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American Clarinet Concerti of the 21st Century: An Annotated Bibliography

Amy M. Guffey
AMERICAN CLARINET CONCERTI OF THE 21ST CENTURY:
AN ANNOTATED BIBLIOGRAPHY

By

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ABSTRACT

This annotated bibliography is a practical resource for clarinetists, pedagogues, and scholars wishing to familiarize themselves with 21st century ‘American’ clarinet concerti composed between January 1, 2000 and December 31, 2013. While a number of authors have written on the various aspects of clarinet repertoire and the clarinet, little research has focused specifically on 21st century clarinet concerti. Information gathered from scores, liner notes, reviews, and correspondence provide an overview of each composition. In addition, the meter, range, structure, instrumentation, duration, difficulty level, publisher, and recording label are listed at the beginning of each entry. The intent of this treatise is to provide a greater awareness of these concerti and emerging composers that will ultimately result in the study and performance of works.
CHAPTER ONE

INTRODUCTION

This annotated bibliography is a practical resource for clarinetists, pedagogues, and scholars wishing to familiarize themselves with 21st century ‘American’ clarinet concerti composed between January 1, 2000 and December 31, 2013. While a number of authors have written on the various aspects of clarinet repertoire and the clarinet, little research has focused specifically on the literature of 21st century clarinet concerti. The intent of this treatise is to provide a greater awareness of such concerti and emerging composers that will ultimately result in the study and performance of these works.

A concerto, in its strictest form, is defined as: a work in which a solo instrument is contrasted with an orchestra, or sections of the orchestra. In addition to that traditional instrumentation, 21st century composers have written concerti for clarinet and wind ensemble, chamber orchestra, mixed instrument ensembles, piano, and electronically generated ensembles. Modern composers also frequently compose concerti for multiple soloists.

Prior to writing new annotations, a variety of sources were studied for formatting examples and terminology reference. Various aspects of the following resources influenced this treatise. Harry Gee’s Clarinet Solo de Concours, 1897-1980: An Annotated Bibliography, David H. Odom’s treatise: A Catalog of Compositions for Unaccompanied Clarinet Published Between 1978 and 1982, With an Annotated Bibliography of Selected Works, and C. David McClune’s An Annotated Survey of Original Clarinet Concertos with Wind or Chamber Ensemble Written by American Composers Between 1978 and 1987. All three sources are excellent examples of

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annotated bibliographies that pertain to clarinet repertoire, specifically unaccompanied solos and clarinet concerti. Although each is formatted in a slightly different way, all present the repertoire in a concise and easily understood manner.

*Concertos for clarinet. Sonatas for clarinet and piano* by Burnet C. Tuthill and *The Clarinet Concerto in Outline* by Norman Heim are additional sources that present an overview of clarinet concerti. Gee, Heim, and Tuthill provide brief annotations for each entry, while McClune and Odom include more detailed entries. The unique parameters of each source (i.e. time period, instrumentation, etc.) reveal a different perspective in the history of the genre.

In addition to preexisting examples of annotated bibliographies, sources written specifically on contemporary techniques, such as Gerald Farmer’s *Multiphonics and Other Contemporary Clarinet Techniques* and Phillip Rehfeldt’s *New Directions for Clarinet* were referenced. Both sources discuss extended techniques and provide in-depth descriptions of specific techniques. Farmer’s 1982 text provides a historical background of extended techniques, performance suggestions, and fingering charts. In his 2003 text, Rehfeldt provides fingering charts with multiple fingering options. Rehfeldt included charts for B-flat and A clarinet, in addition to E-flat and bass clarinet. *New Directions for Clarinet* also discusses additional effects and electronic applications that are not included by Farmer. Used in combination, the two sources track the evolution of clarinet multiphonics. Lastly, Jan LaRue’s *Guidelines for Style Analysis* influenced the overall structure of this treatise and was referenced concerning the basic components of music: sound, harmony, melody, rhythm, and form. These attributes also established difficulty levels for each concerto. Various components of the aforementioned texts may be seen in the overall architecture and individual entries of this treatise.
The entries that are listed in alphabetical order by composer each contain an overview of the composition. This information was gathered from scores, liner notes, reviews, and emails resulting in a detailed, yet brief description. The range of the concerto, and a list of extended techniques that occur within the concerto (if applicable) are also included. Each entry was assigned a difficulty level (suitable for high school, undergraduate, or graduate) using the parameters set forth in the second edition of Jan LaRue’s *Guidelines for Style Analysis*. Pertinent details concerning the composer’s inspiration or other facts not commonly known about the composers or concerti were also included.

The duration of the composition, publisher, and recordings deemed acceptable by the composer (if available) are also included. Brief biographical sketches of each composer are provided to familiarize readers with each composer. This information was collected by a number of methods, including personal websites, live interviews, emails, and *Grove Music Online*.

An initial list of concerti was formulated by reviewing a number of sources. The National Association of Schools of Music (NASM) accredited members directory was consulted due to the large number of composers who are affiliated with colleges or universities. To ensure that composers not affiliated with an institution of higher education were included in this study the author also utilized additional sources. These sources included the Living Composers Project and The Composers Circle websites. In addition, the College Music Society Directory, International Who’s Who in Classical Music, and Grove Music Online were referenced.

Once an initial list of concerti was established each composer was contacted either via email or in person, and asked a series of questions pertaining to his/her clarinet work(s). These questions focused on the individual’s memories of their life history or experiences associated
with their concerto or performance of their concerto, and other relevant information, including the premiere performance, commissioning, dedications, and alternate arrangements. Additionally, statements from performers or reviewers are included to help acquire a better understanding of each composition.
CHAPTER TWO

A CONCISE HISTORY OF THE CLARINET CONCERTO

In its earliest form, the concerto utilized the concertato principle by expanding the sonata ensemble for large orchestra. Early concerti followed a ritornello structure, while later concerti mimicked literary dramatic structure, commonly known as Freytag’s Pyramid. In the latter, the soloist typically serves as the protagonist and the orchestra as the antagonist. Similar to its literary counterpart, the concerto contains an exposition, rising action, climax, falling action, and denouement. The concerto has experienced various structural adaptations throughout its history including changes in instrumentation, number or soloists, structure, and the addition of the cadenza. In spite of these changes, composers have consistently used the concerto as a vehicle to balance the demands of audiences, performers, and their own creative ambitions.¹

The concerto also allows the performer and composer to communicate with the audience as an individual, rather than an ensemble.² The existence of many early concertos are known, but are not readily accessible or available for purchase. However, the Library of Congress and the Fleisicher Library in Philadelphia possess a large number of these compositions for study. Moreover, the concerto served as a platform to promote new instruments.³ A number of instrumental advancements and improvements may be accredited to the concerto. As the difficulty of concerti increased, instrument makers were compelled to create more efficient and ergonomic designs. The clarinet is no exception to this historical pattern.

In *The Clarinet Concerto In Outline*, Norman M. Heim (b. 1929) divides the repertoire into four distinct sections: Early Period; Classic Period -- Mozartian Era; Romantic Period; and Contemporary Period. The early period is comprised of clarinet concerti that contain three and four movements. Composers of this era wrote concerti primarily for clarinet and orchestra, as well as clarinet and piano. In the Classic Period, Mozart and his contemporaries utilized a three-movement form, nearly exclusively. Composers, such as Francois Devienne (1759-1803) began to deviate from the three-movement form, writing a two-movement work, *Symphonie Concertante*. Classical composers scored concerti primarily for clarinet and orchestra. However, composers also composed works for multiple clarinets, clarinet and piano, and clarinet and mixed ensembles.

Compositions written for solo wind instruments were popularized during the 18th and early 19th century. The subsequent century was marked by a decline in wind concerti. However, the concerto began to regain popularity in the 1920s. In his 1962 article, Burnet C. Tuthill accredits this resurgence to the increased interest in high school and college band programs. Many of these compositions have become staples in the modern clarinet repertoire. Concerti by Aaron Copland (1900-1990), Wolfgang Amadeus Mozart (1756-1791), Carl Nielsen (1865-1931), Carl Stamitz (1745-1801), and Carl Maria von Weber (1786-1826) are frequently performed in concert halls around the globe. Over time, composers have utilized a variety of instrument combinations to include double, triple, and chamber concerti, in addition to a single soloist.

In *The Baroque Clarinet*, historian Albert Rice notes that the earliest concerti most likely intended to be performed by the clarinet were composed by Johann Valentin Rathgeber.
The Benedictine priest composed two concerti that utilize a three movement, fast-slow-fast form.\(^1\) The conservative concerti contain triadic motives, repeated notes, and \(f\#\). In the preface, Rathgeber addressed his cautious approach, stating: “I decided to provide the easiest possible manner and method, and to that end appeal less to virtuoso skill and more to musical judgement.”\(^2\)

Italian composer, Antonio Vivaldi (1678-1741), is the first known composer to have written a concerto specifically for the ‘clarinet.’ Two of his three concerti composed during the early 18th century, RV 559 and RV 560, are concerti grossi scored for two clarinets in C and two oboes. The soloists are accompanied by a full string section and basso continuo. Vivaldi’s concerti showcase both the upper and lower registers of the instrument, a technique that had been avoided due the drastic differences in tone. However, Vivaldi used this characteristic to his advantage. He often utilized the upper register of the clarinet in a trumpet-like fashion and designated a more mournful character to the lower register.\(^3\)

A number of other concerti were also composed during the 18th century. Johann Melchior Molter (c. 1695-1765) composed a concerto for D clarinet that featured the upper register of the instrument and large leaps between registers. Due to the acoustical properties of the two-key clarinet, most likely pitched in C or D, composers often avoided the unstable intonation of the chalumeau register.\(^4\)

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\(^2\) Ibid., 94.
\(^3\) Ibid., 98.
During the Classical Period, the popularity of clarinet greatly increased. This period is also marked with a high volume of clarinet concerti. In *The Clarinet in the Classical Period*, Albert Rice notes that more than one hundred individuals composed clarinet concerti between 1750-1830. The majority of concerti were composed for Bb clarinet; however, A and C clarinets were also commonly utilized. Moreover, the bulk of concerti produced during this time were composed in Bb major or Eb major.

In reaction to the establishment of the three-movement concerto structure, the next generation of composers began to experiment more with form and structure. Although three movements remained standard, a number of composers including Carl Maria von Weber (1766-1826), Ivan Müller (1786-1854), and Vincenzo Bellini (1801-1835) began to stray from convention. Composers began to use the concerto as a means to communicate early expressions of Romanticism, including poetry and dramatic forms. The most pivotal addition was the cadenza. This improvisatory-like passages typically occurred in the first movement over a sustained dominant or 6-4 chord. However, composers also included cadenzas in the third and fourth movements. Cadenzas were often written by the composer as a template, with the expectation that the solo performers would play an original passage.

The clarinet concerto became quite popular in large cities around Europe, including London and Paris. Due to its rise in popularity, composers began writing concerti for two clarinets. In addition to two clarinets, the clarinet was often paired with the oboe and bassoon. Compositions by Carl Stamitz, Heinrich Backofen (1768-1830), and Franz Krommer (1759-1831) were all composed for two clarinets and orchestra.
The 19th Century was a period of great advancement for the clarinet. The ergonomic improvements assisted in expanding the breadth of the repertoire, namely through the concerto. These advancements were the result of a number of prominent composer-performer relationships: Louis Spohr (1784-1859) and Johann Simon Hermstedt (1778-1846); Carl Maria von Weber (1786-1826) and Heinrich Baermann (1784-1847); and clarinetist-composer, Bernhard Henrik Crusell (1775-1838).¹

The technical virtuosity of individual musicians inspired 20th Century composers and greatly contributed to broadening the capabilities of the instrument and performers alike. Additionally, composers began to partner the conventional form of the concerto with a broader spectrum of styles, including jazz. Similar to previous eras, composer-performer relationships were instrumental in extending these boundaries. A number of compositions that resulted from these relationships are considered staples in the repertoire by modern clarinetists. The following collaborations are examples of such relationships: Aage Oxenvad (1884-1944) and Carl Nielsen (1865-1931), as well as Benny Goodman (1909-1986) and Aaron Copland (1900-1990).²

American music in the middle and late 20th Century took a drastic shift. This period is characterized by the creation of new methods to produce sounds on the clarinet. Composers demonstrated an acute interest in exploiting and expanding the altissimo range. Unlike previous advancements, this expansion of range, color, and technique is attributed primarily to clarinetists themselves, rather than instrument makers. Eric Mandat (b. 1957), Phillip Rehfeldt (1939), and William O. Smith (b. 1926), among others, have greatly contributed to the creation and implementation of extended techniques. Moreover, the invention of numerous extended techniques...

²Ibid.
techniques including multiphonics, pitch bends, circular breathing, flutter tonguing, and portamento propelled the technical demands of the clarinet to a higher plateau. As recording technology advanced, composers also began to utilize this new medium to expand performance possibilities, including microphones, mixers, and amplifiers.

Due to the prominence of the clarinet in Dixieland and Jazz Bands, composers were able to incorporate jazz elements into their clarinet concerti, rather naturally.¹ Aaron Copland, Artie Shaw (1910-2004), and Igor Stravinsky (1882-1971) all incorporated jazz idioms into their compositions. An overwhelming amount of 20th Century clarinet concerti were composed for solo clarinet and orchestra. Although the pairing of solo clarinet with orchestra has consistently been at the forefront of the genre, composers began incorporating nontraditional instruments like drum set and saxophone. More composers also chose to support the soloist with a chamber orchestra or wind ensemble, rather than full orchestra.

As shown in the following entries, in general, 21st Century composers embrace the technical advancements made by their immediate predecessors. A three movement, fast-slow-fast form is still standard, although a greater number of composers are straying from this convention. Many of the following compositions exploit the upper tessitura of the clarinet and feature extended techniques. 21st Century composers also seem fond of using their compositions as an aural commentary on socio-political events.

The relationships forged between composers and performers remain important to the livelihood of 21st Century clarinet concerti. This is evident in the numerous concerti dedicated to, and commissioned by, specific clarinetists: including Nikola Resanovic and Håkan

¹Ibid.
Rosengren; James Niblock and Elsa Ludewig Verdehr; Daniel Schnyder and Eddie Daniels; 
Roger Zare and Alexander Fiterstein, among others.

The concerto has played an essential role in the clarinet repertoire. Its vitality may be 
accredited to a number of attributes, including the desire for new repertoire, public demand, and 
the desire for an individual to connect with audiences.
CHAPTER THREE
DEFINING THE CHARACTERISTICS OF AN ‘AMERICAN’ COMPOSER

Merriam-Webster defines ‘American’ as a person born, raised, or living in the United States. When attempting to formulate the definition of ‘American’ music, it is surprisingly difficult to devise a succinct definition. In her introduction to *Music in the USA*, musicologist Judith Tick asks readers “What is American Music? Who is an American?” She concludes that a single answer is not, and never will be, adequately sufficient to answer these questions.\(^1\) For the purposes of this research, ‘American’ is defined as one born in the United States, or one who has spent extensive time in the United States as a student or composer. In order to make this bibliography as inclusive and expansive as possible, the parameters of this study include individuals who may have been born in a foreign country, but currently consider America their home.

In the following entries, you will find ‘American’ compositions that are reflective of the times and global events of the 21st Century. From its inception, music has been an aural commentary on events surrounding the lives of composers and performers. These reactions have often occurred slightly later than similar output seen in visual art, dance, and other creative disciplines. However, with news being readily available online, as well as on television and radio, the gap has lessened. Developments in music software programs have also accelerated the production, and ultimately dissemination, of music.

Early American music was rooted in Protestant church repertoire, indigenous peoples, and European traditions. The rise of literacy, and increasing popularity of city life, resulted in an

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expansion of musical education and private musical study by the middle class. Reflective of these characteristics, early American musical life primarily consisted of parlor music, singing schools, and African-American spirituals. In the late 19th Century, Americans began to develop their musical voice with composers such as Stephen Collins Foster (1826-1864), Charles Ives (1874-1954), and John Philip Sousa (1854-1932).

A number of musical genres and styles were born as American composers strived to create a distinctive style. During this period, folk music, jazz, and the tunes of Tin Pan Alley grew in popularity. Classical music also gained momentum as concert and opera halls were constructed throughout the country. Compositional styles and techniques that are considered iconically American by contemporary audiences are frequently traced to works that originated during the early and mid 20th Century, including compositions by Aaron Copland and George Gershwin.¹²

Jazz remained a pivotal component of American music during the second half of the century. However, with the development of electronic instruments, another iconic American genre was born -- Rock ‘n’ Roll. Latin music and Native American music also remained influential. The rise of numerous extended techniques including multiphonics, pitch bends, circular breathing, flutter tonguing, and portamento helped propel the creative spectrum of the clarinet repertoire. As recording technology advanced, composers utilized this new medium to expand performance possibilities, including microphones, mixers, and amplifiers. In addition, the invention of the television, and ultimately the music video, allowed for more frequent


collaboration between musicians and visual artists. The clarinet repertoire is reflective of the advent of multimedia use in contemporary compositions.

21st Century American composers began to approach their compositions with more democratic-minded intentions as they began to consider themselves “artists.” Tick attributes this shift in mindset, as observed in American music history, to their compositional responsibility as beneficiaries of the American democratic process. Much as the democratic process allows individuals to voice their opinion, composers of this time period were striving to create a unique voice. Individually and collectively composers have embraced this mindset.

If one were to examine the educational backgrounds, musical backgrounds, and ethnicities of each composer, the reader would discover a diverse spectrum that spans the globe. The majority of composers were born and raised in the United States. Many of these individuals have also attended universities and colleges in America. The other portion of the demographic hails from various locations around the world, including China, Israel, and Sweden, among others. However, all of the diversity of these individuals creates a product reflective of America itself.

In order to acquire an understanding of ‘American’ music it is helpful to identify what inspires the composer, and consider this inspiration when attempting to define the genre. Ellen Taaffe Zwilich’s concerto is her profound reaction to the tragic events that occurred on September 11, 2001. Kevin Put’s concerto highlights the end of the resulting military conflict. His concerto reflects on the lives of those killed in battle and their loved ones. Arab-American composer,
Mohammed Fairouz was inspired to compose a concerto that would encapsulate the democratic spirit of the events that took place in Egypt’s Tahrir Square during the Arab spring of 2011.

In addition to world events, composers have also been stimulated by their surroundings, both physical and socioeconomic. Michael Daugherty was inspired by an architectural icon, the Brooklyn Bridge. Daugherty drew upon his personal experiences strolling across the bridge and admiring the New York City skyline. Other composers, like David Dzubay, were encouraged to compose a musical commentary that reveals their perspective on social and economic trends. *American Midlife* is Dzubay’s musical interpretation of American history -- its present state and future potential. The title refers to America standing on the precipice of a midlife crisis. Other composers, such as Roger Zare, have been inspired by their predecessors. Zare’s concerto was inspired by the Egyptian mythological bird, the Bennu. In the first movement of *Bennu’s Fire*, he references Igor Stravinsky’s *The Firebird*.

The composers featured in this research were also influenced by Popular and Rock musicians such as Jimi Hendrix, Metallica, and Michael Jackson. Composers (and clarinetists) were challenged to create new techniques that emulate sounds typically produced by electronic instruments. New methods of notation were also necessary to notate these new techniques. During the 20th Century, and the start of the 21st Century, various techniques were developed, including glissando, multiphonics, flutter tongue, and timbral trills, among others.¹

All of these composers exhibit the qualities necessary to be considered American. Through their diversity, they compose the essence of what we have come to appreciate from modern American composers.

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CHAPTER FOUR

AN ANNOTATED BIBLIOGRAPHY OF 21ST CENTURY CLARINET CONCERTI

Samuel Adler (b. 1928)
*Beyond the Pale* (2002)

2. Range: d-b\textsuperscript{3}
3. Structure: 1 movement
   - I. Slowly, expressively, and quite freely, 182 measures
4. Timing: 15 minutes, 182 measures
5. Instrumentation: Clarinet and String Orchestra
6. Difficulty: Solo - undergraduate, Ensemble - undergraduate
7. Publisher: Theodore Presser Co.
8. Recording:

*Beyond the Pale* is a brief work for clarinet and string orchestra. This work is based on one of Adler’s compositions for solo clarinet, *Canto XIV*. The concept of expanding the solo work to include strings is the result of the composer’s collaboration with clarinetist Alexander Fiterstein. After performing *Canto XIV*, Fiterstein suggested to Adler that the composition would work well with strings as a small concerto. Much to his surprise, several months later he received a score in the mail for the expanded concerto version.\(^1\) *Beyond the Pale* was premiered on July 13, 2003.

Subtitled “A Portrait of Klezmer,” this concerto addresses the difficulties of the Jewish people during WWII in Eastern Europe. In the ghettos musicians were unable to get musical instruction outside of the walls. As a result, the imprisoned musicians brooded over the same melodies and improvised on those melodies. Adler states, “It is the farthest thing from the Klesmer music we hear commercialized these days”.\(^2\)

Fiterstein notes that when learning this concerto the clarinetist should be aware of the Klezmer style, but it should be a subtle influence. The performer needs to ensure that techniques such as vibrato and note bends are used in moderation. The first section of the concerto is slow, solemn, and lyrical. Contrastingly, the second section is a stately, faster dance.\(^3\)

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\(^1\)Alexander Fiterstein, e-mail message to author, January 21, 2014.

\(^2\)Samuel Adler, e-mail message to author, January 3, 2014.

\(^3\)Alexander Fiterstein, e-mail message to author, January 21, 2014.
Samuel Adler is a graduate of Boston and Harvard universities. His primary composition teachers include Herbert Fromm, Walter Piston, Paul Hindemith, and Aaron Copland. He has served on the faculties of the Eastman School of Music, the University of North Texas and currently teaches at the Juilliard School.¹

Miguel del Águila (b. 1957)

*Clarinet Concerto No. 2* (2003)

1. Meter: 13/16, 15/16, 6/8, 7/8, 9/8, 12/8, 2/4, 3/4, 4/4, 5/4, 6/4
2. Range: d-b³
3. Structure: 3 movements
   - I. Lento espressivo, 96 measures
   - II. Intermezzo nostalgico, 76 measures
   - III. Allegro, 207 measures
1. Timing: 25 minutes, 379 measures
2. Instrumentation: Clarinet and Orchestra
3. Difficulty: Solo - graduate, Ensemble - undergraduate
4. Publisher: peermusic
5. Recording:

*Clarinet Concerto No. 2*, by Miguel del Águila is a thematic continuation of his first clarinet concerto composed in 1990. The composer views his second concerto as an expanded version of his first concerto, both in instrumentation and thematic development. *Clarinet Concerto No. 2* was premiered in 2004 featuring clarinetist Richard Stoltzman. Stoltzman was accompanied by the Allentown Symphony Orchestra, conducted by Diane Wittry.²

Written in a traditional three movement form, Águila breaks convention with a slow-slow-fast format. Although the first movement has an overall slow tempo, there is a brief sixteen measure section, during which the tempo quickens before returning to the original tempo. This movement contains long, sweeping sixteenth-note phrases. Moreover, there are subtle tempo changes and lyrical phrases that expose the extreme altissimo range of the clarinet. The middle movement is slow and reflective. During this movement, the soloist is required to play glissandos, note bends, and an improvised cadenza.

In contrast to the opening movements, the concerto concludes with a fast and very rhythmically driven movement. This movement is marked by frequent meter changes and scalar passages. Additionally, the last third of this movement rests almost entirely in the extreme altissimo. Due to the frequent utilization of the extreme altissimo register and meter changes, this concerto is most suitable for graduate students.

