A Catalog of Compositions for Unaccompanied Clarinet Published Between 1978 and 1982, with an Annotated Bibliography of Selected Works

David H. Odom
THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

A CATALOG OF COMPOSITIONS
FOR UNACCOMPANIED CLARINET PUBLISHED BETWEEN
1978 AND 1982, WITH AN ANNOTATED BIBLIOGRAPHY
OF SELECTED WORKS

By

DAVID H. ODOM

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The members of the Committee approve the treatise of David H. Odom defended on November 3, 2005.

Frank Kowalsky
Professor Directing Treatise

Jane Piper Clendinning
Outside Committee Member

Eric Ohlsson
Committee Member

The Office of Graduate Studies has verified and approved the above named committee members.
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The number of compositions for unaccompanied clarinet significantly increased in the twentieth century, particularly in the second half of the century. Beginning in 1919 with Stravinsky’s *Three Pieces for Clarinet Solo*, fifteen compositions for unaccompanied clarinet were written and published in the first half of the century. From 1950 through 1959, nearly sixty works were written and published. This dramatic growth continued through the second half of the century resulting in hundreds of published compositions. The earliest published reference material on unaccompanied clarinet compositions is James Gillespie’s *Solos for Unaccompanied Clarinet: An Annotated Bibliography of Published Works* from 1973. The only other comprehensive document on the subject is the 1992 treatise of Tara Scruggs, “An Annotated Bibliography of Original Music for Solo Clarinet Published Between 1972 and 1977.”

The purpose of this research is to supplement the current body of bibliographic literature pertaining to compositions written for unaccompanied clarinet. This treatise contains a catalog of 149 compositions published between 1978 and 1982. An annotated bibliography of forty-two compositions, selected to represent the diversity of musical content and compositional styles of the catalog, is included. This continues the work of Gillespie and Scruggs, extending it by five years.

The catalog contains only original compositions written for clarinet in A or B-flat. Compositions for E-flat or bass clarinet are not included, nor are transcriptions of compositions written for other instruments. The annotated bibliographies present practical information on the compositions, including the
duration, degree of difficulty, range, new or extended techniques, dedication or commission, and available recordings. Aspects of compositional style and technique are discussed, as well as specific technical and musical elements. Brief biographies on the composers are offered with listings of their other clarinet works.

The treatise is organized in four sections: (1) introductory material that includes a glossary of the new and extended techniques found in the annotated compositions, (2) catalog of compositions, (3) annotated bibliographies of selected compositions, and (4) a summary chapter containing the annotated compositions grouped by difficulty level and use of extended techniques, as well as statistical data based on the research.
CHAPTER 1
INTRODUCTION

The number of compositions for unaccompanied clarinet significantly increased in the twentieth century, particularly in the second half of the century. Anton Stadler’s *Trois caprices pour clarinette seule* of 1810 is thought to be the first work for unaccompanied clarinet.\(^1\) There are, however, few other known works written before the twentieth century. Beginning in 1919 with Stravinsky’s *Three Pieces for Clarinet Solo*, fifteen compositions for unaccompanied clarinet were written and published in the first half of the century. From 1950 through 1959, nearly sixty works were written and published.\(^2\) This dramatic growth continued through the second half of the century resulting in hundreds of published compositions.

The first published annotated bibliography of music for unaccompanied clarinet is James Gillespie’s *Solos for Unaccompanied Clarinet: An Annotated Bibliography of Published Works* from 1973.\(^3\) His research spanned from the early eighteenth century to 1972, documenting 134 published works. To extend Gillespie’s research, Tara Scruggs compiled the only other comprehensive annotated bibliography of twentieth-century music for unaccompanied clarinet. Her 1992 treatise, “An Annotated Bibliography of Original Music for Solo

\(^3\) Gillespie, ibid.
Clarinet Published Between 1972 and 1977," lists 80 compositions within a five and one half year time period.

The purpose of this research is to supplement the current body of bibliographic literature pertaining to compositions written for unaccompanied clarinet. This treatise contains two components: a catalog of compositions written for unaccompanied clarinet published between 1978 and 1982, and an annotated bibliography of representative works selected from the catalog.

Preliminary research consisted of compiling compositions with publication dates from 1978 through 2000. Because of the large number of compositions, several limiting factors were applied. A five-year period of study was established, including works published between 1978 and 1982. Unpublished compositions have been included in the catalog provided that the location was readily identifiable and the manuscript was accessible. In such cases, the date of composition, rather than the date of publication, is listed.

Original compositions written for clarinet in A or B-flat are the focus of this research. No compositions requiring E-flat or bass clarinet have been included. Transcriptions of compositions written for other instruments were not considered. Compositions are included for which the title indicates that it can be performed on various instruments, such as “for clarinet or bass clarinet.” Etudes and studies were not included, with the exception of those that are commonly performed as solo works. Compositions that utilize electronic tape or other external sound sources were not included.

Several sources were used for the purpose of compiling the catalog. The primary source was WorldCat, the world’s largest bibliographic database of the

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Online Computer Library Center, a worldwide library cooperative.\textsuperscript{5} Other sources of scores in print were the Warren D. Allen Music Library at Florida State University, the University of Georgia Library, the Northwestern University Library, the International Clarinet Association Research Center at the University of Maryland, and The New York Public Library for the Performing Arts.

Upon completion of the catalog, four qualifying factors were considered in selecting which works to annotate. A composition must be widely considered standard repertoire, written by a well-known composer, written by a composer who has made other significant contributions to the clarinet repertoire, or located in the collections of at least twenty libraries as determined by a WorldCat search.\textsuperscript{6}

For those meeting these criteria, compositions were selected in an effort to show diversity and balance of the catalog as a whole. Fair representation is given to each difficulty level as based on the system of performance level designations proposed below. Compositions were included to represent the varying degrees of use of new and extended techniques. Factors not considered in the selection process were the composition date, the composer’s country of origin, the sex of the composer, and the author’s personal taste.

The author studied and played each of the annotated compositions to determine duration, use of new and extended techniques, and the level of difficulty. The occurrence of new and extended techniques was recorded for each composition.

Each annotated work is assigned a performance level. The system of performance level designations is comprised of four levels as follows:

\begin{itemize}
\item Performance Level I: Compositions of moderate difficulty level.
\item Performance Level II: Compositions of high difficulty level.
\item Performance Level III: Compositions of extremely high difficulty level.
\item Performance Level IV: Compositions of extreme difficulty level.
\end{itemize}

\textsuperscript{6} Using the WorldCat database, the number of libraries that held each composition was recorded and used as a qualifying factor toward annotation. This was used as a general measure of a composition’s or composer’s presence and popularity.
Level I: Easy to Moderate
Level II: Moderately Difficult
Level III: Difficult
Level IV: Very Difficult

The assigned performance levels are an estimate of the required performance abilities needed to perform a particular composition based on the author’s evaluation. Though there is no universally accepted benchmark for technique, this system is based on a graded system tailored to the curriculum of a typical university music performance program. The designations represent aspects of traditional and extended technique, as well as aspects of musicianship and interpretation. The use of the symbols “-” and “+” indicate that a particular composition is either easy or difficult within the assigned level.

Taking into account varying degrees of accomplishment, Level I compositions are accessible to most first and second year university undergraduates and advanced high school students. Level II compositions are accessible to most third year university students and advanced second year students. Level III compositions are accessible to most graduate students and many senior level undergraduate students. Level IV compositions are accessible to professionals and advanced graduate students.

Format of Bibliography

The catalog of compositions is organized alphabetically by the composer’s last name. This is followed by the title of the composition and publication information. The symbol (*) preceding an entry indicates that the composition is annotated. Compositions selected for annotation are organized alphabetically by the composer’s last name. The structure of each annotation is as follows:
The name and biographical dates of the composer are followed by the composer’s country of association. The title of the composition is included as it appears on the title page of the score. The date of copyright, date of publication, place of publication, and name of publisher are taken from the score. The names of movements are listed for multi-movement compositions. Translations from foreign languages, where appropriate, are provided.

The duration is taken from the score if one is printed. If no duration is printed, the author played the composition to obtain duration. All durations are considered approximate. The assigned performance level is based on the author’s evaluation of the level of technical and musical difficulty. The new or extended techniques employed are listed. Information on the dedication or commission is provided. When available, recording information is provided. The name of the performer, name of the recording label, and catalog number are listed.

The text of the annotation begins with brief biographical information on the composer, when available. Additional works for clarinet written by the composer, particularly unaccompanied clarinet, are listed. Analytical information, elements
of compositional style, specific technical demands, range, and other notable aspects of the music follow. The author also provides recommendations and comments on the performance accessibility and general nature of the composition.

Notational Conventions

This treatise uses the pitch designations of the Acoustical Society of America (ASA), in which middle C = C4. The highest note is listed for each of the annotated compositions. References to pitches are that of the written and played pitch, not the sounded pitch. The lowest possible written pitch for an unaltered clarinet is E3. Accommodating the entire range found in the annotated compositions, the system is as follows:

Figure 1. System of Pitch Designations

Many twentieth-century compositions from the second-half of the century contain the use of non-traditional notation. In addition to conventional notational practices, composers often employed both spatial and graphic notation. Spatial notation refers to fixed segments of music measured in time. The notes may or may not have specific durations, and the spaces between the notes could also approximate time. The performer may be instructed to take a specified amount of time, such as 30 seconds, to play each section of music. This is in place of a
traditional tempo indication, such as quarter = 120. Modifications to traditional notation are found. An example is an alteration to the traditional fermata: rather than being a semi circle, a half-square with a dot is used to indicate a ‘long fermata,’ sometimes with a specified amount of time.

Graphic notation refers to the use of visual aids to indicate a desired effect that a performer is to accomplish. An example is the use of a wavy line to indicate the desired manipulation of the speed and size of vibrato. Modifications to conventional notation are also found. An example that occurs often is the use of non-traditional rhythmic beaming to indicate alterations in the speed of the rhythm. A single grouping could start slowly, get faster in the middle, and slow down at the end. The use of spatial or graphic notation is indicated in each annotation.

New and extended techniques also require new or modified methods of notation that are not fully standardized. Composers often include written explanations of the symbols used throughout a composition to aid the performer in understanding the desired effect. Not all compositions, however, contain such educational assistance. The following definitions include examples of how the extended techniques are notated in the annotated compositions.

Glossary of New or Extended Techniques

The annotated compositions show the use of a wide variety of new and extended techniques. The following is a glossary of the new and extended techniques found in the annotated compositions. The resources used to compile the definitions are The Harvard Dictionary of Music, Bruno Bartolozzi’s New

Sounds for Woodwind, the forward to the score of Ronald Caravan’s Polychromatic Diversions for Clarinet, Phillip Rehfeldt’s New Directions for Clarinet, and Paul Zonn’s “Some Sound Ideas for Clarinet.”

Breath or air sounds. An effect created by blowing air through the instrument without producing a pitch. This requires no embouchure pressure and a relatively large amount of fast air. Often notated with the word ‘breath’ or a written explanation. Diamond-shaped note heads may also be used.

Circular breathing. A technique used to produce a continuous sound. A player uses the cheeks as air pockets, allowing them to expand and fill with air. The player then squeezes the cheek muscles, directing the air into the instrument, while simultaneously inhaling through the nostrils. A graphic of a circle with arrows incorporated into the line of the circle is often used.

Echotones. The effect of creating sounds that are barely audible. Requires an increase in embouchure pressure and a decrease in air pressure. Notated with the word ‘eco’ or ‘echo.’

Flutter-tonguing. An effect created by rolling the tongue on the upper palate just behind the mouthpiece tip. A similar effect can be achieved with an

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12 Rehfeldt, 69.
13 Ibid., 81.
undulation of the throat, similar to pronouncing g-r-r-r.

This technique is very common in twentieth-century compositions and is often notated with slash marks through the beam of the pitches to be fluttered. The word ‘flutter’ is also used.

**Glissando.** See also Portamento. A continuous or sliding movement from one pitch to another, such as moving a finger rapidly up or down the white keys on a piano. The term is often interchangeable with portamento, though the term “glissando” is used more often. For the clarinet, it is a rapid, non-specified run with no adjustment to air or lip pressure. An example is found in Phyllis Tate’s *Three Pieces for Solo Clarinet*. It is often notated with a ‘zig-zag’ line connecting the top and bottom pitches of the run.

**Hand pops.** Requires the removal of the mouthpiece or mouthpiece and barrel. The effect is created by hitting the barrel or top joint across the opening with the palm of the hand. It can also be achieved with the fingers. Changes of pitch can be produced when the left hand is used to finger notes on the top joint. There is no known notation and requires written indication.

**Key clicks.** An effect calling for intentional key noise of some type, such as by clicking, tapping, slapping, or rattling the keys. It is often produced randomly. The written indication ‘keys only’ often appears, or an open circle above the desired pitches if specific keys are to be used.

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14 Ibid., 63.
16 Rehfelt, 57-8.
17 Ibid., 77.
18 Ibid., 76-7.
Lip buzzing. Requires the removal of the mouthpiece or mouthpiece and barrel. The effect is created by buzzing into the top of the barrel or top joint as if playing a brass instrument mouthpiece. The resulting pitches can be manipulated through the fingering of the instrument or altering the tension of the lips.\textsuperscript{19} Written indication is often found.

Lip oscillations. The manipulation of a pitch by increasing and decreasing lip pressure around the mouthpiece. This technique is similar to pitch bending, though with less extreme results as only the lips are adjusted. Pitch fluctuations up to three-quarter tones sharp or flat are possible.\textsuperscript{20} Graphic notation of ‘waves’ is sometimes found.

Microtone. An interval smaller than a semitone, such as an eighth tone, quarter tone, or three-quarter tone. They can be produced with adjustments to the embouchure alone, but more precise results require special fingerings. Rehfeldt provides a fingering chart of quarter and eighth tones.\textsuperscript{21} Eric Mandat’s quarter tone fingering chart can also be found in the appendix of Rehfeldt’s \textit{New Directions for Clarinet}.\textsuperscript{22} Several notations are used, including a sharp sign with only one vertical line. Small arrows incorporated into traditional accidentals pointing up or down are also used. Some composers use written indications, such as $\frac{1}{4}$ and $\frac{3}{4}$.

Mouthpiece alone. Playing the mouthpiece, or mouthpiece and barrel, alone. The approximate pitch range of the mouthpiece alone is D6 down to D5,

\textsuperscript{19} Ibid., 78.
\textsuperscript{20} Bartolozzi, 24-5.
\textsuperscript{21} Rehfeldt, 23-39.
\textsuperscript{22} Ibid., 123-4.
controlled by the amount of jaw pressure on the reed and adjustments in the
throat and tongue position. By cupping the hand around the base of the
mouthpiece, an additional third lower to B4 can be produced. With the
barrel attached, the approximate range is G#5 down to D5, or down
to B4 by cupping the base.²³ Written indication is required.

**Multiphonics.** Two or more pitches sounded simultaneously on wind
instruments.²⁴ They require non-traditional fingerings and various
adjustments to the embouchure. Many composers supply fingerings when
using multiphonics. Rehfeldt outlines six categories of multiphonic types
based on the type of sound the fingerings produce.²⁵ Rehfeldt provides a
multiphonic fingering chart divided by category.²⁶ He also includes a copy
of William O. Smith’s multiphonics chart.²⁷ The approximate pitches to be
produced are often indicated, usually in smaller notation than the
traditional pitches. An open rectangle or square box on the staff may also
be used, with the pitches selected by the performer.

**Multiphonic trills and tremelos.** See also Multiphonics. Rehfeldt suggests that
there are hundreds of possibilities for trills, tremelos, and key vibratos with
multiphonics.²⁸ As with traditional technique, one or more holes or keys is
opened or closed. Some of the notes of the multiphonics may remain
unchanged when trilled.²⁹ Notated traditionally with the trilled pitches
often indicated, sometimes accompanied with fingerings.

