestras throughout England, and is on faculty at the Guildhall School of Music and

Drama in London. Mr. Daniel remains active as a conductor and was recently appointed “Prince Consort Professor” at the Royal College of Music in London. (Please see Appendix B for their complete biographies) Both musicians are founding members of the *Haffner Wind Ensemble*, a group that has done numerous commissions, and performs and records in a variety of forms, including a woodwind quintet and larger octets and nonets. Among their numerous endeavors, this married duo has been very influential promoting music for the oboe and clarinet combination, through involvement with commissions, numerous performances and the production of one particular recording.

Together with pianist Julius Drake, Ms. Farrall and Mr. Daniel created the *Daniel Trio* and set out to showcase music written specifically for oboe, clarinet and piano. In addition to performing concerts, the *Daniel Trio* recorded on the Leman Classics Label (LC 44301) a disc of six trios in 1994. It was this recording that introduced me to a sample of the repertoire under study and sparked my interest in researching for this project. The recording in question contains four original trios for this combination along with two arrangements written specially for the *Daniel Trio*. All six are world premiere recordings. The works included are as follows:

Le Barbier de Séville, ouverture, by Gioacchino Rossini, arranged
by Gordon Davies

Favola in Musica (after Claudio Monteverdi), (1990) by John Woolrich

Trio en si mineur pour hautbois, clarinette et piano, op. 27, (1906) by Edouard
Destenay

Sunrise, Sunset, arranged by John Linton Gardner

Trio in sol mineur pour hautbois, clarinette et piano, (1924) by Paul Gilson

Ecossaises, by John Linton Gardner

I should mention that in the liner notes for the CD, Romain Goldron (1994) writes regarding *Sunrise, Sunset* that, “It was transcribed for trio by the composer himself” (p. 8). This would seem to imply that John Linton Gardner is the composer, when actually the melody comes from the musical *Fiddler on the Roof* with music by Jerry Bock. It is likely that Gardner arranged the work for the trio and that the liner notes are in error.

While the original works from this recording are all available from publishers save Gardner’s *Ecossaises*, unfortunately the arrangements are not. This is because Mr. Gardner is unreachable in this stage of his career and the arrangement by Mr. Davies has been lost. Perhaps the highlight of this recording is the practically forgotten trio by Destenay. Since this recording was released, the score has been republished by Jeanné, Inc. and has again found favor with performers. The trio is scheduled to be performed at the IDRS 2005 convention, and has since been recorded a second time by *Fiati* (2005).

In addition to bringing these six trios to the attention of a worldwide audience, this couple has played an important role in the composing and performing of two double concerti also for the oboe and clarinet combination. *The Double Concerto for Oboe, Clarinet and Orchestra* by John McCabe was composed in 1988 and commissioned by the English Heritage. It is published by Novello and was written specifically for an open-air summer concert in which Joy Farrall and Nicholas Daniel were guest artists. A second work, by composer Simon Bainbridge and also titled *Double Concerto*, was commissioned by the Cheltenham Festival, in which Ms. Farrall and Mr. Daniel were

participants. The duo premiered the work at the 1990 Cheltenham Festival and it has since been published by United Music Publishers. (Please see Chapter Eleven for further details on these two works.)

Valarie and John Anderson

The third couple, Valarie and John Anderson has had undoubtedly the most profound influence on music for oboe and clarinet chamber music. (Please find their individual biographies in Appendix B) The couple formed the chamber ensemble *Fiati* in 1996 with the purpose of performing and recording chamber works for woodwind instruments. A majority of *Fiati's* output includes the repertoire under study in this document. Ms. Valarie Jeanné Anderson, through her company, Jeanné, Incorporated (established in 1990) has republished a number of early chamber works for oboe and clarinet that had fallen out of print (namely the Destenay and Gabriel-Marie). Ms. Anderson has also commissioned and published new works for the combination through Jeanné, Inc. Since its inception, *Fiati* has been active recording the wind literature. Two of their four recordings, include some of the earliest works for oboe and clarinet in a chamber setting along with several new additions to the repertoire. The two *Fiati* recordings that pertain to the music in question are as follows:

1) *Fiati*: “*Blend*” (recorded in 2001) includes the following associated repertoire:

Quintet, op. 39, (oboe, clarinet, violin, viola and bass) (1924) by Prokofiev

. . . 3: 4, 5 . . . , (oboe, clarinet, violin, viola and bass) (1997) by Judith Lang Zaimont (Premiere recording; commissioned by *Fiati*)

Curved Mirrors (oboe, clarinet, piano) (1994) by Lloyd Ultan
(Premiere recording; commissioned by *Fiati*)

2) *Fiati*: “*Impressions*” (recorded in 2005) includes the following associated repertoire for oboe, clarinet and piano:

Trio en si mineur pour hautbois, clarinette et piano, op. 27, (1906) by Edouard Destenay

The Windrush Madrigals, (2001) by Margaret Griebeling-Haigh,
(Premiere recording; commissioned by *Fiati*)

Feuilles au vent, (1910) by Gabriel-Marie

A Wedding Waltz, (1986) by Andre Previn (adapted by *Fiati*)

The Center of the Known World, (2002) by Randall Davidson
(Premiere recording; commissioned by *Fiati*)

The Previn work listed above was originally written for two oboes and piano. *Fiati* has effectively altered the score and has given the second oboe part to the clarinet.

In addition to the commissions, recordings and publishing, the Jeanné, Inc. website provides a terrific resource for chamber music (<http://www.jeanne-inc.com/>). With the success of Jeanné, Inc. and *Fiati*, the Andersons will no doubt continue to contribute to this specialized repertoire.

Karen Dannessa and Henry Grabb

Another married couple that has been active commissioning, performing and recording is Karen Dannessa (clarinet) and Henry Grabb (oboe). Ms. Dannessa is presently on faculty at Clarion University in Pennsylvania, and Mr. Grabb is currently Professor of Oboe at West Chester University of Pennsylvania. (Please see Appendix B for their complete biographies) Both musicians are active as chamber musicians and orchestral players. Together, this couple began playing as a duo in 1996 and officially formed the ensemble *Duo del Sol* in 2004. They have been actively performing repertoire for both duos and trios with piano. Much of their repertoire is written for the

combination of clarinet and English horn. This couple has performed from this repertoire at IDRS conventions and programs at both Carnegie and Weill Hall. To date,

Dannessa/Grabb have commissioned and premiered the following pieces:

Felinity, (2003) (clarinet and English horn) by Howard Buss

t-zero, (2003) (clarinet and English horn) by Jason Haney (premiered in Carnegie hall)

Dance Suite, (clarinet and English horn) by Matthew Herman

Trees Dream of Dancing, (2003) (English horn, clarinet and piano) by Katherine Murdock (premiered in Weill Hall June 2003)

Two American Sketches. (1996) (English horn, clarinet and piano) by Mark Sforzini

Karen Dannessa's compact disc recording titled *American Lyrique*, includes Sforzini's *American Sketches* played with her husband. This CD is available from Tundradogs Music (www.tundradogsmusic.com). The couple has recorded a new CD to be released soon that will include Haney's *t-zero* and Herman's *Dance Suite* as well as several reed trio works.

CHAPTER 4

HOW TO FIND REPERTOIRE FOR NONSTANDARD INSTRUMENTAL COMBINATIONS

Chamber musicians often have two distinct reasons for finding chamber music repertoire. In many cases, musicians hear a specific piece or become interested in a specific composer and then choose to study and perform this music due to its artistic appeal. In other instances, and for me specifically while participating in “Chamber Music America’s” *Rural Residency Program* and in my college teaching, musicians end up seeking music, out of necessity, for very specific instrumental combinations. This sought out music may be previously composed and found through research, or may be newly commissioned by the musician to meet a particular need.

To further explore this concept of what I call “repertoire out of necessity,” it may prove useful to look at a specific example. Ensembles that participate in the “Chamber Music America” *Rural Residency Program* undergo a series of screening processes. One of the considerations that the reviewing board takes into account is whether or not the particular ensemble, specifically considering its instrumentation, will be able to effectively function within the duties of a residency with the repertoire that is available to it. Functioning, as defined by this program, necessitates having music for both concert performances and educational programs appropriate and relevant for students from

kindergarten through college. Speaking in the case of my chamber group, the *Razbia Ensemble*, the board was comfortable allowing our group to function as a clarinet, cello and piano trio, for which there is a healthy repertoire, but they had reservations about letting us enroll as a quartet consisting of oboe, clarinet, cello, and piano. Their reservation, and rightfully so, centered on the lack of repertoire for this quartet combination and the difficulty we would face with this deficiency. In order to make it possible for the *Razbia Ensemble* to function under these repertoire requirements, Chamber Music America included *Razbia* on their ensemble roster, but as an ensemble that played as a quartet and in different trio and duo configurations. Again, this redefining of our quartet was because we would have been quite handicapped and ineffective due to the lack of repertoire for such a unique instrumentation. By redefining ourselves as a quartet that also performed in trio and duo combinations the door was opened to a more versatile collection of repertoire that would better serve our needs and that of our audience. It was at this point that I began researching repertoire as a necessity to find compositions for performances and education programs that were appropriate for different age groups.

While the *Razbia Ensemble's* situation is unique and perhaps extreme, ensembles involved with many performances and especially educational programs that today must coincide with specific state funding requirements as outlined by the state educational board in order to be funded, are constantly looking for new repertoire to aid them in their endeavors. College professors, too, are faced with finding a variety of music for different chamber settings depending on the pool of students available. Professors are also required to meet outlined requirements for their own promotion and tenure as defined by

the college or university that they are affiliated with, and establishing a woodwind quintet or trio with fellow faculty members to meet these requirements may not always be a possibility. An alternative for many professors (including the musicians discussed in Chapter Three of this document) is to form non-traditional ensembles with colleagues to meet these employment requirements.

The Resources

There are several different types of resources to consult when looking for repertoire out of necessity. A few of these resources also prove helpful in researching and contacting composers in order to commission works. These sources include:

1) books and publications, 2) publisher and retail catalogues, 3) music information centers and musical organizations, and 4) Internet search engines. The following is a list of sources that has proven useful for researching the clarinet repertoire, including its numerous chamber settings. Many of these sources are equally useful in finding music for other instruments and standard and nonstandard chamber groupings.

Books and Publications

There are bibliographies for individual instruments that include a variety of repertoire, both solo and chamber combinations. While these sources have proven to be only minimally helpful in searching for obscure oboe and clarinet chamber music, these books remain important resources in researching the clarinet repertoire in general and many contain useful annotations. The sources on the clarinet repertoire, and books on the clarinet including a repertoire discussion pertinent to this project are as follows: (Please see List of References for full citation)

- Brixel, Eugen. *Klarinetten-Bibliographie*. (1977)
- Brymer, Jack. *Clarinet* (1976)
- Foster, Levin Wilson. *A Directory of Clarinet Music*. (1940)
- Heim, Norman M. *Clarinet Literature in Outline*. (1984).
- Kroll, Oskar. *The Clarinet* (1965)
- Opperman, Kalmen. *Repertory of the Clarinet*. (1960)
- Pino, David. *The Clarinet and Clarinet Playing* (1980)
- Rendall, Geoffrey. *The Clarinet* (1954)
- Wilkins, Wayne. *The Index of Clarinet Music*. (1975) (supplements in 1976-77, and 1978)

A much more useful collection of books for researching chamber music are those addressing chamber music repertoire for mixed ensembles. The following books have been crucial in researching this project. In dealing with a repertoire that is primarily a recent convention, the two books by Secrist-Schmedes in particular have been invaluable in that they are recent and contain helpful annotations. These books, along with others that have been useful include: (Please see List of References for full citation)

- Heller, George N. *Ensemble Music for Wind and Percussion Instruments: A Catalog*. (1970)
- Helm, Sanford M. *Catalog of Chamber Music for Wind Instruments*. (1969)
- Hinson, Maurice. *The Piano in Chamber Ensemble, an annotated guide*. (1978)
- Houser, Roy. *Catalogue of Chamber Music For Woodwind Instruments*. (n.d.)
- Rasmussen, Mary and Donald Mattran. *A Teacher's Guide to the Literature of Woodwind Instruments*. (1966)
- Secrist-Schmedes, Barbara. *Wind Chamber Music: For Two to Sixteen Winds: an Annotated Guide*. (2002)

Secrist-Schmedes, Barbara. *Wind Chamber Music: Winds with Piano and Woodwind Quintets: an Annotated Guide*. (1996)

Voxman, Himie and Lyle Merriman. *Woodwind Ensemble Music Guide*. (1973).

An important resource on general topics of chamber music, its repertoire, history and research is: (Please see List of References for full citation)

Baron, John H. *Chamber Music: A Research and Information Guide, Second Revised Edition*. (2002)

Publishers and Retail Catalogues

Many of the bibliographies listed above tend to neglect specialized or more obscure chamber music works, and chamber musicians often have to turn to other sources in order to supplement their repertoire. Another way to find both old and new repertoire is to peruse individual publishers' catalogues. These catalogues are often available for free, by request, and many publishers, such as G. Schirmer Incorporated have a newsletter, which can be subscribed to for free. These newsletters include information on recent works, premieres, commissions, and national performances of repertoire from their catalogue. On a side note, these newsletters can also be a wonderful means of advertising a concert to a large audience often at no cost. Ensembles simply must send a note to the publisher that they are performing one of their works on a future concert and often they will include the information in their newsletter. The contact information for music publishers used to research this project is included in Appendix D.

Many publishers, in addition to their mailed catalogues, now have websites that allow you to search their collections either via "adobe acrobat" or directly on their website. The Adobe acrobat reader that is necessary to view these pages is available for free from the Adobe website: <http://www.adobe.com/products/acrobat/readstep2.html>.

This browsing of catalogues can be a timely undertaking, as many of the catalogues do not allow you to search for specific instrument combinations leaving no choice but to comb through the entire repertoire listings and seek out desired combinations. Another problem is that some websites are vague on instrumentation, necessitating a phone call or e-mail to find out further details. It is however a worthwhile task and a great deal of the repertoire listed in this document, has been found painstakingly going through individual company's catalogue in this way. The "find (on this page)" {Control +F} tool under "Edit" in Microsoft Explorer proves very helpful in this task.

Also with the inception of the Internet, a number of music retail store websites have proven to be quite helpful in researching chamber music. Some retailers own their own publishing companies such as Dorn Publications, Inc and Jeanné, Inc. Others have provided a venue for composers to sell self-published works, such as Luyben Music. Listed here are a number of retailers/publishers and their websites that are useful to chamber musicians in particular:

Brixton Publications: <http://www.brixtonpublications.com/index.html> (Home of Brixton Publications (ASCAP) and Howard J. Buss Publications (BMI) contains music for a number of chamber music combinations)

Dorn Publications, Inc.: <http://www.dornpub.com/> (a publisher and retailer who carries many other publisher's works of chamber music)

Frog Peak Music: <http://www.frogpeak.org/index.html> (an artist-run organization devoted to publishing and producing experimental and unusual works, distributing artist-produced materials, and in general providing a home for its artists carries scores, recordings, writings and other works by hundreds of artists internationally- Frog Peak Music is also has a CD label and several publications)

Jeanné, Inc.: <http://www.jeanne-inc.com/> (publisher and retailer of a large collection of chamber music)

Luyben Music: <http://www.luybenmusic.com/default.htm> (a publisher and retailer who carries as many as 250 publisher's music and many self-published works)

Smith Publications and Sonic Arts Editions: <http://www.smith-publications.com/> (carries a large collection of standard and non-standard chamber music)

Theodore Presser Company: <http://www.presser.com/index.cfm> (The United States agent for many European publishers of chamber music)

As with any business, individual publishers go in and out of existence, making tracking down specific scores at times quite a challenge. There are two useful websites that list many of the world's publishers, their contact information, and perhaps even more importantly, updates on what mergers have occurred between companies. These include:

1) E Music Quest: <http://www.emusicquest.com/pubind.htm>

2) Musical Publishers Association: <http://host.mpa.org/>

Music Information Centers and Musical Organizations

Another excellent source for contemporary published and non-published works are music information centers. These centers represent composers and their works from numerous countries and regions. Many are open to the public without membership, and offer large libraries of sheet music and sound archives. Some centers maintain collections of biographical and research material, and issue publications and recordings. These centers benefit chamber musicians greatly in that they provide databases of international composers with lists of their music and contact information, offering a relatively new means to locate a diverse chamber music repertoire for programming purposes. Some centers maintain copies of composers' music that you can request for perusal or purchase. The International Association of Music Information Centers (IAMIC) oversees forty-two members in thirty-six countries as of 2005. Its website is located at: <http://www.iamic.net/index.html>.

Several of these individual music centers that have been particularly helpful for this project include: (please find their full contact information in Appendix D)

The American Composers Alliance: <http://www.composers.com/>

The American Composers Forum: <http://www.composersforum.org/>

The American Music Center: <http://www.amc.net/>

Association for the Promotion of New Music Subito Music Corporation:
<http://www.subitomusic.com/APNM.htm>

The Australian Music Centre: <http://www.amcoz.com.au/>

Canadian Music Center: <http://www.musiccentre.ca/home.cfm>

Contemporary Music Centre Ireland: <http://www.cmc.ie/>

Icelandic Music Information Centre: <http://www.mic.is/eng/>

Israel Composers' League: <http://www.geocities.com/israelcomposers/>

Music Information Centre Norway (Norsk):
<http://www.mic.no/mic.nsf/home/kunstmusikk>

Norwegian Music Information Centre (N-MIC):
<http://www.notam02.no/nmi/kataloger/woo7.html>

“Web magazines” can also be helpful in finding new music. One that is particularly useful is the “New Music Box,” (<http://www.newmusicbox.org/>) which is the web magazine from the American Music Center. Associated with this magazine is the “New Music Jukebox,” (<http://www.newmusicjukebox.org/>) which is an online library and listening room that provides immediate access to scores, streaming audio, and vital information about music by American composers.

Two additional websites specializing in clarinet music used for research in this project are associated with the International Clarinet Association (ICA). The first of these, the “Clarinet Composition Database” lists a great deal of repertoire including

chamber music. Unfortunately, several mistakes have been found in their listings during the course of this study, including the mislabeling of instrumentation. The database however remains a worthy asset. The second website is the ICA's catalog of its score collection, currently held at the University of Maryland. This website serves two fold in that it is a terrific recourse to find existing pieces (some of which are out of print) and a means to borrow scores for perusal and performance as a member of the association.

These two websites are as follows:

1) Clarinet Composition Database (The Clarinet Pages, AKA Sneezy):
<http://www.woodwind.org/Databases/Composers/index.html>

2) "International Clarinet Association" (ICA) Research Center:
<http://www.lib.umd.edu/PAL/SCPA/icarcinfo.html>

Another resource that has proved helpful is the website for the International Double Reed Society (IDRS). This site offers information from past conventions including biographies of performers and composers, as well as listings of past performances of the studied repertoire. The IDRS associated link to "The Double Reed Archaeologist" site is also a noteworthy resource containing chamber music and concertos for oboists and bassoonists (Charles-David Lehrer, General Editor).
International Double Reed Society (IDRS): <http://idrs.colorado.edu/>

Internet Search Engines

One other research approach that has been used in this study with worthwhile results is Internet searches. It is the timeliest process mentioned in this chapter, yet several new pieces have been uncovered using it. By using a number of Internet search engines it is possible to locate music and composers who do not have relationships with publishers or organizations. The "Google" search engine (www.google.com) has proven

to be the most productive in this endeavor. Refining searches by defining parameters with quotations and “ands” will help to expedite the process. For instance, search for “oboe and clarinet and piano” or any other instrument combination that is desired. Again, this will involve sifting through many unrelated websites, but the benefits are worthwhile.