²Miguel del Águila, e-mail message to author, January 19, 2014.
Águila has served as Resident Composer at the Chautauqua Institution and also as Composer in Residence with the New Mexico Symphony. He is a graduate of the San Francisco Conservatory of Music and also studied at the Hochschule für Musik in Vienna. His compositions have been performed at venues in New York City, Moscow, Vienna, Zurich, Budapest, and Tokyo, among others.\(^1\)

Leonardo Balada (b. 1933)

*Caprichos no. 7* (2009)

1. Meter: 9/8, 12/8, 4/4, 6/4
2. Range: d–g\(^3\)
3. Structure: 4 movements
   I. Obsessions, 130 measures
   II. Surprises, 63 measures
   III. Intimate, 71 measures
   IV. Frenzy, 125 measures
4. Timing: 20 minutes, 389 measures
5. Instrumentation: Clarinet and Instrumental Ensemble
6. Difficulty: Solo - advanced undergraduate / graduate, Ensemble - graduate
7. Publisher: DINSIC Distribucions Musicals, Barcelona
8. Recording:

This concerto is the seventh suite in a collection of *caprichos*. In these compositions, Balada couples traditional folk melodies with contemporary ideas. The other *caprichos* were composed for guitar, violin, and cello. The earlier *caprichos* feature Latin-American dance music, folk songs, jazz motives, and ideas based on the works of Isaac Albéniz.\(^2\) Balada composed this work during the summer of 2009. This composition was composed for and dedicated to Grup21 and was commissioned by Generalitat de Catalunya.\(^3\)

The Andalusian melody, “La Tarara” serves as the basic melodic framework for *Caprichos no. 7*. Throughout the concerto, the melody oscillates between the abstract and folk, only to return to the abstract. The melodic fluctuation between the abstract and folk is paralleled with shifts between atonal and modal. Balada uses several extended techniques including flutter tongue, glissando, and “slow wide gliss-oscillations.”\(^4\)

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2Leonardo Balada, e-mail message to author, July 8, 2013.

3Ibid.

4Ibid.
Leonard Balada’s compositions have been performed by the New York Philharmonic, the Philadelphia Orchestra, and the BBC Radio Orchestra. He has received commissions by many premiere organizations including the Aspen Music Festival and the National Endowment for the Arts. He has also composed works for renown artists like Lorin Maazel and has collaborated with visual artist Salvador Dali and novelist Camilo Jose Cela.

He is best known for blending folk music with avant-garde techniques. A graduate of Conservatorio del Liceu in Spain and the Juilliard School, he has studied composition with Vincent Percichetti and Aaron Copland. In 1970, Balada joined the music faculty at Carnegie Mellon University, where he maintains his position as Professor of Composition.¹

Leonardo Balada (b. 1933)

*Double Concerto for Oboe, Clarinet, and Orchestra (2010)*

1. Meter: 2+2+2+2/16, 3+2+3+2/16, 12/16, 2/4, 4/4, 6/4
2. Range: d-f⁴
3. Structure: 1 movement
   1. 343 measures
4. 1. Timing: 17 minutes, 343 measures
5. Instrumentation: Oboe, Clarinet and Orchestra
6. Difficulty: Oboe - Graduate, Clarinet - Graduate, Ensemble - Graduate

Double Concerto for Oboe, Clarinet, and Orchestra was commissioned by the Queretaro Symphony Orchestra. The composition is dedicated to Rudy and Eleanor Weingartner and Miguel Salazar. The concerto was completed on September 2, 2010 and premiered the following year on July 8th. The premiere took place in Queretaro, Mexico, featuring Salazar on oboe and Eleanor Weingartner on clarinet.²

The double concerto features two popular Mexican folk melodies. Balada couples the melodies with contemporary techniques, such as glissandos, to create a sense of cohesiveness between the ethnic and the avant-garde. Both melodically and harmonically, the composition seamlessly shifts between simple and abstract materials creating an element of unpredictability. Balada highlights the virtuosity of both solo instruments as well as the orchestra.

Both soloists are featured in a conversational style cadenza. However, the recurring, extended, articulated, and unison rhythmic passage (in the 12/8 section) quickly shifts between

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²Leonardo Balada, e-mail message to author, July 8, 2013.
the soloists and ensemble. In light of the aforementioned characteristics, this concerto is most suitable for graduate students.

Marcos Balter (b. 1974)

*Undo* (2010)

1. Meter: 4/4, 6/8
2. Range: D♭-e♭2
3. Structure: 1 movement
4. Timing: 11 minutes, 445 measures
5. Instrumentation: Bass Clarinet and Wind Ensemble
6. Difficulty: Clarinet Solo - graduate, Ensemble - undergraduate
7. Publisher: Self-published
8. Recording:

*Undo* is a concerto for bass clarinet and wind ensemble. The composition was commissioned in 2010 by the Boston Conservatory Wind Ensemble and dedicated to faculty members, Michael Norsworthy and Eric Hewitt. The concerto was premiered in February 2011 featuring Norsworthy on bass clarinet accompanied by the Boston Conservatory Wind Ensemble, conducted by Hewitt. The concerto is written in one movement, containing two contrasting sections.¹

The first section, which centers on the pitch “G”, features fast-paced, interwoven rhythms. Balter assigns many of the wind players percussive effects. This layering creates an additional dimension to the turbulent texture. The bass clarinet then enters with several fast virtuosic motives, supported by interlocking rhythms played by the ensemble. At the climax of this turbulent section, the soloist and ensemble exchange boisterous declarations. The tension is relieved as the texture becomes lush and dense. However, the opening material returns at the end of the section.

Once the turbulent nature of the opening material subsides, the second “movement” begins. Balter draws upon Stravinsky and Holst as inspiration for this section. This section contains a lyrical, yet virtuosic, solo part while the ensemble plays sustained notes and punctuated figures. The muted brass present augmented thematic material from the opening. The concerto concludes as both the ensemble and soloist fade away to silence. In a sense, the composition has become completely unraveled.

Balter has received commissions from The Fromm Foundation, and the MacArthur Foundation. Moreover, he has received fellowships from the John Simon Guggenheim Memorial Foundation and the Tanglewood Music Center/Leonard Bernstein Foundation. He currently

¹Marcos Balter, e-mail message to author, January 19, 2014.
serves as Director of the Music Composition program at Columbia College Chicago and has previously taught at the University of Pittsburgh, Lawrence University, and his alma mater, Northwestern University.¹

Ofer Ben-Amots  
*Concertino for Clarinet, Mandolin, and Orchestra* (2011)

2. Range: d³-b³  
3. Structure: movements 3  
   I. Le ciel et la terre, 267 measures  
   II. Une chanson oubliée, 78 measures  
   III. Bulgar Genevois, 283 measures  
1. Timing: 21 minutes, 628 measures  
2. Instrumentation: Solo Clarinet, Solo Mandolin and Chamber Orchestra  
3. Difficulty: Clarinet Solo - graduate, Mandolin - graduate, Ensemble - undergraduate  
4. Publisher: The Composer’s Press  
5. Recording:  

This concerto was commissioned in 2011 and was premiered on January 10, 2012 by L’Orchestre de Chambre de Genève. The orchestra was conducted by David Greilsammer and featured Gilad Harel on clarinet and Avi Avital on mandolin. In this brief three-movement work, Ben-Amots highlights the unique timbre produced by the combination of the clarinet, mandolin, and chamber orchestra.²

The first movement is based on the following portions of Psalm 148:  

“Hallelujah, Praise ye the LORD from the heavens; praise Him in the heights.” (Psalm 148:1)  

“Praise the LORD from the earth, ye sea-monsters, and all deeps.” (Psalm 148:7)  

“Let them praise the name of the LORD, for His name alone is exalted; His glory is above the earth and heaven.” (Psalm 148:13)³

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²Ofer Ben-Amots, e-mail message to author, May 14, 2013.  
³Ofer Ben-Amots, program notes to *Concertino for Clarinet, Mandolin, and Orchestra* (Colorado Springs: The Composer’s Press), 4.
The concerto begins with a combination of fanfare and improvisatory music. With the purpose of maintaining the linguistic pulse of the ancient Hebrew dialect, the concerto frequently changes meters and contains lively rhythms. The composer accentuates the contrasts between Heaven and Earth by exposing the higher tessitura of the soprano instruments and the lower tessitura of the bass instruments.

The second movement, "Une chanson oubliée" is in the style of a Judeo-spanish shepherd song. This lyrical and slow movement features the mandolin player who mimics an Oudai, a traditional pear-shaped Arabic lute. This movement is harmonically stagnant, resting on a single pedal tone while the clarinet soloist plays an improvisatory-like ornamented pattern.

The final movement concludes with a jovial klezmer dance. The composer uses a traditional Bulgar rhythm written in 8/8 that he divides into a 3+2+3+2 feel. Both soloists are featured in a cadenza that takes place in the middle of the movement. Ben-Amots uses the cadenza as a platform to present the varying and similar characteristics of the clarinet and banjo.¹

Ben-Amots studied composition at Tel Aviv University, Conservatoire de Musique (Geneva, Switzerland), Hochschule für Musik (Detmold, Germany), and the University of Pennsylvania. He has received numerous awards for his compositions including the Vienna International Competition for Composers and the Aaron Copland Award. Currently, he serves on the faculty of Colorado College as Professor of Music Composition and Theory.²

Ofer Ben-Amots

*Klezmer Concerto* (2006)

1. Meter: 2/2, 3/2, 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 8/4, 5/8, 6/8, 7/8, 8/8, 9/8, 12/8
2. Range: d-a³
3. Structure: 3 movements
   I. Pastoral Doyna, 138 measures
   II. Nigun of the Seven Circles, 184 measures
   III. Halleluyah, 296 measures
4. Timing: 25 minutes, 618 measures
5. Instrumentation: Clarinet, Strings, Harp, and Percussion
6. Difficulty: Clarinet Solo - graduate, Ensemble - undergraduate
7. Publisher: The Composer’s Press
8. Recording:

*Klezmer Concerto* was premiered on October 14, 2006 by the Portland Chamber Orchestra led by Yaacov Bergman, featuring David Krakauer on clarinet. This composition is the

¹Ofer Ben-Amots, e-mail message to author, May 14, 2013.

product of Ben-Amots and Krakauer’s collaboration on several other projects during the years preceding this work. Krakauer’s superb musicianship served as the source of inspiration. This composition was commissioned by the soloist, and is the first of Ben-Amots’ works to be dedicated specifically to Krakauer.¹

The composer and soloist worked closely during the compositional process, sketching and rehearsing. During these collaborative sessions Krakauer would demonstrate various sounds and techniques often associated with the Klezmer tradition, including some the composer had not previously heard. As a result, the composer incorporated a number of those sounds into his composition.

The concerto has a slow, intense opening section called a *doyna*. A *doyna* is a lament-like melody, both declamatory and melancholic. It is of Eastern-European origin, typically Romanian, Gypsy, or Jewish. In the beginning of this movement, the string section depicts the sound of nature at dawn. As the ensemble continues the active accompaniment, the solo clarinet interjects with periodic shouts, echoes, and cry-like motives.

The second movement, *Dance of the Seven Circles* is a waltz. The title is symbolic of the Jewish tradition that a bride must circle her groom seven times before the marriage ceremony may officially begin. This movement is a conglomeration of emotions, ranging from irony and passion to humor and pain. This movement contains a cadenza, where the soloist is encouraged to improvise on previous motives and melodic patterns, as there is no written cadenza. At the conclusion of the cadenza, the ensemble enters with an expressive lament as the soloist plays a quiet murmuring.²

In the closing movement, the concerto comes to a vibrant conclusion inspired by Psalm 150. The composer incorporates many musical instrument sounds that are commonly associated with music from the Old Testament era. Additionally, there is a constant change in time signature to accommodate textual content. The movement concludes with the soloist sustaining a single pitch while the ensemble joins with their voices singing “Ha-le-lu-yah”.

John Carbon (b. 1951)

*Concertino* (2000)

1. Meter: 2/4, 3/4, 4/4, 5/8, 6/8
2. Range: A♭-f²
3. Structure: 5 movements
   I. Allegro frenetico, 73 measures
   II. Adagio, 63 measures

¹Ofer Ben-Amots, e-mail message to author, January 11, 2014.
²Ofer Ben-Amots, e-mail message to author, May 12, 2013.
III. Adagio ed agitato, 51 measures
IV. Presto giocoso, 132 measures
V. Allegro vivo, 100 measures

1. Timing: 18 minutes, 419 measures
2. Instrumentation: Flute, Bass Clarinet, and Chamber Ensemble
3. Difficulty: Flute Solo - advanced undergraduate, Clarinet Solo - advanced undergraduate,
   Ensemble - advanced undergraduate
4. Publisher: JCcollections
5. Recording:

Carbon describes his double concerto as “an intimate piece of chamber music in which
the soloists interact with small ensembles within the larger group.” This concerto was premiered
in January 2000 at the Franklin and Marshall College Philharmonia Super Bowl Cultural
Warmup. The inaugural performance featured Carbon’s colleagues Doris Hall-Gulati on bass
clarinet, Susan Klick on flute accompanied by the F&M Philharmonia conducted by Brian
Norcross.¹

This concerto has five movements. The three inner movements feature various
instrumentation combinations from within the orchestra, while the outer movements employ the
full ensemble. Carbon utilizes many cartoon-like sound effects in the first movement. This
movement, marked Allegro frenetico, contains numerous chasing sounds and other effects.

In contrast to the jovial mood of the opening movement, the second movement is a
tombeau composed for Spanish composer and virtuoso pianist, Joaquín Rodrigo (1901-1999).
Carbon references Rodrigo’s 1939 composition for classical guitar and orchestra, Concierto de
Aranjuez.² This movement features the two soloists accompanied by only the strings and
vibraphone.

The middle movement showcases the virtuosic capabilities of the soloists in a cadenza.
Carbon sought to achieve “a type of heightened expressivo through a paradoxical mechanical
cruelty.”³ This movement features extended passages of staccatissimo playing in parallel octaves
that also creates a heightened sense of stress.

In the penultimate movement, the flute and clarinet soloists are primarily unified with the
orchestra. The scherzo utilizes energetic and challenging rhythms. This movement is scored for
five players (wind and percussion) and the two soloists, without strings. The concertino

¹John J. Carbon, e-mail message to author, February 1, 2014.
²John J. Carbon, e-mail message to author, April 1, 2014.
³John J. Carbon, e-mail message to author, February 1, 2014.
concludes with a Turkish rondo. Due to the intricate, intertwining nature of the solo parts with the ensemble, this concerto is most appropriate for advanced undergraduate students.

His compositions have been performed at Boston’s Symphony Hall, Avery Fisher Hall, and Alice Tully Hall. Carbon is currently on faculty at Franklin & Marshall University in Lancaster, PA. He received a M.M. from the Shepherd School of Music and a PhD from University of California, Santa Barbara.2

Elliott Carter (1908-2012)

_Concertino for Bass Clarinet and Chamber Orchestra_ (2009)

1. Meter: 2/2, 2/4, 3/4, 4/4, 5/4
2. Range: BB♭-b²
3. Publisher: 1 movement
4. Timing: 9 minutes, 199 measures
5. Instrumentation: Bass Clarinet and Chamber Orchestra
6. Difficulty: Bass Clarinet - graduate, Ensemble - graduate
7. Published: Boosey & Hawkes
8. Recording:

Elliott Carter was one of America’s most influential and recognized composers of the 20th Century. His _Concertino for Bass Clarinet and Chamber Orchestra_ had its US premiere on June 18, 2011 at Miller Theater at Columbia University. This work was composed in 2009 while Carter was in New York City. Carter’s close friend, personal assistant, and clarinetist, Virgil Blackwell premiered the concerto alongside the Orchestra of the League of Composers.3

The world premiere, also featuring Blackwell, took place in Toronto as part of an all-Carter program in honor of his 102nd birthday, on December 11, 2010. The New Music Concerts Ensemble under the direction of Robert Aitken performed the world premiere with Blackwell. The _Concertino_ was inspired by the manner that Richard Wagner utilized the bass clarinet. Carter was interested in featuring the expansion of range and techniques that have evolved since Wagner.4

In this relatively brief one movement work, Carter explores various colors. The solo line has a rhythmically intertwined relationship with the orchestra. The _Concertino_ is marked with

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1Ibid.


3Lisa Freeman, e-mail message to author, January 28, 2014.

4Elliott Carter, program notes to _Concertino for Bass Clarinet and Chamber Orchestra_, (New York: Boosey & Hawkes).
angular lines and utilizes the full range of the instrument. Moreover, sparse orchestration and texture create a challenge for the orchestra.

Carter’s prolific career spanned nearly eight decades, producing more than 150 works. He was awarded the Pulitzer Prize, twice. Additionally, he was the first composer to be awarded the United States National Medal of Arts. While at Harvard University, Carter studied composition with Walter Piston and Gustav Holst. Later he traveled to Paris and studied with renown pedagogue, Nadia Boulanger. During his lifetime, he served on the faculties of St. John’s College, Peabody Conservatory, Yale University, Cornell University, and the Juilliard School.¹

Paul Chihara (b. 1938)


2. Range: e-g³
3. Publisher: 3 movements
   I. Allegro, con fantasia, 118 measures
   II. Moderato cantabile, 86 measures
   III. Allegro furioso, 195 measures
4. Timing: 17 minutes, 399 measures
5. Instrumentation: Violin, Clarinet, and Orchestra
6. Difficulty: Violin - advanced undergraduate, Clarinet - advanced undergraduate, Ensemble - undergraduate
7. Publisher: C.F. Peters Corporation
8. Recording: Albany Records

In 1974, the Executive Director of the Los Angeles Philharmonic, Ernest Fleishmann, approached Paul Chihara to compose a new composition for Zubin Mehta. Fleishmann proposed Chihara compose a work inspired by the Hollywood film idea of “Love Music.” However, it wasn’t until 1989, when Walter and Elsa Verdehr requested Chihara compose a concerto for their ensemble that he embraced the concept. *Love Music* was commissioned by Michigan State University for the Verdehrs but wasn’t premiered until 2000. The inaugural performance took place at the Gewandhaus in Leipzig, Germany. After its 2000 premiere, the composer opted to revise the concerto. In the revised version, Chihara completely rewrote the last two movements. *Love Music* is Chihara’s homage to his film music.²

Indicative of the title, the two soloists have a tight-knit relationship throughout the concerto. The first movement begins with the solo violin and is later joined by the solo clarinet. Prior to the entrance of the ensemble, the two soloists portray a tumultuous relationship as they

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²Paul Chihara, e-mail message to author, March 7, 2014.
travel through various musical markings within a brief passage. Throughout this movement, Chihara includes numerous tempo changes and Klezmer-like effects.

The second movement, was inspired by the tune “No Word for Love” from Shogun the Musical. Chihara notes that this movement, containing lilting and tranquil motives, may be performed independently as a single rhapsody or fantasy. The concerto concludes with a lively and virtuosic movement. The solo lines contain numerous Klezmer passages. On the Albany recording of this concerto, John Moses is listed specifically as playing Klezmer clarinet. The Klezmer influences serve as a personal tribute to relationships Chihara has formed among the Hollywood community.

Paul Chihara has studied composition with Nadia Boulanger, Robert Palmer, Ernst Pepping, and Gunther Schuller. He has served as composer-in-residence with several orchestra, including the Los Angeles Philharmonic. Chihara has collaborated with many well-known directors and has written scores for over 100 films and television series. Currently, he serves on the music faculty at the University of California Los Angeles as Professor of Music.

Carson Cooman (b. 1982)


1. Meter: 2/4, 4/4
2. Range: d-a
3. Structure: 2 movements
   I. Supplication, 96 measures
   II. Jubilee, 120 measures
1. Timing: 14 minutes, 216 measures
2. Instrumentation: Clarinet and String Orchestra
3. Difficulty: Solo - High School, Ensemble - High School
4. Publisher: Lauren Keiser Music Publishing

Cooman’s Clarinet Concerto is dedicated to Angela Occhionero and was commissioned by Harrison Nelson. This concerto is easily accessible to younger clarinetists and orchestras. William Walker’s hymnal, The Southern Harmony (1835) served as the inspiration for Cooman’s two-movement work. He drew upon Walker’s unique “raw and American” melodies and

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1Paul Chihara, e-mail message to author, March 5, 2014.
Throughout the composition, a four-note motive, F-Db-Eb-G, is played in various forms.

In the opening measures, the soloist plays an ornamented version of the melody “Supplication” from *The Southern Harmony*. The ornamentation is based on the four-note motive mentioned earlier. After this first presentation, the four pitches appear in various permutations leading up to the climax of the movement. The orchestra continues to present the hymn-like motive while the soloist plays at a seemingly independent pace. As the conclusion draws near, the string players gradually lose their synchronization. Cooman’s intention for this section was to feel “like individuals [were] each singing the hymn to themselves, each at his/her own pace.” The movement concludes similarly to its opening.

“Jubilee”, also from *The Southern Harmony*, is the tune used in this movement. The second movement begins with a fiddle section featuring a vastly altered version of the hymn melody. The intensity of the fiddle music ebbs and flows. During a more subdued moment, the hymn melody is presented in its entirety by the strings. The concerto reaches an exuberant conclusion as the hymn melody and fiddle music combine.

Carson Cooman’s music has been performed on six continents and can be heard on over forty recordings. He has received commissions from various organizations including the Aspen Music Festival, the London Mozart Players, and the Carnegie Mellon School of Drama. He holds degrees from Harvard University and Carnegie Mellon University.

Donald Crockett (b. 1951)
*Dance Concerto* (2013)

1. Meter: 2/4, 3/4, 4/4, 5/4, 2/8, 3/8, 5/8, 6/8, 7/8, 9/8, 12/8, 10/16, 15/16
2. Range: Clarinet, c₃₋ₑ⁶; Bass Clarinet, BB_d²
3. Structure: 3 movements
   I. Brisk, 143 measures
   II. Flowing, languid, sultry, slow-dancing 159 measures
   III. Fast and light, 297 measures
1. Timing: 18 minutes, 599 measures
2. Instrumentation: Clarinet / Bass Clarinet and Eight Instruments

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¹Carson Cooman, program notes to *Clarinet Concerto, Op. 595* (Winona, MN: Lauren Keiser), 4.
²Ibid.
³Ibid.
⁴Ibid.
Dance Concerto was co-commissioned by Frank M. Hudson and 21st Century Consort in memory of Ohio State University Emeritus Director of Bands, Donald E. McGinnis. The composition was premiered on April 20, 2013 at the Smithsonian Museum of American Art event “Dancing the Night Away Until Dawn.” The concerto was performed by its dedicatees, clarinetist Paul Cigan accompanied by the 21st Century Consort under the direction of Christopher Kendall. Written for soloist and eight instruments, the soloist must play Clarinet in A and bass clarinet.¹

This virtuosic three-movement chamber concerto features dance music. The soloist acts as the leader of the eight-piece ensemble. The ensemble is comprised of flute/piccolo/alto flute, horn, trombone, piano, violin, viola, cello, and bass. The dances are not based on any specific existing dance or form. Crockett’s objective was to create a sense that “…the regulars at this particular late-night, cosmopolitan club are very very good, but even newcomers can join in and dance until the sun comes up.”²

In addition, Crockett has arranged this concerto for soloist and wind ensemble, commissioned by a consortium of over twenty university wind ensembles. The premiere performance of this arrangement took place on February 9, 2014, featuring Stefan Van Sant accompanied by the University of Southern California’s Thornton School of Music Wind Ensemble conducted by H. Robert Reynolds.³

Crockett has received commissions from a number of prestigious organizations such as the Los Angeles Chamber Orchestra, Kronos Quartet, and the Pittsburgh New Music Ensemble. Additionally, his compositions have been performed by the Saint Paul Chamber Orchestra, eighth blackbird and at the Tanglewood and Aspen Music Festivals. He is the recipient of numerous awards including the American Academy of Arts and Letters for outstanding artistic achievement and the Guggenheim Foundation. Crockett holds degrees from the University of Southern California (BM, MM) and the University of California Santa Barbara (PhD). Since 1981, he has served on the faculty of his alma mater, the Thornton School of Music.⁴

Michael Daugherty (b. 1954)

Brooklyn Bridge (2005)


¹Donald Crockett, e-mail message to author, July 20, 2013.

²Ibid.