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²⁵ Rehfeldt, 43-47.
²⁶ Ibid., 48-54.
²⁷ Ibid., 99-121.
²⁸ Ibid., 54.
²⁹ Bartolozzi, 70.
Physical movement. A directed movement of the body or instrument as instructed in the score of a composition. Examples include stomping feet, moving the instrument in the air, jerking the instrument away from the mouth, and walking around the stage. Some symbols may be used, such as the direction in which to move the clarinet, accompanied by written instruction.

Pitch bends. Also referred to as lip bends. The effect is created by an alteration in the jaw pressure on the reed and the shape of the oral cavity. As is most often found, a pitch is first altered variably lower, and then brought back to the beginning pitch or beyond. This technique is required to achieve a portamento. Rehfeldt includes a chart giving the approximate pitch bend distances possible among the various ranges of each of the clarinets. It is notated with a line between the two pitches (or in front of the single pitch) in which the bend occurs, often with the word ‘bend.’

Portamento. See also Glissando; Pitch bends. A continuous movement between two pitches in which the intervening pitches are present but individually indiscernible. The term is often interchangeable with glissando, though the techniques are different. A portamento requires an adjustment in lip pressure and the shape of the oral cavity to achieve a pitch somewhat below the primary pitch. The fingers are moved up or down, between two or more notes, while the embouchure adjustments remain steady. The result is a “slide” effect, similar to that of a trombone or stringed

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30 Rehfeldt, 59-61.
The opening to Gershwin’s *Rhapsody in Blue* is often performed first as a glissando in the lower register, changing to a portamento once over the break. Often notated like a glissando or with a straight line between the bottom and top notes. The word ‘slide’ is also used. Other graphic notation, such as waves, can be used.

**Reverse envelope of attack or decay.** The effect of reversing the normal positions of the traditional attack and decay of a note. The note is initiated with a breath attack, followed by a large crescendo, and followed by an abrupt tongue release. Graphic notation symbolizing the desired effect, similar to a crescendo, is used.

**Scooping.** See also Pitch bends. An effect created when the initial beginning of a note is approached from below the actual pitch. Can be produced with alterations of jaw pressure, lip pressure, or tongue position, or with the throat. Graphic notation is used to symbolize the upward direction, often with the word ‘scoop.’

**Singing while playing.** Simultaneously singing or humming through the instrument while playing a separate melodic line. The line to be sung is often notated on a separate staff above or below the line to be played.

**Slap-tonguing.** An effect achieved by using a large portion of the tongue to “slap” the reed tip to the mouthpiece with a simultaneous initiation of the

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32 Rehfeldt, 57-8.
33 Caravan, iii.
34 Rehfeldt, 68.
air stream, resulting in a heavy, “thuddy” articulation.\textsuperscript{35} Often indicated with graphic notation similar to a marcato, accompanied with the word ‘slap.’ Note heads with an ‘x’ are also found.

**Smorzato.** An effect created by fluctuations in volume of air controlled by the jaw and lips, requiring no adjustments from the diaphragm.\textsuperscript{36} The jaw is dropped and raised in succession to create an effect similar to vibrato.\textsuperscript{37} Found the in the Bartolozzi *New Sounds for Woodwind*, open note heads are used.

**Subtone.** An effect created by placing the tongue firmly against one side of the reed while allowing the other side to vibrate as usual. Less resonant than an echotone.\textsuperscript{38} Indicated with written instruction.

**Superimposed sounds.** An effect produced by sustaining one sound without interruption and superimposing another sound by adding or removing a finger over a hole or key. This is most often found as eighth or sixteenth notes over a sustained note. Requires quick, precise movement. Works best at soft dynamic levels.\textsuperscript{39} Notated traditionally, often with a slur or line to connect the sustained line. A trill ‘zig-‘zag’ line is used if the sustained note is trilled.

**Timbral trill.** See also Timbral variation. Many notes can be produced with multiple fingerings, often with changes of color or timbre. Any of the

\textsuperscript{35} Ibid., 65.
\textsuperscript{36} Bartolozzi, 20.
\textsuperscript{37} Rehfeldt, 63.
\textsuperscript{38} Zonn, 19.
\textsuperscript{39} Bartolozzi, 82.
interchangeable fingerings can be used to produce trills and tremelos without changing notes, as with a traditional trill. The traditional fingering and one timbral fingering are most often used.\textsuperscript{40}

\textbf{Timbral variation.} A change in the timbre of a single note through alternate or non-traditional fingerings. Also known as “color” or “resonance” tones, this technique is used to produce a variety of colors rather than changes in pitch, as the case with microtonal pitches. This technique can be found on sustained notes without an interruption in sound, or with a series of consecutive pitches.\textsuperscript{41} Often indicated with graphic notation: the traditional fingering could contain a ‘+’ above the note, with a ‘ ’ above the non-traditional fingering.

\textbf{Vibrato.} See also Vibrato manipulation. A slight fluctuation of pitch in order to enrich or intensify the sound.\textsuperscript{42} It is created by a controlled pulsating action with the diaphragm or jaw, which in turn alters the air pressure past the reed.\textsuperscript{43} The word ‘vibrato’ or ‘vib’ is often used, sometimes accompanied with graphic notation of a ‘wave.’

\textbf{Vibrato manipulation.} See also Vibrato. A deliberate alteration in the speed or frequency of vibrato, such as from a fast, narrow vibrato to a slow, wide vibrato. Composers often use graphic notation to signify the intended speed and inflection.

\textsuperscript{40} Rehfeldt, 20.
\textsuperscript{41} Ibid., 20-21.
\textsuperscript{43} Rehfeldt, 62.
CHAPTER 2

CATALOG OF COMPOSITIONS


______. *Variations on a Nigun, for Clarinet*. Tel-Aviv, Israel: Israel Music Institute, 1978.


________. Three Pieces for Solo Clarinet. [Needham, Mass.]: Dorn, 1981.


Heinick, David. Three Moods, for Solo Clarinet in A or Bb. [Needham, Mass.]: Dorn, 1981.


CHAPTER 3

ANNOTATIONS OF SELECTED COMPOSITIONS

BÁCHOREK, MILAN (b. 1939) Czech Republic (formerly Czechoslovakia)


1. Moderato e rubato
2. Presto scherzando
3. Lento e cantabile; Scherzando
4. Adagio
5. Grave
6. Vivace

Duration: ca. 7:00
Performance Level: II
New/Extended Techniques: Flutter-tonguing, Glissando, Vibrato
Dedication: Valtru Vítkovi
Recording: No known recording

Milan Báchorek studied composition with Miroslav Klega at the Ostrava Conservatory. Beginning in 1960, he taught at the Conservatory for 32 years. He was later appointed its director in 1992. His other works for clarinet include *Fantasia da camera for flute, clarinet, bassoon and strings* (1966), and *3 věty* (3 Movements) *for clarinet and piano* (1989).44

*Epigramy* is the most difficult of the five compositions in the *Skladby pro Sólový Klarinet* compilation. It is also the only one of the five works to

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significantly employ extended techniques. The use of glissando and vibrato sounds like traditional, Eastern European clarinet technique. Each of the six movements is brief and highly expressive, somewhat resembling the Berg *Four Pieces*. The range extends to A6, with many wide changes in register. The second and fourth movements are metered, while the remaining four movements contain no meter. The rhythmic groupings are clear, though often complex in the unmetered movements. Several sections require rapid staccato. The fifth movement contains a difficult downward glissando from E5 to G3. The last movement ends with a *presto* section containing an articulated 32<sup>nd</sup> note run rising to F#6. This is an excellent recital piece with a distinct Eastern European sound.

**BASSETT, LESLIE** (b. 1923) United States


I. Fast, aggressive, driving, dramatic
II. Flowing, singing
III. Fast, abrasive, contentious
IV. Slow, lyrical, expressive

Duration: ca. 9:00-10:30
Performance Level: III
New/Extended Techniques: Multiphonic trills (optional), Timbral trills, Superimposed sounds
Dedication: Rev. Robert Onofrey
Recording: Elsa Ludewig-Verdehr, Mark Educational Records, MES 38084(LP)

Leslie Bassett received his musical training at the University of Michigan. His principal teachers of composition were Nadia Boulanger, Arthur Honegger and Mario Davidovsky. He served on the faculty of the University of Michigan from 1952 until his retirement in 1991. He has received numerous awards including a Pulitzer Prize, Rome Prize, Naumburg Foundation recording award,
two Guggenheim Fellowships, and a Rockefeller Foundation grant. His other works involving the clarinet include *Trio for viola, clarinet and piano* (1953), *Clarinet Duets* (1955), *Trio for violin, clarinet and piano* (1980), *Fantasy for clarinet and wind ensemble* (1986), and *Arias for clarinet and piano* (1992).

*Soliloquies* is a standard work in the clarinet repertoire and is widely known. While the notation is generally traditional, spatial and graphic notation is sometimes used. The range extends to B6. The writing is highly chromatic and there are many florid runs. Trills, wide leaps, and grace notes figure prominently as elements of expression. Fingerings are not provided for the multiphonic and timbral trills. No difficulty arises from articulation or complex rhythmic groupings.

The unmetered first and third movements exploit the wide range of the clarinet. The first movement contains long runs marked, “as fast as possible; bring out the top and bottom notes.” The third movement contains disjointed patterns that juxtapose the different registers. The second and fourth movements are metered and provide contrast with a smooth, lyrical character.

The conservative amount of extended techniques adds little to the difficulty. The timbral trills, notated “reson. trills,” can be obtained with several fingerings and pose no major difficulties. The multiphonic trill at the end of the first movement is marked, “your best, fullest multiphonic, plus trill.” An optional B6 is indicated as a substitute. *Soliloquies* is an excellent recital piece with wide audience appeal.

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BENNETT, DAVID (1897-1990)


Duration: ca. 3:30  
Performance Level: I  
New/Extended Techniques: Glissando  
Dedication: Robert Lowry  
Recording: Robert Lowry, Golden Crest Clinician Series CR1003 (LP); Wilfried Berk, Cordaria CACD 561

Biographical information on this composer is unavailable.

*A Cappella Clarinet* is a brief one-movement piece with traditional slow-fast contrasting sections. The writing is generally in C Major, with occasional modulations and passing chromatics. The range extends to A-flat6. The opening *Recitative* contains short phrases of sequenced melodic material with much *rubato.* There are florid runs, though they contain no difficult fingerings. A brief cadenza is followed by the contrasting *Allegro* section. The difficulty of the staccato eighth and sixteenth note patterns depends on tempo. Robert Lowry provides editorial commentary and suggested fingerings for several awkward tremelos. He also supplies a flashy optional ending to the final four bars which extends the range to C7. This is an enjoyable, light piece accessible to many high school students. With a quick tempo for the *Allegro* section, this could be a good choice for pre-college solo and ensemble festivals.

BENNETT, RICHARD RODNEY (b. 1936) England

I. Con fuoco  
II. Night thoughts (Lento)  
III. Scherzando

Duration: ca. 7:00  
Performance Level: I
New/Extended Techniques: None
Dedication: Angela Morley
Commission: Mid-Northumberland Arts Group for the 1983 National Clarinet Competition for Young People
Recording: Linda Merick, Classicprint CPV 006CD

Richard Rodney Bennett studied with Lennox Berkeley and Howard Ferguson at the Royal Academy of Music, and later with Pierre Boulez in Paris. For a brief period he immersed himself in the avant-garde techniques of Boulez. He eventually developed a personal style more middle ground in nature. He achieved financial success through his numerous film scores such as Murder on the Orient Express (1974) and Four Weddings and a Funeral (1994).⁴⁶ He has written 17 concerti and numerous instrumental chamber pieces using many styles, including serialism, atonalism, and quotation. Bennett’s works involving clarinet include Scena III for Solo Clarinet (1977), Duo Concertante for Clarinet and Piano (1985), Clarinet Concerto (1987), and Quintet for Clarinet and Strings (1992).⁴⁷

Sonatina is a traditional work displaying a conservative use of pre-compositional planning. It is less difficult and more accessible than Bennett’s Scena III which dates from four years earlier. The writing is highly chromatic with discernable pitch and harmonic centers. The notation is traditional as is the overall structure of each of the movements. Avoiding strict repetition, Bennett often repeats melodic material with altered rhythms. The range extends to F#6 and there is an even distribution of pitches among all registers. No difficulties arise from rapid articulation. Sonatina is suitable for many first year university students and advanced high school players. Though intended for young players, it is not overtly simplistic and sounds impressive.

⁴⁷ Ibid., 279.
BERGAMO, PETAR (b. 1930) Croatia


Duration: ca. 8:00-8:30  
Performance Level: I+  
New/Extended Techniques: Flutter-tonguing  
Dedication: Milenko Stefanović  
Recording: Milenko Stefanović, Produkcija gramofonskih ploča, Beograd, Makedonska 21, LP 22-2528

Petar Bergamo graduated from the Belgrade Academy in 1960 where he studied composition with Stanojlo Rajičić. He was an assistant and lecturer in composition and instrumentation at the Belgrade Academy from 1965-1972. From 1973-1976 he was a music editor at Universal Edition in Vienna. Bergamo wrote two symphonies, works for chorus, children’s songs, film scores, and incidental music for radio. His early music is in a late-Romantic style, while his later works show increasing tendencies toward atonality and freedom from traditional forms. Bergamo’s works for winds include _I colori d’argento for flute, harpsichord and chamber ensemble_ (1967), _Concerto per una voce for bassoon_ (1975), _Saxophone Concerto_ (1991-1993), and _Domande senza ripostà for saxophone and piano_ (1996).

The _Concerto abbreviato_ is a one-movement work with a distinct non-Western quality. It loosely resembles a traditional concerto form with an absence of accompaniment. It won the Jugoslovenska Radio-Televizija prize in 1966 and was selected as an obligatory piece for the _Jeunesses musicales_ International

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Contest in Belgrade in 1971.\footnote{This information was taken from notes on the inside cover of the 1981 Universal edition. No author is given.} The music is unmetered and the notation is traditional. Tempos are clearly indicated, none of which pose difficulties. There is a prominence of extreme changes in register and dynamic which account for a majority of the difficulty. The range is modest, extending to G6 only once. There are no difficulties from rapid articulations.

The sections are clearly defined with changes in tempo and style. The second section projects two different musical lines: the music is divided between two staves, one at \textit{forte} or \textit{fortissimo} and one at \textit{piano}. The remaining sections offer contrast between technical and lyrical ideas. The \textit{Concerto} is well-suited for first and second year undergraduate majors. It sounds more difficult than it and is a good choice for a first recital.

**BERIO, LUCIANO** (1925-2003) Italy, United States


Duration: ca. 13:30-15:00
Performance Level: IV-
New/Extended Techniques: Multiphonics, Microtones, Flutter-tonguing, Portamento, Pitch bends, Timbral variations
Recording: Paul Meyer, Denon Records, CD 78917; Alain Damiens, Deutcsche Grammophon, CD 457038

Luciano Berio is known for having cultivated wide audience appeal for post-war \textit{avant garde} music. He was an unusually prolific composer and remained active throughout his life. He co-founded the \textit{Studio di Fonologia Musicale}, Italy’s first studio for electro-acoustic music. He directed the electro-acoustic section of the \textit{Institut de Recherche et de Coordination Acoustique / Musique} (IRCAM) in Paris from 1976-80. He later founded the Italian \textit{Tempo}
Reale in 1987. He was equally committed to the composition and promotion of music intended for widespread accessibility and performance. His other works for clarinet include Concertino for clarinet, violin, harp, celesta, and strings (1951, rev. 1970), Lied for clarinet solo (1983), and Alternatim for clarinet, viola and orchestra (1997). He also orchestrated Brahms’ Sonata Op. 120, no. 1.\(^{50}\)

Berio’s series of Sequenzas are designed for various unaccompanied performers to display new and extended techniques and virtuosic abilities. He often remarked that virtuosity requires not only fast fingers and a quick tongue, but requires sensibility and intelligence and an understanding of the history of the instrument.\(^{51}\) This is evidenced in the multiple layers of the Sequenza IX for clarinet. The use of extended techniques is conservative as compared to other compositions in this study. However, the musical maturity and traditional technique required throughout ranks it among the most difficult.