Repertoire for this project has also been located through the use of online library catalogues. These have been helpful in finding works listed in other resources and locating scores that are out of print and unavailable by any other means. It is not uncommon that a deceased composer’s compositions (including published works and unpublished manuscripts) are willed or donated to libraries of college and university that the composers were associated with. Compositions of this type are often available to musicians from colleges through interlibrary loans. These online library catalogues include:

- 1) OhioLINK (holdings of over 70 academic libraries)
- 2) Committee on Institutional Cooperation (C.I.C.) Virtual Catalog (holdings of “Big Ten” universities’ libraries and the University of Chicago library)
- 3) WorldCat (collection of records available in libraries worldwide)

Having utilized all of the aforementioned resources and approaches, I have not found any single resource that provides a representative survey of the chamber music for oboe and clarinet in its entirety. Rather it has been a combination of all of these resources and approaches listed in this chapter that has led to the repertoire listed in this document. As use of the Internet develops, and more international organizations provide catalogues on their websites of composers and their works, researching obscure chamber music will become less labor intensive.

CHAPTER 5

INTRODUCTION TO REPERTOIRE

The following chapters list repertoire for the oboe and clarinet combination. Works utilizing their family members including the English horn, oboe d'amore, bass oboe, E-flat clarinet, basset horn, and bass clarinet have also been included with one performer required per family grouping. The chapters are divided by size of ensemble and then instrumental combinations within those limits. Each individual ensemble type (duo, trio, etc.) begins with an introduction and general information about the combinations that follow. Herein, particular works of interest that are significant to the ensemble type and overall collection will also be addressed.

Citations of works in the following bibliography that are featured on recordings will contain a "discography reference number" (labeled as drn#). This number can be cross-referenced with the discography located in Appendix C to find further details on the recordings and the names of oboist and clarinetist featured. Each bibliographic entry in Chapters Six through Twelve will contain the information as found in the following example:

composer's last name, composer's first name, composer's middle initial.
(composer's birth date-death date) *Title of Work*. instrumentation. (year of
composition or copyright (c.), publisher or note on availability). Timing.
(information on commissions, premieres, or performance notes). (drn#)

A list of abbreviations used for instrumentation is located in the document on page viii. The “/” mark used in some listings for instrumentation, for example ob/eh or cl/bcl, indicates that one player will perform on each listed instrument for that piece. When a number accompanies an instrument abbreviation it indicates that multiple players will be needed for that instrument type, for example “2-vln” would indicate two violinists are required. In listings for piano, a number paired with “h” indicates multiple hands on one keyboard. For citations in Chapter Twelve, when available, orchestration requirements for works using a larger ensemble (such as chamber orchestra or wind ensemble) are added to the instrumentation section of the bibliographic entry offset by parentheses. These orchestration listings are by family and ordered as follows: flute, oboe, clarinet, bassoon / French horn, trumpet, trombone and tuba / violin I, violin II, viola, cello, double bass. In citations where only the descriptor “strings” is listed, the composer has not required an exact number of players. Contact information for publishers, composers, libraries, music information centers, and composers’ organizations can be found in Appendix D.

The selections included in the following repertoire lists are works deemed easily available from the sources listed in Appendix D. Obscure works that would prove difficult to acquire have been avoided. In cases where compositions are only available from a particular library, the corresponding call numbers have been included whenever possible. The majority of the included compositions are written specifically for the oboe and clarinet timbre, as well as their family members. Over recent years, there has been a growing number of works published to be playable by variable instrumental combinations, including the oboe and clarinet. Several of such works have been included

in the following lists but in a limited capacity. Due to their nature, researching and categorizing this genre of composition is a significant undertaking, and best left a separate project from the one at hand.

A separate listing of this repertoire, alphabetized by composer, can be found in Appendix A. This alphabetical list will serve as a condensed reference to the complete bibliography in Chapters Six through Twelve, and will therefore contain an abbreviated amount of information on each piece. Entries in Appendix A are in the following format:

Composer's last name, composer's first name, composer's middle initial.
Title of Work. instrumentation. chapter reference.

Again, the following chapters include an exhaustive list and musicians will need to rely on their own personal assessment of the repertoire in deciding what works are worthy of study and performance. While much of this music is challenging and not appropriate for young musicians, a selection of it is worthy of consideration for advanced amateur and college level musicians. The following is a short list of works that I have deemed appropriate for this level of musician. In some cases only portions of a work will be appropriate (an individual movement, etc.). Herein, I am including duos for oboe and clarinet and trios for oboe, clarinet and piano, as this is likely the most common instrumentation for this level of musician.

Duos (see Chapter Six for complete citation):

- 1) Andraud *Duos concertants*
- 2) Arbatsky *From A to Z*
- 3) Bauer *Duo, Op. 25*
- 4) Beekun *Easy Duets*
- 5) Kelley *Music for Two*

Trios (see Chapter Seven for complete citation):

- 1) Beethoven *Duo*
- 2) Bruniau *Toi et moi*
- 3) Gabriel-Marie *Feuilles au vent*
- 4) Gilson *Trio*
- 5) Ibert *Aria*
- 6) Kennaway *Downstream*
- 7) Kopsch *Trio*
- 8) Maganini *Concert Album*
- 9) Paessler *Concerto*
- 10) Stringfield *To A Star*
- 11) Vogel *Sonata*

While this document is not an annotated listing, advanced musicians seeking repertoire for recital programming may refer to the introductory sections of the following chapters for discussions on pertinent pieces, and to Appendix C for previously recorded works of this repertoire.

For a point of reference, a general timeline of events discussed in Chapter One along with landmark works found in the following chapters has been provided in Table 1.

Date	Event
1716	Vivaldi uses both oboes and clarinets in his oratorio <i>Juditha triumphans</i> , with parts likely played by one player.
ca.1740	Vivaldi composes two concerti for the solo group of two oboes paired with two clarinets.
1750s	Clarinet first enters the orchestra (replaceable by flute or oboe).
1770	Oboes and clarinets play in Harmonie groups together (earliest work by composer Ernst Eichner).
1780-1790	Clarinets become more available and commonly used in orchestras (sometimes replacing the oboe).
1784	Mozart composes his <i>Piano and Wind Quintet</i> using both oboe and clarinet.
1796/7	Beethoven composes his <i>Piano and Wind Quintet</i> using both oboe and clarinet.
1800	Schmitt and Cambini write first woodwind quintets that use oboe and clarinet.
ca.1810	Oboe and clarinets are used in orchestras as equals.
1897	One of the earliest trios with oboe, clarinet and bassoon is composed by Flegier.
1905	Schoenberg begins draft of his quintet for oboe, clarinet, violin, cello and piano.
1906	Destenay writes the first trio for oboe, clarinet and piano.
1924	Prokofiev writes his quintet for oboe, clarinet, violin, viola, and double bass.
1927	Höföding composes the first (?) duo for oboe and clarinet.
1932	Martini composes septet for oboe, clarinet, four violins and cello.
1939	Marion Bauer composes her sextet for oboe, clarinet and string quartet
1940	Thompson composes the first trio for oboe, clarinet and viola.
1942	First duet written for oboe and bass clarinet composed by Homs.
1951	Stockhausen composes his sextet for oboe, bass clarinet, piano and three percussion.
1991	Knussen composes possibly the first duo for English horn and clarinet.
1996	Several duos for bass oboe and bass clarinet are composed.
1998/9	Carter composes his quintet for soprano, oboe, clarinet, violin and cello.
2003/4	First double concerto for oboe, clarinet and wind ensemble composed by Lefkowitz.

Table 1: Chronological overview of repertoire development for the oboe and clarinet

CHAPTER 6

DUOS

Despite Mary Rasmussen's (1966) claim in discussing duos in *A Teacher's Guide to the Literature of Woodwind Instruments* that "Oboe and clarinet have no real repertoire . . ." (p. 187), the duo setting for oboe and clarinet offers by far the largest chamber music repertoire available for the pairing. Each of these instruments has long enjoyed duets in homogenous settings (two oboes and two clarinets).

The duet for two flutes, two oboes, or two bassoons, which was used in the baroque period largely for pedantic purposes or for the private enjoyment of two amateur players, was continued in the late 18th and 19th centuries. (Baron, 1998, p. 282)

Being the youngest of the wind instruments, the clarinet duet literature obviously developed much later. However, by the late 1760s, clarinet duets were among the most popular works of chamber music. (Rice, 2003, p.183) In his dissertation on the "Clarinet Duet," David Randall writes,

The earliest duets which include clarinet as one of several possible pairs of instruments which could perform them were published in Amsterdam ca. 1715 and were seemingly written for amateurs; only the upper part of the register was used. (as cited in Baron, 1998, p. 282)

It is not until 1765 in a Paris clarinet method (author unknown) that we see the

first duet collection specifically for clarinet. It is during this time that many wind duos can be found, including works written for teaching purposes and arrangements of opera selections and popular songs.

Regarding the first mixed duos including the clarinet and another instrument, we find published duets for clarinet and bassoon in the 1780s. The duo for oboe and clarinet, including arrangements and original works, did not come into existence until much later. The earliest of these compositions date from the beginning of the twentieth century, including duos of the Danish composer Finn Höffding, written in 1927, and the American composer Paul Bowles, written in 1931. Höffding's work, titled *Dialogues*, is a suite of five movements, all based on conversations that two people might share (I. *General conversation*, II. *Serious conversation*, III. *Wrangling*, IV. *Elevated conversation*, and V. *Cheerful conversation*). The duo by Bowles was written while the composer studied composition with Aaron Copland. In the last of three movements, the composer models his first theme from a famous Dadaist poem titled *Ursonate* by Kurt Schwitters (1887-1948). It is interesting to mention that Paul Bowles is also the famous author of the novel *The Sheltering Sky*.

There are several collections of duets for oboe and clarinet that include arrangements of popular classical melodies, duets by composers such as Mozart and Bach and original works. These collections prove useful for both performance and educational purposes. These collections include: 1) three volumes by Albert Andraud; 2) four volumes titled *Music for Two* published by Last Resort Music (which includes versions

for oboe and clarinet) edited by Daniel Kelley; and 3) a collection by Yury Arbatsky titled *From A to Z: a collection of original and unoriginal duets for flute or oboe and clarinet*.

The following list also contains works utilizing English horn, bass oboe, E-flat clarinet, and bass clarinet with or without doubling or tripling, found categorized separately. Because of the contributions of *Duo del sol* (see Chapter Two) and the renowned English composer Oliver Knussen, the repertoire for the duo of English horn and clarinet has grown significantly during recent years. While not as vast as that for oboe and clarinet, this combination has found its place in a growing number of performances and recordings.

Also included in the duo listings are several interesting works for the rarely used bass oboe paired with the bass clarinet. In 1995 bass oboist Lawrence Cherney (Canada) and bass clarinetist Henri Bok (Holland) together formed the duo ensemble *Bass Instincts*. *Bass Instincts* performed some thirty concerts in 1996 and 1997, with a program presented at the International Double Reed Society convention in Florida in 1996. While details involving the relationship of this ensemble and the composers who wrote for this unique duo are vague at this time, it is suspected that a number of these works were written for and commissioned by this ensemble all around 1996. (Because the bass oboe is such a rare instrument, it warrants noting that this woodwind is similar in appearance to a large English horn and sounds exactly one octave below the oboe, see Chapter Two for a discussion on instrument ranges). The instrument is a favorite among

early twentieth century English composers and can be found in a select number of orchestral compositions perhaps the most popular being Gustav Holst's *The Planets*.

(Burgess and Haynes, 2004, p. 186)

Completing the duo list are several works that involve doubling or tripling by one or both of the musicians. Of particular interest is Herbert Brün's *six for five by two in pieces, op. 41*, in which the composer provides detailed instructions in the score on staging for the two performers as they perform on the oboe, English horn, E-flat clarinet, B-flat clarinet and bass clarinet.

(2) Oboe and Clarinet

Alexander, William. (b. 1927) *quatre pour duex.* ob, cl. (2001, available from composer). 10:30.

Allen, Harold. (1917-1983) *Duo.* ob, cl. (1969, British Music Information Centre). 11:00.

Ames, William T. (b.1901) *Pieces for Oboe and Clarinet.* ob, cl. (American Composers Alliance).

Andraud, Albert J. *Duos concertants.* (in three series) ob, cl. (c. 1935, Southern Music Publishing Company).

Aperghis, Georges. (b. 1945) *A Bout de Bras.* ob, cl. (1989, Éditions Salabert). 5:00.

Arbatsky, Yury. *From A to Z: a collection of original and unoriginal duets for flute or oboe and clarinet.* ob, cl. (1964, McGinnis and Marx Music Publishers).

Balbo. *3 Etchings.* ob, cl. (Sam Fox Music Corp.).

Bauer, Marion. (1887(?)-1955) *Duo Op. 25.* ob, cl. (1932, C.F. Peters Corporation). 7:00.

Bauer, Marion (1887(?)-1955) *Improvisation and Pastoral, Op. 22.* ob, cl. (c. 1997, Editions Viento). 3:00.

Beekum, J. *Easy Duets.* ob, cl. (Emerson Edition, Ltd).

Berger, Arthur. (1912-2003) *Duo for Oboe and Clarinet.* ob, cl. (1952, C.F. Peters Corporation). 9:00. (drn#14).

Beyer, Johanna. (1888-1944) *Suite for Oboe and Clarinet*. ob, cl. (1939, American Music Center).

Bland, Ed. *One on One*. ob, cl(or bcl). (1996, Osmund Music, Inc.).

Blank, Allan. (b. 1925 or 1929?) *Four Bagatelles*. ob, cl. (1958/9, Seesaw Music Corp.). 10:00.

Brings, Allen. *Duologue*. ob, cl. (Dorn Publications, Inc.).

Bowles, Paul. (b. 1910) *Sonata for Oboe and Clarinet*. ob, cl. (1931, available from Irene Herrmann). 10:00. (drn#10).

Childs, B. *Divertimento*. ob, cl. (Composers Facsimile Edition).

d'Estrade Guerra, Oswald. *Sonatine Pastorale*. ob, cl. (Jobete Music Company). 10:00.

Donatelli, Vincent. (1892-1956) *Duet #1*. ob, cl. (c. 1965, Western International Music). 3:00.

Donatelli, Vincent. (1892-1956) *Duet #2*. ob, cl. (c.1965, Western International Music). 3:00.

Edwards, Ross. (b. 1943) *Four Bagatelles*. ob, cl. (1994, Australian Music Centre). 5:00. (Commissioned by Eva Griffith in memory of Heinz Harant).

Ehrlich, Abel. *Sunbeam*. ob, cl. (1997, Israel Composer's League). 4:55.

Etler, Alvin. (1913-1973) *Duet*. ob, cl. (1945, New Valley Music Press).

Evans, R. *Duet Suite*. ob, cl. (1965, Canadian Music Centre).

Fongaard, Bjorn. (1919-1980) *Duo for Oboe and Clarinet in A, Op. 127 No. 4*. ob, Acl. (1974, Norwegian Music Information Centre). 9:00.

Furrer-Munch, Franz. (b. 1924) *Dialogue*. ob, cl. (1970, Boosey & Hawkes). 8:00. (Written for Paul and Wilma Zonn).

Ghent, Emmanuel. (1925-2003) *Two Duos*. version for ob, cl. (1963, Oxford University Press).

Glaser, Werner Wolf. (b. 1910) *Duo*. ob, cl. (1984, Stim Svensk Musik). 6:00.

Glaser, Werner Wolf. (b. 1910) *Liten Duett*. ob, cl. (1967, Stim Svensk Musik). 2:00.

Glazer, Stuart. *Duo*. ob, cl. (c.1981, Dorn Publications, Inc.).

- Goossens, Sir Eugene. (arr/ed. Schmidt, W.). *The Old Music Box*. version for ob, cl. (c. 1996, Western International Music). 1:00.
- Gordon, Christopher. (b. 1949) *Sonatina for oboe and clarinet*. ob, cl. (Janus Music).
- Griebeling, Mary Ann. *Three Duets for Oboe and Clarinet: -- Aquatics; Newly Hatched; Water Sprite*. ob, cl. (available from composer).
- Hafemeister, Katherine. *Duo*. ob, cl. (New York Public Library-AMC M289 H138 D9).
- Hartzell, Eugene. (b.1932) *Workpoints 2*. ob, cl. (1977, Doblinger Musikverlag). 8:00.
- Harvey, Paul. (b. 1918) *All At Sea*. ob, cl. (c. 1965, Boosey & Hawkes).
- Henshilwood, Donald. (b. 1930) *Ambit*. ob, cl. (British Music Information Centre). 5:00.
- Höfdding, Niels Finn. (b.1899) *Dialogues for Oboe and Clarinet, Op. 10*. ob, cl. (1927, Skandinavisk Musikforlag). 8:49. (for Waldmar Wolsing and Paul Allin Erichsen Tilegnet). (drn#13).
- Kats-Chernin, Elena. *Totchki*. ob, cl. (1992, Australian Music Centre). 4:00. ("For Cathy and Carol," commissioned by Cathy Milliken with the assistance of Performing Arts Board of the Australian Council).
- Keane, David. (b. 1943) *Twee vlinders*. ob, cl. (1996, Canadian Music Center).
- Kelley, Daniel (ed.). *Music for Two*. (four volumes) version for ob, cl. (Last Resort Music Publishing).
- Kibbe, Michael. (b. 1945) *Canonic Pieces Op. 78*. ob, cl. (available from composer). 8:00.
- Klug, E. *Divertimento ticinese*. ob, cl. (Heinrichshofen Verlag).
- Kolberg, Kåre (b. 1936) *Duo for Oboe and Clarinet*. ob, cl. (1962, Norwegian Music Information Centre). 6:00.
- Kocsar, M. *Ungaresca*. ob, cl. (Broekmans & Van Poppel B.V.).
- Kupferman, Meyer. (1926-2003) *Infinites #32*. ob, cl. (c. 1992, Soundspells Productions).
- Lemeland, Aubert. (b.1932) *Suite Dialogue, Op. 65*. ob, cl. (c. 1977, Gérard Billaudot Editeur). 10:30.

Lerstad, Terje Bjørn (b. 1955) *Divertimento for Oboe and Clarinet, Op. 50*. ob, cl. (1974, Norwegian Music Information Centre). 11:00.

Lunde, Jr., Ivar. (b. 1944) *A L'ecole (At School), Op. 11*. ob, cl. (1963, Shawnee Press, Inc.). 5:00.

Maganini, Q. *Air and Double*. ob, cl. (Carl Fischer, LLC).

McBride, Robert. (b. 1911) *Hot-Shot Divertimento*. ob, cl. (American Composers Alliance).

Murto, Matti Jrjo Juhani. (b. 1947) *Duo*. ob, cl. (1972, Finnish Music Information Centre).

Nixon, Roger. (b.1921) *Four Duos*. ob, cl. (c.1966, Theodore Presser Co.). 6:00.

O'Riordan, Kirk. (b. 1968). *Longings*. ob, cl. (available from composer). (Premiered by Michael Mattner).

