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# The Concertos for Clarinet

BURNET C. TUTHILL

SEVERAL YEARS AGO the project of listing all the known concertos for clarinet was undertaken with the idea of calling them to the attention of my colleagues in the hope that this information would widen their concept of the music available to the clarinet soloist. For their guidance a brief description of the music, its style, difficulty and worth would accompany each listing.

This appeared to be a simple task, covering 30 or 40 items. Research was begun and to my amazement their number turned out to be legion. A new dealer's list would add a few; visits to dealers in Europe turned up more. There is no point in delaying the publication of the list as it stands for it will never be final or complete. Many works included have not been available for purchase and many are in libraries which could not be visited. The list as now issued includes many works of which copies have not been seen. If any reader possesses a copy he is willing to lend me for prompt inspection, he is begged to send it on to me.<sup>1</sup>

The sources of information have been various, including Geoffrey Rendall's valuable book, *The Clarinet* (Philosophical Library, N.Y. 1954) and of course Eitner's *Quellen Lexicon* in 10 volumes, to say nothing of catalogs of libraries and publishers. Everything in the Library of Congress and the Fleischer Library in Philadelphia has been examined. Other collectors have been of much help, notably Himie Voxman of the State University of Iowa and Wallace Tenney of Oakland, California, to both of whom I render thanks.

The use of the clarinet and other wind instruments in solo capacity was quite the vogue in the eighteenth century even when the instruments themselves were in an elementary state of mechanical development. After about 1825 their use in concertos lapsed for about a century and was resumed only after the recent development of a multitude of highly competent wind players at least partly stimulated by the growth of high school and college bands in the United States. A literature for their use with the modern instruments was in demand.

Musicologists have also been busy, with the result that many early concertos have been found and published, some in score and more in editions with piano accompaniment. We must be grateful to the discoverers and to the publishers who have made them available.

The earliest composer to have used the clarinet is Vivaldi (1675-1743). There are two *concerti grossi* for two oboes and two clarinets as the concertino supported by strings, the scores of which have been published by Ricordi. Attempt was made to secure the parts, but they turned out to be very expensive and would have to be imported from Italy, so the project of a Memphis performance had to be abandoned. The clarinet parts are in the normal Vivaldi style, but at least they do not completely avoid the chalumeau register, which early concertos so often do.

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<sup>1</sup>To Burnet C. Tuthill, 295 Buena Vista Place, Memphis 12, Tennessee.

The next composer in point of time seems to be Johann Melchior Molter (c.1695-1765) four of whose concertos have been published in score in the series entitled *Das Erbe Deutscher Musik*, (Vol. 41) issued in 1957 by Breitkopf and Haertel. They are all for D clarinet and even so dwell on the high register up to G and completely neglect all notes below middle C. Musically they seem worth while but they would be completely impractical on any but a D clarinet; if transposed for E $\flat$  clarinet the player would have to play in six, seven, and eight flats. Two other concertos in this same volume are by Franz Xaver Pokorny (1729-?) and are for B $\flat$  clarinet and quite within the normal range. In form and style they are in the classical pattern, but the composer does not seem to trust the soloist. Many of the phrases are doubled by the violins and the amount of playing assigned to the clarinet, especially in the rondos, would indicate that the player had been exhausted by his earlier efforts. The Pokorny works are now published with piano accompaniment.

There are five more eighteenth century concertos to add to this list of recent editions: one by Joseph Stamitz, three by Karl Stamitz (among his total of 12), and one by Franz Krommer. All are excellent music.

There seems to be no need to mention Mozart and Weber, for their works are well known and form the basic literature for the clarinet. The twentieth century revival begins with Busoni and Debussy. Many of the new items have been composed for some renowned player, perhaps on commission. These players include Cahuzac in France, the late Charles Draper and Frederick Thurston in England, and Benny Goodman in America. Among the composers are Sir Charles Villiers Stanford, Milhaud, Hindemith, Stravinsky, and Aaron Copland. They are all included on the following list. Included in it are many concertos that have been mentioned in some book or catalog, but which have not been available for inspection by the author. The existence of over 200 concertos is indicated; there are probably many more, old and new.

The writer has attempted to give dates of the composers and of publication. Where they are missing, the available reference books have not included the composers' names, and the publishers have printed no dates.

André, Paul. *Concertino*, for two Clarinets. Paris: Deplaix.

By a contemporary Frenchman. Copy not available.

Anonymous I. *Concerto in B $\flat$* . MS.

Not dated but surely late eighteenth century. Pure classic style. Has a lilting 6/8 rondo. Musical. Ozalid print of score, reconstructed from parts in the Library of Congress, obtainable from B. C. Tuthill.

Anonymous II. *Concerto in E $\flat$* , for two Clarinets. MS.

A two movement work—Largo and Allegro. Solo parts are well integrated. Tuneful and musical. Ozalid print of score, reconstructed from parts in the Library of Congress, obtainable from B. C. Tuthill.

Arnold, Malcolm (1921-). *Concerto*, for Clarinet and Strings. London: Lengnick, 1952.