³Ibid.

2. Range: d-b³
3. Structure: 4 movements
   I. East, 201 measures
   II. South, 124 measures
   III. West, 71 measures
   IV. North, 350 measures
1. Timing: 26 minutes, 746 measures
2. Instrumentation: Clarinet and Symphonic Band
3. Difficulty: Clarinet Solo - graduate, Ensemble - undergraduate
4. Publisher: Boosey & Hawkes
5. Recording: Equilibrium

Brooklyn Bridge was commissioned by the International Clarinet Association and the College Band Directors National Association. The world premiere occurred on February 11, 2005 at Hill Auditorium in Ann Arbor, Michigan. Soloist, Michael Wayne was accompanied by the University of Michigan Symphony Band conducted by Michael Haithcock. Two weeks later, the same musicians performed the concerto at Carnegie Hall in New York.¹

As the title implies, this concerto is inspired by one of New York City’s best-known landmarks, the Brooklyn Bridge. Upon its public unveiling in 1883, Harper’s Monthly wrote: “The wise man will not cross the bridge in five minutes, not in twenty. He will linger to get the good of the splendid view about him.”² Daugherty recalls his personal experiences walking across the bridge on numerous occasions and admiring the breathtaking New York skyline. These memories triggered his desire to compose a “panoramic” concerto.

The four movements of the concerto are representative of the four cables that uphold the Brooklyn Bridge. Each movement is treated as a musical vista from the perspective of the bridge. Daugherty also provides the directional titles more specific locations: I. Brooklyn and Brooklyn Heights; II. Statue of Liberty; III. Wall Street and the lower Manhattan skyline which was once dominated by the World Trade Towers; and IV. Empire State Building, Chrysler Building and Rockefeller Center.³

The first movement is very programmatic. Listeners can easily identify the car horn and bustling sounds with that of New York. This movement contains three brief cadenzas. Moreover, the soloist is also required to play fingered glissandos, “smear” glissandos, and timbral trills. Daugherty utilizes a hollow sound to create a majestic tone in South. He creates an expansive soundscape with open chords in the brass that build from the bass.


²Michael Daugherty program notes to Brooklyn Bridge (Milwaukee, WI: Boosey & Hawkes).

The third movement is performed without the orchestra and leads directly into the final movement without pause. Lastly, Daugherty concludes the concerto with a jazz-like movement reminiscent of the 1940s. The composer envisioned Artie Shaw playing on the sixty-fifth floor of the Rockefeller Center, better known as the Rainbow Room.\(^1\) *Brooklyn Bridge* contains both finger glissandos and “smear” glissandos and timbral trills. This work is most suitable for graduate students due to the frequent exposed nature of the upper tessitura.

Michael Daugherty holds degrees from the University of North Texas, the Manhattan School of Music, and Yale University. He is the recipient of numerous awards including a Fulbright Fellowship and the Kennedy Center Friedheim Award. He has also been awarded fellowships from the National Endowment for the Arts and the Guggenheim Foundation. Currently, he is Professor of Composition at the University of Michigan.\(^2\)

David Dzubay (b. 1964)


1. Meter: 1/4, 2/4, 3/4, 4/4, 5/4, 3/8, 5/8, 6/8, 7/8, 9/8, 12/8, 2/2, 3/2,
2. Range: d-b\(^3\)
3. Structure: movements 3
   - II. Present, 174 measures
   - III. Past, 75 measures
   - IV. Future, 217 measures
4. Timing: 16 minutes, 466 measures
5. Instrumentation: Clarinet and Orchestra
6. Difficulty: Solo - advanced undergraduate, Ensemble - undergraduate
7. Publisher: Pro Nova Music
8. Recording:

*American Midlife* is a concerto accessible to highly advanced undergraduate and graduate students. The Indiana University Arts and Humanities Initiative provided a grant for Dzubay to compose this concerto. On December 6, 2005, clarinetist James Campbell premiered the composition accompanied by the Indiana University Philharmonic conducted by the composer.\(^3\)

This work is Dzubay’s musical commentary on the division seen in American social and economic issues, national security, etc. The concerto is built upon the premise that America,

\(^{1}\)Ibid.


\(^{3}\)David Dzubay, e-mail message to author, May 14, 2013.
although a fairly young country, is experiencing a midlife crisis. He reflects on the history of our country, its present state, and future potential.¹

The opening movement, *Present*, symbolizes America standing on the edge of making crucial decisions considering the future of the nation.² The composer demonstrates this through sudden shifts in mood, tempo, and orchestration. A slow opening section introduces thematic material heard throughout the entire concerto. Starting in the opening material, the music has an unsettled feeling, as if simultaneously being pulled in different directions. A minor third represents the perspective of the soloist.³ However, the simplicity soon gets overtaken through a series of complex motives. The solo line becomes more complex and distraught as it leaps between registers. Following the climax of the movement, the tempo slows and the orchestra presents the return of the minor third motive.

*Past*, the second movement, is reflective and contemplative. The majority of this movement is filled with lyrical and delicate phrases. However, sudden shifts in mood and dynamic occur several times. Similar to the first movement, this section concludes in tranquility prior to leading directly into the final movement. Dzubay closes his concerto in a fast-paced, erratic manner. The minor third motive returns and is presented more confidently than previously stated. The interval of a perfect fifth is also used quite frequently to show the dream and possibility of a utopic future, both individually and collectively.⁴

Dzubay serves as Professor of Music at his alma mater, Indiana University School of Music in Bloomington, Indiana. In addition to teaching composition, he also conducts the Indiana University New Music Ensemble. His music has been performed in the United States, Europe, Canada, Mexico, and Asia. He has received fellowships from Guggenheim Bogliasco, MacDowell, and the Copland House. He is also the recipient of an Arts and Letters Award from the American Academy of Arts and Letters and the Kuhmo Chamber Music Festival Composition Competition.⁵

Mohammed Fairouz (b. 1985)
*Tahrir* (2006)

1. Meter: 4/4

¹David Dzubay, program notes to *American Midlife: Concerto for Clarinet and Orchestra* (Bloomington, IN: ProNova Music).

²Ibid.

³David Dzubay, e-mail message to author, May 14, 2013.

⁴Ibid.

2. Range: d-b\textsuperscript{3}
3. Structure: 2 movements
   I. Tahrir, 133 measures
   II. Meno messo, 142 measures
1. Timing: 12 minutes, 275 measures
2. Instrumentation: Clarinet and Orchestra
3. Difficulty: Solo - graduate, Ensemble - undergraduate
4. Publisher: peermusic
5. Recording:

   *Tahrir* was commissioned by Cynthia Chan, Pamela Esser, Kaitilin Nicholas, John Griffin, Rueben K. Jenkins and Wayne Leonard, Rina Langer, Duane Lyons, Larry Melniker, John Otis, Martin Reichel, Brian Sands, Ken Tannenbaum, Will Weinstein and Any Chen-Hew Wing, and is dedicated to the memory of Herb Greenhut. The concerto was premiered at Merkin Concert Hall by David Krakauer and Ensemble 212 under the direction of Joon Jae Lee on June 9, 2011.\textsuperscript{1}

The compositional style was inspired by the connection the Arab-American composer discovered between Klezmer and Arabic music. Fairouz often “melds Middle-Eastern modes and Western structures to deeply expressive effect” and *Tahrir* is a prime example of such application.\textsuperscript{2} The title of the concerto, and the first movement, *Tahrir*, means liberation in Arabic. This work for clarinet and orchestra is Fairouz’s memorial to “Tahrir Square where those remarkable voices demand[ed] change.”.

Arabic rhythmic patterns, maqam, and complex rhythmic patterns are utilized simultaneously throughout the entirety of the concerto.\textsuperscript{3} This layering effect, which is commonly heard in Arabic music is coupled with compositional characteristics commonly associated with Klezmer music.

The composer would also like to note that Jewish folk music and Arabic rhythms are closely related due to a mutual ancestry that the two cultures share with the clarinet. However, this rhythmic similarity is only one commonality that links the two musical idioms, a history that spans more than one thousand years. Fairouz uses this musical relationship to parallel current distress witnessed in the Middle East to that of a “family fight.”\textsuperscript{4}

A graduate of the Curtis Institute and New England Conservatory, his principal teachers have included György Ligeti, Gunther Schuller, and Richard Danielpour. Additionally, he has

\textsuperscript{1}Mohammed Fairouz, e-mail message to author, May 15, 2013.

\textsuperscript{2}Ibid.

\textsuperscript{3}Mohammed Fairouz, program notes to *Tahrir* (New York: Peer Music).

\textsuperscript{4}Mohammed Fairouz, e-mail message to author, May 15, 2013.
received commissions from prominent ensembles including the Imani Winds, Da Capo Chamber Players, and New Juilliard Ensemble.¹

Richard Festinger (b. 1948)

Equinox (2009)

2. Range: d-f³
3. Structure: 1 movement
4. Timing: 20 minutes, 455 measures
5. Instrumentation: Clarinet and Chamber Orchestra
6. Difficulty: Solo - advanced undergraduate / graduate, Ensemble - undergraduate
7. Publisher: Self-published
8. Recording:

Richard Festinger composed his clarinet concerto in 2008. The composition was commissioned for the San Francisco Chamber Orchestra by the American Composers Forum Bay Area Chapter Northern California Composers Commissioning Project. The February 2009 premiere featured clarinetist Dimitri Ashkenazy accompanied by the San Francisco Chamber Orchestra conducted by Benjamin Simon.²

Equinox is an atonal concerto composed in a single movement. Festinger utilizes an array of textures and patterns. The composer uses Aaron Copland’s iconic clarinet concerto as a model for his own composition.³ Both concerti utilize similar instrumentation, with the addition of a percussionist.

Unlike Copland, Festinger uses atonality, reminiscent of music by Alban Berg.⁴ In addition, the opening movement contains fast sections and its cadenza is not composed in a jazz idiom. Festinger provides a great deal of rhythmic motion and variety. The orchestra passes around various rhythmic motives.

Throughout the concerto, the soloist has somewhat longer phrases and numerous niente entrances and tapers. Although Equinox contains frequent meter changes, rapid articulation, and technically virtuosic passages, it does not utilize the extreme altissimo. This concerto is most appropriate for advanced undergraduate and graduate students, and may serve as a good introduction to atonality.

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²Richard Festinger, e-mail message to author, May 15, 2013.
³Ibid.
⁴Ibid.
Richard Festinger’s compositions have been performed by the San Francisco Contemporary Music Players, the New York New Music Ensemble, and Earplay, among others. He has received commissions from the Fromm Foundation, the Koussevitzky Foundation, and the Pew Charitable Trust. He currently serves on the music composition faculty at San Francisco State University. Festinger received his Ph.D. in music composition at the University of California Berkeley.¹

Reiko Füting (b. 1970)  
*leaving without / palimpsest 2* (2007)

2. Range: d–c⁴
3. Structure: 3 movements  
   I. erster Teil, 74 measures  
   II. zweiter Teil, 103 measures  
   III. dritter Teil, 107 measures
4. Timing: 12 minutes, 284 measures
5. Instrumentation: Piano, Clarinet, and Ensemble
6. Difficulty: Solo - graduate, Ensemble - graduate
7. Publisher: Self-published
8. Recording:
   “*leaving without*” is a double concerto for clarinet and piano. It is not a concerto in the traditional classical sense, but the manner in which both instruments are exposed through the unfolding nature of the composition. At its conception, the composition was scored for solo piano, *leaving without* (2002). The work then evolved to clarinet and piano *leaving without / palimpsest* (2005). In 2006, this second arrangement was premiered by Yegor Shevtsov and Carol MacGonnell in New York. The final arrangement is scored for clarinet, piano, and ensemble.²

The composition is separated into three distinct sections. The first section is for solo piano, the second for piano and clarinet, and third for piano, clarinet and ensemble. The instrumentation for each movement parallels the evolution of the work. The composition is based on a German folk tune.

The first movement is composed for unaccompanied piano. In the last two movements, the piano gradually enters and exits while the clarinet and ensemble continue. The process of


²Reiko Füting, e-mail message to author, May 29, 2013.
“leaving” is achieved through a variety of techniques that leads to a total disorganization within the ensemble that continues without the piano.¹

A number of contemporary techniques appear in the wind parts. Füting includes a glossary of terms, notation symbols, and their definition. These techniques include producing a tone with air, air with tone, quarter tones, key clicks, and others. There are also sections in which the ensemble begins in strict time and unravels, seeming uncoordinated.

Füting holds degrees from the Conservatory in Dresden, Rice University, and Manhattan School of Music. In 2000, he joined the composition faculty at the Manhattan School of Music and currently serves as the chair of the department. He has also served as guest lecturer in China, Colombia, Germany, Russia, and the United States.²

Michael Gandolfi (b. 1956)

Concerto for Clarinet and Bassoon (From Eve’s of Reeds) (2011)

1. Meter: 2/2, 3/4, 4/4, 5/4, 3/8, 9/8, 12/8
2. Range: e- g³
3. Structure: movements
   I. Contour and Shadow, 396 measures
   II. Words Unspoken, 51 measures
   III. Flow, 308 measures
1. Timing: 22 minutes, 755 measures
2. Instrumentation: Clarinet, Bassoon, and Orchestra
3. Difficulty: Clarinet - advanced undergraduate, Ensemble - undergraduate
4. Publisher: Self-published
5. Recording:

This concerto was commissioned by the Barlow Endowment for Music Composition at Brigham Young University. The composition is dedicated to the father-daughter duo of Richard and Erin Svoboda, Yoichi Udagawa, and the Melrose Symphony Orchestra. The concerto was premiered by the dedicatees in March 2011.³

Gandolfi uses an excerpt from Shakespeare’s The Tempest: “From eaves of reeds” as the double entendre subtitle, From Eve’s of Reeds. The composer envisioned the numerous memories

¹Ibid.
³Michael Gandolfi, e-mail message to author, January 30, 2014.
Erin must have of her father making bassoon reeds. Having known the Svobodas and Udagawa for a number of years, the composer was eager to write a composition specifically for them.¹

This double concerto follows the traditional three-movement format. The opening movement, Contour and Shadow, features a lyrical motive presented by the soloists that is repeated numerous times. However, each time the motive occurs it is presented in a different key that showcases the different colors and registers of the clarinet and bassoon. This movement also contains frequent imitation between the two soloists.

In the second movement, Gandolfi uses material from a J.S. Bach chorale. This reflective exchange between the two soloists is interjected by string chorales of contrasting character. As the movement progresses, the strings are gradually influenced by the soloists and eventually embrace the structural characteristics of the chorale.

The final movement is high-energy and features an extremely demanding cadenza. The overall form of this movement is a hybrid rondo. During the cadenza, the soloists have the opportunity to exhibit their virtuosity and present condensed versions of all the prior thematic material. The title refers to the psychological state of an individual when he is completely immersed in an activity and a sense of time passing is lost. Gandolfi came to the realization that the state of “flow” is also achieved by musicians during practicing, composing, and performing.

Gandolfi is the recipient of numerous awards including grants from the Fromm Foundation, the Koussevitzky Music Foundation, and the John Simon Guggenheim Foundation. He serves on the composition faculty at his alma mater, New England Conservatory and also teaches at the Tanglewood Music Center.²

Michael Gandolfi (b. 1956)
The Nature of Light (2012)

1. Meter: 2/4, 3/4, 4/4, 5/4, 3/8, 6/8, 9/8, 12/16
2. Range: e-g³
3. Structure: 2 movements
   I. Waves (Anthem), 211 measures
   II. Particles (Shape Shifter), 460 measures
1. Timing: 22 minutes, 671 measures
2. Instrumentation: Clarinet and String Orchestra
3. Difficulty: Solo - undergraduate, Ensemble - undergraduate
4. Publisher: Self-published
5. Recording:

¹Ibid.

The Atlanta Symphony Orchestra commissioned Atlanta School of Composers member, Gandolfi to compose a clarinet concerto for their principal clarinetist, Laura Ardan. On January 10, 2013 the concerto was premiered by its dedicatee, accompanied by the Atlanta Symphony Orchestra under the direction of Robert Spano.¹

This concerto is based on a previous composition Gandolfi had written for the Atlanta Symphony Orchestra and Chorus in 2010, Q.E.D.: Engaging Richard Feynman. The title alludes to the two-part nature of light, waves and particles. The first movement is a representation of wave shapes. In the second movement, the composer uses a segmented form in which the primary melodic material is comprised of short, staccato motives to convey the image of particles.²

Gandolfi highlights the expressive character of the clarinet and orchestra in the lyrical chaconne-like opening movement, Waves.³ Following an introduction by the orchestra, the soloist leads the progression of the chaconne at a quicker tempo. The chaconne material is then played simultaneously at both tempi heard in canon. During the development of the movement a number of variations on the melodic material appear after which the chaconne is presented in its original form. The movement comes to a conclusion as material from the introduction resurfaces and is played by the orchestra and clarinet.

The virtuosity of the clarinet is showcased in the second movement, Particles. This fast-paced movement is written in a hybrid rondo form, AABA’CB’ cadenza A” Coda. This movement contains sections of fast figures played by both the soloist and ensemble. The material, or shapes, presented in the B-section are adapted to conform to the new shape (i.e. tempo and meter) in the C-section. This hyper-speed section leads into an extended clarinet cadenza and concludes with a return of material heard in the opening.⁴

Gandolfi is the recipient of numerous awards including grants from the Fromm Foundation, the Koussevitzky Music Foundation, and the John Simon Guggenheim Foundation. He serves on the composition faculty at his alma mater, New England Conservatory and also teaches at the Tanglewood Music Center.⁵

¹Michael Gandolfi, e-mail message to author, May 12, 2013.
²Michael Gandolfi, program notes to The Nature of Light (Boston: Michael Gandolfi).
³Ibid.
⁴Michael Gandolfi, program notes to The Nature of Light (Boston: Michael Gandolfi).
Jerry Gerber (b. 1951)

Concerto for Clarinet and Virtual Instruments (2008)

2. Range: d- g³
3. Structure: 3 movements
   I. The Journey, 218 measures
   II. The Calling, 72 measures
   III. A Shift in Consciousness, 131 measures
4. Timing: 18 minutes, 421 measures
5. Instrumentation: Clarinet and Virtual Instruments
6. Difficulty: Solo - advanced undergraduate, Ensemble - N/A
7. Publisher: Ottava Records
8. Recording: Ottava Records

Concerto for Clarinet and Virtual Instruments was composed in 2008 for Art Austin. Gerber was inspired by the challenge to compose a work that would seamlessly integrate an acoustic instrument with digital instruments.¹

This work follows the conventional fast-slow-fast concerto form. The first movement contains technically challenging passages that require the soloist to quickly ‘go over the break.’ Although the soloist does play in the altissimo register, this movement primarily features the chalumeau and clarion registers of the clarinet. The opening movement also contains a number of key changes.

The middle movement features a pulsating rhythmic loop that supports a mysterioso solo line. This movement contains a brief passage that requires the soloist to play in unison with the accompaniment. Gerber integrates Klezmer characteristics into the final movement and combines them with frequent meter changes. Since the accompaniment is pre-recorded, and unable to follow the soloist, Gerber notes that it is of the utmost importance to have good monitor balance in order to achieve an optimal performance.²

A graduate of San Francisco State University, Gerber has served as guest lecturer at Western Public Radio, the Film Arts Foundation, San Francisco Conservatory of Music, and the Academy of Art in San Francisco. He has composed a total of twelve albums for virtual orchestra. In addition, he has composed and produced projects for Lucasfilm computer game and audio drama and Loom.³

¹Jerry Gerber, e-mail message to author, January 19, 2014.
²Ibid.
Steven R. Gerber (b. 1948)
*Clarinet Concerto* (2000-02)

2. Range: d-g³
3. Structure: 2 movements
   I. 184 measures
   II. 289 measures
1. Timing: 19-20 minutes, 473 measures
2. Instrumentation: Clarinet and Orchestra
3. Difficulty: Solo - undergraduate, Ensemble - undergraduate
4. Publisher: Lauren Keiser Music
5. Recording: Arabesque

Gerber’s *Clarinet Concerto* was composed for and dedicated to clarinetist Jon Manasse. The composer wrote a majority of this composition shortly following the premiere of his composition *Spirituals* for clarinet and string quartet. The concerto was premiered in Washington, D.C. area at the F. Scott Fitzgerald auditorium. Manasse was the featured soloist and was accompanied by the National Philharmonic Chamber Orchestra conducted by Piotr Gajewski.¹

The first movement contains an angular, melancholy motive that serves as the basis of the thematic material. The opening movement fluctuates between atonal and tonal. The accompaniment shifts from strong angular lines to lyrical lines. The woodwind section of the orchestra also remains very active. In this movement, the soloist is also required to play quarter-tone trills.

The second movement contains a passacaglia and a fugue that is presented by the low woodwinds. Each time the sixteen measure passacaglia theme is presented it appears a semitone higher.² Moreover, in the second movement, Gerber treats the harp almost as if were also a solo instrument. In the second movement Gerber revisits thematic material from the first movement. The concerto concludes with an abbreviated presentation of the melancholy theme from the first movement. This concerto would be an appropriate work for undergraduate students who are beginning to explore with atonality.

Gerber is a graduate of Haverford College and Princeton University. His primary composition teachers include Robert Parris, J.K. Randall, Earl Kim, and Milton Babbitt. His

¹Steven R. Gerber, e-mail message to author, May 16, 2013.
²Ibid.
compositions have been performed by numerous orchestras including the San Francisco Symphony, Chamber Orchestra Kremlin, and the National Philharmonic Orchestra.¹

Todd Goodman (b. 1977)

Concerto for Bass Clarinet (2008)

1. Meter: 2/4, 3/4, 4/4, 5/4, 6/8, 9/8, 12/8
2. Range: BBb–f²
3. Structure: 2 movements
   I. Promenade comique, 161 measures
   II. A Berceuse et Rêve, 248 measures
1. Timing: 20 minutes, 409 measures
2. Instrumentation: Bass Clarinet and Orchestra
3. Difficulty: Solo - undergraduate, Ensemble - undergraduate
4. Publisher: Wrong Note Media
5. Recording:

This concerto was commissioned by Bruce Lauffer and the Beaver Valley Philharmonic to conclude their 2008-09 season. Goodman uses the soloist and orchestra to portray the relationship shared between a parent and child. Generally, composers select higher pitched instruments to portray a child; however, this composer chose a bass instrument to represent a child.²

In the first movement, entitled Promenade Comique (or funny walk), the ensemble represents a parent bickering with their child, the soloist.³ At the beginning of the movement, the orchestra plays in a march-like style that is frequently interjected by jovial motives from the soloist. Goodman uses rapid, accented motives in a conversational texture between the orchestra and soloist to depict the rising tension between the two parties.

As the soloist makes an effort to “calm” the orchestra, playing a persistent ostinato, the bass clarinet enters with a cantabile aria-like melody. The tension dwindles as melodic material based on the opening march motive returns; however, the role of the parent and child have reversed. The movement concludes with the role of the parent (orchestra) and child (soloist) being reinstated to their respective roles.⁴

²Todd Goodman, e-mail message to author, January 6, 2014.
³Todd Goodman, e-mail message to author, January 10, 2014.
⁴Todd Goodman, e-mail message to author, January 6, 2014.
The translated title of the second movement is “A Lullaby and Dream.” In this movement, Goodman assigns the role of the parent to the bass clarinet and that of the child to the ensemble.¹ The orchestra plays an energetic figure numerous times throughout the movement signifying the child’s unwillingness to sleep. In contrast to the energetic motive, the bass clarinet plays a lyrical lullaby in hopes of lulling the child (orchestra). With each interjection of the bass clarinet, the simple melody overtakes the energetic motive played by the orchestra. As the lullaby of the bass clarinet concludes, the child begins to dream of wild dancing. The dances are represented by various chamber groupings within the ensemble. The concerto concludes when the child wakens himself as the dance motives reach a climax, after which the parent makes a last attempt to console the child with a lullaby.