The Sequenza IX explores the full range of the clarinet, which extends to A6. Many passages contain extended lyrical lines written entirely in the chalumeau range. The notation is generally traditional, with use of spatial and graphic notation when needed. Arabic letters are used throughout as organizational reference points. Fingerings are provided for the timbral variations and multiphonics. Several lengthy passages contain rhythmically complex material and are difficult to execute accurately. Isolated groupings require rapid articulation.

Berio’s serialized writing creates interesting music that is well-written for the clarinet, though difficult to perform. There are many extreme changes in register and dynamic, and Berio exploits the clarinet’s ability to produce sound at the softest of dynamics. Because of its length the Sequenza IX is not often


\(^{51}\) Ibid.
performed, though it is widely studied because of its contribution to the repertory. The *Lied per clarinetto solo* is quite similar to the *Sequenza* with a shorter performance time. Berio transcribed *Sequenza IX* for alto saxophone: *Sequenza IXb*. The original version for clarinet is often catalogued as *Sequenza IXa*. Michel Arrignon gave the premiere in 1980.

**BLAKE, DAVID** (b. 1936) England


I. Allegretto  
II. Andante  
III. Allegro molto  
IV. Serenely

Duration: ca. 14:00  
Performance Level: III  
New/Extended Techniques: Multiphonics, Pitch bends, Flutter-tonguing, Glissando, Microtones, Vibrato, Breath sounds, Portamento, Physical movement  
Dedication: ‘for Alan’ (Alan Hacker)  
Recording: No known recording

Arias contains many extended techniques within an essentially traditional framework. Both traditional and unconventional notation are used, and the music is metered throughout. Arias is eclectic in style and exhibits a flair for the dramatic. The composer offers the following:

The soloist is cast in the role of an opera singer, a versatile artist who performs in four languages. He wakes in the morning and begins to run through his repertoire. There are four arias, linked and interrupted by recitatives. A climax of expressionist hysteria is reached in the third aria, resolved by the cantilena of the fourth and the return to the somnolence of the beginning.52

The four languages to which Blake makes reference are English, Italian, French and German. All are employed throughout the composition for dynamic, expressive, and stylistic instruction. Several of the instructions are unusual in a musical context, such as aus weiter Ferne (from a far distance), and désespérant (desperately).

The majority of the difficulty in Arias is due to the chromatic, florid writing, particularly in the first and third arias. Several passages require rapid staccato articulation. Though the range extends to Bb6, it is generally conservative throughout. There are frequent wide changes of register, few of which are extreme. The non-traditional techniques add little to the overall difficulty and are used primarily for dramatic effect. Glissando is the only extended technique extensively used. Fingerings are not provided for the quarter tones or multiphonics. The non-musical sounds include the sound of air passing through the instrument. One passage contains the notation “bells up.” The third aria contains a multiphonic with the comment, “A suitably harsh chord should be used…the dedicatee [Alan Hacker] precedes the chord with an ascending glissando wail.”53

52 This quote from the composer is taken from the 1981 Novello edition.
53 Ibid.
Arias was premiered by Alan Hacker on 23 January 1979 at the People’s Theatre in Newcastle. It is an interesting addition to the repertoire with an eclectic use of non-traditional techniques.

BULOW, HARRY (b. 1951)


Duration: ca. 3:00
Performance Level: I
New/Extended Techniques: None
Dedication: ‘In memory of Grammy’
Recording: Harry Bulow, Capstone Records, CPS 8722

Harry Bulow received the B.A. degree from San Diego State University, and the M.A. and Ph.D. degrees from the University of California at Los Angeles. His principal teachers of composition and orchestration included Aaron Copland, Peter Mennin, Henri Lazarof, and Henry Mancini. He has been awarded many prizes, including First Prize at the International Composers Competition in Trieste, Italy, a fellowship from the National Endowment for the Arts, and twenty awards from the American Society for Composers, Authors, and Publishers. He is Professor of Music and Director of the Center for Music Technology at the University of North Carolina at Charlotte. His other works for clarinet include Lines, Curves, and Voluminous Variations for Flute, Oboe, Clarinet, Violin, Viola, Cello, and Piano (1978) and Inventions for Clarinet and Piano (1982),

Adieu is a straightforward one-movement work intended for young students. The music is written in the keys of C and F Major, and the modest range extends to C6. Most of the phrases are slurred and there are no rapidly articulated passages. The rhythmic content includes an even disbursement of

eighth and sixteenth notes. Tempos are indicated throughout. A *rubato* section of repeated sixteenth notes is designed to simulate a cadenza. The last measures are a quote from the first etude of the Rose 32 *Etudes*. *Adieu* is good educational material and could be used to develop memorization skills.

**BUSCH, ADOLF** (1891-1952) Germany, United States

   I. Andante tranquillo
   II. Adagio
   III. Scherzo: Molto vivace
   IV. Vivace

Duration: ca. 13:00
Performance Level: II-
New/Extended Techniques: None
Recording: No known recording

Though many musicians are unfamiliar with the music of Adolf Busch, his name is widely known. He co-founded the Marlboro School of Music in Vermont in 1950. A skilled violinist, he formed a piano trio with Hermann Busch, his brother, and Rudolf Serkin. Busch and Serkin participated in several recordings of Brahms’ music, including a famous 1934 performance of the horn trio with Aubrey Brain. Reginald Kell can also be heard on that recording in the clarinet quintet.\(^{55}\) Busch’s other works for clarinet include the Clarinet Sonata in A Major, Op. 54 and *Hausmusik*, Op. 26, comprised of two duets for clarinet and violin and a trio for clarinet, violin and cello.\(^{56}\)

\(^{55}\) Testament SBT 1001, available on CD.
Suite is a solid composition in the late-Romantic tradition. An influence of Reger is evident, with whom Busch studied and performed. There is dense chromaticism throughout, though the music never approaches the boundaries of tonality. The modest range extends to F6. The phrases are at once lean and clear yet highly ornamented. The movements contain traditional forms and compositional devices. The first movement is comprised almost solely of eighth notes. There are no markings for articulation with interpretation at the discretion of the performer. The second and third movements contain florid runs with difficult fingerings, particularly over the break. At four pages in length, the fourth movement can be fatiguing. No difficulties arise from rapid articulation or extreme changes of register.

The early date of composition puts Suite in a different light than the other compositions in this study. Comparatively speaking, it seems rather old-fashioned. Unfortunately, it is not well-known or often performed. It is lengthy for an unaccompanied piece, particularly if the repeats are taken. However, it is well constructed and musically pleasing. In a recital where there is no sonata, or the sonata is to be a later twentieth-century work, the Suite would make for excellent programming.

BUSS, HOWARD J. (b.1951) United States


Duration: ca. 3:30
Performance Level: I
New/Extended Techniques: None
Recording: No known recording
Howard Buss received his musical training at West Chester University (B.A.), Michigan State University (M.M. Performance, M.M. Composition), and the University of Illinois (D.M.A.). He has composed over 100 published works, many of which are for solo instruments and chamber ensembles. He has received numerous awards, including fifteen ASCAP awards. He is the founder of Brixton Publications and Buss Publications, publishers of contemporary American music. His many compositions for clarinet include Quintessence for clarinet, flute, violin, viola, and cello (1982), A Day in the City – ‘Seven Vignettes’ for unaccompanied clarinet (1986), Dialogue for clarinet and piano, Santiago for unaccompanied clarinet (1996), and Postcards from Vienna for clarinet and piano (1998).57

Nocturne is a lyrical one-movement piece in loose three-part ternary form. The music is metered and tempos are indicated throughout. The notation is mainly traditional, with graphic notation used to indicate trill speed. The melodic material is chromatic. The rhythms are not complex and the ornamental runs pose no major difficulties of coordination. The range extends to F#6, though only occasionally does it cross the upper break. There are no extreme changes in register or dynamic. The A-sections center on two pitches a perfect fourth apart, which helps balance the chromatic writing. The B-section contains a cadenza that briefly breaks the prevalent lyrical mood. Nocturne is pleasant and suitable for high school students. A sufficient amount of technical difficulties helps make it appropriate for district-level solo festivals.

CARAVAN, RONALD L. (b. 1946) United States


1. Chroai (ca. 3:00)
2. Digital Etchings (ca. 2:30)
3. Cylindrical Sonorities (ca. 2:20)
4. Reverie – ‘Dedicated to Howard Hanson’ (ca. 3:05)
5. Dodecagon – ‘Dedicated to George Perle’ (ca. 2:50)
6. Graphic Designs (ca. 2:35)
7. Translucence (ca. 2:50)
8. Hyperbolic Images (ca. 2:00)
9. Prelude & Undulations (ca. 2:35)
10. Abstract Synthesis – ‘Dedicated to David Harman’ (ca. 3:30)

Duration: Dependent on selections

Performance Level: III

New/Extended Techniques: Breath and air sounds, Multiphonics, Multiphonic tremelos, Microtones, Glissando, Mouthpiece and barrel alone, Portamento, Flutter-tonguing, Key clicks, Pitch bends, Singing while playing, Smorzato, Hand pops, Timbral variations, Timbral trills, Vibrato, Vibrato manipulation, Reverse envelope of attack and decay

Dedication: ‘For Elsa Ludewig-Verdehr of Michigan State University, who has contributed so substantially toward fostering the growth of new music for clarinet through her artistic performance and dedicated teaching.’

Recording: No known recording

Ronald Caravan received his musical education at the State University of New York at Fredonia (B.S.) and the Eastman School of Music, University of Rochester (M.A., D.M.A., Performer’s Certificate). He has served on the faculty of Syracuse University since 1980 teaching clarinet and saxophone. He is one of the leading figures involved in unconventional and extended techniques for clarinet and saxophone. He has written numerous articles on the subject, and his 1974 D.M.A. treatise was one of the earliest sources of scholarly information for performers and teachers. His *Preliminary Exercises & Etudes in Contemporary*

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58 Scruggs, 56.
59 Ronald Caravan, “Extensions of Technique for Clarinet and Saxophone” (D.M.A. diss., Eastman School of Music, University of Rochester, 1974).
Techniques for Clarinet is a standard educational and reference manual. Other compositions for clarinet include Excursions for A Clarinet (1974), Five Duets for One Clarinetist (1976), and Montage I for oboe, clarinet, and cello.\textsuperscript{60}

*Polychromatic Diversions* is a set of ten brief pieces composed as a method for the study of extended techniques. The pieces do not constitute a multi-movement work and can be used individually for educational purposes. Caravan states that a combination of any two or more of the pieces may be performed publicly as part of the creative process.\textsuperscript{61} The pieces are arranged in graded order with relatively increasing difficulty. Though traditional notation is used, there is also extensive use of spatial and graphic notation. Explanation is provided for the unconventional symbols. The range extends to A6 in the eighth piece. There are several brief instances that require rapid articulation.

The forward to the score contains general performance notes, specific notes on each of the pieces, and a legend of the employed extended techniques. Fingerings for the multiphonics, microtones, and timbral variations are provided throughout the score. The majority of the extended techniques are introduced in the first six pieces, and then used increasingly in the remaining four pieces. The seventh movement requires use of a piano with the damper pedal depressed. *Polychromatic Diversions* is an excellent source for both educator and performer. The instructional assistance and provisions for various combinations of pieces give it wide accessibility.

**CHARPENTIER, JACQUES** (b. 1933) France


Duration: ca. 6:00

\textsuperscript{60}Ronald Caravan, *Polychromatic Diversions for Clarinet,* “About the Composer,” (Oswego, N.Y.: Ethos, 1979), ii.

\textsuperscript{61}Ibid., “Notes Concerning the Compositions,” i.
Performance Level: II
New/Extended Techniques: None
Recording: No known recording

Jacques Charpentier studied composition with Aubin and Messiaen at the Paris Conservatoire. He also studied Hindu music while living in Bombay and Calcutta. The combination of Eastern and Western studies greatly influenced his compositional style, which often incorporates Eastern modes into traditional Western scalar music. Much of his music shows an influence of Messiaen, particularly his works for organ. In 1989, Charpentier was appointed teacher of composition at the Conservatoire National de Région in Boulogne-Billancourt. He was also teacher of orchestration at the Paris Conservatoire. His other works involving clarinet include Une voix pour une autre for 2 Women’s voices, flute, clarinet, and percussion (1974), Vitrail pour un temps de guerre for winds (1982), and the Clarinet Concerto (1983).

Antienne is a one-movement work with five discernable sections. The music is unmetered, with tempo and stylistic indications throughout. Traditional notation is used with the exception of a passage on the last page. Here, the pitches have no rhythmic designation: the performer is to play the passage as rapidly as possible, slurring and tonguing as desired, and to breathe when desired. There is a predominance of half step motion throughout, creating a non-tonal, chromatic, and exotic sound. Linear intervals of diminished and augmented fourths, fifths, and sevenths are favored. There is much repetition of the pitch content among sections, though often disguised with changes of octave and duration.

The primary technical demands are due to the florid, chromatic writing. In this regard, Antienne is typical of much twentieth-century French music. The

range extends to A6 several times. With the exception of a few brief passages, no difficulties arise from tonguing or extreme changes of register. This is an appealing choice for recital programming.

CORDERO, ROQUE (b. 1917) Panama, United States


I. Agitato
II. Lento con espressione
III. Lento; Allegro giocoso

Duration: ca. 7:00
Performance Level: II+
New/Extended Techniques: Microtones, Flutter-tonguing
Recording: No known recording

Roque Cordero received his early musical training in Panama. He later attended the University of Minnesota and Hamline University, graduating in 1947. He studied conducting with Mitropoulos, Stanley Chapple and Leon Barzin. His principal teacher of composition was Krenek, who introduced him to the 12-tone technique that he would freely use throughout his career. Among his other academic positions, he was professor of composition at Illinois State University from 1972-1987. His numerous commissions and awards include a Guggenheim Fellowship and the Koussevitzky International Recording Award. His works for clarinet include _Mensaje breve for flute, oboe, clarinet, and bassoon_ (1957), _Mensaje breve for clarinet and bassoon_ (1958), _Mensaje fúnebre for clarinet and string orchestra_ (1961), and _3 Miniminiatures for Ernst for flute and clarinet_ (1985).63

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Cordero composed a set of six *Soliloquios* for unaccompanied instruments from 1975-92. The *Soliloquios* for clarinet is a relatively straightforward composition with a conservative use of extended techniques. The frequent use of flutter-tonguing occurs only on notes within or below the staff. Use of microtones is limited to few pitches. Fingerings are not provided. The notation is generally traditional throughout, with a light use of graphic notation. The rhythms are not complex, though there is much syncopation. One passage contains non-traditional rhythmic beaming to indicate alterations of speed. The range extends to Bb6, though only once. There are several sections of angular writing with extreme changes of register. There are no passages of rapid articulation. The third movement is particularly enjoyable and sounds impressive. This is an excellent recital piece and accessible to many undergraduate performance majors.