Parik, I. *Hudba pre Troch*. ob, cl. (Schmitt, Hall & McCreary Co.).

Phillips, Gordon. (b1908) *Suite in B-Flat Major*. ob, cl. (c.1950, Schott & Company, Ltd.). 6:00.

Rahbee, Dianne Goolkasian. (b. 1938) *Wind duo, Op. 30*. ob, cl. (1989, available from composer).

Rahbee, Dianne Goolkasian. (b. 1938) *Wind duo, Op. 33*. ob, cl. (available from composer).

Regt, Hendrik de. (b. 1950) *Musica, Op. 31*. ob, cl. (1973, Donemus Amsterdam). 13:00.

Reizenstein, Franz. (1911-1968) *Duo for Oboe and Clarinet*. ob, cl. (1965, Galliard Ltd.). 8:00. (Premiered by J. Craxton and C. Bradbury).

Riegger, Wallingford. (1885-1961) *Duos, Op.35*. ob, cl. (1944, Merion Music). (drn#21).

Ross, Walter. (b.1936) *Didactic duos*. ob, cl. (1989, Dorn Publications, Inc.).

Samkopf, Kjell. (b. 1952) *Duo (score)*. ob, cl. (1976, Music Information Centre Norway). 8:00.

Schmidt, William. (b. 1926) *Duo with Cadenzas*. ob, cl. (1976, Western International Music, Inc.). 8:00. (Dedicated to Peter Christ and David Atkins).

Schneider, Gary M. (b. 1957) *Life*. ob, cl. (1975, American Composers Alliance). 5:00.

Schwadron, Abraham A. (1925-1987) *Duo*. ob, cl. (c. 1966, Providence Music Press).

Smith, Stuart. (b.1948) *Faces*. ob, cl. (1975, Smith Publications). 5:44. (Commissioned by Paul and Wilma Zonn). (drn#20).

Solomons. *Professor Burbie's 3rd Invention*. ob, cl. (Dorn Publications, Inc.).

Stanhope, Paul. *Air*. ob, cl. (2001, Australian Music Centre). 3:00. (Premiered by the Southern Cross Soloists, Queensland Conservatorium Theatre, 18 October 2001).

Stefansson, Fjolnir. (b. 1930) *Duo*. ob, cl. (Icelandic Music Information Centre). 6:00.

St. John, Kathleen. *Duo: six etudes*. ob, cl. (1980, American Music Center).

Stearns, Peter Pindar. (b.1931) *Three Short Studies*. ob, cl. (1968, American Music Center and American Composers Alliance). 7:00.

Sydeman, William. (b. 1928) *Music for Oboe and Clarinet*. ob, cl. (c.1966, Peer Music Classical). 8:00.

Thorne, Nicholas. (b. 1953) *Three Folk Song Settings*. ob, cl. (1984, G. Schirmer Incorporated). 9:00.

Turk, Daniel. (1756-1813) *Cuckoo*. ob, cl. (Studio Music Publishing Co.).

Un, Ekrem Zeki. (1910-1985) *Dialogo (Soylesi-original)*. ob, cl. (Edition de Musique Contemporaine Turque [Remzi Kitavevi, Istanbul, Turkey]).

Voirpy. *A Propos de W.A.* ob, cl. (c.1980, Éditions Amphion).

Von Kreisler, Alexander. (1894-1969) *Two Pieces*. ob, cl. (c.1970, Southern Music Publishing Co.).

Watkins, Bedford. (b. 1925) *Bicinia: for oboe and B-flat clarinet*. ob, cl. (1970, available from composer). 6:00.

Watson. *Duo Gems*. ob, cl. (Emerson Editions).

White, David Ashley. (b. 1944) *Suite*. ob, cl. (1968, Southern Music Publishing Co.). 8:00.

Wigglesworth, Frank. (1918-1996) *Duo for Oboe and Bb Clarinet*. ob, cl. (1956, Merion Music/1961, Dorn Publications). 4:00. (Dedicated to Robert Bloom and Walter Trampler).

Wilson, Richard. (b.1941) *Dithyramb*. ob, cl. (1982, Peer Music Classical). 5:30.
(Premiered at Carnegie Hall (1983) by Margaret Helfer (oboe) and Meyer Kupferman (clarinet). (drn#19).

Wolpe, Stefan. (1902-1972) *Suite im Hexachord for oboe and Clarinet*. ob, cl. (1936, c. 1964, Josef Marx Music Company). 15:00. (Two copies needed for performance). (drn#12, 15 and 16).

Wurzbürger, Walter. (?-1995) *Fanfare-toccata*. ob, cl. (c. 1984, Janus Music).

Wurzbürger, Walter. (?-1995) *Ensemble Studies No. 2*. ob, cl. (Thames Publishing).

Zbar, Michel. *Lignes Doubles*. version for ob, cl. (1991, Ricordi Edizioni).

(2) English Horn and Clarinet

Binder, John A. *Five Sorts*. eh, cl. (1992, New York Public Library, AMC M289 B6125 S7). 20:00.

Brophy, Gerard. *Bisoux*. eh, cl. (1994, Australian Music Centre).

Buss, Howard. *Felinity*. eh, cl. (2003, Brixton Publications). 8:30. (Commissioned by "Duo del Sol").

Griebeling, Karen. (b. 1957) *Summer Muse for Clarinet and English Horn*. eh, cl. (1992, available from composer). (for Richard Kravchak and Julia Heinen).

Herman, Matthew. *Dance Suite* eh, cl. (2004, available from composer). 7:40.
(Commissioned by *Duo del Sol*).

Knussen, Oliver. (b.1952) *Elegiac Arabesques (Op. 26a)*. eh, cl. (1991, Faber Music, Ltd.). 4:00.

Parker, Michael. (b. 1948) *In Memoriam, Op. 43e*. eh, cl. (1991, available from composer). 15:00.

Sforzini, Mark. (b. 1969) *Two American Sketches*. eh, cl. (1996, available from Luyben, published by composer). (drn#23).

Haney, Jason. *t-zero* eh, cl. (2003, published by composer, available from Luyben Music) 7:00. (Commissioned by *Duo del Sol*. and premiered in Carnegie hall).

(2) Oboe and Bass Clarinet

Bland, Ed. *One on One*. ob, bcl (or cl). (1996, Osmund Music, Inc.).

Homs, J. *Sonata*. ob, bcl. (1942, Seesaw Music Corp.).

Nemiroff, Isaac. (1912-1977) *Duo*. ob, bcl. (1973, McGinnis & Marx Music Publishers).

Planzer, Mani. (1939-1997) *Umranda*. ob, bcl. (1984, Music & Wort). 10:00.

Sermila, Jarmo. (b. 1939) *Danza 4B*. ob, bcl. (1993, Edition Wilhelm Hansen AS). 8:30.

(2) Bass Oboe and Bass Clarinet

Brophy, Gerard. *Iza*. bass ob, bcl. (1996, Australian Music Centre).

Cherney, Brian. *In The Great Museum of our Memory*. bass ob, bcl. (1994-2006, Canadian Music Centre). 12:00.

Keane, David. (b. 1943) *Twee vlinders*. bass ob, bcl. (1996, Canadian Music Centre).

Parker, Michael. (b. 1948) *Six lowly variations on the Flying Dutchman (in Canada)*. bass ob, bcl. (1996, Canadian Music Center). 13:00. (Commissioned and premiered in 1997 by Lawrence Cherney and Henri Bok).

(2) Duos Involving Doubling or Tripling

Brün, Herbert. (1918-2000) *six for five by two in pieces (op. 41)*. ob/eh, cl/Eb cl/Bcl. (1971, Smith Publications and Sonic Art Editions). (Written for Paul and Wilma Zonn).

Erixon, Per Anders. (b. 1930) *Duo, Op. 9*. ob/eh, cl. (1964, Stim Svensk Musik). 5:30.

Eyser, Eberhard. (b. 1932) *The Missing Link: Duo*. ob/eh, cl/bcl. (1993, Edition Con Brio). 10:00.

Gasser, Ulrich. *Steinstücke II*. ob/eh, cl/bcl. (1978/9, Ricordi Edizioni). 20:00.

Koivula, Kari. (1951-1988) *Reeds*. ob, cl/bcl. (1985, Finnish Music Information Centre).

Melby, John. (b. 1941) *Zonnorities*. ob/eh, cl/bcl, computer synth. tape. (1974-1975, Theodore Presser Co.). 11:00. (for Paul and Wilma Zonn).

CHAPTER 7

TRIOS

The next most prolific setting for oboe and clarinet after the duet is the unique piano trio including this pair. While some of the earlier works listed here are double concerti with piano reduction, it appears that the first true trio for this combination is dated 1906, by the Algerian composer Edouard Destenay. The French conductor and composer Gabriel Marie followed soon after with his *Feuilles au vent* (1910). Both of these pieces remain staples of this setting, and have been recorded and performed frequently. Regarding this piano trio, we have seen in Chapter Three that the *Daniel Trio* and *Fiati Ensemble* have each made recordings featuring music exclusively for the oboe, clarinet and piano, with both ensembles drawing from a surprisingly rich repertoire.

A particularly interesting work for this trio grouping is by English composer Cecilia McDowall and is titled *La Temps Viendra*, which translates “the time will come.” This piece is based on Henry VIII’s second wife Anne Boleyn and her premonition of death. This composition is for oboe and clarinet in the first half of the work and English horn and bass clarinet in the second half, all in combination with piano. Noteworthy also is a rare usage of E-flat clarinet paired with the oboe in the work *Pieces* by Scott Anthony Schell. Listed also is an offering by Ruth Gipps who was a prolific British composer and founding member of the British Music Information Centre. Gipps was an equally

talented oboist who studied with Leon Goossens and performed in several English orchestras. In 1942 Gipps married clarinetist Robert Baker. It is interesting to note that during the 1940s she composed two chamber works for oboe and clarinet, including her Opus 16 for oboe, clarinet and string trio (unavailable at this time) and Opus 10 for oboe, clarinet and piano, presumably to perform with her husband. Ruth Gipps studied composition with Vaughan Williams and Gordon Jacob.

The *Duo for oboe and basset horn* from Beethoven's *The Creatures of Prometheus* is interesting for two reasons in particular. First, this is the only time that the composer ever wrote for the basset horn (the work is published by Amadeus with a version for B-flat clarinet as well). Secondly, Beethoven himself wrote a piano reduction for the ballet in 1801, which serves as the piano reduction in the Amadeus version. Editor Willy Hess simply added the duet for oboe and basset horn from the original orchestration to Beethoven's 1801 reduction. Through a technicality, this could be considered the earliest trio treatment for the instruments in question, though it likely was never the intention of Beethoven for this work to be performed in this form.

Like the series of duets for oboe and clarinet mentioned in Chapter Six, there are two collections of trios for two variable winds and piano that have been arranged and edited by Quinto Maganni. These collections contain arrangements of popular classical works and are titled *Paris Soir* and *Concert Album*. I have included the versions for oboe and clarinet in the trio list that follows.

Another chamber music setting that has found favor with a respectable number of composers is the trio for oboe, clarinet and cello. This particular grouping of instruments is represented by the third largest collection of repertoire using oboe and clarinet. This

combination resembles the instrumental range relationship found in the wind trio comprised of oboe, clarinet and bassoon, which is a standard grouping with a substantial repertoire (some of which, due to range similarities, can be easily adapted for oboe, clarinet and cello). The combination of oboe, clarinet and cello was first composed for in the 1940s.

Although not as common as the trio with cello, the repertoire for oboe, clarinet and viola does include two noteworthy works. The first of these works was by the prolific American chamber music composer Alvin Etler, and the second by the American composer and music educator Randall Thompson. Thompson's teaching career included positions at the University of California (1937), the Curtis Institute of Music (1939) and Harvard University (1948). His trio, titled *Suite for oboe, clarinet and viola*, was composed while working in Philadelphia in 1940 and remains a popular work for programming on chamber music concerts.

(3) Oboe, Clarinet (and/or Family Members) with Piano

Alexander, William. (b.1927) *Cambridge Trio*. ob, cl, pn. (American Music Center). (commissioned by *Cambridge Players*).

Alexander, William. (b.1927) *Huntingdon Trio*. ob, cl, pn. (Conneauttee Composers Press). 12:30. (commissioned by *Huntingdon trio*).

Alexander, William. (b.1927) *Wynnewood Trio*. ob, cl, pn. (Conneauttee Composers Press).

Bastien, Roland. *Les arbres en fleurs*. ob, cl, pn. (available from composer and ICA Research Center catalog #6652).

Beethoven, L. V. (1770-1827) *Duo for Ob and Cl Op. 43/14*. ob, bh or cl, pn. (c. 1981, Amadeus Verlag). 6:00. (from *The Creatures of Prometheus*, piano reduction by Beethoven).

Bruniau, A. *Toi et moi, fantaisie-duo*. version for ob, cl, pn. (available from ICA Research Center catalog #6730; Dorn Publications, Inc.).

- Cavadini, Claudio. (b. 1935) *Intarsio: omaggio a Vivaldi*. ob, cl, pn. (1996, Pizzicato Verlag Helvetia).
- Cooman, Carson P. *Star Canticle: Vision Vibrant, Op.490*. ob, cl, pn. (2003, Wehr's Music House). 3:25. ("For Toni, Alex, and Paul," Commissioned by Toni Marie Marchioni).
- Cunningham, Michael. *Piano Trio No. 8, Op. 212a*. ob, cl, pn. (c. 2003, Seesaw Music Corp.). 10:00. (Premiered in the Spring of 2002 in St. Petersburg, Russia by music faculty of the Univ. Wisconsin-Oshkosh Music Department).
- Davidson, Randall. *The Center of the Known World*. ob, cl, pn. (2002, Jeanné, Inc.) 15:00. (Commissioned by *Fiati*). (drn#6).
- Destenay, Eduard. (1850-1924) *Trio in si mineur*. ob, cl, pn. (1906, Jeanné, Inc.) 23:00. (Dedicated to oboist Bleuzet [Paris Conservatory] and clarinetist Stiewenard [Lamoureux]). (drn#1 and 6).
- Fiala, Josef. (1748-1816) *Concertante in Bb* eh, cl, pn. (orch. reduction). (1790, Musica Rara). 20:00. (See Chapter 10 for additional information).
- Fiorillo, Federigo. (1753-1823) *Sinfonia Concertant in F Major*. ob, cl, pn. (Kunzelmann). (See Chapter Ten for additional information).
- Fuller, Donald S. *Sonatina for oboe, clarinet, and piano*. ob, cl, pn. (1940, University of Oregon Library). 7:30.
- Fuller, Donald S. *Sonatina for oboe, clarinet, and piano*. ob, cl, pn. (1947 revision, Arizona State University). 7:30.
- Gabriel-Marie. (1852-1928) *Feuilles au vent: No. 1 Dialogue Tendre; No. 2 Dans la calme nuit; and No. 3 En se jouant*. ob, cl, pn. (1910, Jeanné, Inc.). (drn#6).
- Gattermann, Ph. *Fantaisie Concertante, Op. 38*. version for ob, cl, pn. (Editions Constallat). (dedicated to Charles Triébert).
- Geng, Charles. *Melodie-Duettino*. version for ob or eh, cl, pn. (Editions Constallat; Vandoren).
- Gilson, Paul. (1865-1942) *Trio for Oboe, Clarinet & Piano*. ob, cl, pn. (1924, McGinnis and Marx Music Publishers; available from ICA Research Center catalogue #3608). 11:56. (drn#1).

- Gipps, Ruth. (1921-1999) *Trio Op. 10*. ob, cl, pn. (1940, British Music Information Centre). 18:00
- Grieg, Edvard. (arr/ed. Davis, S.) *Four Lyric Pieces*. ob, cl, pn. (Western International Music).
- Griebeling-Haigh, Margaret. *The Windrush Madrigals*. ob, cl, pn. (2001, Jeanné, Inc.). 17:00. (commisioned by Valerie Jeanné and John Anderson). (drn#6).
- Gyring, Elizabeth. (1909-1970) *Trio*. ob, cl, pn. (1951, Washington State University Libraries).
- Ibert, Jacques. (version nouvelle par Arthur Hoeree) *Aria*. version for ob, cl, pn. (1931, Alphonse Leduc).
- Karlins, M. William. *Music for Oboe, Bass Clarinet and Piano*. ob, bcl, pn. (1966, American Composers Alliance and American Music Center). 5:00. (written for Wilma and Paul Zonn).
- Kennaway, Lamont. *Downstream [for] oboe, clarinet, and piano*. ob, cl, pn. (1962, Hinrichsen Edition, Ltd.). 2:30.
- Klose, Hyacinthe-Eleonore. *Duo sur des Motifs de "La Sonnambula" de Bellini, Op. 20*. ob, cl, pn. (Editions Costallat; available from ICA Research Center catalogue #4998).
- Kopsch, Julius. (b. 1887) *Trio for Oboe, Clarinet & Piano*. ob, cl, pn. (1929, Universal Edition AG.).
- MacKay Jr., John G. (b.1935) *Romance for Oboe, Clarinet and Piano*. ob, cl, pn. (1997, Tundradogs Music Publishing). 6:00. (drn#23).
- Maganini, Quinto (arranger and editor). (1897-1974) *Paris Soir*. version for ob, cl, pn. (c.1955, Edition Musicus). (collection of eight short arrangements including: 1) *Reverie du Soir*, Saint-Saens; 2) *Gavotte from "Armide,"* Gluck; 3) *Air de Ballet*, Lully; 4) *Scherzo*, Chedeville; 5) *Excerpt from "Carmen,"* Bizet; 6) *Dance of the Flowers*, Rameau; 7) *Air of the Deserter*, Monsigny; and 8) *The Postillion's Song*, Adam).
- Maganini, Quinto (arranger and editor). (1897-1974) *Concert Album*. version for ob, cl, pn. (Theodore Presser Company).
- Masseus, Jan. (b. 1913) *Introduction and Allegro, Op. 19*. ob, cl, pn. (1952-53, Donemus Amsterdam). 8:00.

- Masseus, Jan. (b. 1913) *Sept pieces breves: opus 55*. ob, cl, pn. (1980, Donemus Amsterdam). 15:00.
- McDowall, Cecilia. *La Temps Viendra*. ob/eh, cl/bcl, pn. (1998, British Music Information Center; Gemini Publications). 6:11. (drn#7).
- Meier, Margaret Shelton. *Rejoicing: recessional: from Ratagm suite*. ob, cl, pn. (1994, American Music Center). 2:00.
- Muller, Iwan. (1786-1854) *Concertante, op. 23*. version for ob, cl, pn. (Editions Costallat).
- Murdock, Katherine. *Trees Dream of Dancing*. eh, cl, pn. (2003, publ. by composer). 8:00. (Commissioned by *Duo del sol* and premiered in Weill Hall June 2003).
- Paessler, Carlo. (1774-1865) *Concerto for Oboe, Clarinet, and Orchestra*. ob, cl, pn, (orch. Reduction). (Kunzelmann). (See Chapter 10 for additional information).
- Pillevestre. *Idylle Bretonne*. version for ob, cl, pn. (Alphonse Leduc).
- Pisk, Paul A. (1893-1990) *Suite for Oboe, clarinet, and Piano Op. 85*. ob, cl, pn. (1955, American Composers Alliance). 12:00.
- Ravel, Maurice. (1875-1937) *Pavane Pour Infante*. (arranger unknown) Version for ob, cl, pn. (Theodore Presser Company).
- Robbins, Scott. *Awakening Autumn*. eh, cl, pn. (1997, available from composer and ICA Research Center catalogue #6626). 9:00.
- Rougnon, Paul. (1846-1934) *Andante and Polonaise*. ob, cl, pn. (Alphonse Leduc).
- Sambin, V. *Duo de la Somnambule*. ob, cl, pn. (Éditions Salabert).
- Saygun, A. Adnan. (1907-1991) *Trio for Oboe, Clarinet and Piano Op. 55*. ob, cl, pn. (1975, Peer Music).
- Schollum, Robert. (1913-1987) *Trio Op. 71*. ob, cl, pn. (1965-66, Doblinger Musicverlag).
- Schwarz, Ira-Paul. (b.1922) *Baroque Reflections*. version for ob, cl, pn. (2002, Jeanné, Inc.). 4:00.
- Schwarz, Ira-Paul. (b.1922) *Classical Souvenir*. version for ob, cl, pn. (2002, Jeanné, Inc.). 4:00.