Goodman holds degrees in music composition from the University of Colorado at Boulder and Duquesne University. He is currently pursuing a Ph.D. in theory and composition at Kent State University. His compositions have been performed throughout North America, Europe, and Asia. Goodman serves on the faculty of the Lincoln Park Performing Arts Charter School and is the resident composer for the Lincoln Park Performing Arts Center in Midland, PA.²

Arthur Gottschalk (b. 1952)

Concerto for Bass Clarinet (2013)

2. Range: BB²-f²
3. Structure: 2 movements
   I. Rocco, 206 measures
   II. Rollo, 298 measures
1. Timing: 20 minutes, 504 measures
2. Instrumentation: Bass Clarinet and Chamber Orchestra
3. Difficulty: Solo - graduate, Ensemble - undergraduate
4. Publisher: Self-published
5. Recording:

Concerto for Bass Clarinet was commissioned by Italian bass clarinetist virtuoso, Rocco Parisi. The premiere of the concerto is slated to take place in 2015, featuring Parisi. The composer utilized movements with multiple tempos, although the second movement is faster overall than the first.³

¹Ibid.
³Art Gottschalk, e-mail message to author, May 15, 2013.
Gottschalk was inspired by the performance, sound, and technique of bass clarinetists from around the world. These musicians include Henri Bok (Netherlands), Sauro Berti (Italy), Pedro Rubio (Spain), Matthias Müller (Switzerland), Richard Nunemaker (USA), and Parisi. The composer desired this composition to differ from his other concerted pieces written in three movements. He was particularly careful when considering instrumentation, which is scored for small orchestra with single winds and brass.¹ This scoring allows the soloist to project more easily.

The material of the opening trilled cadenza and the chorale at the conclusion of the first movement contain the primary musical material for the entire concerto. The first movement is named after its dedicatee and the second, a double entendre, features a “boogie” section. Throughout the concerto the bass clarinetist is frequently required to slap-tongue. Due to frequent meter changes, large leaps, rapid articulation and complex scalar passages this concerto is most appropriate for graduate students.

Gottschalk earned degrees from the University of Michigan, where he studied composition with William Bolcom, Ross Lee Finney, and Leslie Bassett. He is the recipient of the First Prize in the XXV Concorso Internazionale di Composizione Originale (Corciano, Italy), the Bogliasco Fellowship, and the Charles Ives Prize of the American Academy of Arts and Letters. He is currently on faculty at Rice University’s Shepherd School of Music. Since 2009 he has served as Chair of the Department of Music Theory and Composition.²

Stephen Hartke (b. 1952)

Concerto for Clarinet and String Orchestra (2001)

2. Range: d₈⁵ - a₃
3. Structure: 3 movements
   I. Senegambia, 252 measures
   II. Delta Nights, 400 measures
   III. Philamayork, 246 measures
4. Timing: 28 minutes, 898 measures
5. Instrumentation: Clarinet and String Orchestra
6. Difficulty: Solo - Graduate, Ensemble - Graduate
7. Publisher: Lauren Keiser Music Publishing

This concerto, subtitled “Landscapes with Blues” was commissioned for Richard Stoltzman and the IRIS Chamber Orchestra for their inaugural season by Albert Pertalion. The work premiered at the Germantown Performing Arts Centre, featuring Stoltzman on clarinet and

¹Ibid.

the IRIS Chamber Orchestra conducted by Michael Stern. Pertalion encouraged Hartke to compose a work reflective of the old times blues heritage of the Mississippi Delta. The composer was also greatly inspired by Albert Murray’s novel, *Train Whistle Guitar*. Murray’s novel is set in a small African-American community located in the Mississippi Delta area during the climax of this musical period. Both sources assisted the composer in creating a personal reflection of this era.¹

The first movement, *Senegambia*, honors the roots of the blues. Senegambia is a West African region comprised of Senegal and The Gambia. This region, as well as the blues share many common characteristics such as a story-telling style (*griot*) and ostinato accompaniments. Moreover, the vocal lines have similar melodic shape that begin high and end lower.² In this movement, Hartke assigns the role of the *griot* to the soloist. The soloist and woodwind section interact in a call and response style over a five beat ostinato bass line.

*Delta Nights*, the second movement, is meant to depict images of Mississippi the composer saw while visiting the region. The blues style is cultivated in the harmonica-like motives of the clarinet and an abstract use of blues-like form. This movement incorporates material from Tommy Johnson’s (a delta blues musician) *Cool Drink of Water Blues*. Additionally, this movement was inspired by Murray’s vivid memories of hearing the blues as a child. The concerto concludes with Hartke’s expression of how blues would sound if transformed into a pulsating metropolitan trend.³

Stephen Hartke is the recipient of numerous awards including the 2013 GRAMMY Award for Best Contemporary Classical Composition, two Koussevitzky Music Foundation Commission Grants, a Guggenheim Fellowship, and the Charles Ives Living from the American Academy of Arts and Letters. He is a graduate of Yale University, the University of Pennsylvania, and the University of California Santa Barbara. He currently serves as Distinguished Professor of Composition at the Thornton School of Music at the University of Southern California.⁴

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¹Stephen Hartke, e-mail message to author, May 13, 2013.
²Ibid.
³Ibid.
I. Quartet note = 110, 152 measures  
II. With solemnity, 87 measures  
III. Furiously, 299 measures  
1. Timing: 25 minutes, 538 measures  
2. Instrumentation: Clarinet and String Orchestra  
3. Difficulty: Solo - undergraduate, Ensemble - undergraduate  
4. Publisher: Cantabile Publishing  
5. Recording: DELOS

Sean Hickey’s three movement concerto was composed in 2006. *Concerto for Clarinet and String Orchestra* was commissioned by clarinetist David Gould, the Metro Chamber Orchestra, DANSR Inc, and Vandoren. In April 2007, the concerto was premiered by soloist Gould and the Metro Chamber Orchestra conducted by Phil Nuzzo at Symphony Space in New York City. Alexander Fiterstein premiered the concerto in Russia accompanied by the St. Petersburg Philharmonic with Vladimir Lande at the podium in November 2011. The concerto is also available for clarinet and string quartet.¹

The motivic ideas of the clarinet stem from a simple four-note pattern. This motive is often supported by pizzicato strings. In contrast to the short motives, a cantabile motive appears on two occasions.² The clarinet is featured in a short cadenza that leads into the presentation of new material. The opening material returns and the first movement concludes with the original motive prevailing through the texture.

The second movement possesses a more solemn, reflective mood. The interval of a descending minor third is featured in this section. The minor third is supported by a dense accompaniment that is played throughout the movement. This movement concludes with a ritardando that leads to a mysterious final chord. Contrastingly, the ensemble begins the third movement with a unison rhythm passage in parallel octaves marked “furiously.” This section in 3/8 features a dance-like feel that occasionally experiences a pause in fluidity. The clarinet features fragments from two Scottish airs, *The Cross of Inverness* and *Glenmoriston*. The cadenza highlights the Ed Reavy reel, *Hunter’s House* which is heard throughout the remainder of the concerto.³

Hickey holds degrees from Okland University and Wayne State University. He has studied composition with James Hartway, James Lentini, and Leslie Bassett. In addition to composing, he is also an arranger and presents lectures on compositional marketing.⁴

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¹Sean Hickey, e-mail message to author, January 17, 2014.


³Ibid.

Interconcerto (2004-05)

1. Meter: 2/4, 3/4, 4/4, 5/4, 3/2
2. Range: d-f⁴
3. Structure: 5 movements
   I. Allegro vivace, 83 measures
   II. Andante espressivo, 37 measures
   III. Allegro vivace, 79 measures
   IV. Adagio quasi cadenza, 134 measures
   V. Allegro vivace, 71 measures
1. Timing: 18 minutes, 404 measures
2. Instrumentation: Oboe, Clarinet and Orchestra
3. Difficulty: Solo - undergraduate, Ensemble - undergraduate
4. Publisher: Daniel Kessner
5. Recording:

This double concerto was composed for Richard Kravchak and Julia Heinen. The work was premiered on February 27, 2006 featuring the two dedicatees and the University of Hawaii at Manoa Wind Ensemble conducted by Grant K. Okamura. Kessner has arranged this composition for orchestra, wind ensemble, and piano reduction. The composer blended the terms “interlaced” and “concerto” to create interconcerto.¹

Interconcerto contains five brief movements presented without pause. When placed together, the odd numbered movements construct a conventional Sonata form. Kessner frequently uses this “interrupted” sonata form in his works.² His intent is to elevate an inherent sense of tension. Thus, the first movement serves as the Exposition, the second interrupts, the third is the Development, the fourth interrupts, and the fifth is the Recapitulation.

The composer utilized the traditional dramatic role of opposing forces for the soloists and orchestra. The themes are juxtaposed, both rhythmically and texturally, to heighten the contrast. Kessner made a conscious decision to have the two soloists act as partners, rather than competitors. Throughout the concerto the soloists overlap and complete the thoughts of their counterpart.

Kessner holds degrees from the University of California, Los Angeles where he studied with Henri Lazarof. He has been awarded a Fulbright Senior Scholar Award, a Fulbright Senior Specialist Grant, and the Queen Marie-José International Composition Prize in Geneva. He

¹Daniel Kessner, e-mail message to author, January 22, 2014.
²Ibid.
served on the music faculty at California State University, Northridge from 1970-2006 where he is currently Emeritus Professor of Music.¹

Douglas Knehans (b. 1957)

Glow (2008)

1. Meter: 7/8, 4/4, In a broken 4: 3+2+2+3 eighths, 3+3+2+2 eighths
2. Range: d-f⁵
3. Structure: 3 movements
   I. Lyrical, floating, 352 measures
   II. Adagio Lamentoso, 169 measures
   III. In a broken 4: 3+2+2+3 eighths, 160 measures
1. Timing: 31 minutes, 681 measures
2. Instrumentation: Solo Violin, Solo Clarinet and Orchestra
3. Difficulty: Violin - advanced undergraduate, Clarinet - advanced undergraduate, Ensemble - undergraduate
4. Publisher: Armadillo Edition
5. Recording:

This double concerto was commissioned by Walter and Elsa Verdehr. Glow was premiered in Hobart, Tasmania on December 6, 2008 with the Australian International Summer Orchestra Institute Orchestra.²

As the title implies, Knehans seeks to create a hushed palpitation of sound, or glow.³ The opening movement is somber and serious. In this movement, the soloists play separately and often play together and pose as the “spokesmen” for the ensemble rather than working in opposition to the ensemble. Following the opening statement of the orchestra, the solo violin enters with a melancholy melody that builds to the first climax of the movement. The solo clarinet’s first entrance builds upon the dark motive presented by the violin. The climax of the movement ends with a striking restatement of the opening material. The movement concludes as the two soloists play an altered form of the opening accompaniment.

The middle movement is a brief passacaglia. As the form evolves the texture becomes more dense until the theme is presented eight times. A short codetta serves as a bridge to an extended cadenza featuring the clarinet, followed by the violin.⁴ However, the violin has a longer

²Elsa Verdehr, e-mail message to author, June 25, 2013.
³Douglas Knehans, e-mail message to author, May 12, 2013.
⁴Elsa Verdehr, e-mail message to author, June 25, 2013.
cadenza than the clarinet. The clarinet joins the violin at the conclusion of the cadenza and together they move the second movement into the third, without pause.

The final movement begins with a jovial melody heard in the solo violin, underpinned by punctuated chords. The violin statement is directly followed by a presentation of the melody performed by the full orchestra. This section is followed by an equally virtuosic passage for the clarinet. Knehans then melds the two motives together to create a duo. The low register of the clarinet is featured during an argumentative section that leads to trills that support the solo violin. Hemiola is utilized throughout this movement to provide a greater sense of agitation.

Knehans holds degrees from Australian National University, Queens College, and Yale University. His compositions have been broadcast on Australian National Radio and TV, NPR, and PBS. He is the recipient of the National Symphony Orchestra Composition Competition Commission Prize. A former faculty member at the University of Alabama and University of Tasmania, he is currently the Norman Dinerstein Professor of Composition Scholar at the University of Cincinnati College-Conservatory of Music.

Ezra Laderman (b. 1924)

_Concerto for Bass Clarinet and Orchestra_ (2001)

2. Range: BB\textsubscript{b}-g\textsuperscript{2}
3. Structure: 1 movement
4. Timing: 17 minutes, 403 measures
5. Instrumentation: Bass Clarinet and Orchestra
6. Difficulty: Bass Clarinet - advanced undergraduate / undergraduate, Ensemble - undergraduate
7. Publisher: G. Schirmer, Inc.
8. Recording:

_Concerto for Bass Clarinet and Orchestra_ was commissioned by the Pittsburgh Symphony Orchestra. The concerto was premiered in February 2003 by bass clarinetist Richard Page and the Pittsburgh Symphony Orchestra with Gunter Herbig conducting.

In addition to his clarinet concerto, Laderman has written a concerto for cello, flute, violin, and string quartet. However, this work is unique in that it was composed for an instrument not typically treated as a solo instrument. A testimony to it rarity, approximately 100 bass clarinetists from around the world attended the premiere. Having composed a number of other

\footnote{Douglas Knehans, e-mail message to author, May 12, 2013.}


\footnote{Ezra Laderman, program notes to _Concerto for Bass Clarinet and Orchestra_ (New York: G. Schirmer).}
compositions for bass clarinet, the composer had acquired a deep appreciation for the unique colors, flexibility, and nuances of the instrument.¹

The composer approached this concerto from a multi-tiered perspective: the bass clarinetist as the soloist, the bass clarinet as a collaborator with the orchestra, and the bass clarinet as the driving force behind the evolution of the work. From this concept, Laderman presents two contrasting motives that evolve throughout the remainder of the piece.

The concerto although predominantly tonal, begins with a 10-note set. Page characterizes the concerto as “...dark and mysterious. It is often combative; the soloist and orchestra fight battles. It's challenging as far as phrasing and just getting through long passages.”²

Since 1985 Laderman has served on the composition faculty at Yale University. He has been awarded three Guggenheim Fellowships and the Prix de Rome. In addition, he has received Rockefeller and Ford Foundation Grants. He has also received commissions from the New York Philharmonic, Philadelphia Orchestra, and the Chicago Symphony, among others.³

Richard Lavenda (b. 1955)

*Clarinet Concerto* (2005)

1. Meter: 2/2, 3/4
2. Range: e\(_b\)-e\(^3\)
3. Structure: 3 movements
   1. Tempestuous, 172 measures
   2. Rhapsodic, 188 measures
   3. Ebullient, 276 measures
1. Timing: 25 minutes, 636 measures
2. Instrumentation: Clarinet and Orchestra
3. Difficulty: Clarinet - undergraduate, Ensemble - undergraduate
4. Publisher: Richard Lavenda
5. Recording:

*Clarinet Concerto*, by Richard Lavenda is a tailor-made concerto for clarinetist, David Peck. The composer and Peck worked together on numerous occasions. As a result, Lavenda became very familiar with Peck’s playing. This concerto was premiered on May 14, 2005 at Jones Hall. The performance featured Peck and the Houston Symphony Orchestra conducted by

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¹Ibid.


³Faculty,” Ezra Laderman accessed May 14, 2013, music.yale.edu/faculty/laderman-ezra/.
Hans Graf. The Houston Symphony Orchestra with additional support from the National Endowment for the Arts commissioned this work.

Having frequently heard the Houston Symphony perform, Lavenda was able to compose this concerto to meet the specific strengths of the ensemble. Moreover, he created a solo part that showcases Peck’s strengths. The concerto contains a number of soft, expressive lines that lay in the upper tessitura of the clarinet, while still featuring agile, technical passages.

Lavenda uses a conventional three movement form, fast-slow-fast, establishing a clear connection to earlier concerti. Each movement is given a name descriptive of its character (Tempestuous, Rhapsodic, Ebulient). Maintaining the connection to concerti of the past, the soloist and ensemble interact in their traditional, dramatic roles of protagonist and antagonist, respectively. This concerto is most accessible to undergraduate and graduate student clarinetists. The most demanding aspect of this work is the number of soft altissimo entrances.

Richard Lavenda is Professor of Composition and Theory and Director of Graduate Studies at Rice University’s Shepherd School of Music. He is a graduate of Dartmouth College, Rice University, and the University of Michigan. His compositions have been performed by the Slovak Radio Orchestra, the Concordia Trio, and the New Israeli Vocal Ensemble, among others.

Richard Lavenda, e-mail message to author, January 18, 2014.
Ibid.

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**Thomas Oboe Lee (b. 1945)**

*Clarinet Concerto (2003)*

1. Meter: 2/2, 2/4, 3/4, 4/4
2. Range: g-b³
3. Structure: 3 movements
   I. Morna...with melancholy!!!, 141 measures
   II. Merengue, 294 measures
   III. Adagio - Raggae-like, 320 measures
1. Timing: 20 minutes, 755 measures
2. Instrumentation: Clarinet and Orchestra
3. Difficulty: Clarinet -advanced undergraduate / graduate, Ensemble - advanced undergraduate
4. Publisher: Departed Feathers Music, Inc.
5. Recording:
This concerto, subtitled *Sounds of the Islands*, was commissioned by the Brockton Symphony Orchestra. The work was premiered in Brockton, Massachusetts on February 8, 2004. The commissioning orchestra was under the direction of Music Director and soloist, Jonathan Cohler at the Nelson Fine Arts Auditorium at Brockton High School.¹

Andrea Bates, executive director of the Brockton Symphony Orchestra, encouraged Lee to compose a work that would be reflective of the city’s budding diversity. During a meeting between the composer and Bates, she invited three members of the community to attend. Each community member brought recordings representative of the country from which they emigrated. As a result, this three-movement concerto incorporates the musical influences of Cape Verde, Puerto Rico, Cuba, the Dominican Republic, and Haiti.²

In contrast to traditional concerto form, this work begins with a slow, sorrowful variation of the “morna” of Cape Verde. The composer was inspired by “morna” diva Cesaria Evora (1941-2011). The second movement is Lee’s adaptation of the merengue, specifically influenced by the sounds of Spanish-American “Rumba King” Xavier Cugat (1900-1990). The third movement features the ever-popular reggae music of Haiti.³ However, prior to the dance music, Lee incorporates a chorale orchestrated for the soloist and strings. The opening chorale not only differentiates the final movement from the prior movements, it also serves as a prelude to the final dance section.

The solo clarinet fully inhabits the role of protagonist throughout this concerto. The solo voice is lyrical, playful, and dance-like. Due to the use of the extreme altissimo in the third movement, this concerto is most appropriate for advanced undergraduates and beyond. However, other than range, this work is very accessible to undergraduates. It should also be noted that more than once, the concerto modulates to the key of G-flat major which may be a challenge for less experienced players.

Thomas Oboe Lee is a graduate of the University of Pittsburgh, New England Conservatory of Music, and Harvard University. Since 1990, he served on the faculty at Boston College. He has been awarded two Guggenheim Fellowships and National Endowment for the Arts Fellowships, and First Prize at the Freidheim Kennedy Center Awards.⁴

Lowell Liebermann (b. 1961)

¹Thomas Oboe Lee, e-mail message to author, January 17, 2014.

²Ibid.

³Ibid.

⁴"Home" Thomas Oboe Lee, accessed May 14, 2013, home.comcast.net/~thomas.o.lee/.
1. Meter: 2/2, 3/2, 2/4, 3/4, 4/4, 5/4, 3/8, 6/8, 9/8, 12/8
2. Range: d-b³
3. Structure: 3 movements
   I. Andante - Presto - Tempo I, 272 measures
   II. Larghissimo, 219 measures
   III. Allegro, 285 measures
1. Timing: 31 minutes, 776 measures
2. Instrumentation: Clarinet and Orchestra
3. Difficulty: Solo - advanced undergraduate / graduate, Ensemble - graduate
4. Publisher: Theodore Presser
5. Recording:

Concerto for Clarinet and Orchestra was commissioned by a consortium of fourteen orchestras, universities and companies. The concerto was composed for clarinetist Jon Manasse. On November 5, 2009, Manasse and the Dayton Philharmonic Orchestra, conducted by Neal Gittleman, premiered Liebermann’s concerto.¹

This concerto is composed in a traditional three-movement format. The opening movement begins with an ethereal melody that is often underpinned by pulsing strings that create a sense of unrest. A greater sense of unrest is also created through the use of hemiola. This section leads into a Presto passage containing an acrobatic solo line that features leaps between all three registers. The movement concludes with a return to the opening tempo and a lively coda. The very last note of this movement is a sustained pianissimo c⁴.

The second movement opens with a serene and tranquil motive that is volleyed between the woodwinds and strings before its taken over by the solo clarinet. There are a number of delicate pianissimo or piano altissimo entrances in this movement. As the movement progresses, the tempo gradually quickens and takes on a more dramatic character. The movement concludes with a return of the serene motive.

The third and final movement is rhythmically driven and many of the rhythmic patterns highlight the interval of a perfect fifth. This movement also contains a recurring rapidly articulated altissimo motive and technically virtuosic passages. Due to the aforementioned characteristics, this concerto is most suitable for advanced undergraduate and graduate students.²

Lowell Liebermann earned his Bachelor’s, Master’s and Doctorate from the Juilliard School of Music. He has earned numerous awards including the Charles Ives Fellowship from the American Academy and Institute of Arts and Letters and the very first American Composers’

¹Lowell Liebermann, e-mail message to author, February 25, 2014.
²Ibid.
Donald Martino (1931-2005)

Concertino for Bb Clarinet and Orchestra (2004)

1. Meter: 2/2, 2/4, 3/4, 4/4, 6/4, 8/4, 10/4, 12/4, 3/8, 4/8, 6/8, 6/16, 9/16, 12/16
2. Range: d-a\textsuperscript{b3}
3. Structure: 1 movement
4. Timing: 12 minutes, 327 measures
5. Instrumentation: Clarinet and Orchestra
6. Difficulty: Solo - advanced undergraduate / graduate, Ensemble - undergraduate
7. Publisher: Dantalian, Inc.

Donald Martino’s Concertino for Bb Clarinet and Orchestra was premiered in 2005 by clarinetist Ian Greitzer. Greitzer was accompanied by the Boston Modern Orchestra Project under the direction of Gil Rose. This composition was one of the composer’s last premieres prior to his passing on December 8, 2005.\footnote{“Orchestra Sheet Music” Donald Martino, accessed June 5, 2013, www.dantalian.com/orchestra_concerto.htm.}

The concertino is composed in three brief sections that are performed without pause. The opening section is loosely based on sonata form and features a waltz. The middle section begins with a slow “sospeso” section that features the chalumeau and clarion registers. Martino concludes the Concertino with a rondo.

The composer, a clarinetist himself, found new and creative ways to challenge both the performer and the listener. His 2004 composition, Concertino is no exception. Although this composition does not utilize any specific extended techniques, it does showcase the virtuosic capability of the clarinet.

This composition contains frequent meter changes, large leaps, and virtuosic passages. In addition, Martino utilizes the full range of the clarinet and quickly articulated sections. Due to the frequent meter changes and use of the extreme altissimo, this composition is most appropriate for advanced undergraduate and graduate students.