Has some barren spots where the composer overworks an unimportant idea. Idiomatic for clarinet but disappointing.

Backofen, J. G. H. (1768-1839). Three Concertos.

Mentioned in Rendall. Not available.

- Bärmann, Karl (1811-1885). *Concerto Militaire in E♭*, Opus 6, Mainz: Schott, 1875.  
Rather bombastic—technical passages like all the exercise books—Weber and Spohr without the musical refinement of either.
- Bärmann, Heinrich (1784-1847). *Concertino*, Opus 27. Leipzig: Breitkopf and Haertel.  
Copy not available.
- Béon, Alexandre. *Concerto in B♭*. Paris: Costallat, 1907.  
Romantic, melodies pleasant but not distinguished. The orchestral accompaniment reduced for piano is dull. Useful for early student use.
- Bentzon, Jørgen (1897-1948). *Kammerkonzert No. 3*, Opus 39. Copenhagen: Ed. Dania, 1943.  
Rather severe writing and not a virtuoso piece. Dull in many places. It does not come off with the piano reduction of the score for small orchestra.
- Berezovsky, Nicholai (1900-1953). *Concerto*, Opus 28. New York: Boosey and Hawkes, 1941.  
Written originally for viola, the transference of the solo part for clarinet is not really satisfying for the wind player.
- Bernaud, Alain (1932-). *Concerto Lyrique*, for Clarinet and Orchestra. Paris: A. Leduc, 1954.  
A quite up to date test piece for the Paris Conservatoire and of more musical value than most of such works. Requires very advanced technique and musicianship.
- Berr, Friederich (1794-1838). *First Concerto in E♭*. Paris: A. Leduc, (new edition).  
The regular early nineteenth century stuff of no originality. Why the reprint when we have Weber and Spohr?
- Binet, Jean (1893-). *Petit Concert*, with Strings. Geneva: Henn.  
Not available for inspection.
- Blasius, Matthieu Frédéric (1758-1829). *Concerto No. 2 in F*. Paris(?): Magasin de Musique, Cherubini, Mehul, and Co.  
Scored for C clarinet but easy to transpose. Late classical style of much charm and well written for clarinet. It would be a useful teaching piece to precede and prepare for Mozart. Its chief fault is excessive length. May be compared with Wanhal and Dittersdorf. Score and parts are in the Fleischer Library. Blasius also composed duo concertos for clarinet and bassoon.
- Bloch, Waldemar. *Konzert*, 1955. Vienna: Doblinger, 1960.  
This work obviously needs the orchestra accompaniment to make it sound, for the orchestral introduction and interludes are extensive. The vigorous dissonances sound too rough on the piano. Rather long for its ideas.
- Bochsa, Robert Nicolas Charles (1789-1856) or Karl (-1821). *Concerto*.  
Mentioned in Rendall. Not available.
- Bonsel, A. *Concerto*. Amsterdam: Donemus, 1950.  
The work of a contemporary Dutch composer. Not available.
- Bozza, Eugene (1905-). *Concerto in B♭*, pour Clarinette et Orchestre de chambre ou Piano. Paris: A. Leduc, 1952.  
A florid, difficult work of some musical interest. Quite contemporary. Interest in the music wears thin in the process of study.
- Bruns, Victor (1904-). *Concerto*, Opus 26. Leipzig: Hoffmeister, 1952.  
Fairly musical and contemporary. Somewhat tricky and difficult.  
The technical demands are not merely stunts but belong to the music. Worth some study.
- Bruyer, V. *Concerto in G*. Paris: Evette-Schaeffer.  
A potpourri of vapid tunes in short sections with oompah accompaniments.
- Busoni, Ferruccio (1866-1924). *Concertino*, Opus 48. Leipzig: Breitkopf and Haertel, 1919.  
Well written for clarinet but somewhat dry. Evidently not up to the reputation of its composer but worth trying. Orchestral score published.
- Cartellieri, Casimir Anton (1772-1807). *Concerto*.  
Mentioned by Rendall.

Cavallini, Ernesto (1807-1874). *Concerto*.

Not available. Wallace Tenney has a copy.

Cimarosa, Domenico (1749-1801), arranged by Arthur Benjamin. *Concerto*, for Oboe and Strings. London: Boosey and Hawkes, 1942.

This work is freely adapted from the piano sonatas of D. Cimarosa. In spite of being originally for oboe a well adjusted part for clarinet is provided. In early classical style, it will be useful for a student not technically advanced.

Coenen, Johannes Meinardus (1824-1899). *Concerto in E $\flat$* . Dresden: Seeling, c.1900.

Void of real musical or melodic idea. Nineteenth century trash. Score and parts in Fleischer Library.

Collis, James. *Little Concertos No. 1 and No. 2*. New York: Charles H. Hansen, 1953.

Short, simple works in classical-romantic style. Good for teaching and performance. Musical if unimportant.

Copland, Aaron (1900-). *Concerto*. New York: Boosey and Hawkes, 1950.

Written for Benny Goodman who has recorded it. At first dryly lyrical it becomes jazzily rhythmical, over-emphasizing the high register of the clarinet. Musically not too gratifying to play.