Schwarz, Ira-Paul. (b.1922) *Romantic Memento*. version for ob, cl, pn. (2002, Jeanné, Inc.). 4:00.

Schwarz, Ira-Paul. (b.1922) *Impressions of a Cloud*. version for ob, cl, pn. (2002, Jeanné, Inc.). 4:00.

Schwarz, Ira-Paul. (b.1922) *A Modal Mood*. version for ob, cl, pn. (2002, Jeanné, Inc.). 4:00.

Schwarz, Ira-Paul. (b.1922) *Twelve-Tone Tune*. version for ob, cl, pn. (2002, Jeanné, Inc.). 4:00.

Schubert. *Two Songs*. version for ob, cl, pn. (Dorn Publications).

Shell, Scott Anthony. *Piece for Oboe and Eb clarinet with Piano Accompaniment*. ob, Eb cl, pn. (1990, American Music Center). 20:00.

Smaldone, Edward. (b. 1956) *Icons*. ob, cl, pn. (1990, available from composer). 9:00.

Smith, Stuart Saunders. (b. 1948) *Gifts*. version for ob, cl, org or pn or hpsd. (1974, Smith Publication and Sonic Art Editions).

Stringfield, Lamar. *To A Star*. ob, cl, pn. (c. 1948, Edition Musicus). 2:00.

Sumera. *Scenerio*. version for ob, bcl, pn. (Antes Edition).

Teason, Deborah Fischer. *Concatenation*. ob, cl, pn. (1988, American Music Center). 22:00. (Commissioned by and dedicated to Barbara LaFitte).

Tschaikowsky. (1840-1893) *Three Pieces from Album for Children*. (arranger unknown) version for ob, cl, pn. (Theodore Presser Company).

Tsuda, Hajime. *And Now autumnal sunlight glitters brilliantly*. ob, cl, pn. (1993, Tokyo: Japan Federation of Composers).

Uccellini, Marco. (1603-1680) *Die Hochzeit der Henne und des Kuckucks Ob, Cl in C, Continuo* version for ob, C cl, continuo. (1642, Thomi-Berg).

Ultan, Lloyd. (b.1929) *Curved Mirrors*. ob, cl, pn. (1994, Jeanné, Inc.). 11:17. (Premiered in 1995 by Valerie and John Anderson). (drn#8).

Vercken, Francios. (b. 1928) *Divertissement*. ob, cl, pn. (Editions MusicalesDurand).

Vogel, Ernst. (1926-) *Sonata*. ob, cl, pn. (1953, Doblinger Musikverlag).

Woolrich, John. (b.1954) *Favola in Musica (after Claudio Montiverdi)*. ob, cl, pn. (1990, Faber Music, Ltd.). 8:00. (drn#1).

Williams, David Russel. *Suite for Oboe, clarinet, and Piano [sic]*. ob, cl, hpsd or pn. (1954, American Music Center). 5:00. (dedicated to Courtenay V. Caublé and Susan Cogan).

Zagwijn, Henri. (1878-1954) *Trio*. ob, cl, pn. (1952, Donemus Amsterdam). 12:00.

(3) Oboe, Clarinet and Viola

Beale, James Macarthur. (b. 1924) *Three Miniatures, op.3*. ob, cl, vla. (1947, American Composers Alliance). 4:00.

Etler, Alvin. (1913-1973) *Sonata*. ob, cl, vla. (1945, New Valley Music Press).

Roosevelt, J. Williard. (b. 1918) *Song and Dance Suite*. ob, cl, vla. (1979, American Composers Alliance).

Thompson, Randall. (1899-1984) *Suite for Oboe, Clarinet and Viola*. ob, cl, vla. (1940, G. Schirmer, Inc.). 14:00. (drn#11).

(3) Oboe, Clarinet and Cello

Adler, Samuel. (b. 1928) *Music for Three*. ob, cl, vcl. (1984, Soundspells Productions).

Ardevol, Jose. (1911-1981) *First Sonata*. ob, cl, vcl. (Southern Music Publishing Co.).

Ardevol, Jose. (1911-1981) *{Dos} Sonatas a tre*. ob, cl, vcl. (c. 1943, Peer Music Classical).

Bottje, Will Gay. *Brief Acquaintances*. ob, cl, vcl. (revised 1997, American Composers Alliance). 9:00.

Riley, Dennis. (b. 1943) *Fantasia after Orlando Gibbons*. ob, cl, vcl. (1983, C.F. Peters Corporation). 2:00.

Slyck, Nicholas van. *Twelve for Three*. ob, cl, vcl. (available from ICA Research Center catalogue #3489).

Starobin, Michael. *Three Short Pieces for Trio*. ob, cl, vcl. (1988, Soundspells Productions). 5:00.

Thorne, Francis. *Burlesk Pit Music*. ob, C cl, vcl. (c. 2000, Theodore Presser Company). 3:00.

Verrall, Pamela (arr.). *Old English Music [from organ works of John Stanley (1713-1786) and Samuel Wesley (1766-1837)]*. ob, cl, vcl. (available from ICA Research Center catalogue #1613).

Wennäkoski, Lotta. (b. 1970) *"Vaie" for oboe, clarinet and cello*. ob, cl, vcl. (1995, Finnish Music Information Centre; Silence). 8:30. (Premiered by Kustaa Jaroma, oboe, Niina Selin, clarinet, Sami Mäkelä, cello, Ears Open! Society Concert, Helsinki, December 1, 1995).

Zonn, Paul Martin. (1938-2000) *Periphrasis*. version for ob, cl, vcl. (1966, American Composers Alliance). 10:00.

(3) Oboe, Bass Clarinet and Harp

Oboe Lee, Thomas. *The Mad Frog*. ob, bcl, hp. (1974, Margun/Gunmar Music Inc./ American Music Center). 9:24. (drn#9).

(3) Oboe, Bass Clarinet and Percussion

Kitzke, M. William. *The Big Gesture*. ob, bcl, perc. (1987, American Composers Alliance and American Music Center). 15:00.

(3) Oboe, E-flat Clarinet/Bass Clarinet, Vibes and Tape

Zonn, Paul Martin. (1938-2000) *Turnaround*. ob, Eb cl/bcl, vib, and tape. (American Composers Alliance).

(3) English Horn, Bass Clarinet and Violin

Binder, John A. *Trio*. eh, bcl, vln. (1991, American Music Center). 17:00.

CHAPTER 8

QUARTETS

Considering quartets utilizing oboe and clarinet, the largest collection of repertoire is for the ensemble of oboe, clarinet, cello and piano. The standard chamber ensemble that this combination most resembles is the piano quartet for violin, viola, cello and piano, for which such composers as Mozart, Beethoven and Brahms composed. Oboe, clarinet, cello and piano is also the instrumentation of the *Razbia Ensemble* in which I am a founding member.

The following list of quartets includes several works that the *Razbia Ensemble* commissioned during a two-year residency in Mississippi County, Arkansas. One such piece by Gay Holmes Spears, *Sudbury Suite* (named after a local Arkansas elementary school) is a terrific piece for educational programs and has short movements based on school activities. The arrangement of Poulenc's piano work titled *Villageoises* that organist/composer Barry Baker wrote for the *Razbia Ensemble*, is also a welcome addition to the quartet repertoire and equally useful in school programs. The *Suite for Oboe, Clarinet, Cello and Piano* written for *Razbia* by the prolific American composer Seymour Barab is a rewarding concert piece for both audience and musicians displaying a strong jazz influence. A significant quartet by the late Meyer Kupferman (not a commission of *Razbia*) is a very challenging selection for all musicians involved,

compounded by the fact that the parts are in manuscript and difficult to read. Despite its inherent difficulties, this piece along with *Rhapsody* by John Yannelli is a strong composition for this quartet combination and deserving of consideration for programming.

Martin Williams Karlin's composition *Infinity* is notable in that it makes use of a rare member of the oboe family, the oboe d'amore. This instrument is pitched in A (like the clarinet in A) and is rarely found in chamber music and orchestral works. Perhaps the most famous use of the oboe d'amore is in Richard Strauss' *Sinfonia Domestica* where the instrument represents the composer's son as a baby (Burgess and Haynes, 2004, p. 190).

(4) Oboe, Clarinet, Violin and Cello

Delvaux, Albert. (b. 1913) *Cassazione*. ob, cl, vln, vcl. (1966, CeBeDeM -Centre Belge de Documentation Musicale). 15:00.

Fine, Irving. (1914-1962) *One Two Buckle My Shoe*. ob, cl, vln, vcl. (1959, Boosey & Hawkes, Inc. [rental]; Luyben Music [for sale]). 5:00.

Lewin, Frank. (1925-) *Dunlap's Creek*. eh (or ob), cl, vln, vcl. (1953, American Music Center). 3:00.

(4) Oboe, Clarinet, and Two Miscellaneous String Instruments

LeFanu, Nicola. (b. 1947) *Lament*. ob/eh, cl/bcl, vla, vcl. (1988, Chester Music and Novello and Co.). 16:00. (Commissioned by *Capricorn*).

Leppälä, Kimmo. (b. 1963) *Oboekvartetto I* (Oboe Quartet I). ob, cl/bcl, vln, vla. (1987, Uusinta Publishing Company). 8:00.

Maconchy, Elizabeth. (1907-1994) *Reflections*. ob, cl, vla, hp. (1960, Chester Music Ltd.; Oxford University Press). 12:00.

Sowash, Rick. (b. 1950) *A Little Breakfast Music*. ob, cl, 2vln. (1976, available from composer). 23:28.

(4) Oboe, Clarinet, Violin and Keyboard Instrument

Abel, Carl Friedrich. (1723-1787) *Sinfonia Concertante in B-flat (1765)*. ob, cl, vln, pn, (orch. reduction). (Musica Rara). 17:29. (See Chapter 10 for additional information). (drn#24).

Glessner, Frederic. (1956) *Chamber Sonata*. ob, cl, vln, hpsd. (1977, New York Public Library- AMC M422 G5585 C4). 8:30.

(4) Oboe, Clarinet, Cello and Piano

Alexander, William. (b.1927) *Wynnewood quartet*. ob, cl, vcl, pn. (1996, available from composer).

Barab, Seymour. (b. 1921) *Suite for Oboe, Clarinet, Cello, and piano*. ob, cl, vcl, pn. (1996, Seesaw Music Corp.). 17:00. (Written for and premiered by the *Razbia Ensemble*).

Carbon, John. (b. 1951) *Troika*. eh, cl, vcl, pn. (1989, available from composer). 12:00. (Commissioned by Tamara Field and premiered by *Chicago Lyric Chamber Players* in 1989).

Kupferman, Meyer. (1926-2003) *Soundspells #4*. ob, cl, vcl, pn. (1992, Soundspells Productions).

Lubbers, Arend Donselaar. *Evocation*. ob, cl, vcl, pn. (1983, American Music Center).

Poulenc, Francis. (1899-1963) *Villageoises*. ob, cl, vcl, pn. (1997, arranged by Barry Baker, available from Anthony Costa). (Commissioned and premiered by the *Razbia Ensemble*).

Richter, Marga. (b. 1926) *Exequy*. ob, cl, vcl, pn. (1983, American Music Center) 2:07.

Spears, Gay Holmes. *Sudbury Suite*. ob, cl, vcl, pn. (1996, available from composer). 16:00. (Commissioned and premiered by the *Razbia Ensemble*).

Syverud, Stephen L. *Departures*. ob, cl, vcl, pn. (1967, Seesaw Music Corp.). (written for Wilma and Paul Zonn).

Yannelli, John. *Rhapsody (1983)*. ob, cl, vcl, pn. (1983, Soundspells Productions). 10:00.

(4) Oboe, Clarinet, Cello and Percussion

Lieberman, Glenn. (b. 1947) *Dialectic*. ob, cl, perc, vcl. (1978, American Music Center). 10:18. (Commissioned by *New Music Consort*).

(4) Oboe D' Amore, Clarinet, Soprano and Viola

Karlins, Martin Williams. (b. 1932) *Infinity*. ob D'A, cl, sop, vla. (1978, American Music Center). 9:30.

CHAPTER 9

QUINTETS

The quintet for oboe, clarinet, violin, viola, and double bass has had a noteworthy tradition and history. The first piece for this combination was the quintet written by Russian composer Sergei Prokofiev in 1924. This work was a revision by the composer of an earlier unpublished ballet suite titled *Trapeze*. The earlier ballet music was commissioned by a roving dance troupe for a program based on circus life. This work in six movements has found favor with performers and audiences alike and has been recorded by at least seven different chamber ensembles (see Appendix C for three such recordings). Because of the quintet's success and popularity, a number of other composers have written for the same instrumentation, including Ivo Petric (1964), David Anderson (1994), and most recently Judith Lang Zaimont (1997). These three individual pieces are commonly paired together with the Prokofiev on recitals and concerts. All but the Petric are available on recording.

Another quintet setting that warrants mention is the oboe and clarinet pairing combined with the traditional piano trio, namely violin, cello, and piano. An important work to note here is the incomplete *Ein Stelldichein* by Schoenberg. The first draft of this work was started in 1905, but the work remained unfinished at the time of the composer's death in 1951. Despite the quintet's state of incompleteness, two performance

possibilities for ensembles exist: 1) play only what Schoenberg wrote (starting at the beginning through measure 90), and 2) play what Schoenberg wrote and sketched with the additions of composer Friedrich Cerha. Schoenberg based this quintet on poetry of Richard Dehmel (1863-1920). Utilizing the same instrumentation, the work by Goodrich was commissioned by the *Razbia Ensemble*, and written as a celebration of Dr. Martin Luther King's life and work. It was premiered in 1996 as part of the ensemble's work in the *Rural Residency Program* of "Chamber Music America."

Also included below is a recent work by American composer Elliot Carter titled *Tempo e Tempi*, which uses soprano with oboe (doubling on English horn), clarinet (doubling on bass clarinet), violin and cello. Carter based this work on poems by Ungaretti and Quasimodo with the subject being the passage of time. The Bridge Records recording of this piece with soprano Susan Narucki was a 2003 Grammy Nominee for "Best Vocal Recording." The other work listed here using voice is by American composer Richard Wernick. His composition *Two for Jan* is for two singers (soprano and mezzo-soprano) with oboe (doubling on English horn), bass clarinet and cello, and is based on poetry by London born Bernard Jacobson.

(5) Oboe, Clarinet, Violin, Viola and Cello

Lange, Hans. (1884-1960) *Quintett op. 66*. ob, cl, vln, vla, vcl. (University of California, San Diego-M562 L35 op.66 1900z).

(5) Oboe, Clarinet, Violin, Viola and Bass

Prokofiev, Serge. (1891-1953) *Quintet, op. 39*. ob, cl, vln, vla, db. (1924, Boosey & Hawkes, Inc.). 19:30. (drn#4, 8 and 25).

Zaimont, Judith Lang. ...3:4,5... ob, cl, vln, vla, db. (1997, Galaxy Music Corp.). 21:42. (drn#8).

Anderson, David. (b. 1962) *Quintet for Oboe, Clarinet, Violin, Viola, and String Bass*. ob, cl, vln, vla, db. (1994, available from composer). 25:00. (Commissioned and recorded by *Kentucky Center Chamber Players*). (drn#18).

Petric, Ivo. (b. 1931) *Hommage a Sergej Prokofiev: variacije op. 39* ob, cl, vln, vla, db. (1964, ed. 1996, Pizzicato Verlag Helvetia).

(5) Oboe, Clarinet, Violin , Cello and Harp

Dinerstein, Norman Myron. (1937-1982) *Serenade*. ob, cl, hp, vln, vcl. (1963, available from Nelga Dinerstein). 5:30. (awarded Koussevitzky Tanglewood Composition Prize in 1963, First Prize for Chamber music).

(5) Oboe, Clarinet, Violin, Cello and Piano

Fine, Vivian. (b.1913) *Quintet (after paintings by Edvard Munch)*. ob, cl, vln, vlc, pn. (Edition Peters).

Goodrich, Joseph. *A Molimo For Martin*. ob, cl, vln, vlc, pn. (1996, available from composer). (Commisioned and premiered by the *Razbia Ensemble*).

Schoenberg, Arnold. (1874-1951) *Ein Stelldichein (incomplete)*. ob, cl, vln, vlc, pn. (c. 1980, Universal Edition). (Supplemented by Friedrich Cerha and edited by Rudolf Stephan).

Tiensuu, Jukka. (b. 1948) *Tango lunaire*. ob, cl, vln, vlc and any keyboard instrument. (1985, Finnish Music Information Centre). 7:00. (Premiered by *Avanti Lunaire!*, Tampere Biennale, February 15, 1986).

(5) Oboe, Clarinet, Cello and 4-Hand Piano

Goodrich, Joseph. *Mississippi County Suite*. ob, cl, vcl, 4-hand pn. (1997, available from composer). (Commissioned and premiered by the *Razbia Ensemble*).

(5) Oboe, Clarinet, Guitar, Double Bass and Percussion

Zonn, Paul. (1938-2000) *Those (Never-Ending) Memories*. ob, cl, gtr, perc, db. (1986, available from Wilma Zonn). 12:00. (Commissioned and premiered by *Nashville New Music Consort* on Nov. 23, 1986).

(5) English Horn, Clarinet, Viola , Prepared Piano and Marimba

Seyfrit, Michael. *Dupont Cycle*. eh, cl, mar., prepared pn, vla. (1981, American Composers Alliance).13:00.

(5) English Horn, Bass Clarinet, Viola, Cello and Piano

Erickson, Robert. (b. 1917) *Fives*. eh, bcl, pn, vla, vcl. (1988, Smith Publications and Sonic Art Editions).

(5) English Horn, Clarinet/Bass Clarinet, Cello, Bass and Piano/Jews' Harp

Barry, Gerald. (b. 1952) *Quintet*. eh, cl/bcl, vlc, db, pn+jews' hrp. (1994, Contemporary Music Centre Ireland; Oxford University Press). 10:00.

(5) Soprano, Oboe/English Horn, Clarinet/Bass Clarinet, Violin and Cello

Carter, Elliot. (b. 1908) *Tempo e Tempi*.. Sop, ob/eh, cl/bcl, vln, vcl. (1998-9, Boosey & Hawkes [rental]). 17:00.