**DAVIES, PETER MAXWELL** (b. 1934) England


I. Presto; Allegro ritmico
II. Adagio; Lento
III. Adagio espressivo
IV. Moderato
V. Allegro

Duration: ca. 3:30-5:00
Performance Level: IV
New/Extended Techniques: Multiphonics, Glissando, Flutter-tonguing,
Key clicks, Physical movement, Superimposed sounds, Echotone,
Vibrato
Dedication: “for Anna: for Alan [Hacker] to play”
Recording: Guy Cowley, Metier Records MSV CD92055

Peter Maxwell Davies attended Manchester University, Royal Northern College of Music in Manchester, and Princeton University. His principal teachers
of composition include Petrassi, Kim, Sessions, and Babbitt. He co-founded the Pierrot Players in 1967, which later disbanded and regrouped as the Fires of London. His many theatrical and orchestral works show his well-known use of parody and quotation. He has written a substantial number of compositions for instrumental ensembles of various combinations, many written for the Fires of London. His works for clarinet include *Sonata for Clarinet and Piano* (1956), *Alma Redemptoris mater for flute, oboe, two clarinets, bassoon, and horn* (1957), *Hymnos for clarinet and piano* (1967), *Stedman Doubles for clarinet and percussion* (1955, rev. 1968), and *Strathclyde Concerto No. 4* for Clarinet and Orchestra (1990).\(^{64}\)

Though *The Seven Brightnesses* may be known to many clarinetists, it is not often performed. The piece requires virtuosic abilities with traditional and non-traditional technique: the technical difficulties lie not only in the unconventional writing, but within the traditional writing as well. The heavy use of new and extended techniques requires a considerable amount of non-traditional notation which can be confusing. Fingerings for multiphonics and harmonics are not provided. The extreme range extends to G7.\(^{65}\) Each of the movements is *attacca*, and there is quite literally no time to rest.

Davies exploits the wide range of the clarinet immediately, as the first line extends from E3 to Bb6. The second movement contains key clicks and combinations of extended techniques: a trilled moving harmonic line played above a fundamental pitch, with glissandi between the moving harmonics. The third movement contains an upper melodic line superimposed over a static, rhythmically complex lower line. The final movement is perhaps the most difficult. The performer is asked to trill eighth notes and glissando upwards,

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\(^{65}\) The range indicated is for traditional pitches and not that of harmonics.
while simultaneously adding increasingly full harmonics. The final line contains a run from E3 to G7, marked *pppp*.

The demands of this work would challenge many clarinetists. However, the compactness and virtuosic display make it an exciting choice for a professional recital.

**DONATONI, FRANCO** (1927-2000) Italy


Duration: ca. 8:30  
Performance Level: IV  
New/Extended Techniques: Glissando, Flutter-tonguing  
Dedication: ‘a Giuseppe Garbarino’  
Recording: Alan Damiens, Accord 243452; Kari Kriikku, Finlandia FACD366; Edmondo Tedesco, Stradivarius STR33499

Franco Donatoni received a composition diploma from the Bologna Conservatory in 1951. His principal teacher of composition was Goffredo Petrassi, who greatly influenced his style. His style was further influenced by Boulez and Stockhausen after having attended the *Darmstadt Ferienkurse für Neue Musik* for three summers. He was professor of composition at the Milan Conservatory for ten years and at the University of Bologna for fourteen years. He also taught his own personal style of composition at the *Siena Accademia Musicale Chigiana*. He is credited for helping shape the style of an entire generation of younger Italian composers. He wrote a large number of compositions for diverse instrumental combinations. Works that utilize the clarinet include *Etwas ruhiger im Ausdruck for flute, clarinet, and piano trio* (1967), *Small for piccolo, clarinet, and harp* (1981), *Ombra for clarinet and bass*

Clair is a set of two somewhat traditional pieces in contrasting character. The music is unmetered and the notation is traditional. Rhythms are often irregularly grouped, and non-traditional beaming is employed. The full range of the clarinet is exploited, which extends to C7 four times. The use of extended techniques is confined to five glissandi and frequent flutter-tonguing. They add little to the level of difficulty.

The primary technical demands are in the first piece. The music is dense with many complex rhythmic patterns. The highly chromatic writing contains many difficult runs. There are several passages that require rapid tonguing in the clarion and altissimo registers. The continuous and unrelenting writing creates fatigue and breathing issues. The second piece is comprised mainly of quarter notes and eighth notes. The beginning is marked ‘[as fast as possible]’ and ‘[barely audible].’ Passages of lengthy, continuous writing could again complicate breathing. Traditional trills and grace notes figure prominently.

The oversized score measures 33 inches in width. It is printed on both sides of two leaves of paper. Two music stands are needed as both leaves are needed for each movement and there is no time for page turns. This is a difficult but enjoyable work worthy of recital programming.

ELIASSON, ANDERS (b. 1947) Sweden


Duration: ca. 10:00
Performance Level: IV

New/Extended Techniques: Multiphonics, Microtones, Timbral variations, Timbral trills, Portamento
Dedication: Kjell-Inge Stevensson
Recording: No known recording

Anders Eliasson received his formal musical training at the Royal College of Music in Stockholm. His principal teachers of composition were Ingvar Lidholm and György Ligeti. He was a guest professor at the Sibelius Academy, Helsinki from 1993-4. His numerous awards include a Hilding Rosenberg award, two awards from the City of Stockholm, and the Nordic Council Music Prize for his First Symphony. His other works for clarinet include La fièvre for Wind Quintet (1978), Ombra for Clarinet and String Quartet (1980), Sette passaggi for Clarinet and Orchestra (1992), and the Concerto for Bass Clarinet and Orchestra (1996).67

Eliasson composed a series of solo and chamber compositions of various instrumentation entitled Disegno. Similar in concept to the Berio Sequenzas, each piece expands the conventional tonal and expressive resources of the various instruments. The Disegno for clarinet is a one-movement work that requires near-virtuosic finger technique. The notation is generally traditional. The music is metered and tempos are dictated. The rhythms are not complex, though often irregularly grouped.68 The range extends to A6, with a heavy use of the altissimo register. Many of the runs encompass three octaves and beyond. There are no difficulties with articulation.


68 There are instances of rhythmic misprints in the score, such as measure 19-21: 3/4 measures each containing only two beats.
The melodic content consists of various modes derived from a 10-note cell. Throughout the piece the music alternates between two tempos: quarter = 50 and quarter = 120. The sections of quarter = 120 are particularly difficult. There is a prevalence of extreme changes in dynamic. There is frequent use of *diminuendo al niente*, including an eight-beat A6 in the final measures. The majority of the extended techniques occur in the slower sections.

Kjell-Inge Stevensson, who played the 1980 premier in Stockholm, provides performance notes and suggested fingerings for the multiphonics and timbral variations. A multiphonic is notated as ‘broken sound’ with the fundamental pitch indicated. The performer chooses a sound mass and fingering, which could include those provided by Stevensson. This is a challenging composition worthy of greater attention.

**FELD, JINDŘICH** (b. 1925) Czech Republic (formerly Czechoslovakia)


I. Introduction
II. Aria
III. Scherzino
IV. Fugue

Duration: ca. 9:00
Performance Level: II+
New/Extended Techniques: Glissando
Recording: No known recording

Jindřich Feld studied composition with Hlobil at the Prague Conservatory (1945-8) and Řídký at the Academy of Musical Arts (1948-52). He also received the Ph.D. degree from the Charles University in Prague, having studied musicology, aesthetics, and philosophy. He has had teaching positions at the

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69 The cell is identified in the “Forward and guidelines for performance.”
Prague Conservatory and Adelaide University in Australia. He served as visiting lecturer at Indiana University and the National Conservatory in Copenhagen. His early compositions were influenced by Martinů and the neo-classical works of Stravinsky. He later employed twelve-tone technique and aleatorism. His most recent works are highly expressive and virtuosic.\(^7^0\)

Feld’s compositions for clarinet include *Suite for Clarinet and Piano* (1949), *Sonatina for Clarinet and Piano* (1970), *Trio for Oboe, Clarinet, and Bassoon* (1987), *Trio giocoso for Clarinet (or Saxophone), Bassoon, and Piano* (1994), and *Quintet for Clarinet (or Saxophone) and String Quartet* (1999). He has also written two pedagogical pieces for clarinet and piano: *Instructive Suite* (1962) and *Scherzino* (1964).\(^7^1\)

*Suite rhapsodica* is an eclectic work that shows a strong influence of Martinů. The movements are of varying difficulty, with the first and last movements being the most difficult. The notation is traditional. The style and forms of the movements are traditional, as well. Non-traditional rhythmic beaming is conservatively used. The modest range extends to G\(^6\). Several passages in the third movement require rapid staccato. There are no difficulties from extreme changes of register.

The first movement has rapid changes of dynamic and fluctuating tempos, alternating between *drammatico* and *calmo*. The second movement is built on a twelve-tone row. It is a good introduction into this compositional technique: each of the row’s forms is used and is easily identified. The *Scherzino* contains alternating duple and triple meters with heavy syncopation. In the last movement, two separate voices are evoked through successive entrances of opposing range and dynamic. This can be difficult to both read and execute properly. A


glissando at the end extends to F6, with an optional ending containing no glissando. This piece would suit many recital programs.

FENNELLY, BRIAN (b. 1937) United States

I. Fantasia-Polifonia I
II. Interlude (with Song)
III. Polifonia II – Coda

Duration: ca. 12:00
Performance Level: IV
New/Extended Techniques: Multiphonics, Multiphonic trills, Microtones, Flutter-tonguing, Slap-tonguing, Singing while playing
Commission: Murray Colosimo
Recording: Murray Colosimo, Orion Records ORS 80398.

Brian Fennelly received the M.M. and Ph.D. degrees from Yale University. He studied with several well-known musicians: Mel Powell, Donald Martino, Allen Forte, George Perle, and Gunther Schuller. He taught at New York University from 1968-97. His honors include a Guggenheim Fellowship, three composer grants from the Martha Baird Rockefeller Fund, three fellowships from the National Endowment for the Arts, and a lifetime achievement award from the American Academy and Institute of Arts and Letters. He founded the Washington Square Contemporary Music Society in 1967. His compositions involving clarinet include Songs with Improvisation for Mezzo Soprano, Clarinet, and Piano (1964, rev. 1969), Evanescenes for Alto Flute, Clarinet, Violin, Cello,

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and Electric Tape (1969), Miniatures for One or Two Clarinets (1989), and Skyscapes III for Flute, Clarinet, Violin, Cello, and Piano (2003). Fennelly wrote nine compositions for various solo instruments entitled Tesserae. Similar to Berio’s Sequenzas, the Tesserae works are written in a highly virtuosic manner and “explore and extend the various techniques indigenous to the instrument.” The notation of Tesserae VII is generally traditional, with occasional use of spatial and graphic notation. Unconventional rhythmic beaming is used to indicate changes in rhythmic speed. The fundamental range extends to D7. The dense music contains many complex rhythms and difficult runs. Extreme changes of register figure prominently in each of the movements. Fingerings are provided for the multiphonics, multiphonic trills, and quarter tones.

Each movement is unique and utilizes extended techniques to different degrees. The first movement is largely traditional, with conservative use of multiphonics and flutter-tonguing. The second movement requires the performer to sing as well as play the instrument. The performer is instructed to provide a smooth transition if an overlap of the sung pitches with the played pitches is not possible. The third movement contains numerous multiphonics and extreme changes of register in rapid succession. An extended non-metered section contains spatial notation and a slight use of indeterminacy. Here, grace notes are notated with rhythmic values and given an approximate pitch range.

Tesserae VII is an interesting piece. The provided multiphonic fingerings help increase accessibility. The piece is also scored for clarinet with orchestra, entitled Tropes and Echoes (1981). A chamber ensemble version is also available.

74 Composer’s comments from ‘About the Music,’ located opposite the first page of the 1987 Margun Music score.
FINZI, GRACIANE (b. 1945) France


Duration: ca. 6:30
Performance Level: II+
New/Extended Techniques: Flutter-tonguing
Dedication: Robert Fontaine
Recording: No known recording

Graciane Finzi entered the Paris Conservatoire at the age of ten. While there, she took first prize in harmony, counterpoint and fugue, and composition. She was music director of the Festival de la Defense from 1975-79, and became full professor at the Paris Conservatoire in 1979. Her compositions for clarinet include De la terre à la vie for Clarinet and String Chamber Orchestra (1979), Un jour d’automne for Soprano, Clarinet and Piano (1988), Le temps et le monde for Clarinet and Bassoon (1994), and Romanza a la muerte de un ave for Clarinet and Fixed Sounds (2002). She has also written several pedagogical pieces that include De l’un à l’autre for Clarinet and Piano (1976) and Dialogue for Clarinet and Piano (1998).75

Paroxysme is a highly expressive and dramatic one-movement work for clarinet in A. The music alternates between calm and agitation, with an overall three part slow-fast-slow structure. The music is unmetered and relatively free, with only one tempo indication. The melodic content is highly chromatic yet economical. For example, the first two lines consist of a three note pitch cell of F-sharp, G, and A-flat. The next two lines contain a four note pitch cell, followed by a five note cell. The notation is traditional, with the exception of non-traditional rhythmic beaming to indicate alterations of rhythmic speed.

The use of flutter-tonguing should not deter any performers as it is employed conservatively. The difficulties presented lie within traditional technique. There are many wide register changes and the range extends to B6 several times. There are several long lines of rapidly articulated 32nd notes. Though the rhythmic content is not extremely complex, irregular groupings of notes require careful attention. Paroxysme is accessible to upper-level undergraduate students, but also works well on professional recital programs. It has good audience appeal and is rewarding to the performer.

HARVEY, PAUL (b. 1935) England


Starters:
1. Soup of the Day (ca. 2:00)
2. Paté Maison (ca. 1:30)
3. Grapefruit Cocktail (ca. 1:30)

Main Courses:
4. Roast Beef and Yorkshire Pudding (ca. 1:30)
5. Spaghetti Bolognese (ca. 1:30)
6. Egg and Chips (ca. 2:00)

Desserts:
7. Apple Pie and Custard (ca. 1:30)
8. Fruit Salad (ca. 2:00)
9. Ice Cream (ca. 2:30)
-or-
10. Cheese and Biscuits (ca. 1:30)

Duration: Dependent on selections
Performance Level: I
New/Extended Techniques: None
Recording: No known recording

Biographical information on this composer is unavailable.

Clarinet à la carte is a fun, lighthearted piece accessible to young clarinetists. A “three course musical meal” is prepared with the selection of one
piece from each of the three courses. The last piece is optional and could be used as an encore. There are 36 possible combinations. Each of the pieces is one page in length and makes use of various meters, styles, and tempi. Each contains strophic, folk-like melodies, similar to the Vaughan Williams *Six Studies in English Folksong*. They are all in C or F Major with occasional chromatic passing tones. The modest range extends to C6 and there are no difficult changes in register. The rhythms are straightforward. Though intended for young students, some may be averse to the overtly simplistic nature. Advanced players may enjoy the humorous nature and it could successfully be programmed in an otherwise musically intense recital.

**KOMIVES, JANOS** (1932-2005) Hungary, France

1. Impétueux et brusque (impetuous and curt)
2. Fébrile, nerveux, traqué (feverish, nervous, tracking)
3. Cajoleur, un peu mélancolique, parfois plaintif (cajoling, a little melancholy, sometimes mournful)
4. Criard, hectique, saccadé / Calme, simple, régulier (yelling, hectic, jerking/calm, simple, regular)
5. Très rapide, très pointu, très incisif (very quick, very pointed, very incisive)

Duration: ca. 10:00
Performance Level: IV
New/Extended Techniques: Breath and air sounds, Key clicks
Dedication: Guy Deplus
Recording: John Mohler, Roncorp EMS-026; Brian Schweickhardt, Coronet 3123 (LP)

Biographical information on this composer is unavailable.