Cremont, Pierre (1784-1846). *First Concerto in E $\flat$* , Opus 4. Paris: Gambaro, c.1810.

Late classical or early romantic. Quite musical and not too trite. Rondo rather long but not difficult. Copy in Library of Congress.

Cruft, Adrian (1921-). *Concertino*, for Clarinet in B $\flat$  and Strings. Pianoforte arrangement by the composer. London: Joseph Williams, 1956. (Mills Music).

A musically intelligent work in three movements in a modernized romantic style. The demands on the soloist are tonal and musical rather than technical. The melodic ideas are not imaginative but are well dressed. The piano is obviously a substitute for the strings but is adequate.

Crusell, Bernhard Henrik (1775-1838). Three concertos are mentioned by Rendall.

Danzi, Franz (1763-1826). *Concertante*, für Klarinette und Klavier. Hamburg: N. Simrock, 1960. Elite edition number 3077. Revised by Johann Wosciechowski. Mentioned by Rendall. Really a sonata and very fine.

Debussy, Claude (1862-1918). *Première Rapsodie*, pour Clarinette. Paris: Durand, 1910.

A great work, difficult but highly rewarding. It sounds well with piano in spite of being scored for a large orchestra. Score and parts published. Several times recorded.

Dello Joio, Norman (1913-). *Concertante*, for Clarinet and Orchestra. New York: Carl Fischer, Inc., 1955.

This is a very fine work. The performance problem is musical rather than technical, but it is not an easy piece. Two movements, of which the latter is a theme with five variations. Piano is a reasonable substitute for orchestra.

Dobrzynski, Ignacy F. (1807-1867). *Concerto in A $\flat$* . Cracow: Pol. W. Music, 1953.

A recent reprint. Romantic, rather long for its ideas, but with a certain charm. Not very difficult.

Dresden, Sem (1881-). *Sinfonietta*, for Clarinet and Orchestra. Amsterdam: Donemus.

Not available.

Eberwein, Traugott Maximilian (1775-1831). *Concerto*.

Mentioned by Rendall. Not available.

Fernström, John A. (1897-). *Clarinet Concerto*, Opus 30.

For clarinet, strings, timpani and cymbal. In Fleischer library.

Finzi, Gerald (1901-1956). *Concerto*, for Clarinet and String Orchestra. London: Boosey and Hawkes, 1951.

One of the best new works; melodious and well written for clarinet. Not too difficult. Up to date but not forbiddingly dissonant.

- Franke, Hermann (1834-1919). *Concerto No. 1*, Opus 18. Privately published, c.1900.  
In sentimental, trite, romantic style. Very weak Spohr type. MS. score and parts in Fleischer Library.
- Gabler, Egon. *Concerto No. 1*. Moscow: State Music Publishing House, 1958.  
In Library of Congress.
- *Concerto No. 2 in E♭*. Hanover: Oertel, 1909.  
Tawdry twaddle; dull leftovers.
- Gabucci, Agostino. *Concerto in E♭*, for Clarinet and Pianoforte. Florence: privately published, no date but about 1950.  
A mixture of old and new techniques. A show piece of doubtful musical quality.
- Gambaro, J. B. (1785-1828). 2 Concertos.  
Mentioned by Rendall.
- Gatti, D. *Concertino in B♭ major*, Solo for B♭ Cornet, Baritone, B♭ Clarinet or Tenor Saxophone. Arranged by Gene Morra. New York: Carl Fischer, Inc., 1957.  
A vapid piece—an andante with variations—of very low musical caliber. The piano part is not in the idiom of the piano.
- Glazounov, Alexander K. (1865-1936). *Concerto*. Moscow: U.S.S.R.  
Not available.
- Goldschmidt, Berthold (1903-). *Concerto*. MS., 1955.  
Not available.
- Grechaninov, Alexander (1864-1956). *Concerto*. Moscow: U.S.S.R.  
Not available, but from other works known, we may expect melodious but not exciting music.
- *Concertino*, for two Recorders or two Clarinets, and Piano. New York: Hargail, 1944.  
A short single movement of simple, attractive, and effective music. Easy enough for beginners and good enough for professionals.
- Grovez, Gabriel (1879-1944). *Concertino*, for Clarinet and Piano. Paris: Callet et Fils. No date but about 1940.  
A light work of charm in three contrasting sections. The first part is rhythmically tricky; the second nice and sentimental; the third a gay march.
- Guilhaud, Georges. *Concertino*. Paris: Costallat, 1910.  
Originally for oboe but often used by clarinetists. Sweetly musical but it does not use the full resources of the clarinet. Carl Fischer also has an edition of Guilhaud's *First Concertino* arranged by Paquot.
- Gurlitt, Cornelius (1820-1901). *Konzertstück*, for Clarinet with Orchestra or Piano. Bremen: A. E. Fischer, no date, c.1900.  
A one movement show piece of considerable brilliance. Difficult. Musically good but in the now discredited nineteenth century style.
- Hamilton, Iain (1922-). *Concerto*, Opus 7. MS., London: Schott.  
Not available.
- Handel, George Frideric (1685-1759). *Concerto*, with strings. Arranged by Sir John Barbirolli. London: Oxford University Press, 1952.  
Four movements chosen from as many works by Handel out of which results a Baroque concerto of high quality. It fills a need for a work in this style. Very well done by Sir John Barbirolli. Published with piano and in score and parts.
- Harder, Erwin E. (1883-). *Concerto No. 1 in G minor*. Chicago: Self published in 1931.  
Program music is attempted, resulting in a jerky style. Of little musical value. Copy in Library of Congress.
- Hassens, Charles Louis (1802-1871). *Concerto*.  
Not available.