(5) Soprano, Mezzo Soprano, Oboe/English Horn, Bass Clarinet and Cello

Wernick, Richard. (b.1934) *Two for Jan*. sop, mezsop, ob/eh, bcl, vcl. (1991, Theodore Presser Company). 7:00.

CHAPTER 10

LARGE ENSEMBLES

The following are works for oboe and clarinet in sextet and septet settings. The only combinations in this category that have a repertoire of more than one work is that for oboe, clarinet and string quartet or quintet. Included in this combination is a work by American composer Marion Bauer who has also contributed to the repertoire under study with two duos. Bauer's *Concertino* is a later work than her two duets, and is occasionally performed on chamber concerts as a sextet or as a larger showpiece using a full string ensemble. Marion Bauer was co-founder of both the American Music Center and the American Music Guild. Ezra Laderman's sextet is one of the few works found written for the pairing of English horn and bass clarinet here used with string quartet. The piece uses the full range of both woodwind instruments and is recorded by the Pittsburgh Chamber Music Project who both commissioned and premiered the work. The recording features Pittsburgh Symphony Orchestra members Harold Smoliar on English horn and Richard Page on bass clarinet.

Two additional works by well-known composers include a sextet by German composer Karlheinz Stockhausen called *Krueispiel* (meaning “cross-play”) which requires microphones and amplification, and a charming septet for oboe, clarinet, four violins and cello in two movements, by Czech composer Bohuslav Martinu that has been recorded by clarinetist Michele Zukovsky.

The two septets using string quintets by American composer John Harbison and Norwegian composer Knut Nystedt are unique in that they may be performed as a smaller septet ensemble, or with the two winds paired against a full string complement (see Chapter Eleven). The difference between the two is that Harbison writes for the oboe and Nystedt for the English horn.

(6) Oboe, Clarinet and String Quartet

Bauer, Marion. (1887(?)-1955) *Concertino for Oboe, Clarinet, & Strings Op. 32b*. ob, cl, string quartet (single or ensemble). (1939/42, Boosey & Hawkes [rental]). 15:00. (Commissioned by the League of Composers). (*See Chapter 10 for additional information).

Step toe. *Dance Suite for Oboe, Clarinet & String Quartet*. ob, cl, string quartet. (Stainer & Bell, Ltd.).

Laderman, Ezra. *Sextet for English Horn, Bass Clarinet and Strings*. eh, bcl, string quartet). (1998, G. Schirmer Inc. [rental]) 21:00 (Commissioned by the *Pittsburgh Chamber Music Project*). (drn#5).

(6) Oboe, Clarinet, Viola, Cello, Celeste and Piano

Sarda, Albert (b. 1943). *Isorritme*. ob, cl, vla, vcl, cel, pn. (1971, Da Capo Music). 8:00.

(6) Oboe, Bass Clarinet, Viola, Double Bass, Piano and Percussion

Mead, Andrew Washburn. *Chamber Symphony*. ob, bcl, perc, pn, vla, db. (1985, American Music Center). 23:00.

(6) Oboe, Clarinet, Piano and 3-Percussion

Scheiermacher, Steffan. (b. 1960) *Gesang des Apsyrtos*. ob, cl, pn, 3-perc. (1985, Boosey & Hawkes [rental]). 11:00

(6) Oboe, Bass Clarinet, Piano and 3-Percussion

Stockhausen, Karlheinz. (b.1928) *Kruezspiel, opus 1/7*. ob, bcl, pn/woodblock, 3-Perc. (also requires 4 microphones, 2X2 loudspeakers, mixing console, sound projectionist). (1951, Universal Edition/The British Library). 12:00.

(6) English Horn, Clarinet, Cello and Prepared Piano (6-hands)

Seyfrit, Michael. *Continuum vacuum residum*. eh, cl, prepared pn (6h), vcl. (1971, American Composers Alliance).

(7) Oboe, Clarinet and String Quintet

Harbison, John. (b.1938) *Concerto for Oboe, Clarinet and Strings*. ob, cl, 2-vln, vla, vcl, db. (1985, AMP [rental]). 14:00. (*See Chapter 10 for additional information). (drn#2 and 3).

Nystedt, Knut. (b. 1915) *Concertino for Clarinet, English horn and strings, Op. 29*. cl, eh, 2-vln, vla, vcl, db. (1952/91, Music Information Centre Norway; ICA Research Center catalog #5356). 19:00. (Premiered 1954 Oslo Philharmonic Orchestra). (drn#22).

(7) Oboe, Clarinet, 4-Violins and Cello

Martinu, Bohuslav. (1890-1959) *Serenada III*. ob, cl, 4-vln, vcl. (1932, Edwin F. Kalmus and Company, Inc.). 7:30. (drn#17).

(7) Oboe, Clarinet, String Quartet and Piano

Imbrie. *Dandelion Wine*. ob, cl, string quartet, pn. (Shawnee Press).

(7) Oboe, Bass Clarinet, Cello, Double Bass, Harp, Piano and Percussion

Lundborg, Erik. (b. 1948) *Combone*. ob, cl, perc, hp, pn, vcl, db. (1975, Association for the Promotion of New Music).

(7) Oboe, Bass Clarinet, Cello and 4-Percussion

Boguslaw Schaeffer. (b.1929) *Septet for oboe, bass clarinet, cello and percussion*. ob, bcl, vcl and 4-perc. (1995, Polish Music Information Center).

CHAPTER 11

DOUBLE CONCERTI AND SYMPHONIES CONCERTANTES

While researching this project it was surprising to find that the oboe and clarinet have been paired together not only for a unique collection of chamber music, but also appear as paired soloists with orchestral accompaniment. Perhaps most surprising, is how early in the life of the clarinet these pieces for oboe, clarinet and orchestra were first composed. Many works in this genre appear much earlier than the chamber music that includes the oboe and clarinet. While the earliest works in this medium did so by doubling the duo forces (two clarinets and two oboes) or with the addition of a violin, these pieces warrant mention for their courage and skill in combining these two idiosyncratic timbres. Due to the uniqueness of these double concerti and *symphonies concertantes*, I have chosen to comment on each of them briefly, in the order that they were composed (see Table 2). I have included in the following bibliography information for the works available for purchase or rental with full accompanying ensemble. Otherwise, the works cited are only available with piano reduction at this time, and listed as such.

Date	Composer	Work
ca. 1740	Vivaldi (1678-1741)	<i>Two Concerti in C Major RV 559+560</i>
1765+ or 1781?	Abel (1723-1787)	<i>Sinfonia Concertante in Bb Major</i>
Unknown	Fialla (1749-1816)	<i>Concertante in Bb Major</i>
Unknown	Fiorillo (1753-1823)	<i>Sinfonia Concertante in F Major</i>
Unknown	Paessler (1774-1865)	<i>Concerto for Oboe and Clarinet</i>
1939/42	Bauer (1887-1955)	<i>Concertino</i>
1952	Nystedt (b. 1915)	<i>Concertino, op. 29</i>
1985	Harbison (b. 1938)	<i>Concerto</i>
1987	Kirlin (b. 1910)	<i>Double Concerto</i>
1988	McCabe (b. 1939)	<i>Double Concerto</i>
1990	Bainbridge (b. 1952)	<i>Double Concerto</i>
2003/4	Lefkowitz (b. 1964)	<i>Double Concerto</i>

Table 2: Chronology of Double Concerti and *Symphonies Concertantes*

The earliest of these works for orchestra with oboe and clarinet soloists are by the Italian composer Antonio Vivaldi (1678-1741). He is credited with two pieces that combine these two instrumental timbres, 1) *Concerto In C Major for 2 Oboes, 2 Clarinets, Strings and Basso Continuo RV559*, and 2) *Concerto in C major for two oboes, two clarinets, and strings and Basso Continuo, RV560*.

Colin Lawson (1981) explains how Vivaldi, one of the first composers to use the clarinet, first utilized the early two-keyed instrument in a performance of his Latin oratorio *Juditha triumphans* in 1716. This concert, which took place at the *Pietà* where Vivaldi was employed, involved students of the orphanage playing wind parts for recorders, oboes, soprano chalumeau, trumpets, and clarinets (p.162).

On Vivaldi's two concerti for oboe and clarinet Colin Lawson (1989) writes:

In the concertos RV 559 and 560 with pairs of oboes and clarinets, Vivaldi proves himself the first composer to recognize the agility of the clarinet and the different tonal possibilities of its contrasting registers. He was almost alone in the 18th century in exploiting the combination of oboes and clarinets, heard to telling effect in the unaccompanied quartet which is the slow movement of RV 559. (pp. 193-4)

Although an exact date of composition is unknown, Johnston (1988) writes that these two concerti and a third that also used clarinet in a different solo grouping were finished about a year before his death, or circa 1740 (p. 44). This estimate is supported by the fact that payment towards the repair of two of the *Pietà*'s clarinets was made in 1740 (Rice, 1995, p.99). By using two of each woodwind in these concerti, Vivaldi gives the solo grouping a more homogenous sound than just combining the timbre of oboe and clarinet singularly.

Another early work using oboe and clarinet as soloists is by Carl Friedrich Abel (1723-1787). Unfortunately the history of this work is unclear and there exists today a small degree of controversy surrounding it. Having worked in the Dresden court orchestra early in his career, Abel moved to London in 1758 to escape the Seven Years' War. It was after moving to England that he became acquainted with Johann Christian Bach and his music. For Abel's *symphonie concertante*, "a concert genre of the late 18th and early 19th centuries for solo instruments (usually two, three or four) and orchestra"

(Sadie, 1988, p. 743), he chose a unique combination of violin, oboe, and clarinet for his solo group. On Abel's *Sinfonia Concertante in B flat major for violin, oboe, and clarinet*, clarinetist Dieter Klöcker (2004) writes,

Abel's *Sinfonia concertante* accordingly reveals all the positive characteristics of Chr. Bach's music: elegantly shaped melodic material, brilliant string writing full of Italianate warmth, solid command of form. In addition, it is one of the earliest works in this medium which give a solo part to the clarinet, an instrument that was just coming into fashion. The combination of three high registered instruments is unique in the classical repertoire. (p. 29)

While the manuscript owned by the Thurn and Taxis court library does not indicate a year of composition, it does reveal the first three soloists as Schirl (clarinet), Kaffka (violin) and Hanish (oboe). Klöcker (2004) writes that "... it can be assumed that the Concertante was not written before 1765" (p. 29), although he does not explain why this is the case.

Albert Rice (2003), on the other hand believes that this concerto is not the original form, and "likely an arrangement of a concerto for violin, oboe, and cello published in 1781" (p. 250). Himie Voxman (1984b), who edited the version for piano reduction by Musica Rara in 1984, is more definitive, stating that this work is definitely a transcription of the work utilizing cello, and was published in 1781 by J.S. Hummel. Voxman describes the transcription as including numerous changes from the original, particularly in articulation and dynamics. He also takes note of an added cadenza, which was not present in the original work (§3-4). Dr. Richard B. Hervig provides the piano reduction and cadenzas found in the outer movements contained in the Musica Rara version. The work is in three movements, marked *Allegro*, *Adagio* (-*Allegretto-Menuetto grazioso*), and *Allegretto*. Whether or not Rice and Voxman mean to say that the transcription

utilizing clarinet in place of the cello was the work of Karl Friedrich Abel or that of a publisher (J.S. Hummel perhaps) remains unclear. Abel was alive in 1781 when J.S. Hummel supposedly published the version with clarinet and it is conceivable that the later version was also by Abel. While the information on this piece at present time is unclear, the fact remains that the clarinet writing in the version for violin, oboe, and clarinet is quite idiomatic of the instrument both in range (E3 to D6) and virtuosity. Hopefully further study and research will solve this mysterious issue in the near future.

The *Sinfonia Concertante* by the Bohemian composer/oboist Josef Fiala (ca.1754-1816) for clarinet, English horn and orchestra was for a long time categorized as a clarinet concerto due to a missing English horn part. Another point of confusion stemmed from the composer's use of the term "Talie" on the title page, which was used frequently at the time to refer to the English horn, but also occasionally as a reference to the viola. (Voxman, 1984a, ¶5). This work is in three movements with cadenzas for the clarinet and English horn playing together in the first and second movements. For the version with piano in place of orchestra published by Musica Rara, Dr. Block provides the piano reduction and cadenza in the second movement. Recently the orchestra parts of this piece have been made available by Charles-David Lehrer at the International Double Reed Society's (IDRS) website (through the link for "the double reed archaeologist"). These parts are free to download to IDRS members and are in Finale (music notation software) files.

It is unclear if Italian composer Federigo Fiorillo (1753-1823) intended his *Sinfonia Concertante in F* to be played by two oboes, two clarinets in C, or combinations of the two. The parts are simply marked Oboe I (or clarinet in C) and Oboe II (or clarinet

in C). It is likely that the inclusion of the clarinet in C in the version for winds and piano was a publisher's addition. The piano reduction published by Kunzelmann is by Hans Steinbeck. This work is unusual in that it is in two fast movements with the first marked *Allegro* (in sonata form) and the second marked *Rondo Allegretto*. This work has been programmed and performed successfully by the *Razbia Ensemble* with oboe playing the Oboe I part and clarinet playing the Clarinet in C II part. It can be found recorded by two oboes and orchestra.

The *Concerto for Oboe, Clarinet and Orchestra* written by the composer Carlo Paessler (1774-1865) is a new discovery and has only recently (2002) been published and recorded. Paessler who was born in Naples, is best known for his collection of studies for oboe. He was a well-respected oboist who also played clarinet quite proficiently (Zanettovich and Bulfone, 2002, ¶ 1). As discussed in Chapter Two, this was not uncommon, and musicians often played more than one instrument in the eighteenth century. The title page of this work reads "Concerto for clarinet, oboe and orchestra accompaniment composed by Sir Carlo Pässler for the use and the disport of the kingly Sir Ridolfo de Colleredo." Rudolfo di Colloredo (1778-1874) was an amateur clarinetist who acquired works for clarinet from several composers in the Italian city of Udine including Paessler, Guiseppe Ferlendis and Wenzel Wratny (Nassimbeni, ¶ 7-9, 2002). Italian clarinetist Nicola Bulfone has recently discovered several works by Paessler for clarinet including this double concerto, and serves as the editor of the published version of this edition. The piece is in two movements with the first marked *Allegro vivace*, and the second (a theme and variation) beginning *Larghetto* and ending *Allegretto*. There are

cadenzas in the first movement for the winds individually as well as paired together. The edition published by Kunzelmann also contains a copy of the original clarinet part in the back of the piano score.

The *Concertino* by Marion Bauer (1887(?)-1955) was a commission by the League of Composers, which was founded in New York City in 1923, and is dedicated to Mr. and Mrs. Frederick Jacobi. As stated in Chapter Ten, the work may be performed either with oboe, clarinet and string quartet or with winds and string orchestra. Extra parts for the strings, including those for double bass are available from the publisher. (Please see the discussion in Chapter Ten for further details.) The work is in three movements marked, *Allegretto*, *Andantino*, and *Allegro giocoso*, with a “quasi cadenza” in the final movement.

Norwegian composer Knut Nystedt (born in 1915) has served during his career as a composer, conductor and organist in Oslo. He studied composition with Aaron Copland and Bjarne Brustad. Nystedt’s *Concertino for Clarinet, English horn and strings, Op. 29* was composed in 1952, and mirrors the solo grouping used by Josef Fiala. The work had its premier in 1954 with the Oslo Philharmonic Orchestra and at this time is only available as a manuscript from the Music Information Centre Norway.

Concertino is in three movements marked, *Andantino*, *Vivace assai*, and *Largo-allegro vivace*, and uses the clarinet frequently in its altissimo register. As discussed in Chapter Ten, *Concertino* is also playable using a string quintet with clarinet and English horn.

American composer John Harbison (born in 1938) composed his *Concerto for Oboe, Clarinet and Strings* in 1984 for a Consortium Commission sponsored by the National Endowment for the Arts. This piece is playable in two versions: 1) as a

chamber septet with winds and string quintet (premiered as such by Alan Vogel and David Shifrin at Chamber Music Northwest in 1985); and 2) with winds and a string orchestra (premiered as such by Sara Lambert Bloom and Charles Russo at the Sarasota Music Festival). This is a very difficult piece and contains a C7 for the clarinetist. The work is in three movements marked, *Declamando*, *Larghetto*, and *Furioso*.

American composer/conductor June Kirlin (born in 1910) wrote her *Double Concerto for Oboe, Clarinet and Orchestra* in 1987. The piece was written for clarinetist Kathleen Jones-Cleary and oboist David Bourns, a member of the Puerto Rican group *Camerata Caribe*. Ms. Kirlin also wrote a version of this piece for flute, oboe, clarinet, bassoon and piano that was premiered in 1994 by *Camerata Caribe*. The concerto is in three movements marked *Allegro*, *Andante*, *Allegro scherzando*, and contains cadenzas for both instruments in the final movement. This work is available as a rental from the composer and is in manuscript.

The double concerto by English composer John McCabe (born in 1939) was composed for Nick Daniel (oboe) and Joy Farrall (clarinet). McCabe's *Double Concerto for Oboe, Clarinet and Orchestra* was composed in 1988 and commissioned by the English Heritage. The work shows the influence of minimalism being built on a simple four-note phrase followed by two chords. It uses the solo instruments largely as a unit throughout (even in many of its cadenzas) rather than individual voices in dialogue. The piece is played as a whole with no pauses; only tempo changes outline the different large sections (*Largo-Vivo-Andante-Allegro-Lento-Allegro deciso-Lento*) (John McCabe, n.d.). It is published by Novello and company and was written specifically for an open-air summer concert in which Joy Farrall and Nicholas Daniel were guest artists.

Simon Bainbridge's (born in 1952) *Double Concerto* was commissioned by the Cheltenham Festival, in which Ms. Farrall and Mr. Daniel were participants. The duo premiered the work at the 1990 Cheltenham Festival and it has since been published by United Music Publishers. Composer Bainbridge writes the following about the work:

In the *Double Concerto*, the focal point is of course the oboe and clarinet, who are assigned a melodic thread which provides the foundation for a linear continuity existing throughout the piece. During the course of the piece this thread, which remains intact, is entangled and woven through many different varieties of orchestral fabric, relentlessly drawing the music through a lengthy acceleration process to its inevitable conclusion. At the same time, the two soloists are gradually freed from the heterophonic and harmonic confines of the orchestral backcloth, finally emerging triumphantly over a tense, craggy two part string counterpoint and fully flowering melodic line which is heard through the whole orchestra, and which leads the music towards the final double bar. (Simon Bainbridge, n.d.)

The last work listed here is a particularly unique one combining the solo group of oboe and clarinet with a wind ensemble. Composer David S. Lefkowitz is on faculty at the University of California (Los Angeles) and wrote his double concerto titled *Of Love and Loss* in 2003 and 2004. It was dedicated to and premiered the same year by oboist Marion Kuszyk, clarinetist Gary Gray, and conductor Thomas Lee with the UCLA Wind Ensemble. The work is in three movements with the first titled *Love Dance (Introduction and Rondo)*, the second marked *Lullaby (Berceuse)*, and the third marked *Lament (Threnody)*. While Mr. Lefkowitz originally intended the clarinetist to double on E-flat clarinet in the third movement, it is also playable remaining on the B-flat clarinet, with the composer including an alternate version in the clarinet solo part in order to do so. The range for the clarinet poses some difficulty if the solo part is played from the alternate B-flat clarinet version, including several instances of C7 and one D7. This double concerto includes a large percussion battery requiring six players.