Donald Martino was one of the most prolific composers of his lifetime. He studied music composition at Syracuse and Princeton Universities. During his career, he was the recipient of numerous awards including two Fulbright scholarships and three Guggenheim awards, among

David Maslanka (b. 1943)

Desert Roads (2005)

2. Range: d¹⁴⁴-gb³
3. Structure: 4 movements
   I. Desert Roads, 124 measures
   II. Soliloquy, 48 measures
   III. Coming Home, 256 measures
   IV. Prayer for Tender Voices in the Darkness, 77 measures
1. Timing: 27 minutes, 505 measures
2. Instrumentation: Clarinet and Wind Ensemble
3. Difficulty: Solo - undergraduate, Ensemble - undergraduate
4. Publisher: Carl Fischer, Inc.
5. Recording:

Desert Roads, David Maslanka’s sixth concerto for solo instrument and wind ensemble, premiered on April 12, 2005 at the Morton H. Meyerson Symphony Center in Dallas, Texas. Jerry Junkin conducted the Dallas Wind Symphony and featured Margaret Dees, to whom the work is also dedicated. The composition was supported by the following consortium of conductors and performers: Stephen K. Steele, Patrick Dunnigan, Jerry Junkin, John Whitwell, Gregg Hand and Jerry Kirkbride, Timothy Mahr, Mark Scatterday, Ray E. Cramer, Allan McMurray, John Carmichael, John Patrick Rooney, Lynn Musco and Bobby Adams, Frank Wickes, Frank Trax, John Culvahouse, John Weigand, Cody Birdwell and Scott Wright, John Lynch, David Waybright, and Maxine Ramey.²

Maslanka refers to the four movements of the concerto as “songs” rather than movements to create a more intimate sense of expression. This reference also provides a direct connection to the Romantic concept of “songs without words.” The composer notes that some of his favorite music includes songs by Schubert, Schumann, and Brahms.³

The first “song”, Desert Roads, is a depiction of the forty days Christ spent in the desert and the forty years spent in the desert by Moses and the children of Israel. The opening movement consists of three sections. Two J.S. Bach chorales from 371 Bach Chorales and 69

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²David Maslanka, program notes to Desert Roads (New York: Carl Fischer).

³David Maslanka, e-mail message to author, May 29, 2013.
Melodies appear in the first and second sections, and the last section contains Maslanka’s original melodic material.\textsuperscript{1}

The composer describes the second “song”, *Soliloquy*, as “a brief movement, looking deeply and fervently for guidance.” Within the brief ABA form, Maslanka incorporates many of his characteristic compositional techniques including motor devices and heroic themes.\textsuperscript{2}

The third “song”, *Coming Home*, is dedicated to Frederick Fennell, who passed away in December 2004. Maslanka fondly recalls the moment when Fennell suggested he conduct his own composition as being a life-changing event that could “have been an absolute disaster and I’d be doing something else for a living.”\textsuperscript{3}

Maslanka’s song cycle, *Black Dog Songs* is the basis for the final movement of the concerto entitled *Pray for Tender Voices in the Darkness*. The sixth movement from his song cycle serves as a dark benediction in the concerto.\textsuperscript{4}

David Maslanka has written over forty compositions for wind ensemble, band, wind quintet, saxophone quartet, orchestra, and chorus. He has served on the faculties of many colleges and universities including New York University, the State University of New York at Geneseo, and Sarah Lawrence College.\textsuperscript{5}

Scott McAllister (b. 1969)

*Black Dog* (2002)

1. Meter: 3/2, 4/2, 2/4, 3/4, 4/4
2. Range: d-b\textsuperscript{b3}
3. Structure: 1 movement
4. Timing: 12 minutes, 219 measures
5. Instrumentation: Clarinet and Orchestra
6. Difficulty: Solo - graduate, Ensemble - undergraduate
7. Publisher: Lydmusic
8. Recording: Summit Records


\textsuperscript{2}Mietz, 50.

\textsuperscript{3}Mietz, 67.

\textsuperscript{4}Mietz, 89.

\textsuperscript{5}“About” David Maslanka, accessed June 30, 2013, davidmaslanka.com/about/.
Similar to many of his other compositions, *Black Dog* melds the genres of classical and rock. This particular work combines a symphonic instrumentation with the music of English rock band, Led Zeppelin. This work was commission by the Florida State University Wind Orchestra and dedicated to clarinetist, and former faculty member, Frank Kowalsky. In May 2002, Kowalsky premiered the composition, accompanied by the Florida State University Wind Orchestra under the direction of James Croft in Tallahassee, Florida. The following year *Black Dog* was performed by the same personnel in Jankoping, Sweden.¹

McAllister gives the role of lead singer to the solo clarinet. The solo line utilizes the extreme altissimo register of the clarinet and features drastic emotional shifts. The composer’s virtuosic writing for the clarinet emulates the flashy style of Jimi Hendrix. This style is heard in the opening cadenza. The middle of the work is slower and more relaxed. This section is written in a style similar to that of 1971 hit, “Stairway to Heaven.” The work concludes with a pulsating ostinato that drives to the final cadenza. Directly before the cadenza, the composer quotes the melody of the title song, “Black Dog” in its entirety.²

This fiery concerto captivates the attention of the audience from the very beginning. McAllister utilizes the full range of the clarinet, pitch bends, glissandos, timbral fingerings, and rapid rhythmic passages. This concerto also contains large, slurred leaps that span more than two octaves. Due to the aforementioned attributes, this composition is most suitable to graduate students and highly skilled undergraduates.

Scott McAllister is currently Professor of Composition at Baylor University. A graduate of the Shepherd School of Music at Rice University, his compositions have been performed throughout the United States, as well as Europe and Asia. His music is well-known for incorporating elements of popular music. His music has been featured at the Aspen and Chautauqua Festivals. In addition, he is the recipient of numerous awards and commissions.³

Scott McAllister (b. 1969)

*Epic Concerto* (2012)

1. Meter: 3/2, 1/4, 2/4, 3/4, 4/4, 5/4, 6/8
2. Range: d-b³
3. Structure: 7 movements
   I. Warm-up, 103 measures
   II. Walking with Benny, 101 measures

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²Scott McAllister, e-mail message to author, February 26, 2014.

III. Prodigy, 155 measures
IV. Epic, 132 measures
V. Schizo Scherzo, 185 measures
VI. Gone, 100 measures
VII. High Flyin’ Bird, 189 measures

1. Timing: 50 minutes, 965 measures
2. Instrumentation: Clarinet and Piano
3. Difficulty: Solo - graduate, Ensemble - undergraduate
4. Publisher: Lydmusic
5. Recording:

As the title implies, this concerto truly is epic. Based on his personal musical experiences, this seven-movement work lasts approximately one hour, including pauses between movements. This work is a challenge for various reasons, namely the shear physical and mental stamina required to ensure a successful performance.

As previously stated, the physical and mental fortitude required to perform this work make it unique. Few compositions require clarinetists to maintain the physical and mental attentiveness needed for Epic. In general, recitalists are given a respite during an intermission. Similarly, orchestral and symphonic performances include an intermission and do not require continuous playing. In addition, there are also slurred leaps that span three octaves. The frequent use of extreme altissimo and technically demanding passages make this concerto most appropriate for graduate students.

On April 10, 2012 the United States Army Band “Pershing’s Own”, conducted by 1LT Silas N. Huff premiered Epic. The performance took place at Brucker Hall in Fort Myer, Virginia and featured clarinetist SSG Timothy Sutfin.

The first movement is dedicated to Roger Hiller, one of McAllister’s first clarinet teachers. Hiller, like his teacher Daniel Bonade, instilled in McAllister the importance of fundamentals. This movement incorporates warm-up exercises and patterns from Klose that he learned while studying with Hiller.

McAllister’s inspiration for the second movement was clarinet virtuosi Benny Goodman and Aaron Copland. Copland would frequently stroll in the woods while pondering his compositions. This movement depicts Copland on one such walk, reminiscent of Copland’s clarinet concerto.

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1Scott McAllister, e-mail message to author, February 26, 2014.
2Scott McAllister, program notes to Epic Concerto (Crawford, Tx: Lydmusic).
3Ibid.
Similar to most of his other compositions, *Epic* includes elements of popular music, specifically Michael Jackson. The third movement is inspired by clarinet prodigies, as well as those of other instruments. This movement is reminiscent of the composer’s memories of watching The Jackson 5 perform the disco-funk tune, “Dancing Machine.” However, the vitality of the movement stems from the popular 1970s hit.

The middle, and longest movement of the concerto was composed in honor of McAllister’s mentor, clarinetist Frank Kowalsky and his wife Helen Earl. This movement embodies the finesse of Kowalsky’s musicianship, in addition to his gracious personality.

The fifth movement, *Schizo Scherzo*, was written in homage to his former college professor, Robert Marcellus. McAllister incorporated many of the orchestral excerpts he played while studying with Marcellus in *Schizo Scherzo*.²

The penultimate movement, *Gone* centers on the loss of his playing career after a car accident and its emotion toll. A challenge at this point in the concerto is the long, static phrases that require great control and stamina. This movement reflects the process of healing McAllister underwent after this tragic event.³

*High Flyin’ Bird*, provides an energetic conclusion to the concerto. Inspired by the Richie Havens song of the same name, McAllister infuses the uplifting spirit of the song into his last movement. Much like it motivated the composer, the protagonist of the concerto, the clarinet, also prevails.⁴

Scott McAllister (b. 1969)

*Freebirds* (2009)

1. Meter: 2/4, 3/4, 4/4
2. Range: d–b⁴³
3. Structure: 1 movement
4. Timing: 13 minutes, 313 measures
5. Instrumentation: Two Clarinets and Orchestra/Band
6. Difficulty: Solo - graduate, Ensemble - advanced undergraduate
7. Publisher: Lydmusic
8. Recording: Summit Records

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¹Ibid.
²Ibid.
³Ibid.
⁴Ibid.
*Freebirds* by Scott McAllister is a clarinet duo inspired by the 1973 Lynyrd Skynyrd song “Free Bird.” The composer arranged this double concerto to be performed with either orchestra or band. In 2009, the band arrangement was premiered by clarinetists Robert Spring and Joshua Gardner at Disney Hall. The orchestral premiere took place four years later in May 2013. The orchestral premiere featured Robert Spring and Julia Heinen. The Valley Symphony Orchestra was conducted by Michael H. Arshagouni. McAllister also arranged a piano version.¹

This single movement composition possesses a driving rhythmic force that is characteristic of McAllister’s compositional style. The composer, a clarinetist himself, begins this work with a double cadenza-like passage marked, “Like the beginning of a rock concert.” The clarinets are utilized in a manner that mimics the battling guitar riffs of the iconic rock band.

*Freebirds* demonstrates McAllister’s keen ability to fuse the worlds of Rock and Classical. The interjections of the dueling clarinets are intertwined with one another. The soloists have recurring glissandos spanning over three octaves. The composer includes a number of pitch bends, rapid rhythmic figures, and utilizes the full range of the clarinet. On several occasions, the soloists are asked to sustain unison altissimo notes, including a written c⁴. In addition, the woodwinds and violins have several challenging unison passages of sixteenth notes. Due to its level of difficulty for both soloists, this composition is appropriate for graduate students.

Daniel McCarthy (b. 1955)

*Chamber Symphony No. 3 for Clarinet and Orchestra* (2003)

2. Range: d-g⁶³
3. Structure: 6 movements
   I. Prelude, 71 measures
   II. Holy Ghost, 45 measures
   III. A Voice in the Dark, 58 measures
   IV. TanzMusik, 85 measures
   V. Interlude: Nebulon, 32 measures
   VI. Finale, 72 measures
1. Timing: 17 minutes, 363 measures
2. Instrumentation: Clarinet and Orchestra
3. Difficulty: Solo - advanced undergraduate, Ensemble - undergraduate
4. Publisher: C. Alan Publications
5. Recording: Capstone Records

McCarthy composed *Chamber Symphony No. 3 for Clarinet and Orchestra* during the spring of 2003. It is written in memory of his mother who passed the previous summer. The

¹Scott McAllister, e-mail message to author, February 26, 2014.
concerto was written for his colleague, clarinetist Kristina Belisle-Jones. In April of that same year, the work was premiered by Belisle-Jones and the Cleveland Chamber Symphony.\(^1\)

This concerto was recorded on the Cleveland Composer’s Guild CD “Telling Tales.” Additionally, the work was also recorded during the Summer of 2004 at the Interlochen Center for the Arts. This recording features soloist Kimberly Cole, clarinet professor at the University of North Texas and The Interlochen Chamber Players.\(^2\)

*Chamber Symphony No. 3* is harmonically diverse. McCarthy utilizes non-serial atonality, free tertia, quartal clusters, intense polyphony, and dark tone colors.\(^3\) The concerto also contains many acrobatic passages. The opening movement is as the title implies, a prelude. The second movement was written in dedication to his mother and her religious fervor and Evangelistic convictions. The second movement is a musical commentary on a dream he had of his mother who passed away the summer prior to the completion of this composition.\(^4\)

The penultimate movement, *TanzMusik*, or German for “Dance Music” is energized with chromaticism and lively rhythms. This highly chromatic theme is used in a winding polyphonic canon to depict the composer’s increasing manic episodes. Several years later he was diagnosed as being bipolar. This concerto was composed in four days, the composer began on a Friday and the work was completed on the following Monday. McCarthy has no memory of writing *Chamber Symphony No. 3*.\(^5\)

The fifth movement, *Nebulon*, refers to the term “nebulous” defined as “hazy, vague, indistinct, or confused”. McCarthy’s music depicts the feeling of one’s life being ill defined. The concerto concludes with a fast-paced and energetic movement. The composer requested the author please note that the aforementioned personal information is not included by his publishers, but is information he feels is pertinent to his composition.\(^6\)

Daniel McCarthy is currently the Chair of The Composition and Theory Section at the University of Akron School of Music. His compositions have been recorded by the Slovak National Symphony Orchestra, the United States Army Jazz Ambassadors, and the Brevard Festival Orchestra.\(^7\)

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\(^1\)Daniel McCarthy, e-mail message to author, January 20, 2014.

\(^2\)Ibid.

\(^3\)Daniel McCarthy, e-mail message to author, January 22, 2014.

\(^4\)Ibid.

\(^5\)Ibid.

\(^6\)Ibid.

\(^7\)“Biography” Daniel McCarthy, accessed January 1, 2014, danielmccarthy.net/list/biography.html.
John Melby (b. 1941)

Concerto No. 2 for Clarinet and Computer (2006)

2. Range: d-a³
3. Structure: 1 movement
4. Timing: 16-17 minutes, 224 measures + extended cadenza
5. Instrumentation: Clarinet and Computer
6. Difficulty: Clarinet - graduate, Ensemble - N/A
7. Publisher: American Composers Alliance
8. Recording:

Melby composed his second clarinet concerto for Esther Lamneck. The work consists of one movement with a cadenza. The synthesized accompaniment has an orchestral sound, but is not meant to mimic the tone of a live orchestra. Lamneck premiered the concerto during the 2007 SEAMUS National Conference at Iowa State University.¹

Lamneck, who has been acclaimed for her “astonishing virtuosity,” specifically requested an extremely virtuosic piece.² The composer certainly did not disappoint with his second concerto. Since the accompaniment cannot adapt to the soloist, this composition requires the utmost technical precision and facility. There is little respite for the soloist, either in rests or technical demand. Melby also includes fingerings for sections containing multiphonics.

Due the highly virtuosic nature of this concerto, it is most suitable for graduate students. In addition to a soloist, this concerto also requires another musician to operate the electronic accompaniment. The sound technician must follow the score to start and stop the tracks at the appropriate times. Melby states that an additional third party is required to check the balance of the ensemble throughout the concerto so that both parts are clearly audible for the entirety of the performance.

The composer notes that the most challenging aspect of his concerto, other than its demanding technical nature, is the issue of synchronization between the soloist and the computer part. Melby realized the program using MacSounds and Pro Tools M-Powered.³ Clarinetists interested in performing this composition have the option of purchasing the computer part in stereo (two tracks) or octophonic (eight tracks) format. Extensive instructions are included in the performance notes for both format options.

¹John Melby, e-mail message to author, January 27, 2014.
²John Melby, e-mail message to author, February 4, 2014.
³John Melby, e-mail message to author, January 22, 2014.
Emeritus Professor of Music at the University of Illinois at Urbana-Champaign, Melby holds degrees from the Curtis Institute, the University of Pennsylvania, and Princeton University. His primary composition teachers were Henry Weinberg, George Crumb, and Milton Babbitt. He has received a Guggenheim and National Endowment for the Arts fellowships, as well as an award from the American Academy and Institute of Arts and Letters.¹

Paul Moravec (b. 1957)

*Clarinet Concerto* (2008)

1. Meter: 2/4, 3/4, 4/4, 5/4, 6/4
2. Range: d–c⁶⁴
3. Structure: 3 movements
   I. Lively, 189 measures
   II. Expressive, melancholy, 109 measures
   III. Quarter note = 56, 356 measures
4. Timing: 21 minutes, 654 measures
5. Instrumentation: Clarinet and String Orchestra
6. Difficulty: Clarinet -graduate, Ensemble -undergraduate
7. Publisher: Subito Music
8. Recording: BMOP Sound

The Princeton Symphony Orchestra commissioned Moravec’s concerto for renown clarinetist, David Krakauer. This is the second composition Moravec composed for Krakauer. As a result, he was able to highlight Krakauer’s stylistic diversity and virtuosic technique. In their initial conversations pertaining to the concerto, Krakauer suggested that the work be purely klezmer. Upon Moravec’s decline, who is an Episcopalian, Krakauer replied, “You’re Slavic. Close enough.”²

Moravec follows a traditional three-movement, fast-slow-fast structure. The composition highlights Krakauer’s range of musical styles, including jazz and klezmer. It also provides an opportunity for the soloist to exhibit his technical virtuosity. The opening movement contains a lively dance-like feeling that features acrobatic motives and passages requiring rapid articulation.

In contrast to the first movement, the theme of the second, marked *Expressive, melancholy*, is heavy and introspective. Through the recurring use of a tritone, the tone of the movement shifts from melancholy to agony.³ The uplifting mood of the first movement is

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³Paul Moravec, e-mail message to author, January 22, 2014.
restored in the final movement and occasionally flirts with the theme of the second movement. Ultimately, it is hope and joy that prevail.

Although Moravec does not utilize any extended techniques, the extensive use of the extreme altissimo and rapidly articulated passages make this concerto most appropriate for graduate students. In addition, to have a truly successful understanding of the composition, the soloist must be knowledgeable in the styles of jazz and klezmer.

Moravec is the recipient of the 2004 Pulitzer Prize in Music. He has also received an Arts and Letter Award from the American Academy of Arts and Letters, fellowships from the National Endowment for the Arts, and a Rockefeller Foundation Fellowship. Currently, he serves on the faculty of Adelphi University. Moravec is a graduate of Harvard University and Columbia University.¹

Daniel Nelson (b. 1965)

*Clarinet Concerto (2000)*

2. Range: e₇-b₃
3. Structure: 3 movements
   - I. 180 measures
   - II. 90 measures
   - III. 174 measures
4. Timing: 19 minutes, 444 measures
5. Instrumentation: Clarinet and Orchestra
6. Difficulty: Clarinet - graduate, Ensemble - undergraduate
7. Publisher: Edition Suecia
8. Recording: Intim Musik / IMCD072

Daniel Nelson’s concerto was commissioned by Västmanlandsmusiken and the Swedish Concert Institute. The inaugural performance took place on March 16, 2000 in Västerås, Sweden. The premiere featured clarinetist, Niklas Andersson and the Västerås Sinfonietta conducted by Glenn Mossop. The concerto is dedicated to Andersson and the second movement is dedicated specifically to Nelson’s wife, Sabra Walker.²

Prior to composing his clarinet concerto, Nelson believed any programmatic inferences a listener would experience were the result of his/her personal experiences.Shortly before composing this composition, he had a dream about a recently deceased friend that was accompanied by music. This nightmare was significant to Nelson for two reasons. The first being

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²Daniel Nelson, e-mail message to author, January 17, 2014.
he had never had a dream that was accompanied by music. The second being that the music was “a static but achingly beautiful string-chord over which a high clarinet screamed out in anguish”. This nightmare caused Nelson to reevaluate his perspective on music as being strictly objective.¹

His dream heavily influenced his Clarinet Concerto and has programmatic significance for himself. However, Nelson questions whether others would come to the same programmatic conclusions if they were unaware of his intentions.

The first movement possesses a jovial, fanfare-like character and a fast tempo. This movement also contains a recurring bubbling sixteenth-note motive. The slow middle movement is the only section that incorporates music from his dream. Nelson highlights the large range and dynamic spectrum of the clarinet. A unique feature of this concerto is the scoring of crystal wine glasses. Each of the wind players, eight in all, are asked to play pitched wine glasses. The concerto comes to a climatic conclusion that is marked by an intense rhythmic section and frequently changing meters. This concerto is most suitable for graduate students due to its frequent use of extreme altissimo, virtuosic passages, long phrases, pitch bends, glissandos and meter changes.

The music of Daniel Nelson has been played by the Swedish Radio Symphony Orchestra and the Royal Philharmonic Orchestra. In addition, he has collaborated with the Nordic Chamber Orchestra, the Västerås Sinfonietta, and the NorrlandsOperans Symphony Orchestra. Nelson is a graduate of the Peabody Conservatory of Music and the University of Chicago. His primary composition teachers were Jean Eichelberger-Ivey, Ralph Shapey, and Lars-Érik Rosell.²

James Niblock (b. 1917)

Concerto No. 2 for Violin, Clarinet, and Orchestra (2007)

1. Meter: 3/4, 4/4, 6/8, 9/8, 12/8
2. Range: d–c³
3. Structure: 4 movements
   I. Allegro moderato, 100 measures
   II. Scherzo, 56 measures
   III. Adagio, 102 measures
   IV. Allegro con brio, 124 measures
1. Timing: 17 minutes, 382 measures
2. Instrumentation: Clarinet and Orchestra
3. Difficulty: Violin - undergraduate, Clarinet - undergraduate, Ensemble - undergraduate
4. Publisher: Brotons & Mercadal
5. DVD Recording: Michigan State University Libraries

¹Ibid.
Double Concerto No. 2 is the second of three concerti composed for the Verdehrs. The duo chose to commission a second concerto “because they liked #1 so much!” Walter and Elsa Verdehr and Niblock were colleagues while on faculty at Michigan State University. This concerto was premiered in November 2007 at a concert celebrating the composer’s 90th birthday. The Verdehrs were accompanied by the Michigan State University Orchestra conducted by Leon Gregorian.

This concerto is written in four movements instead of the conventional form of three movements. The violin and clarinet often interact in a conversational style, rather than competing for the spotlight. There are a number of challenging unisons sections between the two soloists, which often include a three octave span. The concerto also contains technically virtuosic passages. A number of these passages require intricate timing between the two soloists. Additionally, there are two cadenzas featuring both soloists.

There is also a version of this concerto arranged for clarinet ensemble by Jim Butler. This arrangement was premiered in April 2012 by the Chicago Clarinet Ensemble featuring the Verdehrs. When composing these double concerti, Niblock states, “My goals with these concertos is to exploit the instrumentation fully and to enable players’ individual virtuosity to have complete freedom of expression.”

James Niblock is a graduate of Washington State University, Colorado College, and the University of Iowa. While at Colorado College, he studied composition with Roy Harris and Paul Hindemith. He served on the music theory and composition faculty at Michigan State University, where he was honored as the first Distinguished Emeritus Faculty Award for his ongoing work in Fine Arts Education.

James Niblock (b. 1917)
Concerto No. 3 for Violin, Clarinet, and Orchestra (2011)

1. Meter: 3/4, 4/4, 6/8, 7/8, 11/8
2. Range: d-d
3. Structure: 4 movements
   1. Allegro moderato, 143 measures
   2. Adagio, 95 measures

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1Elsa Verdehr, e-mail message to author, May 20, 2013.
2James Niblock, e-mail message to author, May 20, 2013.
3Elsa Verdehr, e-mail message to author, May 20, 2013.
4James Niblock, e-mail message to author, May 20, 2013.
III. Allegro scherzando, 100 measures
IV. Allegro giusto, 152 measures
1. Timing: 17 minutes, 490 measures
2. Instrumentation: Violin, Clarinet, and Orchestra
3. Difficulty: Violin - undergraduate, Clarinet - undergraduate, Ensemble - undergraduate
4. Publisher: Brotons & Mercadal
5. Recording:

This composition is the third concerto that James Niblock has composed specifically for Walter Verdehr and Elsa Ludewig-Verdehr. When composing all three of his double concerti for the Verdehrs, and presumably any concerto, Niblock states that, "My goals with these concertos is to exploit the instrumentation fully and to enable players' individual virtuosity to have complete freedom of expression."