- Haydn, Joseph (1732-1809). *Concerto in D* (Cello), transposed to B $\flat$  and adjusted to Clarinet by D. de Caprio. New York: Music Publishers Holding Corporation, 1947.  
A great work that transcribes well even in its few tricky passages "over the break." Mr. de Caprio has provided new and shorter cadenzas than those played by Casals.
- Hermstedt, Johann Simon (1778-1846). *Concerto*.  
Not available.
- Hindemith, Paul (1895-). *Concerto*, for Clarinet in A and Orchestra. London: Schott and Co., 1950.  
Written for Benny Goodman, it is in the recent Hindemith style. While it has some difficult spots—especially the rapid Ostinato—it is not a display piece, but thoroughly musical. It is a very important addition to the literature of clarinet concertos. Fine recording by Cahuzac.
- Hoddinott, Alun (1929-). *Concerto*, for Clarinet and String Orchestra, Opus 3. London: Oxford University Press, 1955. Clarinet part and small score published.  
Quite original. Music not for display but requiring thorough contemporary technique. Seems above the average musically. There is no published piano reduction of the score. Clarinet in A.
- Hodgson, Peter (1928-). *Clarinet Concerto*, with Strings. London: Hinrichsen.  
Not available.
- Hoessler, Franz Anton (1750-1792). *Concerto*.  
Not available.
- Horovitz, Joseph (1926-). *Concertante*, for B $\flat$  Clarinet and Strings. London: Chester, 1953. Score and parts.  
Old stuff not well repeated. Can be played with string quartet or orchestra. The string bass part does not appear in the score.
- Houston, Levin J. (1906-). *Concerto*. MS about 1949 in Library of Congress.  
The ideas of style, except for changing meter, are of a bygone time. Much trite accompaniment and no excitement.
- Hummel, Christian (1787-1849). *Concerto*.  
Not available.
- Hummel, Joseph Friedrich (1841-1919). *Concerto No. 2*. Leipzig: Breitkopf and Haertel, 1932.  
A single movement; romantic melodies and some brilliance. Not as good music as Weber but similar.
- Jongen, Joseph (1873-1953). *Concertino* for Clarinet in B $\flat$  and Piano, Opus 132. Brussels: Gervan, 1947.  
Very well written piece in the style of the French "pièce de concours" but much more musically worthy than most such. Has a few tricky spots but otherwise is not too demanding technically.
- Karren, Leon. *Concerto*, with Piano. Paris: Evette-Schaeffer.  
An introduction, adagio and variations. Stylized mid-nineteenth century but better than some.
- Klaus, Kenneth Blanchard (1923-). *Concerto Brevis*. MS., 1955-6.  
Variations on a 12-tone row, one of which is but two bars long. MS. obtained from Louisiana State University.
- Kleine, D. W. *Concertino*. Published in Cologne and Bonn.  
Not available.
- Kleinsinger, George (1914-). *Street Corner Concerto*, for B $\flat$  Clarinet and Piano. New York: Chappell and Co., 1953.  
A jazz concerto of quite some charm. Not too difficult.
- Klosé, Hyacinthe Eléanore (1808-1880). *Concertino*. Paris: Buffet-Crampton (Leduc).  
Very nineteenth century, but a good performer might make this one interesting.

Koppel, Herman D. (1908-). *Clarinet Concerto*, Opus 35, with Chamber Orchestra. Copenhagen: Skandin. Musik forlag, 1951.

This is a work of considerable atmosphere. Its charm is not of immediate appeal and needs close acquaintance for enjoyment. Very well written in the idiom of the clarinet. The piano reduction is playable but one can feel the need of the orchestral color.

Krommer, Franz V. (1760-1831). *Concerto in E $\flat$* , Opus 36. Prague: Musica Antiqua Bohemica, 1953.

One of three concertos by Kramarz (this is the Bohemian spelling). A work of charm, quite characteristic of the instrument. A good preparation for Mozart. It was first published by F. André in Offenbach, 1803.

— *Third Concerto*, Opus 86, in E minor. Offenbach: F. André, (1818 ?).

This work in contrast to the one listed above, is "made" music of vapid melodies and technical passages. It is for A clarinet. There is a copy in the Library of Congress. The second concerto was not available.

— *Concerto*, for two Clarinets, Opus 91. Offenbach: F. André.

Much like the Third Concerto. There is no contrapuntal interest. Copy in the Library of Congress.

Krylov, Paul (1885-1935). *Concerto in A*. Moscow: U.S.S.R.