On a side note, although not double concerti, two important works for solo oboe and orchestra, Richard Strauss' *Oboe Concerto* and Jean Francaix's *The Flower Clock*, warrant mention for both featuring prominent clarinet writing. Both of these works were associated with oboist John de Lancie, the Francaix through a commission, and the Strauss through inspiration. After the careful study of the timbre combination of the oboe and clarinet found in Chapter Two, it is interesting to note that when John de Lancie recorded Strauss' concerto in 1987, with the composer's earlier approval, he rewrote some of the oboe parts into the clarinet part, for purposes of breathing.

Oboe, Clarinet and String Orchestra

Bauer, Marion. (1887(?)-1955) *Concertino for Oboe, Clarinet, & Strings Op. 32b.* ob, cl, str. ensemble. (1939/42, Boosey & Hawkes [rental]). 15:00. (Commissioned by the League of Composers).

Harbison, John. (b.1938) *Concerto for Oboe, Clarinet and Strings.* ob, cl, str. (44332) (1985, AMP [rental]). 14:00. (drn#2 and 3).

Nystedt, Knut. (b. 1915) *Concertino for Clarinet, English horn and strings, Op. 29.* cl, eh, str. ensemble. (1952/91, Music Information Centre Norway; ICA Research Center catalog #5356). 19:00. (Premiered 1954 Oslo Philharmonic Orchestra).

Vivaldi, Antonio (1678-1741) *Concerto In C Major for 2 Oboes 2 Clarinets Strings and Basso Continuo RV559.* 2-ob, 2-cl, str, cont. (Casa Ricordi). 10:47. (arr. Angelo Ephrikian)

Vivaldi, Antonio (1678-1741) *Concerto in C major for two oboes two clarinets and strings, RV560.* 2-ob, 2-cl, str, cont. (Casa Ricordi). 9:18. (arr. Angelo Ephrikian)

Oboe, Clarinet and Chamber Orchestra

Abel, Carl Friedrich. (1723-1787) *Concertante in Bb for violin, oboe, clarinet and orchestra.* vn, ob, cl and orch (0200/2000/strings). (Boosey & Hawkes [rental]). 20:00. (drn#24).

Bainbridge, Simon. (b. 1952) *Double Concerto.* ob, Acl, chamber orch. (2112/2200/strings:86442). (1990, United Music Publishers). 18:00. (for Farrall and Daniel).

Fiala, Josef. (1748—1823) *Concertante in Bb*. eh, cl, orch. (2000/2000/strings). (full set of parts available from “the double reed archaeologist” found on the IDRS website).

Fiorillo, Federigo. (1753-1823) *Sinfonia Concertante in F Major*. version for ob, cl, pn. (Kunzelmann).

Kirlin, June. (b. 1910) *Double Concerto for Oboe, Clarinet and Orchestra*. ob, cl, orch. (1987, available from composer [rental]).

McCabe, John. *Double Concerto*. ob, cl, chamber orch. (2222/2200/timp/stings). (1988, Chester Music and Novello and Co.). 20:00. (written for Farrall and Daniel).

Paessler, Carlo. (1774-1865) *Concerto for Oboe, Clarinet, and Orchestra*. ob, cl, pn. (Kunzelmann)

Oboe, Clarinet and Wind Ensemble

Leflowitz, David. *Double Concerto "Of Love and Loss."* ob, cl, wind ensemble. (2004, presently available from composer, soon to be published by MMB Music, Inc.). 25:30.

CHAPTER 12

ARRANGEMENT POSSIBILITIES

It is not uncommon for composers to publish their chamber music for a number of instrumentation possibilities. This is because several instruments share a similar range, and with more possibilities for instrumental combinations, composers stand to enjoy a greater financial return for their work. For instance, a number of the works listed in the preceding chapters were composed for oboe or flute. In this spirit, listed here are five works that have been successfully performed by the *Razbia Ensemble* with a slight arranging license. Included are two works playable as a trio with piano, and three quartets playable with cello and piano. I have included a copy of my arrangement for the Mozart “*Kegelstatt*” *Trio No. 4* in Appendix E with English horn replacing the original viola part. As seen in the preceding repertoire lists, chamber works from the classical era for this combination are rare and this arrangement using English horn has been performed on several occasions with great success. The *Folk suite No. 4* by well-known African-American composer William Grant Still is a very effective work with the original flute parts easily playable by oboe.

Trios for Oboe, Clarinet and Piano

Klughardt, August. (1847-1902) *Schilflieder Fünf Fantasiestücke Op. 28*. ob, Acl
(replaces va), pn. (1872, Amadues Verlag).

Mozart. *Trio No.4*. cl, eh (replaces va), pn. (arranged by Anthony Costa, See Appendix E.)

Quartets for Oboe, Clarinet, Cello and Piano

Haieff, Alexei.(1914-1994) *Serenade*. ob, cl, vcl (replaces bsn), pn. (c.1980, General Music Publishing Company).

Rheinberger, J. *Quartet in F*. ob, cl (replaces horn), vcl, pn. (1857, Musica Rara). 12:00.

Still, William Grant. (1895-1978) *Folk Suite No. 4*. ob (replaces fl), cl, vcl, pn. (International Opus). 6:00.

CHAPTER 13

CONCLUSION

The initial purpose of this project was to find repertoire that I could play in chamber settings in the years to come. While serving my personal needs in this regard, the results have proven quite beneficial in other areas as well. Having researched this material, I have learned of many new resources that I was unaware of during my residency work with “Chamber Music America.” Some of these materials would have been a tremendous help during those years, had I been aware of them, while others were not available at the time and are recent additions to the pertinent scholarship literature. I feel confident that my continued work as an educator and performer will be enhanced as a result of this project. I intend to apply these new skills and information to my work as follows:

- 1) As a college professor, continue as an advocate for the importance of chamber music in our colleges as part of a well-rounded education for music students.
- 2) As a college professor, help direct students to find repertoire for any chamber music setting needed.
- 3) As a college professor, help students to make contacts within the networks of information centers and musician associations that will prove beneficial throughout their careers as performers and educators.
- 4) As a college professor, direct students in making educated choices in programming for chamber music performances within the framework of audience and funding possibilities.

- 5) As a performer, actively promote chamber music within my community as outreach and further arts advocacy through creative programming.
- 6) As a performer, further develop relationships with composers and educators that open the door to the possibilities of exchanged guest recitals, partnerships, and further commissions
- 7) As a performer, grow in my awareness of idiosyncrasies particular to the oboe and clarinet and work to better my performance of representative repertoire.
- 8) As a performer continue the work of this document in discovering new repertoire to perform and record.

APPENDIX A

ALPHABETICAL LIST OF COMPOSERS AND PIECES

Abel, Carl Friedrich. (1723-1787) *Concertante in Bb for violin, oboe, clarinet and orchestra*. vn,ob,cl and orch. Chapter Seven and Eleven.

Adler, Samuel. (b. 1928) *Music for Three*. ob,cl,vcl. Chapter Seven.

Alexander, William.(b. 1927) *quatre pour duex*. ob,cl. Chapter Six.

Alexander, William. (b.1927) *Cambridge Trio*. ob,cl,pn. Chapter Seven.

Alexander, William. (b.1927) *Huntingdon Trio*. ob,cl,pn. Chapter Seven.

Alexander, William. (b.1927) *Wynnewood quartet*. ob,cl,vcl,pn. Chapter Eight.

Alexander, William. (b.1927)*Wynnewood Trio*. ob,cl,pn. Chapter Seven.

Allen, Harold. (1917-1983) *Duo*. ob,cl. Chapter Six.

Ames, William T. (b.1901) *Pieces for Oboe and Clarinet*. ob,cl. Chapter Six.

Anderson, David. (b. 1962) *Quintet for Oboe, Clarinet, Violin, Viola, and String Bass*. ob,cl,vln,vla,db. Chapter Nine.

Andraud, Albert J. *Duos concertants*. (in three series) ob,cl. Chapter Six.

Aperghis, Georges. (b. 1945) *A Bout de Bras*. ob,cl. Chapter Six.

Arbatsky, Yury. *From A to Z: a collection of original and unoriginal duets for flute or oboe and clarinet*. ob,cl. Chapter Six.

Ardevol, Jose. (1911-1981) *{Dos} Sonatas a tre*. ob,cl,vcl. Chapter Seven.

Ardevol, Jose. (1911-1981) *First Sonata*. ob,cl,vcl. Chapter Seven.

Bainbridge, Simon. (b. 1952) *Double Concerto*. ob,Acl, and chamber orch. Chapter Eleven.

Balbo. *3 Etchings*. fl(ob),cl. Chapter Six.

Barab, Seymour. (b. 1921) *Suite for Oboe, Clarinet, Cello, and piano*. ob,cl,vcl,pn. Chapter Seven.

Barry, Gerald. (b. 1952) *Quintet*. eh,cl/bcl,vlc,db,pn+jews'hp. Chapter Nine.

Bastien, Roland. *Les arbres en fleurs*. ob,cl,pn. Chapter Seven.

Bauer, Marion (1887(?)-1955) *Improvisation and Pastoral, Op. 22*. ob,cl. Chapter Six.

Bauer, Marion. (1887(?)-1955) *Duo Op. 25*. ob,cl. Chapter Six.

Bauer, Marion. (1887(?)-1955) *Concertino for Oboe, Clarinet, & Strings Op. 32b*. ob,cl, and string quartet or string orchestra. Chapter Ten and Eleven.

Beale, James Macarthur. (b. 1924) *Three Miniatures, op.3*. ob,cl,vla. Chapter Seven.

Beekum, J. *Easy Duets*. ob,cl. Chapter Six..

Beethoven, L. V. (1770-1827) *Duo for Ob and Cl op43/14*. ob,bh or cl,pn. Chapter Seven

Berger, Arthur. (1912-2003) *Duo for Oboe and Clarinet*. ob,cl. Chapter Six.

Beyer, Johanna. (1888-1944) *Suite for Oboe and Clarinet*. ob,cl. Chapter Six.

Binder, John A. *Five Sorts*. eh,cl. Chapter Six.

Binder, John A. *Trio*. eh,bcl,vln. Chapter Seven.

Bland, Ed. *One on One*. ob,bcl or cl. Chapter Six.

Blank, Allan. (b. 1925 or 1929?) *Four Bagatelles*. ob,cl. Chapter Six.

Boguslaw Schaeffer. (b.1929) *Septet for oboe, bass clarinet, cello and percussion*. ob, bcl,vcl and 4-perc. Chapter Ten.

Bottje, Will Gay. *Brief Acquaintances*. ob,cl,vcl. Chapter Seven.

Bowles, Paul. (b. 1910) *Sonata for Oboe and Clarinet*. ob,cl. Chapter Six.

Brings, Allen. *Duologue*. ob,cl. Chapter Six.

Brophy, Gerard. *Iza*. bass ob,bcl. Chapter Six.

Brophy, Gerard. *Bisoux*. eh,cl. Chapter Six.

Brün, Herbert. (1918-2000) *six for five by two in pieces (op. 41)*. ob/eh,cl/Eb cl/Bcl. Chapter Six.

Bruniau, A. *Toi et moi, fantaisie-duo*. version for ob,cl,pn. Chapter Seven.

Buss, Howard. *Felinity*. eh,cl. Chapter Six.

Carbon, John. (b. 1951) *Troika*. eh,cl,vcl,pn. Chapter Seven.

Carter, Elliot. (b. 1908) *Tempo e Tempi*. Sop,ob/eh,cl/bcl,vln,vcl. Chapter Nine.

Cavadini, Claudio. (b. 1935) *Intarsio: omaggio a Vivaldi*. ob,cl,pn. Chapter Seven.

Cherney, Brian. *In The Great Museum of our Memory*. bass ob,bcl. Chapter Six.

Childs, B. *Divertimento*. ob,cl. Chapter Six.

Cooman, Carson P. *Star Canticle: Vision Vibrant (Op. 490)*. ob,cl,pn. Chapter Seven.

Cunningham, Michael. *Piano Trio No. 8, opus 212a*. ob,cl,pn. Chapter Seven.

d'Estrade Guerra, Oswald. *Sonatine Pastorale*. ob,cl. Chapter Six.

Davidson, Randall. *The Center of the Known World*. ob,cl,pn. Chapter Seven.

Delvaux, Albert. (b. 1913) *Cassazione*. ob,cl,vln,vcl. Chapter Seven.

Destenay, Edouard. (1850-1924) *Trio in si mineur*. ob,cl,pn. Chapter Seven.

Dinerstein, Norman Myron. (1937-1982) *Serenade*. ob,cl,hp,vln,vcl. Chapter Nine.

Donatelli, Vincent. (1892-1956) *Duet #1*. ob,cl. Chapter Six.

Donatelli, Vincent. (1892-1956) *Duet #2*. ob,cl. Chapter Six.

Edwards, Ross. (b. 1943) *Four Bagatelles*. ob,cl. Chapter Six.

Ehrlich, Abel. *Sunbeam*. ob,cl. Chapter Six.

Erickson, Robert. (b. 1917) *Fives*. eh,bcl,pn,vla,vcl. Chapter Nine.

Erixon, Per Anders. (b. 1930) *Duo, Op. 9*. ob/eh,cl. Chapter Six.

Etler, Alvin. (1913-1973) *Duet*. ob,cl. Chapter Six.

Etler, Alvin. (1913-1973) *Sonata*. ob,cl,vla. Chapter Seven.

Evans, R. *Duet Suite*. ob,cl. Chapter Six.

Eyser, Eberhard. (b. 1932) *The Missing Link: Duo*. ob/eh,cl/bcl. Chapter Six.

Fiala, Josef. (1748-1816) *Concertante in Bb* eh,cl,pn. Chapter Seven and Eleven.

Fine, Irving. (1914-1962) *One Two Buckle My Shoe*. ob,cl,vln,vcl. Chapter Seven.

Fine, Vivian. (b.1913) *Quintet (after paintings by Edvard Munch)*. ob,cl,vln,vlc,pn. Chapter Nine.

Fiorillo, Federigo. (1753-1823) *Sinfonia Concertant in F Major*. ob,cl,pn. Chapter Seven and Eleven.

Fongaard, Bjorn. (1919-1980) *Duo for Oboe and Clarinet in A, Op. 127 No. 4*. ob,Acl. Chapter Six.

Fuller, Donald S. *Sonatina for oboe, clarinet, and piano*. (1940) ob,cl,pn. Chapter Seven.

Fuller, Donald S. *Sonatina for oboe, clarinet, and piano*. (1947) ob,cl,pn. Chapter Seven.

Furrer-Munch, Franz. (b. 1924) *Dialogue*. ob,cl. Chapter Six.

Gabriel-Marie. (1852-1928) *Feuilles au vent*. ob,cl,pn. Chapter Seven.

Gasser, Ulrich. *Steinstucke II*. ob/eh,cl/bcl. Chapter Six.

Gattermann, Ph. *Fantaisie Concertante, Op. 38*. version for ob,cl,pn. Chapter Seven

Geng, Charles. *Melodie-Duettino*. version for ob or eh,cl,pn. Chapter Seven.

Ghent, Emmanuel. (1925-2003) *Two Duos*. version for ob,cl. Chapter Six.

Gilson, Paul. (1865-1942) *Trio for Oboe, Clarinet & Piano*. ob,cl,pn. Chapter Seven.

Gipps, Ruth. (1921-1999) *Tio Op. 10*. ob,cl,pn. Chapter Seven.

Glaser, Werner Wolf. (b. 1910) *Duo*. ob,cl. Chapter Six.

Glaser, Werner Wolf. (b. 1910) *Liten Duett*. ob,cl. Chapter Six.

Glazer, Stuart. *Duo*. ob,cl. Chapter Six.

Glessner, Frederic. (b. 1956) *Chamber Sonata*. ob,cl,vln,hpsd. Chapter Seven.

Goodrich, Joseph. *A Molimo For Martin*. ob,cl,vln,vlc,pn. Chapter Nine.

Goodrich, Joseph. *Mississippi County Suite*. ob,cl,vcl,4-hand pn. Chapter Nine.

Goossens, Sir Eugene. (arr/ed. Schmidt, W.). *The Old Music Box*. version for ob,cl. Chapter Six.

Gordon, Christopher. (b. 1949) *Sonatina for oboe and clarinet*. ob,cl. Chapter Six.

Griebling, Karen. (b. 1957) *Summer Muse for Clarinet and English Horn*. eh,cl. Chapter Six.

Griebling, Mary Ann. *Three Duets for Oboe and Clarinet:-- Aquatics; Newly Hatched; Water Sprite*. ob,cl. Chapter Six.

Griebling-Haigh, Margaret. *The Windrush Madrigals*. ob,cl,pn. Chapter Seven.

Grieg, Edvard. (arr/ed. Davis, S.) *Four Lyric Pieces*. ob,cl,pn. Chapter Seven.

Gyring, Elizabeth. (1909-1970) *Trio*. ob,cl,pn. Chapter Seven.

Hafemeister, Katherine. *Duo*. ob,cl. Chapter Six.

Haieff, Alexei.(1914-1994) *Serenade*. ob,cl,vcl(replaces bsn),pn. Chapter Twelve.

Haney, Jason. *t-zero* eh,cl. Chapter Six.

Harbison, John. (b.1938) *Concerto for Oboe, Clarinet and Strings*. ob,cl,str. Chapter Ten and Eleven.

Hartzell, Eugene. (b.1932) *Workpoints 2*. ob,cl. Chapter Six.

Harvey, Paul. (b. 1918) *All At Sea*. ob,cl. Chapter Six.

Henshilwood, Donald. (b. 1930) *Ambit*. ob,cl. Chapter Six.

Herman, Matthew. *Dance Suite* eh,cl. Chapter Six.

Höfdding, Niels Finn. (b.1899) *Dialogues for Oboe and Clarinet, Op. 10*. ob,cl. Chapter Six.

Homs, J. *Sonata*. ob,bcl. Chapter Six.

Ibert, Jacques. (version nouvelle par Arthur Hoeree) *Aria*. version for ob,cl,pn. Chapter Seven.

Imbrie. *Dandelion Wine*. ob,cl,str. quartet, pn. Chapter Ten.

Karlins, M. William. *Music for Oboe, Bass Clarinet and Piano*. ob,bcl,pn. Chapter Seven.

Karlins, Martin Williams. (b. 1932) *Infinity*. ob D'A,cl,sop,vla. Chapter Seven.

Kats-Chernin, Elena. *Totchki*. ob,cl. Chapter Six.

Keane, David. (b. 1943) *Twee vlinders*. bass ob,bcl. Chapter Six.

Keane, David. (b. 1943) *Twee vlinders*. ob,cl. Chapter Six.

Kelley, Daniel (ed.). *Music for Two*. (four volumes) version for ob,cl. Chapter Six.

Kennaway, Lamont. *Downstream [for] oboe, clarinet, and piano*. ob,cl,pn. Chapter Seven.

Kibbe, Michael. (b. 1945) *Canonic Pieces Op. 78*. ob,cl. Chapter Six.

Kirlin, June. (b. 1910) *Double Concerto for Oboe, Clarinet and Orchestra*. ob,cl,orch. Chapter Eleven.

Kitzke, M. William. *The Big Gesture*. ob,bcl,perc. Chapter Seven.