Similar to his second concerto, the third is written in four movements. The opening movement is characterized by alternating cantabile and rhythmic motives. As seen in his previous double concerti, the two soloists work in a partner-like relationship, often interacting in a conversational manner. In the second movement, written in tertiary form, both soloists and the orchestra make random statements of the melodic material throughout the movement.

The third movement contains a light-hearted and jovial duet between the two soloists. Niblock creates a lively drive by alternating compound time signatures (7/8 and 11/8) that are frequently accompanied with accents. The composition concludes with a brief and virtuosic movement written in rondo form.

Rebecca Oswald (b. 1958)
An Autumn Concerto (2005)

2. Range: d-g³
3. Structure: 1 movement
4. Timing: 14 minutes, 452 measures
5. Instrumentation: Clarinet and Chamber Orchestra
6. Difficulty: Clarinet - undergraduate, Ensemble - undergraduate
7. Publisher: Self-published
8. Recording:

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¹James Niblock, e-mail message to author, May 20, 2013.
Commissioned by and dedicated to Lisa Taylor, *An Autumn Concerto* is a single movement chamber concerto. Oswald utilizes traditional instrumentation in this through-composed work.¹

As the title suggests, this concerto is a programmatic work. The sections depict an assortment of fall scenes including one enjoying the days of Indian Summer, animals collecting food for winter, the surreal nature of twilight, deer running quickly, and sitting fireside on a crisp evening.

This concerto is most suitable for undergraduate students. *An Autumn Concerto* includes timbral trills, flutter tongue, and vibrato throughout the work. Since they are used sparingly, this work would serve as a nice introduction to these techniques. Moreover, the concerto often shifts between simple and compound time signatures and would serve as a great introduction for younger students. Since this composition is programmatic and shifts occur quickly, there are frequent time signature and key signature changes. On several occasions the orchestra plays in the key of D-flat major which may be a challenge for less advanced string players.

Oswald holds Bachelor of Music degrees in Music Theory and Composition from Rider University and a Master of Music in Composition from the University of Oregon. She has also produced recordings for several other musicians. In addition to composing and producing, she is an orchestrator and arranger.²

James Primosch (b. 1956)

*Chamber Concerto* (2002)

1. Meter: 3/4, 4/4, 5/4, 3/8, 5/8, 6/8, 7/8, 9/8, 5/16, 6/16, 7/16, 9/16, 10/16, 11/16, 13/16,
2. Range: d-a³
3. Structure: 3 movements
   I. Adagio; Allegro; Adagio, 134 measures
   II. Adagio, 101 measures
   III.Allegro vivace, 201 measures
1. Timing: 15 minutes, 436 measures
2. Instrumentation: Clarinet, Chamber Ensemble and Synthesizer
3. Difficulty: Clarinet - graduate, Ensemble - graduate
4. Publisher: Merion Music
5. Recording:

James Primosch’s *Chamber Concerto* was commissioned by Speculum Musicae and funded by the Mary Flagler Carey Trust. The concerto was premiered on March 25, 2002 at

¹Rebecca Oswald, e-mail message to author, January 31, 2014.
Merkin Concert Hall in New York City. Donald Palma conducted Speculum Musicae, with Allen Blustine as soloist. Blustine, who also uses the alias Anand Davendra, also premiered Donald Martino’s *Triple Concerto*, Milton Babbitt’s *My Ends Are My Beginnings* and Elliott Carter’s *Gra*.¹

Primosch was inspired by Blustine’s virtuosity and zeal for contemporary music. In the outer sections of the first movement, the ensemble supports the solo clarinet by creating color changes and echoes.² The middle *Allegro* section features more independent lines in the ensemble. The solo line and that of the ensemble intertwine with one another and often serve as a ‘spring board’ for the next entrance.

The second movement utilizes a descending scale that repeats throughout the movement. This accompaniment supports the mournful character of the solo clarinet. As the movement continues, the tension heightens and the solo line becomes more even more tragic. This section leads into a contemplative and meditative cadenza. Upon the conclusion of the cadenza, the scalar passage returns and is presented in both ascending and descending forms.

The final movement features a lively pulsating rhythm and exploits the jazz background of the clarinet. Due to the overall independent nature of the solo line and ensemble, and frequent meter changes, this concerto is more appropriate for graduate students.

Primosch, a native of Ohio, earned his Bachelor’s degree at Cleveland State University. He continued his studies at the University of Pennsylvania and Columbia University. His principal composition teachers were Mario Davidovsky, George Crumb and Richard Wernick. In addition, he has received a grant from the National Endowment for the Arts, a Guggenheim Fellowship and commissions from the Koussevitzky and Fromm Foundations. Primosch directs the Presser Electronic Music Studio at the University of Pennsylvania and has served on its faculty since 1988.³

Kevin Puts (b. 1972)
*Clarinet Concerto* (2008-09)

1. Meter: 2/2, 3/2, 2/4, 4/4, 5/4, 6/4
2. Range: d-b³
3. Structure: 2 movements
   I. Vigil, 255 measures
   II. Surge, 419 measures

¹James Primosch, e-mail message to author, February 4, 2014.
²James Primosch, e-mail message to author, April 3, 2014.
This concerto was commissioned by Kathryn Gould and Meet the Composer for the Colorado Symphony Orchestra and Bil Jackson. Jackson and Puts met in the summer of 2004 when Jackson performed the trio *And Legions Will Rise*. The concerto was premiered on April 10, 2009 by the dedicatees under the direction of Jeffrey Kahane. This composer specifically notates that the soloist should have a well-supported full compliment of strings. Therefore, the clarinetist will want to consider this when practicing.¹

Puts’ inspiration came from the HBO documentary, *Section 60*. The title of the film is named in honor of the section of Arlington National Cemetery that serves as the final resting place for veterans who sacrificed their lives while serving in Iraq and Afghanistan. The movie follows the lives of their loved ones and the camaraderie they form through their loss.²

The opening movement, *Vigil*, is introspective and reflective. It is a musical examination of the somber and tragic events that have affected the United States for over a decade.³ The music may be characterized as somber and meditative. Wistful moments become ensnared by moments of tragedy. Puts considers this to serve as a “book of memories.”

In contrast to the first movement, the second is marked with jagged lines and staccato surges. The pulsating drive creates a mechanical rhythmic feeling. The driving momentum of the second movement is symbolic of the lives of the family members moving past their grief. Puts utilizes the same instrumentation for his concerto as did Aaron Copland (with the addition of a percussionist) to pay homage to one of the most well-known concerti in the clarinet repertoire.⁴

A graduate of the Eastman School of Music and Yale University, Puts was the recipient of the 2012 Pulitzer Prize. He has received various awards and grants including the Prix de Rome, John Simon Guggenheim Memorial Foundation Fellowship, and the Charles Ives Scholarship from the American Academy of Arts and Letters.⁵

¹Kevin Puts, e-mail message to author, February 4, 2014.
²Kevin Puts, program notes to *Clarinet Concerto* (Brooklyn: Bill Holab Music).
³Ibid.
⁴Ibid.
Shulamit Ran (b. 1949)


1. Meter: 2/2, 3/8, 4/8, 5/8, 2/4, 3/4, 4/4, 5/4, 6/8, 8/8, 1/16, 3/16, 5/16, 6/16, 7/16, 8/16
2. Range: d♭-b♭3
3. Structure: 1 movement
4. Timing: 15 minutes, 341 measures
5. Instrumentation: Clarinet and Orchestra
6. Difficulty: Solo - graduate, Ensemble - graduate
7. Publisher: Israel Music Institute
8. Recording:

The Show Goes On was premiered on December 28, 2008 in memoriam to Jorge Liderman (1957-2008) as part of Clarinet Days in Israel. The death of Liderman, fellow composer and former student, greatly influenced Ran during her compositional process. Zeev Dorman conducted the Buchmann-Mehta School of Music Symphony with Udi Nave on clarinet at Tel Aviv University. Throughout her career Ms. Ran has stated that the clarinet “is an important presence, the ‘soul’ of the clarinet has been intertwined with important aspects of my compositional voice.”

This single-movement concerto contains three intertwined sections that depict varying types of motion and emotion. The composition begins in a fluid, lyrical manner that steadily leads to the concerto’s first climax. In the second section, the soloist begins “with an air of fantasy, as though recalling a past memory” that is later interspersed with dreamy and dance-like motion that reach their climax in a cacophonous tango. This frenzied section concludes with the clarinet playing in the low range, supported by hushed strings.

The final section features a number of motives that appear relentlessly throughout the remainder of the concerto. These motives first appear intermittently and gradually form a chain of quick, belligerent, and unyielding swells of sound. The culmination of the concerto is marked by a syncopated phrase, indicated as “One last time...” at which time sound fragments transition into persistent chords. These chords then alternate with a repeated arpeggio figure in the solo clarinet. The chaotic, scream-like ending concludes with a diminishing note held by the soloist.

The concerto requires the clarinetist to play both Clarinet in B-flat and A. It is also important to note that accidentals carry through the measure only for the octave at which they appear. However, many courtesy accidentals have been included to aid the performer.

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1Shulamit Ran, e-mail message to author, May 30, 2013.
2Judith Ilika, e-mail message to author, May 30, 2013.
The music of Shulamit Ran has been performed by many of the world’s most prominent orchestras, including the New York Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, and the Israel Philharmonic. Additionally, she has served on the faculties of the University of Chicago and Princeton University. Ms. Ran has been the recipient of numerous awards, fellowships, and commissions, including the 1991 Pulitzer Prize for Music and the 1992 Kennedy Center Friedheim Award.¹

Nikola Resanovic (b. 1955)

*Collateral Damage* (2000)

2. Range: d–a³
3. Structure: 3 movements
   I. A Bosnian Rhapsody, 314 measures
   II. Funeral for a Rock Star, 99 measures
   III. Serbian Hoedown (The bombs fly but the band plays on), 357 measures
1. Timing: 20 minutes, 770 measures
2. Instrumentation: Clarinet and Orchestra
3. Difficulty: Solo - advanced undergraduate / graduate, Ensemble - undergraduate
4. Publisher: Self-published
5. Recording:

*Collateral Damage* was composed for Swedish clarinetist, and Resanovic’s former colleague, Håkan Rosengren. The concerto was premiered on March 3, 2005 by clarinetist Peter Wright with the Jacksonville Symphony, conducted by Fabio Machetti. The premiere commemorated Wright’s 30th anniversary with the orchestra. In July of the same year, the concerto was performed by the Cleveland Orchestra and soloist Frank Cohen.²

The concerto is a post-modern work written in a traditional three-movement form. In the first and third movements, Resanovic combines classical techniques with Eastern European folk elements. The first movement, *A Bosnian Rhapsody* is based on two contrasting musical themes that are written a semi-tone apart. The movement closes with a cadenza.³

In the middle movement, the strings and low brass play a recurring weighty accompaniment that trudges along, depicting a funeral march. Meanwhile, the clarinet has an improvisatory line. Throughout this movement the solo line is constantly developing and

¹”Biography” Shulamit Ran, accessed February 1, 2014, www.presser.com/Composers/info.cfm?Name=SHULAMITRAN.
²Nikola Resanovic, e-mail message to author, January 29, 2014.
³Ibid.
broadening. The concerto concludes with a lively dance. The movement gets its unique title from the Serbians that would gather on bridges during the bombing attacks in 1999.¹

This concerto is most suitable for advanced undergraduate students and beyond. Resanovic occasionally utilizes the extreme altissimo of the clarinet, including the final note. Furthermore, the last movement contains some challenging sections for both the soloist and ensemble.

A graduate of the University of Akron and the Cleveland Institute of Music, Resanovic often incorporate elements of his Serbian heritage into his compositions. His compositions have been performed by the Cleveland Orchestra, the Cairo National Symphony, and the Chicago Brass Choir, among others.²

Andrew Rindfleisch (b. 1963)

_The Light Fantastic_ (2001)

2. Range: Clarinet: d–g, Bass Clarinet: D–a²
3. Structure: 3 movements
   I. Squaring Off, 300 measures
   II. Sarabanding, 108 measures
   III. Do the Hustle, 251 measures
1. Timing: 26 minutes, 659 measures
2. Instrumentation: Wind Ensemble featuring the Clarinet and Bass Clarinet
3. Difficulty: Solo -graduate, Ensemble - undergraduate
4. Publisher: Manzo Music
5. Recording:

Andrew Rindfleisch’s composition, _The Light Fantastic_ was commissioned by the Serge Koussevitzky Foundation and the Library of Congress. The work was premiered in September 2001 by the Chamber Symphony Winds in Cleveland, Ohio. In the score, Rindfleisch includes a seating chart that designates the location of each musician for optimal performance execution. The title references the early 20th century cliché “to trip the light fantastic” meaning “to dance nimbly or lightly.” The composer does not consider his work to be a concerto in a conventional classical style, but a composition that features the clarinet and bass clarinet throughout.³

¹Ibid.
³Andrew Rindfleisch, e-mail message to author, January 30, 2014.
*The Light Fantastic* is a three-movement work for wind ensemble that features both the clarinet and bass clarinet. The opening movement, “Squaring Off” is a square dance.¹ The composer uses pairs of wind instruments: flute and piccolo, clarinet and bass clarinet, and two trombones. Throughout the movement the instrumental couples take turns and as the couples shift, so does the tonality. The three pairs eventually play at the same time in their original tonality. The movement concludes with all three pairs performing in the same key, after which the ensemble presents the opening fanfare statement.

In the second movement, the composer references the Baroque dance the Sarabande. Portions of the movement include Sarabande-like motives. Rindfleisch then overlaps, alters, and intensifies the motives before resolving them in a unison. As the motives are overlapped, the original motives are presented by the clarinets. The third movement features the bass clarinet in a more traditional concerto-like role as soloist. The composer was inspired by the 1970s disco tune “Do the Hustle” for this final dance.² The bass clarinet takes on the role of soloist and is featured in a cadenza.

Andrew Rindfleisch is the recipient of a Prix de Rome, John Simon Guggenheim Foundation Fellowship, Aaron Copland Award, and Koussevitzky Foundation Commission from the Library of Congress, among others. A graduate of the University of Wisconsin-Madison, the New England Conservatory of Music, and Harvard University, he currently serves on the faculty of Cleveland State University.³

### Bill Robinson (b. 1955)

*Concert for Clarinet and Strings* (2012)

1. Meter: 1/4, 2/4, 3/4, 4/4, 6/8, 9/8
2. Range: d-g³
3. Structure: 4 movements
   I. A Small Still Voice, 128 measures
   II. Faster, Higher, Louder, 269 measures
   III. Curious Interlude, 121 measures
   IV. A Fearful Earful, 122 measures
4. Timing: 23 minutes, 640 measures
5. Instrumentation: Clarinet and Strings
6. Difficulty: Solo - undergraduate, Ensemble - undergraduate
7. Publisher: Parrish Press
8. Video Recording: VoChor Digital Recording

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¹Ibid.
²Ibid.
This concerto is scored for clarinet in A and strings. However, Robinson first composed
the concerto for clarinet and string quartet, but then chose to expand the instrumentation to
include a second cello. In the arrangement for full orchestra, the composer added double bass.
The concerto version contains minor edits in the lower strings to accommodate the addition of
the basses. This work was premiered by clarinetist Fred Jacobwitz in February 2012 at Duke
University. Jacobwitz was accompanied by Eric Pritchard and Mary Kay Robinson on violin,
David Marshall on viola, and Nathan Leyland and Bonnie Thron on cello.¹

Robinson feels ‘concert’ is more representative of his composition than ‘concerto’ due to
its egalitarian style. The composer chose to not include winds so that the sonority of the clarinet
could remain as pure as possible. He arranged different versions in an attempt to make his
composition as accessible as possible.²

In the first movement, marked Adagio, the string parts are all fairly independent and often
intertwine with the clarinet. Robinson uses an ascending quarter note triplet motive throughout
the movement to create an upward, optimistic feeling in this otherwise dark movement. In
contrast to the first movement, the second is marked “with intensity and rhythmic drive.” The
fervor of that section alternates with an ethereal, ascending angular melody reminiscent of the
first movement. The third movement, as the title suggests, is an interlude with lyrical phrases.
The final movement features a playful melody presented by the clarinet and is the most
technically demanding of the four movements.

Concerto for Clarinet and Strings is accessible to undergraduate students. It may serve as
a good introduction for those beginning to collaborate with strings, before tackling cornerstones
of the repertoire such as Mozart and Brahms. The clarinet and ensemble are not required to play
any extended techniques in this tonal concerto. However, it should be noted that occasionally the
string parts are highly independent and may be challenging to create a cohesive ensemble.

Robinson has enjoyed a dual career in both physics and music. Since 2010, Robinson has
held concerts throughout the country that exclusively feature his compositions. In 2010, he
earned a Ph.D. in physics. He has served as guest lecturer at North Carolina State University.³

Christopher Rouse (b. 1949)
Clarinet Concerto (2000)

1. Meter: 2/4, 3/4, 4/4, 5/4, 6/4, 8/4, 10/4, 2/8, 3/8, 5/8, 7/8, 9/8, 6/16, 15/16,
2. Range: d-a³

¹Bill Robinson, e-mail message to author, February 25, 2014.
²Ibid.
Christopher Rouses’s clarinet concerto was commissioned by the Chicago Symphony Orchestra and former principal clarinetist, Larry Combs. The commission was funded by the Institute for American Music at the Eastman School of Music. Combs and the Chicago Symphony Orchestra, conducted by Christoph Eschenbach, premiered the concerto on May 17, 2001 at Orchestra Hall in Chicago, Illinois.¹

Out of his numerous compositions, his clarinet concerto is the work that has taken the longest to complete. Rouse saw his concerto as an opportunity to reinvent himself and to venture in a direction contrary to his previous composition, *Rapture*. *Rapture* was a primarily tonal work that created the impression of spiritual euphoria.²

*Clarinet Concerto* is a chromatic work that creates a “prickly” mood.³ Compared to other works he composed around this time, his clarinet concerto is relatively short, nineteen minutes. An additional way that he attempted to reinvent himself was to compose a one movement concerto. Previously, he had written concerti with two, three, four, and five movements.

Rouse utilizes indeterminacy, a compositional technique he hadn’t employed since his undergraduate studies at Oberlin Conservatory. The concerto contains three brief “microconcerti” that occur by random processes. The first microconcerto is the longest and each successive occurrence is half the duration of its predecessor.⁴

In addition to the microconcerti, Rouse was inspired by the frenetic nature of the 1950s game show, *Beat the Clock*. He desired the entire concerto to feel erratic and wild.⁵ The concerto is characterized by quickly changing moods, which often take place without warning. This creates a great challenge for both the soloist and orchestra.

²Ibid.
³Ibid.
⁴Ibid.
⁵Ibid.
At the beginning of the compositional process, Combs told Rouse, “...feel free to make it as difficult as possible, and I’d work very hard on it. I’ve had the time to get it into the fingers well enough that I think I can just enjoy it.”¹ Due to its extremely technically demanding nature and abrupt changes this concerto is most appropriate for graduate students.

Christopher Rouse is a graduate of Oberlin Conservatory and Cornell University. He studied composition with Richard Hoffmann, George Crumb, and Karel Husa. A member of the American Academy of Arts and Letters, he has also received a Pulitzer Prize, a Grammy Award, and a Guggenheim Fellowship. Rouse currently serves on the music composition faculty at the Juilliard School.²

Jonathan Russell (b. 1979)
*Bass Clarinet Double Concerto* (2013)

1. Meter: 2/4, 3/4, 4/4, 5/4, 6/4, 4/8, 7/8, 7/16, 9/16, 10/16, 11/16, 12/16, 13/16, 14/16, 15/16, 21/16
2. Range: Bass Clarinet 1, E♭-g² Bass Clarinet 2, BB♭-e²
3. Structure: 1 movement
4. Timing: 15 minutes, 299 measures
5. Instrumentation: 2 Solo Bass Clarinets and Chamber Orchestra
6. Difficulty: Soloists - Graduate, Ensemble - Undergraduate
7. Publisher: Potenza Music
8. Recording:

This concerto was inspired by Weber’s clarinet concerti and heavy metal, both of which have greatly influenced the composer. After spending much time practicing Weber’s concerti and listening to heavy metal the composer decided to partner the two genres. Russell incorporates the virtuosity of Weber and melds it with heaviness and raw power of heavy metal bands like Guns N’ Roses and Metallica.³

Both soloists are featured in a cadenza in which they improvise in the mode of concert C# phrygian.⁴ During the cadenza the strings play aleatoric figures. Additionally, the wind section is asked to fluttetrogue, play “other weird effects, and swells ad lib.” The composition frequently shifts meters and is extremely demanding in range. Both solo parts also contain leaps as large as 2-P8+P5. In contrast to the more punctuated sections, there are also free, gentle, and lyrical phrases.

¹Ibid.
³Jonathan Russell, e-mail message to author, January 8, 2014.
⁴Ibid.
The concerto was written for the composer’s own duo, Sqwonk. The duo premiered the composition in December of 2007 with the San Francisco Composers’ Chamber Orchestra. The double concerto is arranged for band, clarinet choir, and chamber ensemble. In 2012, Russell also arranged the composition for wind band. The wind band arrangement was premiered at the 2012 ClarinetFest in Lincoln, NE.¹

Russell has served on the Music Theory faculty at the San Francisco Conservatory and the Composition Faculty at the Conservatory’s Adult Extension and Preparatory Divisions. An avid performer, he frequently performs with his duo, Sqwonk and the bass clarinet quartet, Edmund Welles. He has studied at Harvard University, San Francisco Conservatory of Music, and is currently a PhD candidate in composition at Princeton University.²

Maurice Saylor (b. 1957)

*Comic Symphony* (2012)

1. Meter: 2/2, 2/4, 3/4, 4/4, 5/4, 3/2, 6/8, 7/8, 9/8
2. Range: d-g²
3. Structure: 4 movements
   I. Overture, 152 measures
   II. Romanza, 88 measures
   III. Wild Dance, 188 measures
   IV. Finale Ultimo, 239 measures
4. Timing: 16 minutes, 479 measures
5. Instrumentation: Clarinet and Piano
6. Difficulty: Solo - undergraduate, Ensemble - undergraduate
7. Publisher: Potenza Music Publishing
8. Recording:

*Comic Symphony* was composed for clarinetist Ben Redwine. Saylor and Redwine frequently perform together in The Snark Ensemble, an instrumental chamber ensemble committed to the live performance of new music to silent film. Written in memory of clarinetist David Etheridge (1943-2010), the first movement served as the competition piece for the 2013 Oklahoma Clarinet Symposium. The first two movements were premiered at ClarinetFest 2011 in Los Angeles, California. The entire concerto was premiered by Redwine and Désirée Scuccuglia on July 25, 2013 at ClarinetFest in Assisi, Italy.³

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¹Ibid.
³Maurice Saylor, e-mail message to author, March 21, 2013.
In 1991 Saylor composed a musical inspired by Molière’s *Le Malade Imaginaire*. Pleased with the melodies but not with the overall product, he decided to rework the material into a comic symphony. However, Saylor still was not satisfied with this version. When Redwine asked him to compose a work for him, Saylor realized that the symphony was lacking a soloist.¹

The composer kept the tunes intact, but embellished and broadened the musical ideas. Although most concerti are scored for a solo instrument and orchestra, Saylor’s composition is scored for clarinet and piano. *Comic Symphony* is symphonic in form, but a concerto by nature. Saylor says, “To tangle matters more, I suspect one day I will score the work back to orchestra--keeping the clarinet solo. At that point, I suppose it will be a textbook concerto--of sorts.”²

Maurice Saylor’s compositions have been performed at the National Gallery of Art in Washington, D.C. and the John F. Kennedy Center for the Performing Arts, among others. He is also the recipient of grants from the D.C. Commission of Arts and Humanities and the American Composers Forum. He earned a Bachelor and Master of Music from The Catholic University of America, where he currently serves as Music Librarian.³

Daniel Schnyder (b. 1961)

*Concerto for Clarinet and Orchestra “Matrix 21”* (2009)

2. Range: d-b⁴
3. Structure: 1 movement
4. Timing: 23 minutes, 827 measures
5. Instrumentation: Clarinet and Piano
6. Difficulty: Solo - graduate, Ensemble - graduate
7. Publisher: Danymu Publishing
8. Recording: Available on soundcloud

This concerto was commission by the Orchestre de Chambre de Lausanne, where Schnyder serves as Composer in Residence, and was composed for clarinetist Eddie Daniels. The concerto was premiered on January 2010 by Daniels and the Orchestre de Chambre de Lausanne conducted by Kristjan Jaervi.⁴

Schnyder showcases Daniels’ affinity to meld elements of classical and jazz. Schnyder’s desire was to compose a concerto along the same vein as Aaron Copland’s concerto composed

¹Ibid.