Rather characteristic for clarinet (in A) but monotonous. Harmonically very static.

Kubin, Rudolf (1909-). *Concerto in C*. Prague (?): Kudelik, 1946.

The composer attempts to be contemporary but does not make it come off. The solo part is very brilliant and demanding, using the entire resources of the clarinet. Romantic music plus dissonant effects. Composed 1939.

Kurpinski, Karol (1785-1857). *Concerto*, for Clarinet and Orchestra. Cracow: Polskie Wydawnictwo Muzyczne, 1949.

Composed in 1823, it is somewhat like Spohr but not as good. It offers many technical problems and is good for study rather than performance.

Lefèvre, Jean X. (1763-1829). Six concertos.

Mentioned in Rendall.

Lindpainter, Peter Joseph von (1791-1856). *Concertos*.

Not available.

Litolff, Henry (1818-1891). *Scherzo Concerto*. London: Boosey and Hawkes, 1948.

A free adaptation of the scherzo from *Concerto Symphonique No. 4* (originally for piano) and arranged for B $\flat$  clarinet and piano by Norman Richardson. A brilliant piece that must be played very fast and hence requires great finger agility. It lays quite well for clarinet in the present, well made arrangement. Rather repetitive.

MacDonald, Malcolm. *Concerto*, with Strings. MS.

A contemporary British composer. Music not available.

Maconchy, Elizabeth (1907-). *Concertino*, with Strings. MS., 1947.

Not available.

Malko, Nicolay (1888-). *Concerto*, for Clarinet and Orchestra. New York: Boosey and Hawkes, agents for Belaieff Edition, 1955.

Malko writes simply and musically. Solo not brilliant but pleasantly playable. Short; pleasant but banal and trite.

Mann, J. G. H. (1858-1904). *Concerto in G minor*, Opus 90. Leipzig: Ruhle and Wendling, c.1900.

Begins bravely but does not fulfill its promise. Passage work idiomatic but not musical. Not worth revival. Score and parts in Fleischer Library.

Manns, Ferdinand (1844-1922). *Concerto in B $\flat$* , Opus 29. Bremen: A. E. Fischer, c.1910.

Nothing important here though the writing is facile and the scoring for ten woodwind and ten brass is good. Fleischer Library.



Maurer, Ludwig Wilhelm (1789-1878). *Concerto in B $\flat$  minor*, Opus 57. Leipzig: Hoffmeister, c.1900.

Better than most works of the period except Weber and Spohr. Melodious with easy but decent technical passages. Well scored. Fleischer Library.

Merzdorf, G. A. *Concertino*. Dresden: Seeling, c.1900.

Why did the Fleischer Library bother to copy this score?

Michel (1754-1786). *Concerto No. 8 in B $\flat$* . Paris: Pleyel.

The Library of Congress has MS. parts for solo clarinet, first violin, viola, and bass. The author has reconstructed a score from them and provided a second violin part which was evidently missing. Ozalid print may be had from B. C. Tuthill. This concerto is well written for the clarinet and worth reviving. This is one of 14 concertos by Michel, whose full name was Michel Yost. Dr. Voxman, State University of Iowa, has the parts for concertos numbers 9, 10, 11, 12 and 14 (solo clarinet, strings, two oboes, two horns). All are in B $\flat$ , are pleasant but have little to say and become monotonous melodically and harmonically. It would be enough to revive one of them.

Milhaud, Darius (1892-). *Concerto*. Philadelphia: Elkan-Vogel, 1942.

Written for and dedicated to Benny Goodman. Report is that he has never played it. It has its attractive moments but is difficult and exhausting to play, as there are few rests in which to swallow or breathe. Milhaud's usual dissonant style.

Molter, Johann Melchior (c.1695-1765). *Four Concertos for Clarinet*. Wiesbaden: Breitkopf and Haertel, 1957.

Published only in score in volume 41 of *Das Erbe Duetscher Musik*. All are for clarinet in D. Middle C is the lowest note used in the solo part but the high register is much used. Really playable only on the clarinet in D.

Mozart, Leopold (1719-1787). *Concerto*. New York: Carl Fischer, Inc.

Edited by C. Lillya and M. J. Isaac. An Italian edition is in the Library of Congress. This setting is for trumpet, probably the instrument for which it was written, with a substitute part for clarinet. It becomes a simple and effective solo for the clarinet.

Mozart, W. A. (1756-1791). *Concerto*, K 622. Offenbach: André, 1802.

Beyond praise—the perfect concerto. For clarinet in A, it is the work of genius in that Mozart plumbed the expressive depths of the clarinet while it was still in its primitive mechanical state. The first printed edition has been succeeded by many others under a variety of editors: André 1870; Breitkopf and Haertel (as part of the complete edition of Mozart's works); Eulenberg (edited by Rudolf Geiber), 1899; Costallat, 1939; Carl Fischer (revised and arranged by Simeon Bellison), 1943; Cundy-Bettoney, 1945; Boosey and Hawkes (revised by Frederick Thurston), 1946; Leduc (cadences by J. Ibert, revised edition by Ulysse Delécluse), 1951; Ricordi (arranged by Alamiro Giampieri), 1955; G. Schirmer (piano reduction and revision by Eric Simon), 1959; also a cadenza by Busoni, separately published by Breitkopf and Haertel in 1922, including orchestral accompaniment. There are numerous recordings.