Klose, Hyacinthe-Eleonore. *Duo sur des Motifs de "La Sonnambula" de Bellini, Op. 20*. ob,cl,pn. Chapter Seven.

Klug, E. *Divertimento ticinese*. ob,cl. Chapter Six.

Klughardt, August. (1847-1902) *Schilflieder Fünf Fantasiestücke Op. 28*. ob,Acl(replaces va),pn. Chapter Twelve.

Knussen, Oliver. (b.1952) *Elegiac Arabesques (Op. 26a)*. eh,cl. Chapter Six.

Koivula, Kari. (1951-1988) *Reeds*. ob,cl/bcl. Chapter Six.

Kolberg, Kåre (b. 1936) *Duo for Oboe and Clarinet*. ob,cl. Chapter Six.

Kopsch, Julius. (b. 1887) *Trio for Oboe, Clarinet & Piano*. ob,cl,pn. Chapter Seven.

Kocsar, M. *Ungaresca*. ob,cl. Chapter Six.

Kupferman, Meyer. (1926-2003) *Infinites #32*. ob,cl. Chapter Six.

Kupferman, Meyer. (1926-2003) *Soundspells #4*. ob,cl,vcl,pn. Chapter Seven.

Laderman, Ezra. *Sextet for English Horn, Bass Clarinet and Strings*. eh,bcl,str. quartet). Chapter Ten.

Lange, Hans. (1884-1960) *Quintett op. 66*. ob,cl,vln,vla,vcl. Chapter Nine.

LeFanu, Nicola. (b. 1947) *Lament*. ob/eh,cl/bcl,vla,vcl. Chapter Seven.

Leflowitz, David. *Double Concerto "Of Love and Loss."* ob,cl, wind ensemble. Chapter Eleven.

Lemeland, Aubert.(b.1932) *Suite Dialogue, Op. 65*. ob,cl. Chapter Six.

Leppälä, Kimmo.(b. 1963) *Oboekvartetto I* (Oboe Quartet I). ob,cl/bcl,vln,vla. Chapter Seven.

Lerstad, Terje Bjørn (b. 1955) *Divertimento for Oboe and Clarinet, Op. 50*. ob,cl. Chapter Six.

Lewin, Frank. (b. 1925) *Dunlap's Creek*. eh(or ob),cl,vln,vcl. Chapter Seven.

Lieberman, Glenn. (b. 1947) *Dialectic*. ob,cl,perc,vcl. Chapter Seven.

Lubbers, Arend Donselaar. *Evocation*. ob,cl,vcl,pn. Chapter Seven.

Lundborg, Erik. (b. 1948) *Combone*. ob,cl,perc,hp,pn,vcl,db. Chapter Ten.

Lunde, Jr., Ivar. (b. 1944) *A L'ecole (At School), Op. 11*. ob,cl. Chapter Six.

MacKay Jr., John G. (b.1935) *Romance for Oboe, Clarinet and Piano*. ob,cl,pn. Chapter Seven.

Maconchy, Elizabeth. (1907-1994) *Reflections*. ob,cl,vla,hp. Chapter Seven.

Maganini, Q. *Air and Double*. ob,cl. Chapter Six.

Maganini, Quinto (arranger and editor). (1897-1974) *Concert Album*. version for ob,cl,pn. Chapter Seven.

Maganini, Quinto (arranger and editor). (1897-1974) *Paris Soir*. version for ob,cl,pn. Chapter Seven.

Martinu, Bohuslav. (1890-1959) *Serenada III*. ob,cl,4-vln,vcl. Chapter Ten.

Masseus, Jan. (b. 1913) *Introduction and Allegro, Op. 19*. ob,cl,pn. Chapter Seven.

Masseus, Jan. (b. 1913) *Sept pieces breves: opus 55*. ob,cl,pn. Chapter Seven.

McBride, Robert. (b. 1911) *Hot-Shot Divertimento*. ob,cl. Chapter Six.

McCabe, John. *Double Concerto*. ob,cl,chamber orch. Chapter Eleven.

McDowall, Cecilia. *La Temps Viendra*. ob/eh,cl/bcl, pn. Chapter Seven.

Mead, Andrew Washburn. *Chamber Symphony*. ob,bcl,perc,pn,vla,db. Chapter Ten.

Meier, Margaret Shelton. *Rejoicing: recessional: from Ratagm suite*. ob,cl,pn. Chapter Seven.

Melby, John. (b. 1941) *Zonnorities*. ob/eh,cl/bcl, computer synth. tape. Chapter Six.

Mozart. *Trio No. 4*. cl,eh(replaces va),pn. Chapter Twelve and Appendix E.

Muller, Iwan. (1786-1854) *Concertante, op. 23*. version for ob,cl,pn. Chapter Seven.

Murdock, Katherine. *Trees Dream of Dancing*. eh,cl,pn. Chapter Seven.

Murto, Matti Jrjo Juhani. (b. 1947) *Duo*. ob,cl. Chapter Six.

Nemiroff, Isaac. (1912-1977) *Duo*. ob,bcl. Chapter Six.

Nixon, Roger. (b.1921) *Four Duos*. ob,cl. Chapter Six.

Nystedt, Knut. (b. 1915) *Concertino for Clarinet, English horn and strings*. cl,eh,2-vln,vla,vcl,db(or ensemble). Chapter Ten and Eleven.

Oboe Lee, Thomas. *The Mad Frog*. ob,bcl,hp. Chapter Seven.

O'Riordan, Kirk. (b. 1968). *Longings*. ob,cl. Chapter Six.

Paessler, Carlo. (1774-1865) *Concerto for Oboe, Clarinet, and Orchestra*. ob,cl,pn. Chapter Seven and Eleven.

Parik, I. *Hudba pre Troch*. fl(ob),cl. Chapter Six.

Parker, Michael. (b. 1948) *In Memoriam, Op. 43e*. eh,cl. Chapter Six.

Parker, Michael. (b. 1948) *Six lowly variations on the Flying Dutchman (in Canada)*. bass ob,bcl. Chapter Six.

Petric, Ivo. (b. 1931) *Hommage a Sergej Prokofiev: variacije op. 39* ob,cl,vln,vla,db. Chapter Nine.

Phillips, Gordon. (b. 1908) *Suite in B-Flat Major*. ob,cl. Chapter Six.

Pillevestre. *Idylle Bretonne*. version for ob,cl,pn. Chapter Seven.

Pisk, Paul A. (1893-1990) *Suite for Oboe, clarinet, and Piano Op. 85*. ob,cl,pn. Chapter Seven.

Planzer, Mani. (1939-1997) *Umranda*. ob,bcl. Chapter Six.

Poulenc, Francis. (1899-1963) *Villageoises*. ob,cl,vcl,pn. (arr. Barry Baker). Chapter Seven.

Prokofiev, Sergei. (1891-1953) *Quintet, op. 39*. ob,cl,vln,vla,db. Chapter Nine.

Rahbee, Dianne Goolkasian. (b. 1938) *Wind duo op. 30*. ob,cl. Chapter Six.

Rahbee, Dianne Goolkasian. (b. 1938) *Wind duo op. 33*. ob,cl. Chapter Six.

Ravel, Maurice. (1875-1937) *Pavane Pour Infante*. Version for ob,cl,pn. Chapter Seven.

Regt, Hendrik de. (b. 1950) *Musica, Op. 31*. ob,cl. Chapter Six..

Reizenstein, Franz. (1911-1968) *Duo for Oboe and Clarinet*. ob,cl. Chapter Six.

Rheinberger, J. *Quartet in F*. ob,cl(replaces French horn),vcl,pn. Chapter Twelve.

Richter, Marga. (b. 1926) *Exequy*. ob,cl,vcl,pn. Chapter Seven.

Riegger, Wallingford. (1885-1961) *Duos op.35*. ob,cl. Chapter Six.

Riley, Dennis. (b. 1943) *Fantasia after Orlando Gibbons*. ob,cl,vcl. Chapter Seven.

Robbins, Scott. *Awakening Autumn*. eh,cl,pn. Chapter Seven.

Roosevelt, J. Williard. (b. 1918) *Song and Dance Suite*. ob,cl,vla. Chapter Seven.

Ross, Walter. (b.1936) *Didactic duos*. ob,cl. Chapter Six.

Rougnon, Paul. (1846-1934) *Andante and Polonaise*. ob,cl,pn. Chapter Seven.

Sambin, V. *Duo de la Somnambule*. ob,cl,pn. Chapter Seven.

Samkopf, Kjell. (b. 1952) *Duo (score)*. ob,cl. Chapter Six.

Sarda, Albert (b. 1943). *Isorritme*. ob/cl/cel/pn/vla/vlc. Chapter Ten.

Saygun, A. Adnan. (1907-1991) *Trio for Oboe, Clarinet and Piano Op. 55*. ob,cl,pn. Chapter Seven.

Scheiermacher, Steffan. (b. 1960) *Gesang des Apsyrtos*. ob,cl,pn,3-perc. Chapter Ten.

Schmidt, William. (b. 1926) *Duo with Cadenzas*. ob,cl. Chapter Six.

Schneider, Gary M. (b. 1957) *Life*. ob,cl. Chapter Six.

Schoenberg, Arnold. (1874-1951) *Ein Stelldichein (incomplete)*. ob,cl,vln,vlc,pn. Chapter Nine.

Schollum, Robert. (1913-1987) *Trio Op. 71*. ob,cl,pn. Chapter Seven.

Schubert. *Two Songs*. version for ob,cl,pn. Chapter Seven.

Schwadron, Abraham A. (1925-1987) *Duo*. ob,cl. Chapter Six.

Schwarz, Ira-Paul. (b.1922) *A Modal Mood*. version for ob,cl,pn. Chapter Seven.

Schwarz, Ira-Paul. (b.1922) *Baroque Reflections*. version for ob,cl,pn. Chapter Seven.

Schwarz, Ira-Paul. (b.1922) *Classical Souvenir*. version for ob,cl,pn. Chapter Seven.

Schwarz, Ira-Paul. (b.1922) *Impressions of a Cloud*. version for ob,cl,pn. Chapter Seven.

Schwarz, Ira-Paul. (b.1922) *Romantic Memento*. version for ob,cl,pn. Chapter Seven.

Schwarz, Ira-Paul. (b.1922) *Twelve-Tone Tune*. version for ob,cl,pn. Chapter Seven.

Sermila, Jarmo. (b. 1939) *Danza 4B*. ob,bcl. Chapter Six.

Seyfrit, Michael. *Continuum vacuum residum*. eh,cl,prepared (6-h)pn,vcl. Chapter Ten.

Seyfrit, Michael. *Dupont Cycle*. eh,cl,mar,prepared pn,vla. Chapter Nine.

Sforzini, Mark. (b. 1969) *Two American Sketches*. eh,cl. Chapter Six.

Shell, Scott Anthony. *Piece for Oboe and Eb clarinet with Piano Accompaniment*. ob, Eb cl,pn. Chapter Seven.

Slyck, Nicholas van. *Twelve for Three*. ob,cl,vcl. Chapter Seven.

Smaldone, Edward. (b. 1956) *Icons*. ob,cl,pn. Chapter Seven.

Smith, Stuart Saunders. (b. 1948) *Gifts*. version for ob,cl,org or pn or hpsd. Chapter Seven.

Smith, Stuart. (b.1948) *Faces*. ob,cl. Chapter Six.

Solomons. *Professor Burbie's 3rd Invention*. ob,cl. Chapter Six.

Sowash, Rick. (b. 1950) *A Little Breakfast Music*. ob,cl,2-vln. Chapter Seven.

Spears, Gay Holmes. *Sudbury Suite*. ob,cl,vcl,pn. Chapter Seven.

St. John, Kathleen. *Duo: six etudes*. ob,cl. Chapter Six.

Stanhope, Paul. *Air*. ob,cl. Chapter Six.

Starobin, Michael. *Three Short Pieces for Trio*. ob,cl,vcl. Chapter Seven.

Stearns, Peter Pindar. (b.1931) *Three Short Studies*. ob,cl. Chapter Six.

Stefansson, Fjolnir. (b. 1930) *Duo*. ob,cl. Chapter Six.

Steptoe. *Dance Suite for Oboe, Clarinet & String Quartet*. ob,cl, str. quartet. Chapter Ten.

Still, William Grant. (1895-1978) *Folk Suite No. 4*. ob(replaces fl),cl,vcl,pn. Chapter Twelve.

Stockhausen, Karlheinz. (b.1928) *Kruezspiel, opus 1/7*.ob,bcl,pn/woodblock and 3-Perc. Chapter Ten.

Stringfield, Lamar. *To A Star*. ob,cl,pn. Chapter Seven.

Sumera. *Scenerio*. Version for ob,bcl,pn. Chapter Seven.

Sydeman, William. (b. 1928) *Music for Oboe and Clarinet*. ob,cl. Chapter Six.

Syverud, Stephen L. *Departures*. ob,cl,vcl,pn. Chapter Seven.

Teason, Deborah Fischer. *Concatenation*. ob,cl,pn. Chapter Seven.

Thompson, Randall. (1899-1984) *Suite for Oboe, Clarinet and Viola*. ob,cl,vla. Chapter Seven.

Thorne, Francis. *Burlesk Pit Music*. ob,C cl,vcl. Chapter Seven.

Thorne, Nicholas. (b. 1953) *Three Folk Song Settings*. ob,cl. Chapter Six.

Tiensuu, Jukka. (b. 1948) *Tango lunaire* ob(or fl),cl,vln,vlc and any keyboard instrument. Chapter Nine.

Tschaikowsky. (1840-1893) *Three Pieces from Album for Children*. version for ob,cl,pn. Chapter Seven.

Tsuda, Hajime. *And Now autumnal sunlight glitters brilliantly*. ob,cl,pn. Chapter Seven.

Turk, Daniel. (1756-1813) *Cuckoo*. ob,cl. Chapter Six.

Uccellini, Marco. (1603-1680) *Die Hochzeit der Henne und des Kuckucks*" version for ob,C cl,cont. Chapter Seven.

Ultan, Lloyd. (b.1929) *Curved Mirrors*. ob,cl,pn. Chapter Seven.

Un, Ekrem Zeki. (1910-1985) *Dialogo (Soylesi-original)*. ob,cl. Chapter Six.

Vercken, Francios. (b. 1928) *Divertissement*. ob,cl,pn. Chapter Seven.

Verrall, Pamela, arr." *Old English Music*" ob,cl,vcl. Chapter Seven.

Vivaldi, Antonio (1678-1741) *Concerto In C Major for 2 Oboes 2 Clarinets Strings and Basso Continuo RV559*. 2ob,2cl, and str. orchestra. Chapter Eleven.

Vivaldi, Antonio (1678-1741) *Concerto in C major for two oboes two clarinets and strings, RV560*. 2ob,2cl, and str. orchestra . Chapter Eleven.

Vogel, Ernst. (b. 1926) *Sonata*. ob,cl,pn. Chapter Seven.

Voirpy. *A Propos de W.A.* ob,cl. Chapter Six.

Von Kreisler, Alexander. (1894-1969) *Two Pieces*. ob,cl. Chapter Six.

Watkins, Bedford. (b. 1925) *Bicinia: for oboe and B-flat clarinet*. ob,cl. Chapter Six.

Watson. *Duo Gems*. ob,cl Chapter Six.

Wennäkoski, Lotta. (b. 1970) *"Vaie" for oboe, clarinet and cello* ob,cl,vcl. Chapter Seven.

Wernick, Richard. (b.1934) *Two for Jan*. sop, mezsop, ob(eh), bcl, vcl. Chapter Nine.

White, David Ashley. (b. 1944) *Suite*. ob,cl. Chapter Six.

Wigglesworth, Frank. (1918-1996) *Duo for Oboe and Bb Clarinet*. ob,cl. Chapter Six.

- Williams, David Russel. *Suite for Oboe, clarinet, and Piano [sic]*. ob,cl,hpsd or pn. Chapter Seven.
- Wilson, Richard. (b.1941) *Dithyramb*. ob,cl. Chapter Six.
- Wolpe, Stefan. (1902-1972) *Suite im Hexachord for oboe and Clarinet*. ob,cl. Chapter Six.
- Woolrich, John. (b.1954) *Favola in Musica (after Claudio Montiverdi)*. ob,cl,pn. Chapter Seven.
- Wurzburger, Walter. (?-1995) *Ensemble Studies No. 2*. ob,cl. Chapter Six.
- Wurzburger, Walter. (?-1995) *Fanfare-toccata*. ob,cl. Chapter Six.
- Yannelli, John. *Rhapsody (1983)*. ob,cl,vcl,pn. Chapter Seven.
- Zagwijn, Henri. (1878-1954) *Trio*. ob,cl,pn. Chapter Seven.
- Zaimont, Judith Lang. ...3:4,5... ob,cl,vln,vla,db. Chapter Nine.
- Zbar, Michel. *Lignes Doubles*. version for ob,cl. Chapter Six.
- Zonn, Paul Martin. (1938-2000) *Periphrasis*. version for ob,cl,vcl. Chapter Seven.
- Zonn, Paul Martin. (1938-2000) *Turnaround*. ob, Eb cl/bcl,vib, and tape. Chapter Seven.
- Zonn, Paul Martin. (1938-2000) *Those (Never-Ending) Memories*. ob,cl,gtr,perc,db. Chapter Nine.

APPENDIX B

BIOGRAPHIES OF MUSICIANS DISCUSSED IN CHAPTER 3

(In Alphabetical Order By Last Name)

John Anderson is professor of music and head of woodwinds at the University of Minnesota School of Music. In addition to regular performances of the standard repertoire for clarinet from the 18th, 19th, and 20th centuries, he has established an international reputation in contemporary clarinet performance and has premiered works written specifically for him involving solo clarinet and clarinet with narrator, tape recorder, synthesizer, interactive computer, and other sound manipulation devices. Anderson has performed throughout the United States and in Canada, Norway, Sweden, Denmark, Russia, China, and Taiwan. He has performed solo and chamber music recitals at conferences including the International Clarinet Society, College of Music Society [sic], and the International Conference of Electronic Arts (John Anderson, n.d.).

Valarie Anderson has performed extensively as a soloist and in chamber music concerts in the United States, Canada, Germany and South America, including frequent performances with the internationally acclaimed *Audubon String Quartet*. From 1983 to 1997, she was principal oboist with the *Roanoke (VA) Symphony* and *Opera Roanoke*. She has performed concertos with the *Prince George Symphony*, *Georgian Bay*

Symphony, *Gulf Coast Symphony (MS)*, and *Roanoke Symphony*, and has presented solo recitals at International Double Reed Society Conferences. Ms. Anderson has studied oboe with *John Mack*, solo oboist with the *Cleveland Orchestra*. Widely recognized as an expert in acoustics and reed making equipment for the oboe, *Ms. Anderson* is the owner of Jeanne-Inc. and now divides her time between performance and research into new products for clarinetists and double reed performers (Valarie Anderson, n.d.).

One of the UK's most distinguished and charismatic soloists, **Nicholas Daniel** is at the forefront of music in Britain today. His career began in earnest when he won the BBC Young Musician of the Year Competition - the first in a number of competition successes.