²Ibid.

³”About Me” Maurice Saylor accessed March 20, 2013, mauricesaylor.net/about-us.php.

⁴Daniel Schnyder, e-mail message to author, February 4, 2014.
for jazz clarinetist, Benny Goodman. “Matrix 21” utilizes many of the same stylistic techniques used by Copland and adds a more contemporary character by utilizing extended techniques such as flutter tongue, timbral fingerings and multiphonics. Additionally, Schnyder includes quotes from well-known symphonic jazz compositions like George Gershwin’s “Rhapsody in Blue” and Irving Berlin’s “Cheek to Cheek.”

Schnyder’s concerto is a single movement work that contains several sections. Moreover, he employs numerous abrupt shifts in character, tempo, dynamic, and style. One of the most challenging aspects of this concerto is achieving fluid transitions to create a sense of continuity.

This composition is most suitable to graduate students or advanced undergraduate students with extensive experience with jazz. Although this composition does not require the soloist to improvise, there are optional sections where improvisation is encouraged. Furthermore, the frequent meter changes and extensive use of the extreme altissimo make this composition exceptionally challenging.

Swiss-American composer, Daniel Schnyder is a saxophonist and composer. He has received commissions from the Orpheus Chamber Orchestra, the St. Paul Chamber Orchestra, and the Radio Symphony Orchestra in Berlin, among others. Schnyder has also won awards from the International Trumpet Guild’s Composition Contest, the International Clarinet Association, the American Symphony League and Meet the Composer.

Ralph Shapey (1921-2002)
2 for 5 (2002)

2. Range: low b-really high c
3. Structure: 2 movements
   I. 52 measures
   II. Solos, 29 measures
1. Timing: minutes, 81 measures
2. Instrumentation: Clarinet and String Quartet
3. Difficulty: Solo - graduate, Ensemble - graduate
4. Publisher: Theodore Presser
5. Recording:

2 for 5 is a concerto grosso for clarinet and string quartet. The composition was written for and dedicated to Charles Neidich and the Juilliard String Quartet. It was completed shortly after

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1Ibid.

before Shapey’s death in 2002. However, it was not premiered until October 2007 at the Peter Jay Sharp Theater at the Juilliard School. During the premiere, at the end of the first movement, a fire alarm rang and the hall had to be evacuated. Upon the return of the audience and musicians, the first movement was performed again and provided the audience with a second listening opportunity.¹

Shapey uses a trill in the solo voice to provide cohesiveness throughout the first movement. This trill motive also returns at the conclusion of the second movement. The clarinet line of the first movement utilizes the upper range of the clarinet and is independent from the strings. Conversely, the strings move in pairs. Moreover, there are frequent meter changes, nearly every measure. The second movement, *Solos* is slow and more lyrical in comparison to the opening movement. The strings take a more supportive role and have unison rhythms for a majority of the movement. Shapey also utilized frequent meter changes for this movement.²

Perhaps the most challenging aspect of this work are the slow tempi. The composition opens with eighth note = 35 and the tempo for the second movement is quarter note = 40. This composition also requires the viola and cello to tune their C string down to A.³ Additionally, the frequent meter changes make *2 for 5* most suitable for graduate students.

As a teenager, Shapey held the post of Youth Conductor of the Philadelphia National Youth Administration Symphony Orchestra. He was the founder and music director of the Contemporary Chamber Players of the University of Chicago. He served on the music faculty at the University of Pennsylvania and the University of Chicago.⁴

Bright Sheng (b. 1955)

2. Range: d- b⁸³
3. Structure: 3 movements
   I. Andante, 93 measures
   II. Prestissimo, 190 measures
   III. Largo, 117 measures
1. Timing: 20 minutes, 400 measures
2. Instrumentation: Clarinet and Orchestra


²Joel Krosnick, e-mail message to author, February 9, 2014.

³Ralph Shapey, program notes to *2 for 5* (King of Prussia, Pa: Theodore Presser).

3. Difficulty: Clarinet - advanced undergraduate / graduate, Ensemble - undergraduate
4. Publisher: G. Schirmer
5. Recording:

Wild Swan: Concertino for Clarinet and Orchestra is an expanded version of Sheng’s composition, Concertino for Clarinet and String Quartet (1994). The New West Symphony commissioned the orchestral arrangement and premiered it on May 16, 2006 at the Oxnard Performing Arts Center. Gary Ginstling was the soloist and Sheng conducted the orchestra. A number of changes were made when Sheng adapted this work, but the overall effect remained intact.¹

Similar to Bartók and Janácek, Sheng uses folk music and its corresponding language as his fundamental compositional elements. His desire is to bring a greater understanding and appreciation of his music through the use of Asian culture.²

Wild Swan uses portions of folk melodies Sheng heard in northwest China prior to moving to the United States in 1982. Unlike stereotypical Chinese music, the northwest region does not use the pentatonic scale as its model. Instead of the pentatonic scale, the music of this region utilizes a seven-note scale comparable to the mixolydian mode.³ The composer combines Western instruments with the Chinese scale as an experiment to determine if the Asian characteristic would remain intact.

A simple Chinese folk tune serves as the framework for the concerto. However, the melody does not appear in its entirety until the final movement. Clarinetists should be aware that this piece is composed for both B-flat and A clarinet. There are many acrobatic and virtuosic passages that contain large leaps. In combination with the Chinese scale, Sheng conveys the idea of his music through the use of note bends, flutter tongue, and glissandos. Both the soloist and ensemble have extreme, dramatic dynamic shifts.

A native of Shanghai, China, Sheng studied at the Shanghai Conservatory of Music. He later went on to earn degrees in composition from Queens College, CUNY and Columbia University. While a student at Tanglewood Music Center in 1985, he was introduced to Leonard Bernstein, with whom he studied until Bernstein’s death in 1990. He has served as composer-in-residence for the Lyric Opera of Chicago, the New York City Ballet, and the Seattle Symphony Orchestra. Sheng has also served as the Leonard Bernstein Distinguished University Professor of Music at the University of Michigan.⁴

²Ibid.
³Ibid.
⁴”Biography” Bright Sheng accessed February 1, 2014, brightsheng.com/bio.html.
Rick Sowash (1950)
Concerto for Clarinet and Orchestra (2007)

1. Meter: 3/4, 4/4, 6/8, 9/8
2. Range: d-f_b³
3. Structure: 3 movements
   I. Allegro moderato, 260 measures
   II. Moderato “The View from Carew”154 measures
   III. Allegro, 309 measures
1. Timing: 31 minutes, 723 measures
2. Instrumentation: Clarinet and Orchestra
3. Difficulty: Clarinet - undergraduate, Ensemble - undergraduate
4. Publisher: Rick Sowash Publishing Company
5. Recording: Marquis 81423

Sowash composed and dedicated his concerto to his friend, Angelo Santoro. The second movement, “The View from Carew” was originally composed as a single movement Romance for clarinet and orchestra (2000). However, Santoro thought it would work well as a middle movement for a concerto. During the summer of 2007, Sowash composed the outer movements of the concerto. The composition was premiered by the Clermont Philharmonic Orchestra, under the direction of Jamie Morales Matos, featuring Santoro.¹

Instead of casting the clarinet in the traditional role of “hero,” Sowash creates a partnership between the soloist and ensemble. Throughout the work the clarinet takes on the role of a “teacher” to the orchestra. The soloist presents melodies to the orchestra, the orchestra then echoes and develops those melodies into more complex ideas. The thematic material of the second movement, which was composed first, is also featured in the first movement.²

In this concerto, Sowash desired to create an “American-sounding” composition. He does so by incorporating many of the same techniques used by Copland, Gershwin, and Barber such as open intervals, folk idioms, jazz, and Hollywood “western” sounds. This is a tonal composition that follows conventional three-movement concerto form. Overall, the work has a conservative range and does not utilize any extended techniques. It is accessible to undergraduate students and advanced high school students.

Composer Rick Sowash is also an author, publisher, and speaker. He is a graduate of The Jacobs School of Music of Indiana University, earning a Bachelor’s degree in music composition

¹Rick Sowash, e-mail message to author, May 29, 2013.
²Ibid.
and comparative literature. Composer of more than 200 works, he has composed an opera, film score, as well as a number of chamber works.¹

Frank Ticheli (1958)

Concerto for Clarinet (2010)

1. Meter: 2/4, 3/4, 4/4, 5/4
2. Range: d-b b³
3. Structure: 3 movements
   I. Rhapsody for George, 217 measures
   II. Song for Aaron, 79 measures
   III. Riffs for Lenny, 276 measures
1. Timing: 21 minutes, 572 measures
2. Instrumentation: Clarinet and Orchestra
3. Difficulty: Clarinet - undergraduate, Ensemble - undergraduate
4. Publisher: Manhattan Beach Music
5. Recording:

This concerto was written for and commissioned by clarinetist Håkan Rosengren. Ticheli’s compositional process was directly influenced by Rosengren’s “fiery virtuosity...[and his] poignantly beautiful sound.” Each movement is an accolade to an iconic 20th century American composer: George Gershwin, Aaron Copland, and Leonard Bernstein.²

The first movement, Rhapsody for George, pays homage to Gershwin and opens with the quintessential clarinet glissando from Rhapsody in Blue. This movement also contains walking bass lines, jazz-like syncopations, and heavy backbeats. Rhapsody for George is filled with jazzy, chromatic sixteenth note whirlwinds that are constantly fired between the clarinetist and orchestra.

The middle movement, Song for Aaron, is adapted from one of Ticheli’s previous works for voice, An American Dream, for soprano and orchestra, sixth movement. Consequently, it has a very lyrical and song-like feeling. This movement contains the “open feel” so commonly associated with Copland’s music.³

In Riffs for Lenny, Ticheli “imagined Bernstein perched on a pulpit (a podium?), passionately preaching about Music as a powerful and necessary force for humanity.” He pays homage to Bernstein’s contributions to music and his zeal for music, and his passion for music

²Frank Ticheli, e-mail message to author, May 13, 2013.
³Frank Ticheli, program notes to Concerto for Clarinet (Brooklyn: Manhattan Beach Music).
advocacy. This movement also has a jazzy feel and serves as a bookend to the first movement. However, this movement is meant to be more sultry-sounding than its counterpart.

This concerto is accessible to undergraduates and utilizes a number of extended techniques, including the use of portamento, note bends, timbral trills, and flutter tongue. However, Ticheli exploits the full range of the clarinet, which may be a limiting factor when considering this composition. The concerto is available in several arrangements: clarinet and orchestra; clarinet and wind band; and clarinet and piano.

The music of Frank Ticheli has been performed throughout the world. His compositions for concert band have become standards in the repertoire. Moreover, he has received awards from numerous organizations including the American Academy of Arts and Letters, NBA/William D. Revelli Memorial Band Composition Contest, and Britten-on-the-Bay Choral Composition Contest. He currently served on the faculty of the University of Southern California’s Thornton School of Music.

David Vayo (b. 1957)

All Our Strivings (2012)

2. Range: Clarinet: d–b b\textsuperscript{5}; Bass Clarinet: C–e\textsuperscript{2}
3. Structure: 1 movement
4. Timing: 13 minutes, 254 measures
5. Instrumentation: Clarinet/Bass Clarinet, Keyboard, and Strings
6. Difficulty: Solo - advanced undergraduate/graduate, Ensemble - advanced undergraduate
7. Publisher: Self-published
8. Recording:

All Our Strivings is based on the John Greenleaf Whittier poem “The Brewing of Soma.” This concerto draws upon the text “…Drop Thy still dews of quietness, Till all our strivings cease...” A setting of this poem was also composed by Charles Ives. The concerto, scored for solo clarinet/bass clarinet, keyboard, and strings was composed for clarinetist Blake McGee and the University of Wyoming Chamber Orchestra conducted by James Przygocki. Although it has yet to be premiered, McGee still intends to perform the premiere once it is scheduled.

This composition was composed for solo clarinet/bass clarinet. Vayo was inspired to compose a concerto that featured both instruments because he is fond of the additional timbral

\footnote{Ibid.}

\footnote{“Bio” Frank Ticheli accessed June 1, 2013, www.manhattanbeachmusiconline.com/frank_ticheli/biobio.html.}

\footnote{David Vayo, e-mail message to author, February 2, 2014.}
capabilities and extended range of the bass clarinet. This single movement concerto incorporates sections of mensural notation and designated vibrato. Additionally, this concerto contains aleatoric passages. Vayo also creates unconventional colors in the piano by playing the strings with a medium-gauge guitar pick. The composer exploits the extreme dynamic capabilities of the clarinet throughout the composition. The soloist is also required to play quarter tones and rapid articulations.

*All Our Strivings* is primarily an energetic composition, but it continually returns to a quiet and contemplative state. Due to the frequent meter changes, extremely independent parts, and the utilization of the clarinet and bass clarinet, this concerto is most appropriate for advanced undergraduates and graduate students.

Vayo’s music has been performed throughout the world, including Mexico, Hong Kong, Taiwan, and Brazil. He is a graduate of Indiana University and The University of Michigan. His primary composition teachers were Leslie Bassett, William Bolcom, Frederick Fox, and Juan Orrego-Salas. He has taught at Connecticut College and the National University of Costa Rica. Currently, he is head of the composition and theory department at Illinois Wesleyan University.

Julian Wachner (b. 1969)

*Concerto for Clarinet and Orchestra* (2002)

1. Meter: 2/2, 3/2, 2/4, 3/4, 4/4, 5/4
2. Range: e\(^b\)-g\(^b\)\(^3\) (concert pitch)
3. Structure: 2 movements
   1. Misterioso, 99 measures
   2. Molto Allegro, 280 measures
1. Timing: 11 minutes, 379 measures
2. Instrumentation: Clarinet and Orchestra / Chamber Orchestra
3. Difficulty: Solo - undergraduate, Ensemble - undergraduate
4. Publisher: Schirmer Music Company
8. Recording:

Julian Wachner’s *Concerto for Clarinet and Orchestra* was written in celebration of the 80th birthday of Lukas Foss. The concerto was commissioned by Yoichi Udagawa for the Quincy Symphony Orchestra and Mark Margolies. In November 2002, the concerto was premiered featuring Margolies on clarinet with Udagawa conducting the Quincy Symphony Orchestra. There are two orchestral versions available, chamber and full, as well as a piano reduction.

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1Ibid.
3Julian Wachner, program notes to *Concerto for Clarinet and Orchestra* (New York: G. Schirmer).
This concerto is a two-movement work that is performed continuously without pause between movements. The opening movement has an overall slow tempo and contains long phrases. Wachner also includes closely related tempo changes that ebb and flow and create a sense of shading and nuance. The first movement concludes with a *Molto Allegro* tempo that leads directly into the second movement.

In the second movement, the clarinetist is required to flutter tongue. This movement features a number of glissandi and passages requiring rapid articulation. Wachner also includes numerous meter changes, as well as sections specifically marked “jazzy.” There is a driving pulse present throughout the entirety of the movement, with the exception of brief passages.

Music director of the Washington Chorus, Wachner also serves as Director of Music and the Arts at New York’s historic Trinity Wall Street Church. He is also Associate Professor of Music at McGill University. He has conducted orchestras around the world including the Philadelphia Orchestra, the Pittsburgh Symphony, and the Boston Pops Orchestra.¹

Don Walker (b. 1941)

*Concertino for Igor and Clarinet* (2011)

1. Meter: 3/4, 4/4, 5/8, 7/8
2. Range: d-f³
3. Structure: 1 movement
   1. 259 measures
1. Timing: 11 minutes, 259 measures
2. Instrumentation: Clarinet and Orchestra
3. Difficulty: Solo - undergraduate, Ensemble - undergraduate
4. Publisher: Self-published
5. Recording:

The title of this concerto is a tribute to Igor Stravinsky, whose music Walker greatly admires. The composer uses Stravinsky’s unique structural, harmonic, and rhythmic style as a template for his concerto. Although the composer inserts his personal compositional style, it echoes the style of the iconic composer. This concerto has yet to be premiered.²

The first movement is heavily influenced by Stravinsky’s *Ebony Concerto*. Walker utilizes similar color combinations as heard in Stravinsky’s concerto, but uses woodwinds and strings, rather than saxophones and trumpets. There are several points throughout the concerto that Walker treats the harp and piano as “secondary soloists.” The composer was also influenced

²Donald B. Walker, e-mail message to author, January 21, 2014.
by Stravinsky’s distinctive rhythmic style. He implemented similar rhythmic sequences comprised entirely of eighth and quarter notes, comparable to those heard in Stravinsky’s concerto.¹ Walker utilizes triplet values, as well as eighth and quartet notes. During the rhythmic sequences each instrument is assigned a different combination of rhythms. The composer creates textural variety as the strings join in a contrapuntal dialogue with the soloist.

Although the orchestral parts are independent, this concerto is still accessible to undergraduate orchestras. The soloist is required to play rapid articulations and leaps larger than two octaves. This concerto is composed primarily in 3/4 and 4/4 with minimal meter changes. This composition provides undergraduates with an introduction to 20th century compositional styles, without the pressure of learning extended techniques.

Walker is a graduate of Stanford University and the University of California, Berkeley. He also holds Master’s degree in Library Science and California History. He is the recipient of the George Ladd Prix de Paris, a grant from the National Endowment for the Humanities, and a Composer in the Community Grant with the Oakland, California Chamber Orchestra. Walker’s compositions have been performed throughout the world, including Vienna and the Czech Republic.²

Roger Zare (b. 1985)

_Bennu's Fire_ (2011)

2. Range: d-a³
3. Structure: 3 movements
   I. Rebirth, 108 measures
   II. Phoenix Song, 137 measures
   III. Fire, 201 measures
4. Timing: 22 minutes, 446 measures
5. Instrumentation: Clarinet and Wind Ensemble, Orchestra, or Piano Reduction
6. Difficulty: Solo - advanced undergraduate / graduate, Ensemble - undergraduate
7. Publisher: Roger Zare Music
8. Recording:

_Bennu's Fire_ is an appealing work accessible to advanced undergraduate and graduate students. The concerto was commissioned by Alexander Fiterstein and the California State University at Northridge Wind Ensemble. The title for the concerto is the Egyptian mythological

¹Ibid.

bird, the Bennu. Various legends of a firebird that appear in tales seen in other cultures utilize this legend as a prototype.¹

The first movement, which begins with a reference to Stravinsky’s *The Firebird*, explores the bird’s origin from ashes. As the clarinet enters, the mood of the movement quickly shifts to portray an uneasy hatchling bird that is soon energized with a pulsing rhythmic drive. At its climax, Zare dissipates the energy level as the firebird takes flight and the music fades.²

The second movement represents the singularly beautiful song of the firebird’s cry. The clarinet’s capability to produce beautiful and lyrical lines is highlighted throughout this movement through a series of varying textural intensities in the accompaniment. At the conclusion of the clarinet cadenza, an expansive form of the original song is performed by the ensemble. The movement concludes as the soloist descends to a more serene state. This movement may be performed separately from the outer movements.³

The final movement encompasses the fatalistic cycle of the firebird, death and rebirth by fire. The movement begins in a frenzied state that references two themes from earlier in the composition prior to reaching a “roaring resurrection inferno.”⁴

The concerto was premiered by Alexander Fiterstein in 2011 at ClarinetFest in Los Angeles, California. Zare was awarded the BMI Student Composer Award and an ASCAP Morton Gould Award for this composition. The music of Roger Zare is often inspired by science and nature. The New York Times praised him for his “enviable grasp of orchestration.” He holds degrees from the University of Southern California, Peabody Conservatory of Music, and the University of Michigan, respectively.⁵

His repertoire includes compositions written for solo, chamber, choral, and full orchestra. He is the recipient of the 2007 and 2009 BMI student composer award, the 2009 ASCAP Foundation Rudolf Nissim Prize, and the 2008 American Composers Orchestra Underwood Commission. Most notably, in 2010, Zare was awarded the Charles Ives Scholarship from the American Academy of Arts and Letters and was a fellowship recipient at the Aspen Composition Masterclass. He has also served as composer in residence for several music festivals.⁶

²Roger Zare, interview by author, Tallahassee, FL, February 5, 2013.
³Ibid.
⁴Ibid.
⁵Ibid.
Evan Ziporyn (b. 1959)  
*Big Grenadilla* (2006)

2. Range: BB\textsubscript{b}-d\textsuperscript{2}  
3. Structure: 1 movement  
4. Timing: 15 minutes, 306 measures  
5. Instrumentation: Bass Clarinet and Chamber Orchestra  
6. Difficulty: Solo - graduate, Ensemble - advanced undergraduate / graduate  
7. Publisher: Aiplane Ears Music  
8. Recording: Cantaloupe Music

Robert Beaser, artistic director of the American Composers Orchestra, and Dennis Russell Davies, conductor laureate commissioned *Big Grenadilla*. This concerto was also made possible with further support from the National Endowment for the Arts.\(^\text{1}\)

The work was premiered on October 13, 2006 at Carnegie’s Zankel Hall in New York City. Ziporyn played bass clarinet and was accompanied by the American Composers Orchestra conducted by Bradley Lubman. The premiere marked the 60th anniversary of Woody Herman premiering Igor Stravinsky’s *Ebony Concerto* at Carnegie Hall.\(^\text{2}\)

*Big Grenadilla* is the composer’s second concerto for bass clarinet (please see the following entry for more information). Cast quite differently than his first concert, the bass clarinet serves as the conductor leading the orchestra. Ziporyn, who has been playing bass clarinet since high school, has come to think of the instrument as a “life partner.” Therefore, when writing for the bass clarinet, he composes as if writing for a fellow musician. His compositional objective is to write for the acoustic qualities of the instruments, instead of the reverse.\(^\text{3}\)

Grenadilla is the wood used to construct clarinets. It is a dense, dark wood that is frequently confused with ebony. The bottom joint of the bass clarinet is constructed from a single piece at least 30 inches in length.\(^\text{4}\) In this concerto, Ziporyn uses the relationship between the soloist and the orchestra to depict the landscape of the African steppe where the grenadilla grows. Ziporyn writes, “It [*Ebony Concerto*] is the Kilimanjaro of my own African landscape. We steppe-dwellers continue to gaze up in awe.”\(^\text{5}\)

\(^{1}\)Evan Ziporyn, e-mail message to author, May 30, 2013.  
\(^{2}\)Ibid.  
\(^{3}\)Ibid.  
\(^{5}\)Ibid.
This concerto begins with the bass clarinet alone. The composer utilizes a number of extended techniques including flutter tongue, key flutters, multiphonics, overtones, singing while playing, and slap tongue. There are also several passages containing leaps of two octaves or greater.