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76 Forward by the composer in the 1979 Ricordi edition.
Flames (Flames) is a set of five etudes, each two pages in length. It is suitable for concert performance as a multi-movement work. The music evokes images of brightly shining flames, burning embers, and colors of red and orange. Brief moments of calm are interrupted by pointed, often violent bursts of rhythmically dense passages. While each etude is unique, they all contain rapidly articulated passages, extreme changes of register and dynamic, dense chromaticism, and florid runs. The range extends to B6. With the exception of the fifth etude the music is unmetered. The notation is largely traditional, with the third and fifth etudes containing graphic notation.

The first etude exploits the wide range of the clarinet with angular and disjointed writing. There are 12 instances of an E3 immediately preceded or followed by a Bb6. The second etude consists almost entirely of running 32\textsuperscript{nd} notes with irregular note groupings. A slow-fast-slow structure comprises the third etude. It is built entirely on a set of four overlapping, perfect fifths. The music of the fourth etude projects two voices of different characters. The fifth etude contains fluctuating meters and a constant, repeated rhythmic figure of irregular eighth and sixteenth notes. Two non-musical sounds used are the sound of air passing through the instrument while fingering the indicated pitches, without actually producing the notes.

This composition is highly effective in performance. The demands of virtuosic finger dexterity, rapid staccato and agile voicing make it suitable for advanced performers.

KUPFERMAN, MEYER (1926-2003) United States


Duration: ca. 9:30
Performance Level: III+
New/Extended Techniques: Microtones, Pitch bends, Flutter-tonguing, Glissando, Timbral trills
Recording: No known recording

Meyer Kupferman was a virtuoso clarinetist and prolific composer. He was a sought-after performer in New York City and gave numerous concerts at Carnegie Hall. He participated in many of the premiers of his own compositions. His talents were not overlooked by other composers, as there are over 60 solo and chamber works written for him. His formal musical training was at the High School of Music and Art, New York City, and at Queens College. He was completely self-taught in composition. He received awards from the Guggenheim, Rockefeller, and Ford Foundations. He was on the music faculty of Sarah Lawrence College from 1951-94.

Kupferman’s diverse output of over 500 compositions includes 7 operas, 12 symphonies, 9 ballets, and 17 film scores. He experimented with many compositional styles and favored an eclectic, experimental approach. This can be seen in his Cycle of Infinities, a set of 34 compositions that blends elements of jazz with serial and aleatoric techniques. He made significant contributions to the clarinet repertoire. His many works for unaccompanied clarinet include Five Singles (1967), Infinities #33 (1981), Soundspells Fantasy (1986), and Moonflowers, Baby! (1986).

Five Little Infinities is a set of five movements similar in style to his Cycle of Infinities. Elements of jazz and extended techniques are used within an organized, serial construction. There is less of an overt jazz influence than in

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other compositions, such as *Moonflowers, Baby!*. Each of the five one-page movements is unmetered and marked ‘Free,’ though all but one movement contains a tempo indication. With the exception of the second movement, extended techniques are used throughout. Though used somewhat conservatively, they are fully integrated into the music. Quarter tones are used extensively. While fingerings are provided for the timbral trills, they are not provided for the quarter tones.

Traditional notation is exclusively used in three of the movements. The third movement contains graphic notation, while the fifth movement contains extensive use of spatial and graphic notation. The range extends to C7. Much of the writing is angular, with many extreme changes of register in rapid succession. The rhythms are often complex and challenging to execute. Several passages require rapid staccato, particularly in the second and fourth movements. The fifth movement is more abstract and sparse as compared to the other movements. *Five Little Infinities* is not often performed. It would appeal to mature players with strong technique.


- Duration: ca. 6:00
- Performance Level: III
- New/Extended Techniques: Vibrato
- Recording: No known recording

Composed in the same year as *Five Little Infinities*, *Four Flicks* is less difficult and more accessible. The first movement is unmetered and marked ‘Free,’ while the other movements are metered and contain traditional Italian descriptors: *Allegro, Lirico*, and *Allegro molto*. The notation is traditional. The music is highly chromatic though not atonal. Loose formal structures and
thematic and rhythmic repetition help provide cohesion. With the exception of the first movement, the rhythmic groupings are not complex. There is a frequent shifting between duple and triple groupings throughout. The second movement exhibits particular use of this, notated in 4/4 plus 3/8 meter. The range extends to B6 and there are many wide changes of register. There are several slurred passages that contain difficult fingerings. No difficulty arises from rapidly articulated passages.

This music contains several elements commonly associated with jazz. There is an improvisatory effect throughout, particularly in the first movement. The second and fourth movements contain a heavy use of syncopation. The third movement contains use of the ‘blues scale.’ A highly expressive movement, it contains the only use of extended technique: a passage marked con vibrato. The predominantly easy-going, casual nature of *Four Flicks* sets it apart from *Five Little Infinities*. This is not to say that it is an easy piece, as it requires facile finger dexterity.

A detailed discussion and analysis can be found in Christoper Alan Di Santo’s “Improvisatory Affect in Selected Unaccompanied Clarinet Works of Meyer Kupferman.”79 Wide audience appeal makes this an excellent choice for recital programming.

**LIDHOLM, INGVAR** (b. 1921) Sweden


I. Amabile  
II. Drammatico  
III. Scherzando  
IV. Riprendere il primo movimento

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Ingvar Lidholm attended the Royal Swedish Academy of Music where he studied violin, piano, and conducting. He had additional studies in composition with Hilding Rosenberg and Matyas Seiber. He also attended the 1949 Darmstadt summer music courses. From 1965 through 1975, he served as professor of composition at the Royal Swedish Academy of Music. Among his students was Anders Eliasson. He also worked for Swedish Radio, as its director of chamber music and planning. He has been awarded a Salzburg Opera prize, Chris Johnson prize, and a Koussevitzky award.80

He has composed in many genres, with particular emphasis on orchestral and choral music. The Royal Stockholm Philharmonic Orchestra commissioned a work from him for their first Soviet tour in 1979. His early compositions were influenced by Hindemith and Nielsen, and later by Stravinsky. He has written only a small amount of music for winds, which includes the Sonata for flute (1946), Invention for clarinet and bass clarinet (1954), and Concerto for flute, oboe, English horn, and cello (1954).81

Amicizia is a set of four atonal movements to be played attacca, with the first movement repeated as the fourth. The music contains lyrical phrases, march-like passages, and florid runs. Each movement is unmetered and the music alternates between having tempo indications and being completely free. The notation is generally traditional, though graphic and spatial notation is used: non-


81 Ibid.
traditional rhythmic beaming to indicate alterations of speed, an absence of rhythmic beaming, an absence of pitch designation, and repetitions measured with temporal indications. The entire range of the instrument is explored, though much of the music lies in the upper register. The range extends to Bb6 several times at both fortissimo and pianissimo dynamics. There are several passages that require difficult, wide leaps of register. The Scherzando contains two sections of staccato 32\textsuperscript{nd} notes marked ffff and prestissimo furioso. There are no complex rhythmic groupings and the printed music is well-spaced and easy to read. The work was first performed by Kjell-Inge Stevensson on March 7, 1980 in Stockholm, five days after its completion. It was selected as required repertoire for the Nielsen International Clarinet Competition in 1997.\textsuperscript{82} It is a rewarding work that deserves more performance.

LUCKÝ, ŠTĚPÁN (b. 1919) Czech Republic (formerly Czechoslovakia)


Duration: ca. 6:00
Performance Level: II
New/Extended Techniques: None
Dedication: ‘Meyeu Kupfermanovi’
Recording: No known recording

Štěpán Lucký studied composition with Hába, Šín and Řidký at the Prague Conservatory from 1936-39. During World War II, he was imprisoned in the Auschwitz and Buchenwald concentration camps. Upon release in 1945, he continued his studies in composition. He also studied musicology at the Prague

University. In addition to concert music, he has composed scores for more than 40 feature films. His works that use clarinet and bass clarinet include four compositions for wind quintet and Invence pro sonáty (Impressions for sound makers) for flute, bass clarinet, and prepared piano (1977).83

Preludium a Scherzino shows an influence of jazz and is dedicated to Meyer Kupferman. The Preludium contains many dotted rhythms, triplets, and syncopations. A feeling of improvisation is evoked with the use of grace notes and seemingly random, short phrases. The range extends to G6. The Scherzino is in three parts with a coda. The triple meter contains many swinging rhythms. The range extends to Ab6. Several runs contain awkward fingerings. There are many wide leaps into the altissimo register. The casualness of the music makes for easy, enjoyable listening. Meyer Kupferman premiered the work in Carnegie Hall in 1976.

MANDAT, ERIC (b. 1957) United States

  I. Portent
  II. Sway
  III. Bop

Duration: ca. 8:00
Performance Level: IV-
New/Extended Techniques: Multiphonics, Multiphonic trills, Microtones, Pitch bends, Scooping, Superimposed sounds, Glissando, Vibrato
Recording: Eric Mandat, Advance Recordings FGCD-32

The clarinetist-composer Eric Mandat is one of the leading figures in the field of new and extended techniques. He received degrees from the University of

North Texas (B.M.), Yale University (M.M.), and the Eastman School of Music of the University of Rochester (D.M.A.). His principal teachers of clarinet included Lee Gibson, Stanley Hasty, and Charles Neidich. He is currently on the faculty at Southern Illinois University at Carbondale. His compositions, articles, and master classes have done much to advance the popularity of extended techniques. His microtonal fingering chart can be found in Phillip Rehfeldt’s *New Directions for Clarinet*. His compositional style is eclectic, influenced by jazz and non-Western cultures. Other compositions for unaccompanied clarinet include *Folk Songs* (1986), *The Jungle* (1989), *Music Box* (1989), *Etude for Barney* (1990), and *Finger Food, Etudes for Clarinet* (2002).\(^{84}\)

*Tricolor Capers* has become a relatively standard work in the unaccompanied clarinet repertoire. Extended techniques are fully integrated into the music and assume equal importance as that of traditional technique. The score is in handwritten manuscript which is clearly spaced and legible. Spatial and graphic notation is used as well as traditional notation. A microtonal fingering chart and a legend of the employed symbols and non-traditional notations are provided. The score contains instructions and fingerings throughout that assist those with little experience in extended technique.

The movements are *attacca* and have three distinct characters. The first movement is unmetered and contains the greatest use of spatial and graphic notation. The second and third movements contain fluctuating, often compound, meters. Tempos and rhythmic relationships are indicated throughout. Strictly adhering to the tempos of the third movement, often quarter = 152, is challenging. The range extends to C#7, though it only extends beyond G6 five times. No difficulties arise from extreme changes of register or rapid articulation. Many of

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the rhythmically dense passages are quite difficult due to the highly chromatic, and often microtonal, writing.

*Tricolor Capers* is an excellent recital piece with wide audience appeal. The provided fingerings and instructions help make it accessible to many performers.

**MATYS, JIŘÍ** (b. 1927) Czech Republic (formerly Czechoslovakia)


I. Andante sostenuto  
II. Allegro giocoso  
III. Un poco lento  
IV. Allegro energico

Duration: ca. 10:00  
Performance Level: I+  
New/Extended Techniques: None  
Dedication: Prof. Lubormíru Bartoňovi  
Recording: No known recording

Jiří Matys began his musical training at the Brno Conservatory, later studying at the Janáček Academy of Music. His principal teacher of composition was Kvapil. He became an assistant at the Academy and a professor at the Conservatory. The majority of his oeuvre is chamber music. His works for winds include *Suite for viola and bass clarinet* (1973), *Suite for clarinet and piano* (1975), and *Poetické věty III* (Poetic Movements) *for flute, violin, and piano* (1976).³⁵

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Matys wrote Four Compositions for a 1977 competition for students held in Chomutov. The pieces are less challenging than the other compositions in the *Skladby* compilation, though still of high quality. The first and third pieces are lyrical and generally lie in the lower registers. The second and fourth pieces are lively and explore all ranges of the clarinet, which extends to Ab6. There are passages of articulated sixteenth notes in the altissimo register, particularly in the third piece. This composition would work well for a first recital.

**MCKINLEY, WILLIAM THOMAS** (b. 1938) United States


Duration: ca. 8:00
Performance Level: IV
New/Extended Techniques: Flutter-tonguing, Microtones, Glissando
Recording: Richard Stoltzman, Composers Records CRI SD507 (Lp)

William Thomas McKinley received his musical training at the Carnegie Institute of Technology (now Carnegie-Mellon University) and Yale University. He studied jazz piano with John Costa and composition with Nikolai Lopatnikoff at CIT and Mel Powell at Yale. He also worked extensively with Copland, Foss, and Schuller during summers at Tanglewood. He has had positions at the University of Chicago (1969-73) and the New England Conservatory (1973-93). He founded the Master Musicians Collective in 1991, which helps to provide recording opportunities for composers. His numerous awards and honors include a Pulitzer Prize nomination in 1976, a Guggenheim Fellowship, a Naumberg Foundation grant, and eight grants from the National Endowment of the Arts.

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86 Milada Ladmanová, preface to the score, trans. Jana Kuhnová, 3.
Much of McKinley’s music has an element of improvisation and shows a strong jazz influence. He originally composed in a neo-classical style, but quickly turned to serialism and atonalism. In 1981, Richard Stoltzman commissioned *Goodbye for Clarinet and Piano* which marked a return to tonal writing. His association with Stoltzman led to dozens of compositions, including three concerti (no. 1, 1977; no. 2, 1990; no. 3, 1994), *Paintings No. 3 for Clarinet and String Quartet* (1976), *Sonata for Clarinet and Piano* (1986), and *Going Home for Clarinet and Piano* (1996). 88

*For One* is an atonal one-movement work that conveys a feeling of improvisation. There are both wild, technically challenging sections as well as sections of intimate lyricism. The music fluctuates between metered and unmetered passages. Tempos are indicated throughout. A majority of the notation is traditional; spatial and graphic notation is used conservatively. The range extends to C#7. There are many extreme changes in register, some extending beyond three octaves. Several passages require rapid staccato, some of which are in the altissimo register. The many complex rhythmic groupings are often difficult to accurately achieve. The extended techniques occur in isolated passages and add little to the difficulty. Though the use of vibrato is not required, the instruction *senza vibrato* appears on several notes, suggesting that the use of vibrato is otherwise acceptable. With few places for rest, *For One* requires endurance and flexibility of the fingers and embouchure. It is a worthwhile challenge.

RAN, SHULAMIT (b. 1949) Israel, United States


Duration: ca. 8:00
Performance Level: IV
New/Extended Techniques: Multiphonics, Multiphonic trills, Pitch bends, Flutter-tonguing, Timbral variations
Dedication: “for Laura Flax, in memory of Hazel Flax”
Commission: Da Capo Chamber Players by Laura Flax
Recording: Laura Flax, Bridge Records BCD 9052; Larry Combs, Mark Educational Records MRS 575

Shulamit Ran began her musical studies in Israel, studying composition with Paul Ben-Haim and Alexander Boscovich. She later attended the American-Israeli Cultural Foundation and Mannes College of Music in New York, receiving the B.M degree in 1967. Her principal teachers of composition included Norman Dello Joio and Ralph Shapey. Her compositions have gained widespread attention and validation. Her honors include awards from the Rockefeller Fund, the Ford and Guggenheim Foundations, the Kennedy Center, and the American Academy of Arts and Letters. In 1990, Ran was appointed Composer-in-Residence with the Chicago Symphony Orchestra, which lasted seven seasons. She concurrently held the same position with the Lyric Opera of Chicago from 1994-97. She won the Pulitzer Prize in 1991 for her _Symphony_ (1990).89

Ran’s compositions for clarinet include _Apprehensions for soprano, clarinet, and piano_ (1979), _Private Game for clarinet and cello_ (1979), _Concerto_

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For an Actor is a one-movement work in three sections that loosely parallels traditional sonata form. The notation is generally traditional. There is also extensive use of unconventional notation to accommodate the many non-traditional elements. Performance notes are provided that define the unconventional symbols. Fingerings are provided for multiphonics and the non-traditional fingerings used for timbral variations. Ran provides the following:

[For an Actor] owes its inspiration in large part to the intensely personal ethos with which the clarinet is associated in my mind. To me, the instrument in its contemporary usage suggests an incredible gamut of gestures, dynamics and emotions. Accordingly, in Monologue, the player assumes the role of a virtuoso actor who, by purely musical means, goes through a kind of wordless ‘monodrama.’