Following his successful debut at the BBC Promenade Concerts in 1992 with the Vaughan Williams Oboe Concerto he was invited to perform the Strauss Concerto in 1994 and in 1996 gave the world premiere of John Woolrich's Oboe Concerto, which was commissioned by the BBC. This work and performance met with unanimous critical acclaim: "*superbly played by Nicholas Daniel and the BBCSO under Matthias Bamert*" Independent on Sunday, "*...composed for and played by the superlative Nicholas Daniel*" Financial Times, "*...beautifully played*" The Sunday Times. Following his atmospheric performance of Britten's Six Metamorphoses for Solo Oboe at the Proms in 1997, in 1998 he was invited to perform works for cor anglais and oboe by Diana Burrell and John Tavener with the City of London Sinfonia conducted by Richard Hickox.

Nicholas Daniel's career takes him all over the world. Highlights include his Japanese and American debuts and recordings and performances with some of the world's finest orchestras and most distinguished soloists. He has conducted and directed a number of orchestras including the English Chamber Orchestra, Bournemouth Sinfonietta, City of London Sinfonia, Britten Sinfonia, Budapest Strings (Hungary), Camerata Roman (Sweden) and Kristiansand Chamber Orchestra (Norway). New music plays an important role in his repertoire and recent works premiered include those of John Tavener, Diana Burrell and Howard Skempton. Some of the composers who have written for him read like a 'Who's Who' of British music: Michael Berkeley, Sir Harrison Birtwistle, Colin Matthews, David Matthews, Thea Musgrave and Sir Michael Tippett.

Nicholas Daniel has made over twenty CDs as soloist and director for companies including ASV, Chandos, Collins, Hyperion, Virgin, Leman Classics, Meridian and BMG Conifer.

A Fellow of both the Guildhall School of Music & Drama and the Royal Academy of Music, Nicholas Daniel has recently been appointed Prince Consort Professor at the Royal College of Music, London and was the first British oboist to be appointed by an American University serving as Professor of Oboe with special conducting responsibilities from 1997-1999 at Indiana University, Bloomington (Nicholas Daniel, n.d.).

Clarinetist **Karen Dannessa** (DUO DEL SOL) is an avid and active soloist and chamber musician and has performed across the United States at numerous regional, national and international conventions such as the International Clarinet Association Convention, the International Double Reed Society Convention, Montana Clarinet Festival, NATS and the Oklahoma Clarinet Symposium. Her performances have been described as “ especially lovely, with a full, centered, silky tone (The Clarinet) and “perfectly in sync and in tune.”(New York Concert Review). Dannessa performs extensively with DUO DEL SOL with her husband, oboist and English hornist Henry Grabb. The duo has commissioned and premiered works for clarinet and English horn by Mark Sforzini, Howard Buss, Katherine Murdock, Jason Haney and Matthew Herman. Dannessa also performs with COLLOQUY, a chamber ensemble that promotes new music and has commissioned numerous compositions. She has also appeared with The Serenade Reed Trio, Audubon Quartet, and with various orchestras along the eastern seaboard. Her compact disk recording, “American Lyrique,” features compositions of Mark Sforzini and John MacKay. A recent review notes Dannessa’s “masterful control, mature sensitive musicality and excellent ensemble.” (The Clarinet) Dannessa studied with Frank Kowalsky, Elsa Ludewig-Verdehr and Joseph Edwards and holds a DM from Florida State University. She is currently an assistant professor at Clarion University of Pennsylvania (K. Dannessa, e-mail, March 20, 2005).

Joy Farrall is one of Britain’s most successful and highly respected wind soloists. Her career is diverse and fascinatingly eclectic. She has performed as concerto soloist with orchestras such as the Philharmonia, the English Chamber Orchestra, the City

of London Sinfonia, the London Mozart Players, The Ulster Orchestra and the Britten Sinfonia, with whom she recently made her second recording of the Mozart Concerto for BMG Conifer which went straight into the classical charts in its first week of release and is now a best seller.

Joy is a founder member [sic] of the Haffner Wind Ensemble with whom she has broadcast and toured widely. This ensemble has broken down many barriers with both its education work, always led by Joy Farrall, which has introduced many hundreds of children to hands on music making.

As a recitalist she has appeared at music societies and festivals all over Britain, at the Purcell Room and the Wigmore Hall in London, as well as in Spain, Australia, Finland, and Norway. In addition to this she has appeared as guest soloist with the Vanbrugh, Kreutzer, Medea, Brindisi, New Leipzig, Schidloff and Pellegrini String Quartets. Festival appearances include Aldeburgh, Cheltenham, Kuhmo, Stockholm, Leicester and Cambridge.

Joy has great enthusiasm for new music and has had many new works written for and dedicated to her, most notably Simon Bainbridge's Double concerto and Clarinet Quintet, works by Oliver Knussen and John McCabe and most recently Edward Cowie's "Elysium".

As a recording artist Joy has had special success critically for her releases. They include the complete Mozart Clarinet works on three discs on Meridian, the Strauss Duet Concertino for EMI, the Mozart concerto on BMG Conifer, which she performs on the Bassett Clarinet, and various chamber music works for both Chandos and Hyperion.

Joy Farrall is a dedicated teacher who has done a great deal to Influence the shape of British clarinet playing in the last fifteen years through her work as a professor at the Guildhall School of Music and Drama as well as in her frequent master classes both at home and abroad (Joy Farrall, n.d.).

Henry Grabb (DUO DEL SOL) holds a Bachelor of Fine Arts from the University of Central Florida, Master of Music from Northwestern University, and a Doctor of Music from Florida State University. His principal teachers have been Patricia Stenberg, Ray Still, and Eric Ohlsson. He is currently Professor of Oboe at West Chester University of Pennsylvania where in addition to his teaching load, he serves as director of the Community Music School. Previously he has been a faculty member at Berry College, Humboldt State University, University of Kansas and Stetson University. Grabb performs extensively as a member of DUO DEL SOL with his wife, clarinetist Karen Dannessa. The duo has commissioned and premiered works for clarinet and English horn by Mark Sforzini, Howard Buss, Katherine Murdock, Jason Haney and Matthew Herman. Grabb has been described as " a storyteller who captures his listeners with flair and zeal... and who plays with the richest sonorities on English horn." (New York Concert Review). He is also a member of the Lancaster Symphony and previously served as principal oboist with the Naples Philharmonic and Brevard (FL) Symphonies. He is an active free lancer in the greater Philadelphia area and performed a Weill Recital Hall Concert of contemporary music in 2003. In addition he serves as Director of Development for Cat Angel Network, Inc., a no-kill animal rescue group (K. Dannessa, e-mail, March 20, 2005).

Paul Martin Zonn (1938-2000), born in Boston, was an innovator both in composition and clarinet performance. His performance credits were many and varied: clarinet soloist at Carnegie Hall, the Miami Philharmonic, and the New Orleans Eagle Band; mandolin with the Juilliard Quartet's cellist, saxophone and slide trombone with Anthony Braxton. He won many awards and honors and was commissioned by such diverse sponsors as Joel Krosnick, the Tennessee Dance Theatre and the Intergalactic Alphorn Quartet.

Writing about his own music, Zonn said, "My music has always been concerned with the very new and the very old, and the integration of diverse elements. Each composition is a unique project with specific musical problems to be solved, and I frequently use the many languages of the world's music, binding them together with common syntax. All of my musical interests and performance skills reveal themselves very naturally in my own compositions."

Zonn was on the faculty of the University of Illinois School of Music from 1970 to 1996, where he served as division chair of the Theory-Composition Department. There he performed as clarinetist and conductor of the Contemporary Chamber Players. Upon retirement from UI, he resided full-time in Nashville, TN, where he continued to compose, as well as conduct the Nashville Mandolin Ensemble (W. Zonn, e-mail, May 6, 2005).

Wilma Zonn is an oboist of considerable renown. She has performed as soloist for music festivals in New Hampshire, Banff, Ravinia, Tanglewood, Hawaii, Las Vegas, Nashville, Miami and New York City. Her expertise as an

artist performer of the most demanding contemporary scores is well-documented by recordings on CRI, UBRES, Advance, Crystal and Zuma. Her many professional credits include principal oboe with the Oregon Symphony, solo oboe for the UI Contemporary Chamber Players, Iowa Woodwind Quintet and Nashville New Music Consort. She has been a Fellow of the Berkshire Music Center and a Fromm Player at Tanglewood and in New York City. She has taught at the University of Portland, the University of Iowa, Grinnell College, the University of Illinois, Vanderbilt's Blair School of Music and the Governor's School for Excellence in the Arts at MTSU. Her teachers were Harold Gomberg, Ray Still and Julian Balogh. Presently, she performs and records in Music City, USA, where until recently she was also a music specialist and Career Ladder Level III Master Teacher in the Metropolitan Nashville Public Schools (W. Zonn, e-mail, May 6, 2005).

APPENDIX C

SELECTED DISCOGRAPHY OF CHAMBER MUSIC AND DOUBLE CONCERTI FOR OBOE AND CLARINET

DRN#	Performers of Oboe and Clarinet or Ensembles	CD Title	Recording Company, Catalogue Number, Year
1	Nicholas Daniel, oboe; Joy Farrall, clarinet;	<i>The Daniel Trio</i>	Leman Classics, LC 44301, 1994
2	Peggy Pearson, oboe; Jo-Ann Sternberg, clarinet; Scott Yoo, conductor;	<i>John Harbison: At First Light</i>	Archetype Records, 60106, 1998
3	Sara Lambert Bloom, oboe; Charles Neidich, clarinet;	<i>Premiere Chamber Works</i>	Centaur Records Inc., CRC 2217, 1995
4	Allan Vogel, oboe; David Shifrin, clarinet;	<i>Chamber Music Northwest</i>	Delos International, Inc., DE 3136, 1993
5	Harold Smoliar, English horn; Richard Page, bass clarinet;	<i>The Music of Ezra Laderman, Volume 5</i>	Albany Records, Troy 537, 2002
6	Valarie Anderson, oboe; John Anderson, clarinet;	<i>Fiati: Impression</i>	Jeanne Digital Recordings, JDR 2252, 2005

7	Emma Feilding, oboe/English horn; Fiona Cross, clarinet/bass clarinet;	<i>Piper's Dream: Cecilia McDowall</i>	Deux-Elles, DXL 1033, 2002
8	Valarie Anderson, oboe; John Anderson, clarinet;	<i>Fiati: Blend</i>	Jeanné Digital Recordings, JDR 2250, 2001
9	Fredric T. Cohen, oboe; Robert Annis, bass clarinet;	<i>Symbiosis</i>	GM Recordings, GM 2007CD, 1985/1997
10	Catherine Milliken, oboe; Carol Robinson, clarinet;	<i>Paul Bowles: Migrations</i>	Hessischer Rundfunk and Largo Records, Largo 5131, (LC8943) (no date)
11	Peter Christ, oboe; David Atkins, clarinet;	<i>Oboist Peter Christ</i>	Crystal Records, Digital CD321, 1986
12	Darrel Randall, oboe; Floyd Williams, clarinet;	<i>Wolpe: Suite im Hexachord</i>	Crystal Records, S355, 1983
13	Niels Eje, oboe; Bo Sand, clarinet;	<i>Selandia Ensemble: Wind Chamber Music I</i>	Kontrapunkt, 32032, 1989
14	Phyllis Lanini, oboe; Don Stewart, clarinet;	<i>An Arthur Berger Retrospective</i>	New World Records, NW 80360, 2000
15	unkown	<i>Wolpe: Music for Any Instruments/Ensemble Avance</i>	Col Legno, AU 31809, 2000
16	Stephen Taylor, oboe; Allen Blustine, clarinet;	<i>Stefan Wolpe</i>	Bridge, 9043, 1993

17	David Weiss, oboe, Michele Zukovsky, clarinet;	<i>Intermezzo-Works of Martinu/Zukofsky, Bohemian Ensemble</i>	Summit Records, DCD 246, 1999
18	Kentucky Center Chamber Players	<i>Between des- Takemitsu, Jolivet, etc/Kentucky Chamber</i>	Centaur Records, CRC 2555, 2002
19	Randall Wolfgang, oboe, Larry Guy, clarinet;	<i>Richard Wilson: Chamber Music, Selections</i>	Opus One, (LP) 1986?
20	Wilma Zonn, oboe; Paul Zonn, clarinet;	<i>Dimensions, No. 1</i>	Advance Recordings, FGR-25S, c1979
21	New York Woodwind Quintet	<i>Wallingford Riegger: Music for piano & winds</i>	Bridge Records, 9068, 1996
22	Marja Haapamäki: clarinet Sanna Niemikunnas: English Horn	<i>Knut Nystedt</i>	Hemera Music, HCD 2902, 1993
23	Karen Danessa, clarinet; Henry Grabb, oboe/English horn;	<i>American Lyrique</i>	Tundradogs music, 2002
24	Dieter Klöcker, clarinet; and Academy of St. Martin-in-the- Fields	<i>Symphonies Concertantes</i>	CPO Classics, 777 009-2, 2004
25	Richard Woodhams, oboe; Michael Collins, clarinet;	<i>Bartok, Liszt, Prokofiev</i>	EMI Classics, 56816, 1999

APPENDIX D

PUBLISHER, COMPOSER AND MUSIC CENTER INFORMATION

(Publishers are alphabetized by first word. Composers are alphabetized by last name)

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Website: www.composers.com/

American Composers Forum

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English horn
replacing viola

"Kegelstatt-Trio"
for Piano, Clarinet, and English horn

W.A. Mozart, K.V. 498
Arr. Anthony J. Costa

Andante

Andante

6/8

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

44 *cresc.* *f* *p* *f* *p*

50 *f* *p* *f*

57 *p* *cresc.*

62 *f*

67 *p*

73 *f*

76 *p* *f*

81 *p* 2

87 *f* *p*

Detailed description: This musical score is for a single melodic line in B-flat major (two flats). It consists of nine staves of music, numbered 44 to 94. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests, slurs, and ties. Dynamic markings are used throughout: *f* (forte) and *p* (piano) are placed below the notes, and *cresc.* (crescendo) is written above the staff in measures 44 and 57. A hairpin crescendo symbol is also present above measure 44. A fermata is placed over the final note of measure 50. A double bar line with a '2' above it appears in measure 81, indicating a second ending. The key signature remains consistent throughout the page.

91 *f* *p* *f* *p*

98 *p*

102

106

110 *cresc.* *f* *p*

115 *f* *p* *cresc.*

120 *f* *p*

125

Detailed description: This musical score is for a single melodic line in B-flat major, spanning measures 91 to 125. The notation is on a single staff with a treble clef. The key signature has two flats (B-flat and E-flat). The score is divided into eight systems, each containing a measure number at the beginning. Measure 91 starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in measure 92, and then alternating *f* and *p* in measures 93 and 94. Measure 95 is a whole rest. Measure 96 is a whole rest. Measure 97 is a whole rest. Measure 98 starts with a piano (*p*) dynamic and features a series of eighth and sixteenth notes. Measure 99 continues the melodic line. Measure 100 has a sharp sign before the first eighth note. Measure 101 has a flat sign before the last eighth note. Measure 102 continues the melodic line. Measure 103 has a sharp sign before the first eighth note. Measure 104 has a flat sign before the last eighth note. Measure 105 continues the melodic line. Measure 106 starts with a piano (*p*) dynamic and features a series of eighth and sixteenth notes. Measure 107 continues the melodic line. Measure 108 has a sharp sign before the first eighth note. Measure 109 has a flat sign before the last eighth note. Measure 110 continues the melodic line. Measure 111 has a sharp sign before the first eighth note. Measure 112 has a flat sign before the last eighth note. Measure 113 continues the melodic line. Measure 114 has a sharp sign before the first eighth note. Measure 115 starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in measure 116, and then alternating *f* and *p* in measures 117 and 118. Measure 119 is a whole rest. Measure 120 starts with a forte (*f*) dynamic and features a series of eighth and sixteenth notes. Measure 121 continues the melodic line. Measure 122 has a piano (*p*) dynamic and features a series of eighth and sixteenth notes. Measure 123 continues the melodic line. Measure 124 is a whole rest. Measure 125 continues the melodic line.



54

3 3 3 2 3 3 3 3 3 3 3 3

60

3 3 3 3 3 3 3 3 3 3 3 3

66

5 3 3 3 3 3 3 3 3 3 3 3

77

3 2 3

88

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

93

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

99

3 3 3 3 2 *f*

108

4 *f* *p*

121

4 *f*

133 Coda *f*

145 *p*

154 *f*

The image shows three staves of musical notation. The first staff, measures 133-144, begins with a treble clef and a key signature of one flat. It contains various note values and rests, ending with a Coda symbol and a forte (*f*) dynamic. The second staff, measures 145-153, starts with a piano (*p*) dynamic and includes triplets and a double bar line. The third staff, measures 154-162, features a series of triplets and ends with a forte (*f*) dynamic.

III.

Musical score for section III, measures 8-43. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, slurs, and fingerings.

Measures 8-10: A single eighth note followed by two eighth notes, then a quarter note, and a half note.

Measures 11-14: A series of eighth notes, followed by a quarter note, and a half note.

Measures 15-18: A series of eighth notes, followed by a quarter note, and a half note.

Measures 19-22: A series of eighth notes, followed by a quarter note, and a half note.

Measures 23-26: A series of eighth notes, followed by a quarter note, and a half note.

Measures 27-30: A series of eighth notes, followed by a quarter note, and a half note.

Measures 31-34: A series of eighth notes, followed by a quarter note, and a half note.

Measures 35-38: A series of eighth notes, followed by a quarter note, and a half note.

Measures 39-42: A series of eighth notes, followed by a quarter note, and a half note.

Measure 43: A series of eighth notes, followed by a quarter note, and a half note.

This musical score is for a single melodic line in B-flat major, spanning measures 54 to 104. The notation is on a single staff with a treble clef. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the note values. The score includes various musical notations: eighth and sixteenth notes, rests, triplets (indicated by a '3' above the notes), and a repeat sign with first and second endings. Measure numbers 54, 68, 72, 76, 84, 89, 94, 100, and 104 are placed at the beginning of their respective lines. The piece concludes with a final cadence in measure 104.

This musical score consists of eight staves of music, each containing measures 108 through 179. The key signature is B-flat major (two flats). The notation includes various rhythmic values, slurs, and fingerings. Measures 108-112: A series of eighth and sixteenth notes, mostly beamed together. Measure 113: Continuation of the eighth-note pattern. Measure 119: Features a triplet of eighth notes (marked '3') followed by a quarter rest, then a four-measure rest (marked '4'), and another triplet of eighth notes (marked '3'). Measure 129: Starts with a quarter rest, followed by a triplet of eighth notes (marked '3'), then a quarter rest, and a repeat sign. Measure 136: Includes a four-measure rest (marked '4') followed by a series of half notes and quarter notes. Measure 149: Contains a triplet of eighth notes (marked '3'), a quarter rest, and a first/second ending bracket. Measure 156: Features a five-measure rest (marked '5') followed by half notes. Measure 168: Includes a seven-measure rest (marked '7') followed by eighth notes. Measure 179: Continuation of the eighth-note pattern.

This musical score consists of eight staves of music in B-flat major, spanning measures 183 to 219. The notation includes various rhythmic values, slurs, and articulation marks. Measure numbers are placed at the beginning of each staff: 183, 190, 195, 200, 205, 209, 214, and 219. Fingerings are indicated by numbers 2, 3, and 3. The piece concludes with a double bar line at the end of measure 219.

183

190

195

200

205

209

214

219

3

2

3

3

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