Mueller, Friedrich (1786-1871). Two Concertos.

Not available.

Müller, Ivan (1786-1854). *Concerto No. 4 in A minor*. Paris: Dufaut et Dubois, (Lemoine).

A stylized opening movement of uninteresting material and much fancy business; a trite theme and three variations of standard technical patterns; a short cadenza and brief close. Not good. In Fleischer Library.

— *Concerto No. 5 in E $\flat$* . Paris: Dufaut et Dubois, (Lemoine).

One very long movement filled with exercises and dull meaningless melody. Fleischer Library.

— *Concerto No. 6 in G minor*. Paris: Dufaut et Dubois, (Lemoine).

Three movements of insignificant drivel. One is not interested in finding copies of concertos 1, 2 and 3. Fleischer Library.

Neilsen, Carl (1865-1931). *Concerto*, Opus 57. Copenhagen: Ed. Dania, 1948.

An interesting and difficult work. It sounds well with orchestra as recorded by Cahuzac but is not as effective with piano—the snare drum is lacking. An important addition to the literature; composed in 1928.

Norden, Hugo (1909-). *Concertino in G*. Boston: Arthur P. Schmidt.

A contemporary American. Not available.

Paulson, Joseph. *Concerto No. 1*. New York: Carl Fischer, Inc.

Drivel!

— *Concerto No. 2*. New York: Carl Fischer, Inc.

Pfeiffer, Karl A. (1833-1897). *Concerto in E♭*. MS.

From a set of MS. parts in the Library of Congress, the author has reconstructed a score of which ozalid parts may be obtained. A short work of fair quality but not too interesting. Easy. The solo part has measures marked “chal.” evidently to be played an octave lower; return to pitch is marked “clar.”

Pichl, Wenzel (1741-1805). *Concerto No. 4. in B♭ major*. MS. in Library of Congress.

For two clarinets and strings. Other concertos of Pichl not available.

Pitt, Percy (1870-1932). *Concerto*, Opus 22. London: Boosey and Hawkes, 1898.

Bombast and twaddle!!

Pittrich, George (1870-1934). *Concerto* (Preisgekrönt!) Dresden: Bellman and Thumer.

Why are prizes awarded for such terrible music?

Pleyel, Ignaz J. (1757-1831). *Concerto*.

Mentioned in Rendall. Not available.

Pokorny, Franz Xaver (1729-1804). *Concerto in E♭*. Wiesbaden: Breitkopf and Haertel.

Published in score in volume 41 of *Das Erbe Deutsche Musik*, 1957; also separately with piano reduction. The clarinet parts are quite simple and often supported by the violins. Technical demands very slight. Orchestral interludes are extended.

— *Concerto in B♭*. Wiesbaden: Breitkopf and Haertel.

See above.

Rawsthorne, Alan (1905-). *Concerto*, with Strings. MS. London: Oxford University Press, 1936.

The orchestra is very important with the clarinet quasi obbligato. The strings are sometimes subdivided into three parts. A piano edition would hardly work. Very musical, full of dissonance and not too difficult for clarinet. Ensemble would need high experience on the part of the players or much rehearsing. Quite an important work.

Reissiger, Karl G. (1798-1859). *Concerto in E♭*, Opus 63. Heilbronn: C. F. Schmidt, c.1885.

In the style of Wieniawski and Vieuxtemps. Three movements of pleasant melody; standard display passages are not too difficult; rates just below the Spohr concertos.

Rietz, Julius (1812-1877). *Concerto*, Opus 39. Leipzig: Kistner.

Not available.

Rimsky-Korsakov, Nikolay A. (1844-1908). *Konzertstück in E♭*, for Clarinet and Military Band. Moscow: Omega (Piano reduction), 1949.

An early work and fairly easy, but musically disappointing in comparison with this composer's well known works. Composed in 1878. Also available with piano reduction by L. Rudolph, Russian-American publisher.

Riotte, Philip Jacob (1776-1856). Three Concertos.

Not available.

Rosetti, Francesco A. (1746-1792). *Concerto à Clarinette principale*. Paris: Sieber, c.1780.

Not available. Composer also known as Franz Anton Rössler.

Rueff, Jeanine (1922-). *Concertino*. Paris: Leduc, 1950.

One of the better Conservatoire type pieces. Probably never scored for orchestra.

Rummel, Christian L. (1787-1849). *Clarinet Concerto*.

Mentioned in Rendall. Not available.