For an Actor is written in a post-tonal language with complex rhythmic groupings, florid runs, and a range extending to C7. The music is unmetered, but the tempos are carefully regulated throughout. There are many extreme changes of register and dynamic. The virtuosic writing is highly idiomatic and effectively communicates the modern capabilities of the clarinet. The clear instructions throughout still leave room for personal interpretation. This piece has strong audience appeal and is an excellent choice for both recital and audition purposes. A detailed structural analysis can be found in the dissertation of Gary Wilson Behm.

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91 This quote by the composer is taken from the 1980 Presser edition.
RIEPE, RUSSELL (b. 1945) United States


I. “Your laughter frees me and lends me wings” – Fast and joyful  
II. “I wandered lonely as a child” – Slow; drifting  
III. “Wild Spirit…moving everywhere” – Very fast and spirited

Duration: ca. 7:30-8:00  
Performance Level: III  
New/Extended Techniques: Microtones, Timbral variations  
Dedication: David Pino  
Recording: David Pino, Orion Records ORS-76256 (LP), Amy Park Simmons, Centaur Records (to be released)

Russell Riepe received his musical training at Southern Illinois University at Carbondale and the Eastman School of Music of the University of Rochester. He received the Ph.D. degree in composition from the Eastman School, where he was also awarded the Howard Hanson Prize. He had further studies in composition with Nadia Boulanger. He currently is on the faculty of Texas State University in San Marcos, Texas. There, he is Professor and Coordinator of Music Composition Programs, founder and director of the Texas Mysterium for Modern Music, and director of graduate music studies. His other works for clarinet include *Lacrimosa for clarinet and piano* (1993, rev. 2005), and *Cruzando la Frontera for clarinet and live computer-controlled electronics* (2003, rev. 2005).

*Three Studies on Flight* is a solid work with a conservative use of extended techniques. The notation is traditional. The range extends to Bb6 several times, though much of the writing is in the lower registers. There are few instances of extreme changes of range. As the title suggests, the music has a feeling of

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freedom and lightness. The first movement contains fluctuating meters and a heavy use of syncopation. The ending has a run extending to B6, with the option of playing an octave lower. The use of microtones and non-traditional fingerings are confined to the second movement. They are used primarily for changes in color and timbre and occur in only four instances, posing little difficulty.

While each movement is challenging, much of the difficulty lies in the third movement. Several of the runs are cumbersome and require facile finger dexterity. There are several passages of articulated sixteenth notes in the upper registers. The rhythmic activity is busy and generally unrelenting. A reduction in the printed tempo of quarter = 152 would make it accessible to younger students. Otherwise, it is quite virtuosic. David Pino premiered the work on April 8, 1976. He provides program notes and fingering suggestions in the score.

RILEY, DENNIS (1943-1999) United States


- Duration: ca. 6:30-7:30
- Performance Level: IV
- New/Extended Techniques: None
- Recording: No known recording

Dennis Riley received his musical training at the University of Colorado at Boulder (B.M. 1965), the University of Illinois (M.M. 1968), and the University of Iowa (Ph.D. in composition 1973). His principal teachers of composition included George Crumb, Thomas Frederickson, and Donald Jenni. He taught at California State University at Fresno (1971-4) and Columbia University (1974-8). He received several awards including a Fromm Foundation commission, a Guggenheim fellowship, and two NEA grants. His early compositions show an influence of Webern. He later continued to use serial operations, but favored
more lyrical writing and dense scoring. His other works for clarinet include
*Canzona for solo clarinet* (1977), *Masques for wind quintet* (1982), *Fantasia, after O. Gibbons for oboe, clarinet and cello* (1983), and *Trio - The Household Muses for viola, clarinet and flute* (1999).\(^{94}\)

*Variations IV* is one of a series of compositions for various instruments and ensembles. It consists of two independent parts of nearly equal length. A brief pause of 6-7 seconds is indicated between the two parts. The notation is traditional with no use of unconventional symbols or notation. The melodic content of both parts is highly chromatic. Each contains passages of both lyrical and angular writing. An abundance of compound meters, such as 20/16, 10/32, and 11/4 shift regularly. The range extends to B♭6 with many extreme changes of register. Several passages require rapid staccato in all registers. Changes in dynamic, register, and articulation are used to achieve a wide range of colors and timbres.

The most challenging aspect of the music is the high degree of complex rhythms and irregular groupings. The intricate patterns and ratios are difficult to execute and require careful, intellectual study. Some performers may find this to be a burdensome obstacle. Though the music is quite intellectual, it is equally expressive and interesting. *Variations IV* is an effective recital piece, rewarding to both performer and audience.

**SCHERCHEN-HSIAO, TONA** (B. 1938) France, China


I. Brillant, Agressif et Violent

II. Misterioso

III. Rêves d’escargots volants

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IV. A tempo, fluctuant

Duration: ca. 10:00
Performance Level: IV
New/Extended Techniques: Multiphonics, Vibrato, Vibrato manipulation, Glissando, Key clicks, Lip oscillations, Portamento, Flutter-tonguing, Microtones, Superimposed sounds, Breath and air sounds
Dedication: Marcel Lazare
Recording: No known recording

Tona Scherchen-Hsiao received training in both Eastern and Western musical practices. She learned traditional Chinese music from her mother, a composer in China. She later studied at the Salzburg Mozarteum, Groupe de Recherches Musicales, and the Paris Conservatoire. Her principal teachers were Messiaen, Ligeti, Henze, and Schaeffer. Her honors include a Prix de Rome, Italia Prize, Koussevitzky Foundation award, and first prize of the Gaudeamus Foundation. Her other works involving clarinet include Tzoue for clarinet, cello, and harpsichord (1970), Ziguidor for wind quintet (1977), Tarots for harpsichord, three clarinets, trumpet, trombone, and twelve strings (1979), and Fuite for violin, clarinet and bass clarinet, percussion, and tape (1987).\footnote{James R. Briscoe, “Tona Scherchen-Hsiao,” Grove Music Online, ed. L. Macy, http://www.grovemusic.com (2005).}

Escargots volants is an innovative composition that explores the sonic possibilities of the clarinet. The complex score contains an extensive use of spatial and graphic notations, requiring an advanced knowledge of such notations. A legend contains definitions of many non-traditional symbols and graphics employed, such as those for variations in vibrato. The many detailed performance instructions are in French with no translation.

Elements of texture and sonority assume great importance. Scherchen-Hsiao employs five basic multiphonic sound masses which constitute a large percentage of the music. A series of graphics is used to indicate the desired level
of dissonance, from semi-consonant to very dissonant. Each of the multiphonics is based on a constant pitch, notated in solfège, which is to remain audible through all manipulations. Fingerings for the multiphonics and quarter tones are not provided.

There are several passages that require virtuosic finger facility. The fundamental range extends to B6. There are extreme changes in dynamic. No difficulty results from extreme change in register and there are no rapidly articulated passages. This composition is best suited for those proficient in extended techniques and unconventional notation. The level of technical and interpretive abilities needed would challenge many professional performers.

SCHULLER, GUNTHER (b. 1925) United States


Duration: ca. 7:00  
Performance Level: IV  
New/Extended Techniques: Multiphonics, Flutter-tonguing, Timbral variations, Timbral trills  
Recording: William O. Smith, Mark Educational Records MRS 32645

Gunther Schuller is well-known through his many musical roles. He was principal horn of the Cincinnati Symphony Orchestra and the Metropolitan Opera Orchestra. He taught at the Manhattan School of Music, Yale University, the Berkshire Music Center, and served as president of the New England Conservatory for ten years. He wrote one of the first books to give jazz serious analytical respect. His compositions are sophisticated and tightly constructed, with many showing a strong influence of Schoenberg. Among his awards is a Pulitzer Prize in 1994 for *Of Reminiscences and Reflections*. His works involving clarinet include *Sonata for clarinet, horn, and piano* (1941, rev. 1983), *Duo*
Sonata for clarinet and bass clarinet (1949), Sonata Sereneta for clarinet and piano trio (1978), A Trio Setting for violin, clarinet, and piano (1990), and Paradigm Exchanges for flute, clarinet, and piano trio (1991).  

Episodes is a one-movement work with three distinguishable sections. It contains elements of serialism, jazz, extended techniques, and virtuosic writing. The first measure contains the 12-tone row on which the piece is based. The entire range of the clarinet is exploited and the music extends to Db/C#7 several times. The rhythmic groupings are often complex and there are many abrupt changes in dynamics. Considerable difficulty arises from extreme changes of register. The employed extended techniques are completely integrated into the music. This could be difficult for those not already well-versed in extended technique.

Schuller lends insight into Episodes:

Though this work is by virtue of being written for a basically single-note instrument – multiphonics are a very recent development and represent only a limited part of the clarinet’s capabilities – and therefore written perforce in a linear manner, it is nevertheless conceived as a strongly harmonic piece. That is to say, groups of notes, phrases, and musical lines are to be played not merely as a succession of notes but in terms of their harmonic implications. Note groupings are conceived and, therefore, must be played as harmonic or even chordal areas. This applies particularly to grace notes, which must be played as fast as gracefully possible, and heard as harmonic arpeggiation.

William O. Smith gave the premier in 1964. He provides commentary on the extended techniques and gives fingerings for the multiphonics and non-traditional fingerings. Episodes is not often performed but has considerable recital merit.

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97 Performance notes from the 1979 Associated edition.
SCIARRINO, SALVATORE (b. 1947) Italy


Duration: ca. 10:00
Performance Level: III+
New/Extended Techniques: Multiphonics, Multiphonic trills
Dedication: ‘a Ciro Scarponi’
Recording: Kate Romano, Metier Records MSV CD92074; Paolo Ravaglia, Stradivarius STR33539

Salvatore Sciarrino received no formal training at a school of music or conservatory. Though he is largely self-taught, he briefly studied composition with Antonio Titone and Turi Belfiore. He also was exposed to electronic music with Franco Evangelisti. His teaching appointments have included the conservatories in Milan, Florence, and Bologna. His has written large-scale works for the orchestra hall and the theater, as well as works for solo instruments and chamber ensembles. He has concentrated on exploring non-traditional sound resources of both string and wind instruments. His many works for winds show a particular fondness for the flute. His works for clarinet include Quintet No. 1 for clarinet and string quartet (1976), Che sai guardiano, della notte? for clarinet and chamber orchestra (1979), Sui poemi concentrici II for flute, clarinet, cello and orchestra (1987), Il silenzio degli oracoli for wind quintet (1989), and Altre schegge di canto for clarinet and orchestra (2002).98

Let Me Die Before I Wake contains an extreme use of multiphonics and multiphonic trills. Performance notes give explanation of the unconventional notation and symbols used throughout. A comprehensive fingering chart is also provided. Sciarrino employs eleven multiphonic sound masses, each with

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indicated qualities such as ‘sweet’ or ‘rough.’ Four multiphonic trills of different fundamentals are used, one of which is particularly difficult to achieve. A system of symbols is used to indicate which member of the sound mass should prevail in sound. A predominance of soft dynamics adds to the difficulty of achieving the multiphonics.

The extended techniques are used to explore variations of color and expression rather than a display of virtuosic ability. The level of difficulty is dependent on the performer’s ability to produce multiphonics. Traditional elements of technique, such as range and articulation, are not difficult. Prior experience and facility with multiphonics are necessary even though fingerings are provided for all the multiphonics.

ŠESTÁK, ZDENĚK (b. 1925) Czech Republic (formerly Czechoslovakia)


Duration: ca. 7:00
Performance Level: II
New/Extended Techniques: Glissando
Dedication: Adolfu Nechvátalovi
Recording: No known recording

Zdeněk Šesták studied composition with Hlobil and Krejčí at the Prague Conservatory. He also studied musicology at Prague University, becoming a scholar of eighteenth-century Czech music. His early compositions show an influence of Stravinsky and Honegger. His later works adhere to strict forms and explore creative opportunities through traditional means. Other works that use
clarinet include *Concertino for wind quintet* (1964) and the *Sonata da camera for 2 oboes, 2 clarinets, 2 horns, and 2 bassoons* (1978).\textsuperscript{99}

*Musica Tripartita* is comprised of three movements of rhapsodic writing. Each movement contains many florid runs and emphasizes the wide range of the clarinet. The range extends to Ab6 and there are several wide changes of register. There is dense chromaticism throughout and unusual cadences. The first and third movements are lyrical; the second movement is marked *molto agitato*. The first movement has fluctuating meters and is the length of the second and third movements combined. Most passages are slurred, though there are several articulated patterns in the altissimo register. The dynamic range is wide and changes abruptly. The second movement is challenging at the printed tempo of quarter = 168. There is one downward glissando from G6 to E6 that poses no difficulty. The third movement is rhythmically active, but is marked eighth = 60. There are two printed Eb3s that are perhaps printing errors. The music is somewhat brooding but is appealing nonetheless.

**SMITH, WILLIAM OVERTON** (b. 1926) United States


I. Moderate
II. Free
III. Swinging
IV. Singing
V. Fast

Duration: ca. 8:00
Performance Level: II
New/Extended Techniques: Multiphonic trills, Singing while playing

Recording: William O. Smith, Mark Educational Records MRS 32645 (Lp)

The clarinetist-composer William O. Smith has written a large number of compositions for the clarinet. He was one of the first performers to experiment with extended techniques. He received the B.A. and M.A. degrees from the University of California at Berkeley, where he studied composition with Roger Sessions. He also attended classes at Mills College, where he studied composition with Darius Milhaud. He studied clarinet with Ulysse Delecluse at the Paris Conservatoire and Arthur Christman at the Juilliard School. His honors include two awards from the Guggenheim Foundation, a Prix de Paris, and a Prix de Rome. He has had teaching appointments at the University of California at Berkeley, the San Francisco Conservatory, the University of Southern California, and the University of Washington, where he directed the Contemporary Group from 1966-97.

Smith created the first multiphonic fingering chart, which can be found in the Rehfeldt New Directions for Clarinet. His Duo for Clarinet and Recorded Clarinet (1960) is the earliest composition for clarinet to employ tape. Today, Smith is still an active musician. He recently was heard on a WNYC radio broadcast in which he discussed and played several examples of extended techniques from his own compositions. His compositions for clarinet are catalogued in New Directions for Clarinet. They include Five Pieces for Solo

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100 Rehfeldt, 95.
102 Ibid.
104 Rehfeldt, 96-97.

Smith wrote five compositions of various instrumentation with the title Jazz Set. The work for solo clarinet is an infusion of jazz and extended techniques into traditional concert music. While the pieces are metered and have tempo indications, each has a feeling of improvisation. The notation is traditional throughout. There are no rapidly articulated passages and the rhythmic groupings are not complex. The full range of the clarinet is used and the range extending to Ab6 in the third piece. There are many instances of wide changes of register in the first and third pieces. The printed tempo of quarter = 168 in the fifth piece would prove difficult for many.