Evan Ziporyn holds degrees from the Eastman School of Music, Yale University, and the University of California Berkeley. In 1987 he was awarded a Fulbright to study in Bali. He joined the faculty at MIT in 1990 and is currently Kenan Sahin Distinguished Professor of Music at MIT. In addition, he is the Head of Music and Theater Arts, and was named Inaugural Director of MIT’s Center for Art Science and Technology.¹

Evan Ziporyn (b. 1959)

*Drill* (2002)

2. Range: E⁵ᵇ⁻ᶠ²
3. Structure: 1 movement
4. Timing: 10 minutes, 321 measures
5. Instrumentation: Bass Clarinet and Wind Ensemble
6. Difficulty: Solo - graduate, Ensemble - undergraduate
7. Publisher: Airplane Ears Music
8. Recording: Cantaloupe Music and Innova

_Drill_ was commissioned by the MIT Wind Ensemble with the additional support of Richard Nordlof. On March 15, 2002 Ziporyn premiered his own composition, accompanied by the MIT Wind Ensemble conducted by Fred Harris.² This is his first of two bass clarinet concertos.

The composer employs a traditional heroic role for the bass clarinet. He also wishes the concerto to reflect the complex relationship between a student and teacher. While referencing this relationship, the composer drew upon the example of a drill sergeant. The individual who works as hard as his soldiers and requires them only to do tasks within his own capabilities. The sergeant exhorts and coaxes his soldiers to complete tasks all while he is completing the same task alongside the men. In this work, the drill sergeant (soloist) leads his soldiers (the orchestra) through harsh training exercises.³

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²Evan Ziporyn, e-mail message to author, May 30, 2013.
The concerto begins with relentless sixteenth-notes played by the soloist that are later echoed by the woodwinds in canon. A call and response section illustrates the example of a drill sergeant yelling orders as his troops respond in unison. At this point, the soloist emerges from the troops and is exalted by his comrades. The accents and staccatos present throughout the entirety of the concerto create a relentless driving force.

Evan Ziporyn holds degrees from the Eastman School of Music, Yale University, and the University of California Berkeley. In 1987 he was awarded a Fulbright to study in Bali. He joined the faculty at MIT in 1990 and is currently Kenan Sahin Distinguished Professor of Music at MIT. In addition, he is the Head of Music and Theater Arts, and was named Inaugural Director of MIT’s Center for Art Science and Technology.¹

Ellen Taaffe Zwilich (b. 19)
Concerto for Clarinet (2001-2002)

1. Meter: 1/4, 2/4, 3/4, 4/4, 12/4, 2/8, 6/8, 9/8
2. Range: d- a³
3. Structure: 4 movements
   I. 158 measures
   II. Elegy: September 11, 108 measures
   III. 254 measures
   IV. 101 measures
1. Timing: 25 minutes, 621 measures
2. Instrumentation: Clarinet and Chamber Orchestra / Orchestra
3. Difficulty: Solo - advanced undergraduate, Ensemble - undergraduate
4. Publisher: Theodore Presser
5. Recording: Delos

This concerto was commissioned by the Arlene and Dr. Milton D. Berkman Philanthropic Fund. The world premier of Concerto for Clarinet occurred on October 20, 2002. Clarinetist David Shifrin and the Chamber Music Society of Lincoln Center in New York City performed the chamber orchestra version. The following month, on November 2, 2002, Shifrin and the Buffalo Philharmonic, conducted by JoAnn Falletta premiered the orchestral version.²

Although the first movement of this concerto was well underway when the tragic events of September 11, 2001 transpired, much of this work, particularly the second movement, is Zwilich’s musical response of shock and sorrow. In the days that followed, new music began to gain focus in her mind. The composer began to realize that these new motives were related to the

earlier material she had already composed for the concerto. As she allowed these motives to influence the remainder of the work, her decision to title the second movement in memoriam of that day does the same for listeners.3

Zwilich intertwines a three-note motive throughout the entire body of the concerto. This motive is used to open the concerto and is also heard again in the cadenza. The first movement is marked by extroverted musical gestures and sudden changes in character. The three-note motive recurs at the beginning of the second movement, but is presented in a more dramatic, scream-like manner. During this movement, the clarinet plays a sorrowful lament that is interjected by the scream-like motive. However, the motive gets weaker each time it is presented until it is absorbed into the clarinet’s lament that dwindles to niente.

The third movement is an active scherzo-like movement with a fairly frantic character. This seems to be Zwilich’s portrayal of society attempting to move forward in the face of tragedy. However, as in reality, the despair of the past looms with the subtle recurrence of the three-note motive.2 As the final movement once again references the three-note motive the composer also incorporates material from the opening movement.

“In the days and months following the atrocities of September 11, artists of every stripe - rappers and symphonists, graffiti sprayers and sculptors, essayists and poets - have questioned the value of their work in and for these anxious times, wondering how to proceed, even if to proceed. Many were struck, briefly at least, into silence and creative inactivity by our communal shock, but as life adapted to its new normality, their ability to render the essence of experience into art returned, and with a greater awareness of the irresistible force of the creativity of the human spirit - they do it because they can’t not.”3

In 1983, Ellen Taaffe Zwilich was the first woman to receive the Pulitzer Prize in Music. She is also the recipient of the Arturo Toscanini Music Critics Awards, a Guggenheim Fellowship, and 4 Grammy nominations. Her compositions have been performed throughout the world. She is a graduate of the Florida State University and the Juilliard School. Her principal composition teachers were Roger Sessions and Elliott Carter.4

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1Ellen Taafe Zwilich, program notes to Concerto for Clarinet (King of Prussia, Pa: Theodore Presser).
2Ibid.
3Ibid.
CHAPTER 5
CONCLUSION

The desire of composers and clarinetists to exploit existing extended techniques and
invent new techniques has kept the clarinet at the forefront of the contemporary concerto
repertoire. Composers and performers, often one individual fulfilling both roles, have also
continued to challenge the limits of the instrument and performer. Due to the large range of the
instrument, the various characteristics of the registers, and the clarinet’s capability to produce
numerous extended techniques; composers frequently select the clarinet when composing
contemporary literature, specifically the concerto.

The close relationship of composers and performers continues to play a pivotal part in the
popularity and demand of the clarinet concerto. Three performers / ensembles seem to be
spearheading the commissioning of concerti thus far: Alexander Fiterstein has collaborated with
Samuel Adler, Sean Hickey, and Roger Zare; David Krakauer has collaborated with Ofer Ben-
Amots, Mohammed Fairouz, and Paul Moravec; and the Verdehr Trio has collaborated with Paul
Chihara, Douglas Knehans, and James Niblock. Conversely, there are several of concerti that are
dedicated to, but not commissioned by Jon Manasse and Richard Stoltzman.

During the first years of the 21st Century, composers have primarily chosen to write
concerti that feature the extreme range of the clarinet, both in pitch and dynamic capability.
Additionally, concerti include a broader range of extended techniques than seen in previous
works, thus increasing the demands of the soloist. A number of the concerti discussed in the
aforementioned annotations require the soloist to play at soft dynamic levels while playing in the
extreme altissimo range.
Due to the exploitation of the extreme altissimo and extended techniques, younger and less experienced clarinetists may have a difficult time finding an accessible 21st Century clarinet concerto. Some might argue that younger players need to focus on the staples of the repertoire, but I contest that it is equally important to pique their interest in contemporary music as well. Knowing the repertoire composed by prior and current generations should play an equal role in cultivating well-rounded and informed musicians. It would be highly beneficial to the perpetuation of contemporary music, specifically this genre, if more concerti were accessible to younger players.

In conclusion, I see the collaboration of composers and performers, as well as composer-performers, continuing to serve as a critical component to the evolution of the genre. Composers will most likely implement more electronic accompaniments and extended techniques, along with the invention of new techniques. The frequency of these extended techniques is likely to increase for both the soloist and ensemble. The future of this genre is dependent upon the demand by audiences, the enthusiasm of performers, the inspiration of composers, and the dissemination of materials such as this research.
APPENDIX A

LISTING OF CONCERTI WITH PUBLISHER’S ADDRESSES

Beyond the Pale  by Samuel Adler
Theodore Presser Co.
588 North Gulph Road
King of Prussia, PA 19406
www.presser.com

Caprichos no. 7 by Leonardo Balada
DINSIC Publicaciones Musicals, S.L.
Santa Anna 10, Entresòl 3a
E-08002 Barcelona
www.dinsic.com/en

Double Concerto for Oboe, Clarinet and Orchestra by Leonardo Balada
DINSIC Publicaciones Musicals, S.L.
Santa Anna 10, Entresòl 3a
E-08002 Barcelona
www.dinsic.com/en

Clarinet Concerto No. 2 by Miguel del Águila
peermusic classical
250 West 57th Street
Suite 820
New York, NY 10107
www.peermusicclassical.com

Undo by Marcos Balter
Self-published
www.marcosbalter.com

Concertino for Clarinet, Mandolin, and Orchestra by Ofer Ben-Amots
The Composer's Press
910 East San Miguel Street
Colorado Springs, CO 80903
www.oferbenamots.com
Klezmer Concerto by Ofer Ben-Amots  
The Composer's Press  
910 East San Miguel Street  
Colorado Springs, CO 80903  
www.oferbenamots.com

Concertino by John Carbon  
JCcollections  
1032 Woodridge Blvd  
Lancaster, PA 17601  
www.johncarbon.com

Concertino for Bass Clarinet and Chamber Orchestra by Elliott Carter  
Boosey & Hawkes  
229 West 28th Street, 11th Floor  
New York, NY 10001  
www.boosey.com

Love Music by Paul Chihara  
C.F. Peters Corporation  
70-30 80th Street  
Glendale, NY 11385  
www.edition-peters.com

Clarinet Concerto, Op. 595 by Carson Cooman  
Lauren Keiser Music Publishing  
10750 Indian Head Industrial Boulevard  
St. Louis, MO 63132  
www.laurenkeisermusic.com

Dance Concerto by Donald Crockett  
Lauren Keiser Music Publishing  
10750 Indian Head Industrial Boulevard  
St. Louis, MO 63132  
www.laurenkeisermusic.com

Brooklyn Bridge by Michael Daugherty  
Boosey & Hawkes  
229 West 28th Street, 11th Floor  
New York, NY 10001  
www.boosey.com
American Midlife: Concerto for Clarinet and Orchestra by David Dzubay
Pro Nova Music
5415 East James Road
Bloomington, IN 47408
www.pronovamusic.com

Tahrir by Mohammed Fairouz
peermusic classical
250 West 57th Street
Suite 820
New York, NY 10107
www.peermusicclassical.com

Equinox by Richard Festinger
Self-published
School of Music and Dance
San Francisco State University
1600 Holloway Avenue
San Francisco, CA 94132

leaving without / palimpsest 2 by Reiko Füting
Self-published
520 Ashfored Avenue
Ardsley, NY 10502
www.reiko-fueling.de

Concerto for Clarinet and Bassoon by Michael Gandolfi
Self-published
www.michaelgandolfi.com

The Nature of Light by Michael Gandolfi
Self-published
www.michaelgandolfi.com

Concerto for Clarinet and Virtual Instruments by Jerry Gerber
Self-published
1275 10th Avenue
San Francisco, CA 94122
www.jerrygerber.com
Clarinet Concerto by Steven R. Gerber
Lauren Keiser Music Publishing
10750 Indian Head Industrial Boulevard
St. Louis, MO 63132
www.laurenkeisermusic.com

Concerto for Bass Clarinet by Todd Goodman
Wrong Note Media, Inc.
Post Office Box 122
Midland, PA 15059
www.wrongnotemedia.com

Concerto for Bass Clarinet by Arthur Gottschalk
Self-published
The Shepherd School of Music
6100 Main MS-532
Houston, TX 77005
music.rice.edu/facultybios/gottschalk.shtml

Concerto for Clarinet and String Orchestra by Stephen Harke
Lauren Keiser Music Publishing
10750 Indian Head Industrial Boulevard
St. Louis, MO 63132
www.laurenkeisermusic.com

Concerto for Clarinet and String Orchestra by Sean Hickey
Cantabile Press
26 Butler Place #37
Brooklyn, NY 11238
www.seanhickey.com

Interconcerto by Daniel Kessner
Self-published - Distributed by Theodore Front Musical Literature
16122 Cohasset St
Van Nuys, CA 91406
www.tfront.com

Glow by Douglas Knehans
Armadillo Edition
205 F Street
Davis, CA 95616
www.armadillomusic.com
Concerto for Bass Clarinet and Orchestra by Ezra Laderman
G. Schirmer, Inc. / Associated Music Publishers, Inc.
180 Madison Avenue, 24th Floor
New York, NY 10016
www.musicsalesclassical.com

Clarinet Concerto by Richard Lavenda
Self-published
Shepherd School of Music,
Rice University - MS 532
Houston, Texas 77005
www.richardlavenda.com

Clarinet Concerto by Thomas Oboe Lee
Departed Feathers Music, Inc. - BMI
9 Remington Street
Cambridge, MA 02138
www.thomasoboelee.com

Concerto for Clarinet and Orchestra by Lowell Liebermann
Theodore Presser Co.
588 North Gulph Road
King of Prussia, PA 19406
www.presser.com

Concertino for Bb Clarinet and Orchestra by Donald Martino
Dantalian, Inc.
11 Pembroke Street
Newton, MA 02458
www.dantalian.com

Desert Roads by David Maslanka
Carl Fischer, Inc.
48 Wall Street, 28th Floor
New York, NY 10005
www.carlfischer.com

Black Dog by Scott McAllister
Lydmusic
2001 Bosque Ridge Rd.
Crawford, TX 76638
www.lydmusic.com
Epic Concerto by Scott McAllister
Lydmusic
2001 Bosque Ridge Rd.
Crawford, TX 76638
www.lydmusic.com

Freebirds by Scott McAllister
Lydmusic
2001 Bosque Ridge Rd.
Crawford, TX 76638
www.lydmusic.com

Chamber Symphony No. 3 for Clarinet and Orchestra by Daniel McCarthy
C. Alan Publications
P.O. Box 29323
Greensboro, NC 27429
www.c-alanpublications.com

Concerto No. 2 for Clarinet and Computer by John Melby
American Composers Alliance
802 West 190th Street
Suite 1B
New York, NY 10040
www.composers.com

Clarinet Concerto by Paul Moravec
Subito Music Corporation
60 Depot Street
Verona, NJ 07044
www.subitomusic.com

Clarinet Concerto by Daniel Nelson
Svensk Musik
103 Box 170 92
SE-104 62 Stockholm
http://www.mic.se/avd/mic/prod/micv6eng.nsf/docsbycodename/start

Concerto No. 2 for Violin, Clarinet, and Orchestra by James Niblock
Brotons & Mercadal Edicions Musicals S.L.
Apartat de Correus 37
08190 Sant Cugat del Vallès
(Barcelona) - Spain
www.brotonsmercadal.com
Concerto No. 3 for Violin, Clarinet, and Orchestra by James Niblock
Brotons& Mercadal Edicions Musicals S.L.
Apartat de Correus 37
08190 Sant Cugat del Vallès
(Barcelona) - Spain
www.brotonsmercadal.com

An Autumn Concerto by Rebecca Oswald
Self-published
www.rebeccaoswald.com

Chamber Concerto by James Primosch
Merion Music, Inc.
588 North Gulph Road
King of Prussia, PA 19406
www.presser.com

Clarinet Concerto by Kevin Puts
Bill Holab Music
377 Sterling Place, No. 4
Brooklyn, NY 11238
www.billholabmusic.com

“The Show Goes On” Concerto for Clarinet and Orchestra by Shulamit Ran
Israel Music Institute
55 Menachem Begin Road
IL-67138 Tel Aviv
http://www.imi.org.il

Collateral Damage by Nikola Resanovic
Self-published
4700 Rolling View Drive
Akron, OH 44333
www.nikolaresanovic.com

The Light Fantastic by Andrew Rindfleisch
Manzo Music
1003 Woodlane Drive
Mayfield Village, OH 44143
www.manzomusic.com
Concert for Clarinet and Strings by Bill Robinson
Self-published
3830 Jackson Street
Apartment L-13
Raleigh, NC 27607
www.billrobinsonmusic.com

Clarinet Concerto by Christopher Rouse
Boosey & Hawkes
601 West 26th Street
Suite 312
New York, NY 10001
www.boosey.com

Bass Clarinet Double Concerto by Jonathan Russell
Potenza Music Publishing
13040 Eastgate Park Way, Suite 108
Louisville, KY 40223
www.potenzamusic.com

Comic Symphony by Maurice Saylor
Potenza Music Publishing
13040 Eastgate Park Way, Suite 108
Louisville, KY 40223
www.potenzamusic.com

Concerto for Clarinet and Orchestra “Matrix 21” by Daniel Schnyder
Danymu Publishing
465 West 153rd Street
New York, NY 10031
www.danielschnyder.com

2 for 5 by Ralph Shapey
Theodore Presser Co.
588 North Gulph Road
King of Prussia, PA 19406
www.presser.com

Wild Swan by Bright Sheng
Schirmer, Inc. / Associated Music Publishers, Inc.
180 Madison Avenue, 24th Floor
New York, NY 10016
www.musicsalesclassical.com
Concerto for Clarinet and Orchestra by Rick Sowash
Self-published
338 Milton Street
Cincinnati, OH 45202
www.sowash.com

Concerto for Clarinet by Frank Ticheli
Manhattan Beach Music
1595 East 46th Street
Brooklyn, NY 11234
www.manhattanbeachmusic.com

All Our Strivings by David Vayo
Self-published
School of Music
Illinois Wesleyan University
P O Box 2900
Bloomington, IL 61702-2900

Concerto for Clarinet and Orchestra by Julian Wachner
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180 Madison Avenue, 24th Floor
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www.musicsalesclassical.com

Concertino for Igor and Clarinet by Don Walker
Self-published
www.donwalkermusic.com

Bennu’s Fire by Roger Zare
Self-published
www.rogerzare.com

Big Grenadilla by Evan Ziporyn
Airplane Ears Music
65 Turning Mill Road
Lexington, MA 02420
www.airplaneears.com
Drill by Evan Ziporyn
Airplane Ears Music
65 Turning Mill Road
Lexington, MA 02420
www.airplaneears.com

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APPENDIX B

DISCOGRAPHY

_Beyond the Pale_ by Samuel Adler
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_ClARINET CONCERTO NO. 2_ by Miguel del Águila
N/A

_Caprichos no. 7_ by Leonardo Balada
DINSIC Publicacions Musicals, S.L.
Santa Anna 10, Entresòl 3a
E-08002 Barcelona
www.dinsic.com/en

_Double Concerto for Oboe, Clarinet and Orchestra_ by Leonardo Balada
CD Naxos 8.572625 (Malaga Phil E. Colomer cond. 2013)

_Undo_ by Marcos Balter
N/A

_Concertino for Clarinet, Mandolin, and Orchestra_ by Ofer Ben-Amots
N/A

_Klezmer Concerto_ by Ofer Ben-Amots
Video recording
www.oferbenamots.com

_Concertino_ by John Carbon
N/A

_Concertino for Bass Clarinet and Chamber Orchestra_ by Elliott Carter
www.vimeo.com30290288

_Love Music_ by Paul Chihara
Albany Records U.S.
915 Broadway
Albany, NY 12207

_ClARINET CONCERTO, Op. 595_ by Carson Cooman
N/A
Dance Concerto by Donald Crockett
N/A

Brooklyn Bridge by Michael Daugherty
Equilibrium Records

American Midlife: Concerto for Clarinet and Orchestra by David Dzubay
Innova

Tahrir by Mohammed Fairouz
www.mohammedfairouz.com

Equinox by Richard Festinger
N/A

leaving without / palimpsest 2 by Reiko Füting
N/A

Concerto for Clarinet and Bassoon by Michael Gandolfi
N/A

The Nature of Light by Michael Gandolfi
Youtube - www.youtube.com/watch?v=x-g74N7V4-s

Concerto for Clarinet and Virtual Instruments by Jerry Gerber
Ottava Records

Clarinet Concerto by Steven R. Gerber
Arabesque

Concerto for Bass Clarinet by Todd Goodman
Wrong Note Media - WNM 10801

Concerto for Bass Clarinet by Arthur Gottschalk
N/A

Concerto for Clarinet and String Orchestra by Stephen Harke
Naxos

Concerto for Clarinet and String Orchestra by Sean Hickey
DELOS
Interconcerto by Daniel Kessner
N/A

Glow by Douglas Knehans
N/A

Concerto for Bass Clarinet and Orchestra by Ezra Laderman
N/A

Clarinet Concerto by Richard Lavenda
www.richardlavenda.com

Clarinet Concerto by Thomas Oboe Lee
Albany Records TROY1290

Concerto for Clarinet and Orchestra by Lowell Liebermann
N/A

Concertino for Bb Clarinet and Orchestra by Donald Martino
N/A

Desert Roads by David Maslanka
Albany Records TROY1010

Black Dog by Scott McAllister
Summit Records

Epic Concerto by Scott McAllister
Lydmusic
www.lydmusic.com

Freebirds by Scott McAllister
Summit Records

Chamber Symphony No. 3 for Clarinet and Orchestra by Daniel McCarthy
Capstone Records

Concerto No. 2 for Clarinet and Computer by John Melby
N/A

Clarinet Concerto by Paul Moravec
BMOP Sound
Clarinet Concerto by Daniel Nelson
Intim Musik / IMCD072

Concerto No. 2 for Violin, Clarinet, and Orchestra by James Niblock
DVD available on personal website

Concerto No. 3 for Violin, Clarinet, and Orchestra by James Niblock
N/A

An Autumn Concerto by Rebecca Oswald
N/A

Chamber Concerto by James Primosch
N/A

Clarinet Concerto by Kevin Puts

“The Show Goes On” Concerto for Clarinet and Orchestra by Shulamit Ran
N/A

Collateral Damage by Nikola Resanovic
Excerpts - www.nikolaresanovic.com

The Light Fantastic by Andrew Rindfleisch
Summit Records

Concert for Clarinet and Strings by Bill Robinson
Video Recording: VoChor Digital Recording

Clarinet Concerto by Christopher Rouse
BIS-CD 1386

Bass Clarinet Double Concerto by Jonathan Russell
YouTube
http://www.youtube.com/watch?v=Zoi7vShwBj8&feature=youtu.be

Comic Symphony by Maurice Saylor
N/A

Concerto for Clarinet and Orchestra by Daniel Schnyder
Available on Soundcloud
2 for 5 by Ralph Shapey
N/A

Wild Swan by Bright Sheng
N/A

Concerto for Clarinet and Orchestra by Rick Sowash
Marquis 81423

Concerto for Clarinet by Frank Ticheli
Manhattan Beach Music Online

All Our Strivings by David Vayo
N/A

Concerto for Clarinet and Orchestra by Julian Wachner
ATMA Classique

Concertino for Igor & Clarinet by Don Walker
N/A

Bennu’s Fire by Roger Zare
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Big Grenadilla by Evan Ziporyn
Cantaloupe Music

Drill by Evan Ziporyn
Cantaloupe Music and Innova

Concerto for Clarinet by Ellen Taaffe Zwilich
DELOS
David Shifrin, clarinet
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Oswald, Rebecca. *An Autumn Concerto.* Score, 2005.


Ran, Shulamit. “*The Show Goes On*” *Concerto for Clarinet and Orchestra*. Tel Aviv: Israel Music Institute, 2008.


Name=RALPHSHAPEY.


Zare, Roger. Interview by author, Tallahassee, FL, February 5, 2013.


BIOGRAPHICAL SKETCH

Amy Guffey, from Middletown, Pennsylvania, has studied clarinet throughout her academic career. In May 2003, she graduated from Shenandoah University with a Bachelor of Science degree in Music Education with a Performance Certificate in Clarinet performance. She obtained her Master of Music degree from Ball State University where she served as the clarinet graduate assistant at the Muncie Center for the Arts. Prior to attending Florida State University in 2010 to pursue a Doctor of Music degree in Clarinet Performance, she taught instrumental music at various parochial schools for the Archdiocese of Washington, D.C. Her teachers include Stephen Johnston, Caroline Hartig, Deborah Bish, and Frank Kowalsky.

Amy’s concentrations in music include clarinet pedagogy and chamber music. Her educational philosophy incorporates contemporary repertoire accessible to students of all abilities. In the future, she intends to promote the dissemination and performance of new compositions through publication, pedagogy, and performance.