- Schibler, Armin (1920-). *Concertino für Klarinette in B $\flat$  u. streichorchester*. Zurich: Edition Eulenberg, 1956. Edition for clarinet and piano.  
A difficult work of considerable musical value. A single extended movement with a central adagio. There are five long interludes for the orchestra which do not translate into the idiom of the piano keyboard very successfully.
- Schindeldeisser, Louis (1811-1864). *Concertino*, Opus 27. Leipzig: Breitkopf and Haertel.  
Not available. A *Symphonie Concertante*, for four Clarinets, Opus 2 is listed in Grove's.
- Schmidt, Hermann (1810-1845). *Concerto in E $\flat$* . Magdeburg: Heinrichshofen, c.1931.  
Technical twaddle. No real musical ideas. Inept harmonic writing.
- Schollum, Robert (1913-). *Concerto Grosso*, Opus 34. Vienna: Universal Ed.  
Not available.
- Sedlacek, Ludwig M. *Concertino*.  
Not available.
- Seiber, Mátyás (1905-1960). *Concertino*, for Clarinet and Strings. London: Schott, 1953.  
Starts very simply with clarinet alone but as soon as the orchestra comes in there is a great confusion of keys. It will sound better with orchestra than in the piano arrangement which is published. The thematic material is simple and useful for the kind of treatment given.
- Shaw, Artie (1910-). *Concerto*. New York: Mills Music, 1942.  
Introduction and an extended movement in jazz style with boogie, smears, etc. Accompaniment for large jazz band. Recorded.
- Simon, Anton Y. (1851-1916?). *Concerto*, Opus 31.  
Not available.
- Sobeck, Johann (1831-1914). *Concertino in G minor*, Opus 22. Hanover: Nagel, c.1885.  
Sobeck, a clarinet player, has also composed some dull trios for three clarinets and this concertino, while well written, shares that dullness. A feature in the cadenza, according to the MS. score in the Fleischer Library, asks the soloist to trill one note while he is playing a melody below it! Has the aulos returned?
- Spohr, Louis (1784-1859). *Concerto No. 1 in C Minor*, Opus 26. Leipzig: Peters, 1922.  
This and the three concertos which follow are splendid works of great technical demands. The slow movements are particularly fine and stand the stylistic test of time better than the allegros. They are more difficult than the Weber works. Piano reduction by F. Demnitz.
- *Concerto No. 2 in E $\flat$  major*, Opus 57. Leipzig: Peters, 1923.  
Piano reduction by F. Demnitz.
- *Concerto No. 3* Leipzig: Breitkopf and Haertel, 1885.  
Recorded (Urania 7021); the note on the jacket says unpublished!
- *Concerto No. 4*, for A clarinet. Leipzig: Breitkopf and Haertel.
- *Potpourri sur des themes de Winter*, for Clarinet and Orchestra. Berlin: Schlesinger.  
Musical; very difficult and only for the virtuoso player. Several high C's.
- Stamitz, Johann (1717-1757). *Concerto*, for Clarinet and Strings. New York: Leeds, 1953.  
Composed about 1750, it has waited two centuries for publication. It was rediscovered and edited by Peter Gradenwitz. Rococo in style, it has much freshness and many tricky passages. Good music.
- Stamitz, Karl (1745-1801). *Konzert in Es-dur*. Hamburg: Ed. Sikorski, 1953. Following the recent publication of father J. Stamitz concerto, we now have a historical and stylistic sequence leading to the peerless Mozart work. This concerto is simple and graceful and has few flashy passages. It lacks variety and drive. Good for a student not yet ready for Mozart.
- *Klarinetten-Konzert Nr. 3 in B-dur*. Frankfurt: C. F. Peters, 1957.  
Similar to the above but shorter. Very charming.

— *Konzert Nr. 10*. Hamburg: Ed. Sikorski, 1958.

In B flat. Similar to the above. Good. In all, Stamitz composed 12 concertos for clarinet. Two exist in the library in Darmstadt.

Stanford, Sir Charles Villiers (1852-1924). *Concerto*, Opus 80. MS.

A very musical work which should be published. An examination of the MS. which is in the possession of Stainer and Bell in London shows that Stanford used both B flat and A clarinets, but all the music could be played on a single instrument. Pressure on Stainer and Bell since 1926 has not produced any result in the form of printing. Excerpts from the work are found in the Forsythe book on orchestration.

Stark, Robert (1847-1922). *Concerto No. 1 in E $\flat$* , Opus 4. Paris: Benjamin.

— *Concerto No. 2 in F*, Opus 13. Heilbronn: C. F. Schmidt.

— *Concerto No. 3 in D*, Opus 50. Paris: Benjamin; and Boston: Cundy-Bettoney.

The above three works consist of vapid melodies interspersed with technical exercises. Weak even for the period. Orchestra score not interesting. Fleischer Library.

Stewart, Graham (1920-). *Concertino*. MS.

Pseudo-modern in harmony. Thematic material not stimulating. It all seems thin and wandering. No brilliance for the soloist. Composed 1941. Copy in Fleischer Library.

Stolzenberg, Georg (1857-?). *Serenade*, Opus 6. Leipzig: Breitkopf and Haertel.

For clarinet and string orchestra.

Strategier, Herman (1912-). *Concertino*. Amsterdam: Donemus, 1950.

Not available.

Strauss, Richard (1864-1949). *Duet Concertino*, with Bassoon. London: Boosey and Hawkes, 1944.