Elements of jazz, such as strong rhythmic syncopations and the swinging of eighth notes, are found in the first, third, and fifth pieces of the set. The second and fourth pieces contain extended techniques. The second piece is comprised of four lines of trills. Some of the trills are true multiphonics, with fingerings provided, while others are trills of a twelfth controlled by the action of the thumb and register key. The fourth piece requires the performer to hum while simultaneously playing a series of tremolos. The hummed line encompasses a ninth with leaps no wider than a fifth. Jazz Set is a standard piece of the repertoire that is frequently overshadowed by his other compositions.

STOCKHAUSEN, KARLHEINZ (b. 1928) Germany


1. Sei wieder fröhlich (Cheer up!)
2. Dein Engel wacht über Dir (Your angel is watching over you)
3. Die Schmetterlinge spielen (The butterflies are playing)

105 Mitchell, ibid.
4. Ein Vöglein singt an Deinem Fenster (A little bird sings by your window)
5. Vier Sterne weisen Dir den Weg (Four stars show you the way)

Duration: ca. 17:00
Performance Level: IV
New/Extended Techniques: Microtones, Timbral trills, Flutter-tonguing, Vibrato, Key clicks, Breath and air sounds, Pitch bends, Glissando, Echetones, Circular breathing (optional)
Dedication: 1. ‘für Suzee’ (Suzanne Stephens), 2. ‘für Mary’ (Mary Stockhausen-Bauermeister), 3. ‘für Jaynee’ (Jaynee Stephens), 4. ‘für Suzee (Suzanne Stephens), 5. ‘für Doris’ (Doris Stockhausen-Andreae)
Recording: Suzanne Stephens, Stockhausen-Verlag CD Edition 27

Karlheinz Stockhausen is often considered one of the most influential composers of his generation. By the late 1960’s he achieved international recognition, even outside avant garde circles. A leading figure in integral serialism and electronic music, much of his music is spiritual in nature. He has been influential as a teacher, having taught regularly at the Darmstadt Ferienkurse für Neue Musik from 1956-74 and the Cologne Musikhochschule from 1971-77. He founded the Stockhausen Courses Kürten in 1998. He has received guest professorships in the United States, Switzerland, Finland, Holland, and Denmark. He settled in Kürten in the late 1970s, devoting much of his time to the composition, recording, performance, and promotion of his monumental seven-part operatic cycle Licht.¹⁰⁶

Stockhausen’s close associations with devoted musician-followers have led to many compositions that exhibit an intimate knowledge of the instruments. For the clarinetist Suzanne Stephens, he has written over 40 compositions for clarinet,

bass clarinet and basset-horn, including the basset-horn role of Eve in *Licht.*

Much of his music is highly theatrical, including pieces written for solo instruments. He has written much for the clarinet, including cadenzas for the Mozart Clarinet Concerto, K. 622. Other works that utilize the clarinet include *Ravelle for clarinet, violin, electric guitar, piano, and double bass* (1951), *Zeitmasse for flute, oboe, English horn, clarinet, and bassoon* (1955), *Adieu for woodwind quintet* (1966), and *Tierkreis for clarinet and piano* (1975, rev. 1981).

*Amour* is a set of five independent compositions. Like many of Stockhausen’s clarinet works, the first piece was written for Suzanne Stephens. The other four pieces were composed and presented as Christmas gifts for friends and family in 1974. To some degree, this work is representative of all of his clarinet works: it requires not only advanced technical skill, but mature interpretive abilities as well. English translations are provided for the numerous German instructions found throughout the score. The notation is traditional with no use of unconventional symbols. Unlike the other compositions, *Amour* contains no instructed physical movements.

Each of the pieces of *Amour* is unique and contains varying degrees of difficulty. The first piece is quite brief, at 1:30, and presents no real challenges. The second piece contains a typical Stockhausen musical device: two musical voices are at first juxtaposed, then gradually come together and joined as one. The third piece is the most difficult. Long lines of repeated rhythmic patterns are to be played such that the pitches barely speak. The range extends to B6 and there are many extreme changes of register. The tempos shift rapidly, and the complex tempo relationships are difficult to maintain. One non-musical element requires the performer to suck the saliva from the mouthpiece with varying speed.

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and pitch. A lengthy sustained passage presents an opportunity for circular breathing. Stockhausen does however indicate that, if needed, one may also breathe during the sustained notes.

The fourth piece makes heavy use of flutter-tonguing, vibrato, trills, and grace notes to symbolize the singing of birds. The fifth piece, and longest, contains elements of minimalism. Small cells of four notes are repeated for an undetermined amount of time with fluctuating tempos. The range extends to Bb6. The altissimo writing requires vibrato and flutter-tonguing. A fingering is provided for a difficult timbral trill on a sustained Bb6.

Amour is well-known and often programmed in recitals. It is intended to be performed in whole, but any of the five pieces could be used separately or in combination.


- Duration: ca 13:00-15:00
- Performance Level: IV
- New/Extended Techniques: Flutter-tonguing, Glissando, Vibrato, Breath and air sounds, Key clicks, Physical movement
- Recording: Suzanne Stephens, Stockhausen-Verlag CD Edition 27; Paul Meyer, Denon Records CD 78917; Ivan Stochl, Gega GD 120

In Freundschaft is a serial, one-movement composition that requires careful study and attention to detail. Stockhausen places many demands on the performer, including that the piece be memorized. English translation of the German instructions is provided. The meticulously prepared and notated score makes use of traditional and graphic notation. The music is unmetered and bar lines serve as visual aids with regard to the three musical layers. Tempos are
provided throughout and tempo alterations are strictly controlled. The range is quite modest, extending to E6. Complex rhythmic groupings, extreme changes in register and dynamic, and several passages of rapid staccato add to the difficulty. Several tremelos are difficult and require special fingerings.

The required physical movements can also be challenging, though not as extreme as those in the *Harlekin* pieces. They include making a loop in space with the instrument and creating a gesture of surprise. The non-musical sounds include creating key noise, a hissing sound, and audible breathing. There is a heavy use of vibrato and vibrato manipulation.

An economy of melodic material is evident throughout, such as five lines consisting solely of throat A4 and Bb4. The two pitches come together to form a trill, becoming one of three musical layers on which the piece is built. This method was termed ‘horizontal polyphony’ by Stockhausen. He indicates:

The three musical voices (high melody, low melody, trill in the middle) should be clearly indicated by the pointing the instrument to one side, to the other side, and in front of the body respectively, each trill being jerkily placed in a different position within a narrow, quasi circular area. At the same time, the energetic fragments should be played animatedly and markedly, and the quiet fragments motionlessly. Further, the intervals and melodic lines should be drawn in the air by moving the instrument up and down in proportion to the sizes of the intervals. Avoid any movement during pauses (with the exception of the swaying movement starting with the second line).

This is an interesting composition and that offers much to the listener. There are editions for thirteen other instruments, including one for basset horn or bass clarinet.

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108 With the exception of a few grace notes.
109 Toop, ibid.
110 Composer’s instructions, translated by Suzanne Stephens.

- **Duration:** ca. 9:00
- **Performance Level:** IV
- **New/Extended Techniques:** Physical movement, Circular breathing, Vibrato, Glissando, Pitch bends, Flutter-tonguing
- **Dedication:** Suzanne Stephens
- **Recording:** Suzanne Stephens, Stockhausen-Verlag CD Edition 25; Suzanne Stephens, Deutsche Grammophon 2531 006

*Der kleine Harlekin* originated as part of Stockhausen’s theatrical production *Der Harlekin, für Klarinette* (1975). Unrivalled in its uniqueness, *Harlekin* is a tour-de-force in which the clarinetist is at once musician, actor, and dancer. The performer assumes the role of the Harlequin, portraying seven characters of himself through music and dance. Stockhausen dictates all elements of performance, including the lighting, costuming, and choreography. With a performance time of around 45 minutes, *Harlekin* is not often performed. The technical demands placed on the performer are significant. The clarinetist Jean Kopperud received widespread acclaim for her performances in the 1980’s.

Stockhausen extracted the extended sequence “Harlequin’s Dance” from *Harlekin*, creating the stand-alone piece entitled *Der kleine Harlekin*. “The little harlequin is a roguish, exuberant dance musician and a bubbly performing artist, who could inspire a more versatile kind of musician for the future.”\(^{111}\) The same elements of performance are present as those of *Harlekin*. The performer plays the clarinet, taps a rhythmic line with the feet, and performs various dance and physical movements. The many detailed German instructions throughout the score are organized in a five-page legend by order of occurrence with English translation. Program notes are included, as are photographs of Suzanne Stephens.

\(^{111}\) Program notes located in the forward to the score.
in costume exhibiting several of the dance positions. Additional information and photographs accompany both listed recordings.

*Der kleine Harlekin* requires advanced technique and coordination. The clarinet part is notated traditionally. The equally important rhythmic part, performed with the feet, is notated just below the staff. The rhythms of neither part are complex. Graphic notation is used to illustrate the required physical movements. The range extends many times to C7. There is much writing in the altissimo register. Several chromatic runs exploit the entire range, including one grouping that is repeated 14 times. There are many passages containing extreme changes of register in rapid succession, both slurred and articulated. One passage for clarinet alone contains long lines of articulated sixteenth notes. With the exception of circular breathing, the extended techniques add little to the level of difficulty.

*Der kleine Harlekin*, as well as *Harlekin*, can be performed by a clarinetist and a drummer. It can also be performed with a dancer who performs the dance movements. These provisions relieve certain aspects of difficulty and make the piece accessible to more clarinetists. Because of its shorter duration, *Der kleine Harlekin* is a more practical project and performed more often than its predecessor. Suzanne Stephens gave the premiere in Aix-en-Provence on August 3, 1977. There is also a transcription for flute.

**TATE, PHYLLIS** (1911-1987) England


I. Promenade  
II. Canzonetta  
III. Dance

Duration: ca. 6:30
Phyllis Tate graduated from England’s Royal Academy of Music in 1932. She studied composition, piano, conducting and timpani. She began composing music at an early age, but destroyed almost all of her pre-war works. The first composition she acknowledges is the *Saxophone Concerto* written in 1944. She received favorable public attention with a performance of her *Sonata for Clarinet and Cello* (1947) at a London Contemporary Music Centre concert. She wrote many works for voice and chorus, as well as two operas and several operettas for young people. Along with the *Sonata* and *Three Pieces*, her works for clarinet include *Songs of Sundry Natures* for baritone, flute, clarinet, horn and harp (1947), *Air and Variations* for violin, clarinet and piano (1958), *Scenes from Tyneside* for mezzo soprano, clarinet and piano (1978), and *Prelude, Aria, Interlude* for clarinet and piano (1981).112

*Three Pieces* is a traditional composition in a light, casual style. It seems out of place for this time period, due to the commission for young musicians. It is similar in nature and duration to the Bennett *Sonatina*, though less difficult. The writing is tonal, with a conservative use of chromaticism. The range extends to A6 and there is an even disbursement among all registers. There is a variety of rhythms, though none are complex. No difficulties arise from articulation.

There is an economy of melodic material found in each of the movements. The initial melody of the first movement is manipulated in a quasi-serial manner. The variations are labeled throughout, such as ‘tune backwards.’ The third

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movement is the most challenging, with many downward slurred leaps. The only extended technique is an octave glissando from D5 to D6 in the last measure. Despite its lack of difficulty, this pleasant work is well-written for the clarinet.

**TEML, JIŘÍ** (b. 1935) Czech Republic (formerly Czechoslovakia)


I. Giocoso
II. Meditativo
III. Rustico
IV. Cantabile
V. Veloce

Duration: ca. 10:00
Performance Level: II
New/Extended Techniques: None
Recording: No known recording

Jiří Teml studied composition and theory privately with Bohumil Dušek and Jiří Jaroch. He served as head of music at Plzeň Radio (1976) and as producer of classical music for Czech Radio in Prague (1980). His early compositions show an influence of Stravinsky, Martinů, and Janáček. In the 1970’s, his compositions began to show the influence of Ligeti. He has written many solo and chamber works for winds, including *Komorní hudba* (Chamber Music) *for oboe and piano* (1971), *3 bagately for oboe, clarinet, violin and piano* (1977), *Teatro piccolo for bassoon and piano* (1982), and *Pidluke-padluke* for wind sextet (1995).¹¹³

Five Pieces contains no extended techniques, though does contain use of unconventional notation. Each movement has much rubato writing, dictated by an arrow pointing either forward or backward. Additionally, several rhythmic groupings have unconventional beaming to indicate variations in rhythmic speed. The range extends to F#6. The third movement fluctuates between two tempos, quarter = 120 and quarter = 140 respectively. The faster sections contain irregular beats and difficult sextuplet runs. The fourth movement has three contrasting sections and is scored for clarinet in A. The fifth movement is the most challenging with heavy chromaticism, awkward fingerings, and a fast tempo. The repetitive, chromatic triplet runs recall the Borodin Polovtsian Dances no. 8, and make for a flashy ending. This piece is accessible to many players and is a good recital choice.

WILDBERGER, JACQUES (b. 1922) Switzerland

I. Intonazione
II. Dialogo
III. Canon cancrizans per inversionem et augmentationem
IV. Ritmi
V. Colori
VI. Ombre

Duration: ca. 10:30
Performance Level: IV
New/Extended Techniques: Multiphonics, Multiphonic trills, Vibrato, Vibrato manipulation, Glissando, Microtones, Subtones, Flutter-tonguing, Portamento, Smorzato, Timbral variations, Lip oscillations, Physical movement
Recording: Daniel Schneider, Jecklin JEC308-2

Jacques Wildberger studied piano and theory at the Basel Konservatorium, receiving a teaching diploma in 1944. He later studied composition with
Wladimir Vogel, who introduced him to the 12-tone technique of Schoenberg. From 1959-66 he worked as a lecturer at the Badische Hochschule für Musik in Karlsruhe, and in 1966 was appointed head of harmony and counterpoint at the Conservatory of the Musik-Akademie der Stadt Basel. Wildberger’s early compositions show an influence of Schoenberg and Webern, and later works show an influence of Boulez. Beginning in 1968, his compositions have a political and social agenda, and he sought to expand the communicative and expressive limits of music. His wrote for the clarinet in the *Quartet for flute, clarinet, violin, and cello* (1952), *Trio for oboe, clarinet, and bassoon* (1953), *Rencontres for flute and clarinet, doubling on E-flat and basset horn* (1967), *Kanons and Interludien for four clarinets* (1984), and *Elegie for soprano, clarinet, bassoon, string quartet, and percussion* (1995).\(^{114}\)

*Diario* is a unique composition with a heavy use of extended techniques. Traditional notation is blended with spatial and graphic notation. The fundamental range extends to B6. Several passages contain complex rhythms and irregular groupings. Performance notes and a legend of the employed techniques and symbols are provided in German. The many performance instructions throughout the score are in German as well. Fingerings are provided for the multiphonics and timbral variations. The performer is instructed to play in non-traditional manners, such as moving the instrument far away from the body, putting the teeth on the reed, and slapping the keys.

*Diario* is a virtuosic showpiece of extended techniques, all of which can be found in Bruno Bartolozzi’s *New Sounds for Woodwind*, which the composer references in the score. Four movements are almost exclusively comprised of extended techniques. This piece is best-suited for those who have prior

knowledge and experience with such techniques. However, with the Bartolozzi book at hand, *Diario* can be a worthwhile project for many advanced performers.
CHAPTER 4

SUMMARY AND CONCLUSIONS

The research presented in the preceding pages shows a large number of compositions for unaccompanied clarinet published between 1978 and 1982. In the brief five-year period, 149 compositions are documented: 136 compositions are published; 13 are unpublished but readily found and available. James Gillespie documented 134 compositions dating through 1972. In the five-year period predating this study, Tara Scruggs documented 80 published compositions. This study reveals a 70% increase in the number of published compositions from the preceding five-year period of the Scruggs study. It would be speculative to attribute this increase to a growth in popularity of composing for unaccompanied clarinet during this period. These figures do, however, show a significant rise in composers’ efforts to make their works widely available.

There is a diversity of composers within the catalog of compositions. Some composers are relatively well-known, such as Luciano Berio, Peter Maxwell Davies, and Karlheinz Stockhausen. There are several female composers, including Shulamit Ran, Tona Scherchen-Hsiao, Phyllis Tate, and Graciane Finzi. Clarinetist-composers are also well-represented: Harry Bulow, Ronald Caravan, Paul Harvey, Meyer Kupferman, Eric Mandat, William O. Smith, and Michael Webster. Seventeen composers of the annotated works are associated with the United States. Other associations include: seven from the Czech Republic (formerly Czechoslovakia); five from England; three from France; two from Italy and Sweden; and, one each from Germany, Hungary, Switzerland, and Croatia.
The compositions selected for annotation reflect a wide range of levels of difficulty, from easy to very difficult. Among the 42 annotated compositions, eight require Performance Level I, ten require Performance Level II, eight require Performance Level III, and sixteen require Performance Level IV. While all levels are represented, a majority (57%) of compositions are considered either difficult or very difficult. The following table illustrates the compositions organized by performance level.

Table 1. Compositions organized by Performance Level

**Performance Level I – Easy to Moderate**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Bennett</td>
<td><em>A Cappella Clarinet</em></td>
</tr>
<tr>
<td>Richard Rodney Bennett</td>
<td><em>Sontatina</em></td>
</tr>
<tr>
<td>Petar Bergamo</td>
<td>(+) <em>Concerto abbreviato</em></td>
</tr>
<tr>
<td>Harry Bulow</td>
<td><em>Adieu</em></td>
</tr>
<tr>
<td>Howard Buss</td>
<td><em>Nocturne</em></td>
</tr>
<tr>
<td>Paul Harvey</td>
<td><em>Clarinet à la Carte</em></td>
</tr>
<tr>
<td>Jiří Matys</td>
<td>(+) <em>Ctyři skladby</em></td>
</tr>
<tr>
<td>Phyllis Tate</td>
<td><em>Three Pieces for Solo Clarinet</em></td>
</tr>
</tbody>
</table>

**Performance Level II – Moderately Difficult**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Milan Báchorek</td>
<td><em>Épigramy</em> (Epigrams)</td>
</tr>
<tr>
<td>Adolf Busch</td>
<td>(-) <em>Suite, Op. 37a</em></td>
</tr>
<tr>
<td>Jacques Charpentier</td>
<td><em>Antienne</em></td>
</tr>
<tr>
<td>Roque Cordero</td>
<td>(+) <em>Soliloquios No. 3</em></td>
</tr>
<tr>
<td>Jindřich Feld</td>
<td>(+) <em>Suite rhapsodica</em></td>
</tr>
<tr>
<td>Graciane Finzi</td>
<td>(+) <em>Paroxysme</em></td>
</tr>
<tr>
<td>Štěpán Lucký</td>
<td><em>Preludium a scherzino</em></td>
</tr>
<tr>
<td>Zdeněk Sesták</td>
<td><em>Musica tripartita</em></td>
</tr>
<tr>
<td>William O. Smith</td>
<td><em>Jazz Set</em></td>
</tr>
<tr>
<td>Jiří Teml</td>
<td><em>Pět kusů</em> (Five Pieces)</td>
</tr>
</tbody>
</table>
Table 1 – continued

**Performance Level III – Difficult**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leslie Bassett</td>
<td>Soliloquies</td>
</tr>
<tr>
<td>David Blake</td>
<td>Arias</td>
</tr>
<tr>
<td>Ronald Caravan</td>
<td>Polychromatic Diversions</td>
</tr>
<tr>
<td>Meyer Kupferman</td>
<td>(+) Five Little Infinities</td>
</tr>
<tr>
<td>Meyer Kupferman</td>
<td>Four Flicks</td>
</tr>
<tr>
<td>Ingvar Lidholm</td>
<td>Amicizia</td>
</tr>
<tr>
<td>Russell Riepe</td>
<td>Three Studies on Flight</td>
</tr>
<tr>
<td>Salvatore Sciarrino</td>
<td>Let Me Die Before I Wake</td>
</tr>
</tbody>
</table>

**Performance Level IV – Very Difficult**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Luciano Berio</td>
<td>(−) Sequenza IX</td>
</tr>
<tr>
<td>Peter Maxwell Davies</td>
<td>The Seven Brightnesses</td>
</tr>
<tr>
<td>Franco Donatoni</td>
<td>Clair</td>
</tr>
<tr>
<td>Anders Eliasson</td>
<td>Disegno</td>
</tr>
<tr>
<td>Brian Fennelly</td>
<td>Tesserae VII</td>
</tr>
<tr>
<td>Janos Komives</td>
<td>Flammes</td>
</tr>
<tr>
<td>Eric Mandat</td>
<td>(−) Tricolor Capers</td>
</tr>
<tr>
<td>William Thomas McKinley</td>
<td>For One</td>
</tr>
<tr>
<td>Shulamit Ran</td>
<td>For an Actor</td>
</tr>
<tr>
<td>Dennis Riley</td>
<td>Variations IV</td>
</tr>
<tr>
<td>Tona Scherchen-Hsiao</td>
<td>Escargots volantes</td>
</tr>
<tr>
<td>Gunther Schuller</td>
<td>Episodes</td>
</tr>
<tr>
<td>Karlheinz Stockhausen</td>
<td>Amour</td>
</tr>
<tr>
<td>Karlheinz Stockhausen</td>
<td>In Freundschaft</td>
</tr>
<tr>
<td>Karlheinz Stockhausen</td>
<td>Der kleine Harlekin</td>
</tr>
<tr>
<td>Jacques Wildberger</td>
<td>Diario</td>
</tr>
</tbody>
</table>

The discovery, development, and standardization of new and extended techniques for wind instruments progressed rapidly in the mid-to-late-twentieth century. These techniques have gained the attention of many composers, particularly in the composition of music for unaccompanied clarinet. These techniques require not only new notational practices, such as graphic notation, but
also a new approach to the instrument itself. New fingerings, adjustments to the embouchure, and adjustments to equipment are just some of the accommodations that may be required.

Within the five-year period of this study, 27 new or extended techniques are found. Of the 42 annotated compositions, eleven contain no use of extended techniques. Fourteen compositions contain a light use of extended techniques such that they are not significant elements of the musical structure. Eleven compositions contain a moderately heavy use of extended techniques such that they are significant elements of the musical structure. Six compositions contain a heavy or extreme use of extended techniques. In these compositions, they are either as important as traditional technique or dominate the overall structure of the music. The following chart organizes the compositions by use of extended techniques.

Table 2. Compositions organized by use of extended techniques

**No Use of Extended Techniques**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Rodney Bennett</td>
<td>Sonatina</td>
</tr>
<tr>
<td>Harry Bulow</td>
<td>Adieu</td>
</tr>
<tr>
<td>Adolf Busch</td>
<td>Suite, Op. 37a</td>
</tr>
<tr>
<td>Howard Buss</td>
<td>Nocturne</td>
</tr>
<tr>
<td>Jacques Charpentier</td>
<td>Antienne</td>
</tr>
<tr>
<td>Paul Harvey</td>
<td>Clarinet à la Carte</td>
</tr>
<tr>
<td>Ingvar Lidholm</td>
<td>Amicizia</td>
</tr>
<tr>
<td>Dennis Riley</td>
<td>Variations IV</td>
</tr>
<tr>
<td>Štěpán Lucký</td>
<td>Preludium a scherzino</td>
</tr>
<tr>
<td>Jiří Matys</td>
<td>Čtyři skladby</td>
</tr>
<tr>
<td>Jiří Teml</td>
<td>Pět kusů</td>
</tr>
</tbody>
</table>
### Light Use of Extended Techniques

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Milan Báchorek</td>
<td>Epigramy</td>
</tr>
<tr>
<td>Leslie Bassett</td>
<td>Soliloquies</td>
</tr>
<tr>
<td>David Bennett</td>
<td>A Capella Clarinet</td>
</tr>
<tr>
<td>Petar Bergamo</td>
<td>Concerto abbreviato</td>
</tr>
<tr>
<td>Roque Cordero</td>
<td>Soliloquios No. 3</td>
</tr>
<tr>
<td>Franco Donatoni</td>
<td>Clair</td>
</tr>
<tr>
<td>Jindřich Feld</td>
<td>Suite rhapsodica</td>
</tr>
<tr>
<td>Graciane Finzi</td>
<td>Paroxysme</td>
</tr>
<tr>
<td>Janos Komives</td>
<td>Flammes</td>
</tr>
<tr>
<td>Meyer Kupferman</td>
<td>Four Flicks</td>
</tr>
<tr>
<td>William Thomas McKinley</td>
<td>For One</td>
</tr>
<tr>
<td>Russell Riepe</td>
<td>Three Studies on Flight</td>
</tr>
<tr>
<td>Zdeněk Šesták</td>
<td>Musica tripartita</td>
</tr>
<tr>
<td>Phyllis Tate</td>
<td>Three Pieces</td>
</tr>
</tbody>
</table>

### Moderately Heavy Use of Extended Techniques

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Luciano Berio</td>
<td>Sequenza IX</td>
</tr>
<tr>
<td>David Blake</td>
<td>Arias</td>
</tr>
<tr>
<td>Anders Eliasson</td>
<td>Disegno</td>
</tr>
<tr>
<td>Brian Fennelly</td>
<td>Tesserae VII</td>
</tr>
<tr>
<td>Meyer Kupferman</td>
<td>Five Little Infinities</td>
</tr>
<tr>
<td>Shulamit Ran</td>
<td>For an Actor</td>
</tr>
<tr>
<td>Gunther Schuller</td>
<td>Episodes</td>
</tr>
<tr>
<td>William O. Smith</td>
<td>Jazz Set</td>
</tr>
<tr>
<td>Karlheinz Stockhausen</td>
<td>Amour</td>
</tr>
<tr>
<td>Karlheinz Stockhausen</td>
<td>In Freundschaft</td>
</tr>
<tr>
<td>Karlheinz Stockhausen</td>
<td>Der kleine Harlekin</td>
</tr>
</tbody>
</table>

### Heavy or Extreme Use of Extended Techniques

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Maxwell Davies</td>
<td>The Seven Brightnesses</td>
</tr>
<tr>
<td>Ronald Caravan</td>
<td>Polychromatic Diversions</td>
</tr>
<tr>
<td>Eric Mandat</td>
<td>Tricolor Capers</td>
</tr>
<tr>
<td>Tona Scherchen-Hsiao</td>
<td>Escargots volants</td>
</tr>
<tr>
<td>Salvatore Sciarrino</td>
<td>Let Me Die Before I Wake</td>
</tr>
<tr>
<td>Jacques Wildberger</td>
<td>Diario</td>
</tr>
</tbody>
</table>
Of the eleven compositions with no use of extended techniques, only two are of Performance Level III or IV, those by Ingvar Lidholm and Dennis Riley. Only three of the fourteen compositions that contain a light use of extended techniques are of Performance Level I, those by Phyllis Tate, David Bennett, and Petar Bergamo. Eight of the eleven compositions containing a moderately heavy use of extended techniques are of Performance Level IV. Of the six compositions that contain a heavy or extreme use of extended techniques, four require Performance Level IV and two require Performance Level III.

A majority (68%) of the annotated compositions that contain no use or light use of extended techniques require Performance Level I or II. Likewise, a majority (94%) of the annotated compositions that contain moderately heavy or extreme use of extended techniques require Performance Level III or IV. Therefore, as determined by the author, a correlation exists between the use of extended techniques and the degree of difficulty of a composition. An exception is Dennis Riley’s Variations IV, a Performance Level IV composition containing no use of extended techniques.

An examination of the 27 new or extended techniques used in the annotated compositions indicates that some techniques are used often and may be considered less experimental than others. Of the 31 compositions that contain new or extended techniques, 19 contain flutter-tonguing and 17 contain glissandi. Microtones, multiphonics, and vibrato were each used in at least 10 compositions. Conversely, 7 of the extended techniques, including hand pops and lip buzzing, were used only once. The following chart illustrates the number of compositions that require each of the techniques.
Table 3. Extended techniques ordered by number of occurrences

<table>
<thead>
<tr>
<th>Technique</th>
<th>Number of Compositions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flutter-tonguing</td>
<td>19</td>
</tr>
<tr>
<td>Glissando</td>
<td>17</td>
</tr>
<tr>
<td>Microtones</td>
<td>13</td>
</tr>
<tr>
<td>Multiphonics</td>
<td>12</td>
</tr>
<tr>
<td>Vibrato</td>
<td>10</td>
</tr>
<tr>
<td>Pitch bends</td>
<td>8</td>
</tr>
<tr>
<td>Multiphonic trill</td>
<td>8</td>
</tr>
<tr>
<td>Timbral variation</td>
<td>7</td>
</tr>
<tr>
<td>Portamento</td>
<td>6</td>
</tr>
<tr>
<td>Timbral trill</td>
<td>6</td>
</tr>
<tr>
<td>Breath or air sounds</td>
<td>6</td>
</tr>
<tr>
<td>Key clicks</td>
<td>6</td>
</tr>
<tr>
<td>Physical movement</td>
<td>5</td>
</tr>
<tr>
<td>Vibrato manipulation</td>
<td>4</td>
</tr>
<tr>
<td>Superimposed sounds</td>
<td>4</td>
</tr>
<tr>
<td>Singing while playing</td>
<td>3</td>
</tr>
<tr>
<td>Circular breathing</td>
<td>2</td>
</tr>
<tr>
<td>Echotones</td>
<td>2</td>
</tr>
<tr>
<td>Lip oscillations</td>
<td>2</td>
</tr>
<tr>
<td>Smorzato</td>
<td>2</td>
</tr>
<tr>
<td>Hand pops</td>
<td>1</td>
</tr>
<tr>
<td>Lip buzz</td>
<td>1</td>
</tr>
<tr>
<td>Mouthpiece alone</td>
<td>1</td>
</tr>
<tr>
<td>Reverse Envelope</td>
<td>1</td>
</tr>
<tr>
<td>Scooping</td>
<td>1</td>
</tr>
<tr>
<td>Slap tonguing</td>
<td>1</td>
</tr>
<tr>
<td>Subtones</td>
<td>1</td>
</tr>
</tbody>
</table>

Elements of traditional technique also place demands on the performer and figure prominently in the annotated compositions. Examples of the techniques that pose numerous difficulties include: extreme changes in dynamic, extreme changes in register, rapid staccato, complex rhythms and groupings, and wide ranges. A majority (76%) of the annotated compositions have extremely high upper ranges: 32 of the 42 compositions have a range that extends beyond G6. Of those compositions, 9 extend to C7 and beyond, with 1 extending to G7.
Continued research and cataloging of the literature for unaccompanied clarinet are needed beyond the period of this treatise. The existence of such reference material promotes a greater awareness of available compositions, resulting in more diversified concert programming.
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BIOGRAPHICAL SKETCH

David Odom is currently Principal Clarinetist of the Atlanta Opera Orchestra, the Columbus (GA) Symphony Orchestra, and the Atlanta Lyric Theater. He received his D.M. in clarinet performance from Florida State University, his M.M. in clarinet performance from the University of Colorado, and his B.M. in clarinet performance from Stetson University. His principal teachers were Frank Kowalsky, Laura Ardan, Philip Aaholm, and Lynn Musco. As a freelance musician, he has performed with orchestras in Atlanta, Denver, New Haven, Tampa, Orlando, Nashville, Savannah, and Augusta.