A late work, skillfully written; pleasant if not exciting. Uses string orchestra with frequently divided parts.

Stravinsky, Igor (1882-). *Ebony Concerto*. New York: Charling, 1946.

Composed for Woody Herman and scored for jazz band. The solo clarinet part is very brief, episodic and not difficult. It is Stravinsky's rather stiff jazz mood. Our better school and college bands could play the work.

Stumpf, Johann Christian (?-1801). *Concerto*.

Mentioned by Rendall. Not available.

Tartini, Giuseppe (1692-1770). *Concertino*. New York: Boosey and Hawkes, 1945.

Gordon Jacob has taken movements from violin works by this Italian Baroque composer and transcribed them into this concertino. The four brief movements are treated so that they sound like clarinet music without violating the authenticity of Tartini's music. While not difficult it requires fluency of technique.

Tausch, Franz (1762-1817). *Concerto*.

Mentioned by Rendall, as is another concerto and a concertante for two clarinets. Riemann's *Musiklexikon* credits Tausch with two concertos and two concertantes for two clarinets.

Tomasi, Henri (1901-). *Concerto pour clarinette Si flat et orchestre*. Paris: Leduc, 1954.

A spirited up to date work requiring complete technical facility. Musical, reasonably worthwhile.

Tuthill, Burnet (1888-). *Concerto*, for Clarinet and Orchestra, Opus 28. Philadelphia: Elkan-Vogel Co., 1953.

To quote the review in "The Clarinet": "A difficult concerto, both technically and musically although it is very playable. The last movement is brilliant. Mr. Tuthill knows the clarinet very well, so that one does not encounter the tricky spots to be expected in a work of this difficulty."

Uhl, Alfred (1909-). *Konzertante Sinfonie*. Vienna: Universal Edition.

Not available.

Vassilenko, S. N. (1872-). *Concerto*, for Clarinet and Orchestra, Opus 135. Moscow: U.S.S.R., 1955.

Of some musical value. A lyrical adagio. Much sixteenth note passage writing brings the finale to a brilliant close.

Veale, John (1922-). *Concerto*, for Clarinet in A and Orchestra. London: Oxford University Press, 1955.

In one extended movement with sections in varied tempi. This music makes full use of all registers of the clarinet and is melodious and in good taste though it may border on the sentimental. A welcome if not a great addition to the literature. Calls for full orchestra but piano reduction is good.

Verhey, Theodor H. H. (1848-1929). *Concerto in G minor*, Opus 47. Leipzig: Zimmermann, c.1900.

Three movements of considerable charm and brilliance; the technical passages are not difficult. The middle movement is the weakest. Straightforward romantic music that seems more interesting than Verhey's quintet for winds and piano. Score in Fleischer Library.

Vinter, Gilbert (1909-). *Concertino*. London: Boosey and Hawkes, 1955.

Pure tripe—why print such stuff?

Vogel, Johann Christoff (1756-1788). Three Concertos.

Not available.

Weber, Carl Maria von (1786-1826). *Concertino*, Opus 26. Leipzig: Breitkopf and Haertel, c. 1893. Many other publishers including Boosey and Hawkes and Carl Fischer (revised by W. Strasser).

The solo part was published by Schlesingersche Buch und Musikalienhandlung, c.1865. This well known work offers more musical problems than are often realized. It requires the tone control of an artist for full realization. Some editions are inaccurate in the distinction between an appoggiatura and a grace note. Composed in 1811.

— *Concerto No. 1 in F minor*, Opus 73. Heilbronn: C. F. Schmidt. Other editions available including Carl Fischer, Breitkopf and Haertel, and Leduc (rev. U. Delécluse), 1951. This and the following composition are demanding works too seldom heard with orchestra. They are somewhat dated but their real worth is revealed on Period record SPLP 529 as played by Alois Heine with the Mozarteum orchestra. Composed 1811.

— *Concerto No. 2 in E flat major*, Opus 74. Paris: Leduc (rev. U. Delécluse), 1951. Also Carl Fischer, Cundy-Bettoney and others. See above. Composed in 1811. Leduc edition has cadence by J. Ibert.

— *Variations*, Opus 33. Composed in 1811.

Seven florid and brilliant variations on a theme from "Silvana." Too little played.

Weisgarber, Elliot. *Concerto*. MS.

Weisgarber is a contemporary American. Not available.

Wiedemann, L. *Concertino in C minor*, Opus 4. Paris: Benjamin.

A pleasant but unimportant work full of commonplaces. Flashy but not brilliant. Technical spots well written and play easily.

Wildgans, Friedrich (1913-). *Second Concerto*. Vienna: Universal Edition, 1949.

Not available. Another (first) concerto was written in 1933.

Wilms, Jan Willem (1772-1847). *Concerto*.

Mentioned in Rendall.

Winter, Peter von (1754-1825). *Concerto*, with Orchestra.

Mentioned in Rendall.

Wollanck, Friederich (1782-1831). *Concertos*.

Unobtainable by B. C. Tuthill.

Yost (See Michel).

Memphis, Tennessee