

Some quality pieces that are not super long, and offer approachable technical challenges

- Berio, Luciano Lied (1983) cl solo
Expressive rhythmical figures, brief microtones, not too fast/dense
- Carter, Elliot Gra (1993) cl solo
Steel Steps (2001) bass cl solo
challenges are rhythmic and leaps—all 'normal' notes
- Denisov, Edison Sonata (1972) for solo clarinet
Lovely introduction to microtones, slightly more complex rhythmical figures, virtuosic leaps
- Keuris, Tristan Canzone (1989-90) solo cl
'normal' notes; virtuosic rhythms; romantic phrasing
- Larsen, Libby Dancing Solo for solo clarinet
'normal' notes, some rhythmic, lyrical virtuosity
- Poppe, Enno Holz for solo clarinet (2004)
Virtuosic rhythmically, leaps, fast tempo, flutter tongue, smorzando, a few microtones
(this could be for someone with great technical facility who wants a contemporary piece—i.e. if you can play Nielsen Concerto comfortably, this would be approachable, but it's not a piece for an early undergraduate level)
- Rohde, Kurt Slam for solo bass clarinet
Must be able to articulate fast, slap tongue, play altissimo;
short multiphonic section
- Tower, Joan Wings (1980) for solo clarinet
great introduction to octatonic patterns, rhythmical groupings; 'normal' notes
- Yuasa, Joji Clarinet Solitude (1980)
Beautiful introduction to expressive multiphonics, soaring leaps

Pieces with (partial) graphic scores and creative sounds

- Grisey, Gerard Charme for clarinet solo
- Szeghy, Iris Preludio e Danza for bass clarinet
- Nieuwirth, Olga Spleen for bass clarinet solo

Etudes that help

- Ruggiero Eight Atonal Etudes
- Bitsch 12 Rhythmical Etude

Major Repertoire with high technical demands

- Ambrosini, Claudio Capriccio: detto, l'ermaphrodite for solo bass clarinet
- Berio, Luciano Sequenza for clarinet or bass clarinet
- Boulez Domaines for clarinet
- Donatoni, Franco Clair (1980) for solo clarinet
- Lachenmann, Helmut Dal Niente (1970) for solo clarinet
- Lang, David Press Release for solo bass clarinet
- Loewendie, Theo Duo for solo bass clarinet
- Sciarrino, Salvatore Let me die before I wake for solo clarinet (1982)
- Yun, Isang Monologue for solo bass clarinet (1981)

NB: see notes on repertoire with electronics as well

Reference Materials

- Rietfeld, Philip New Directions for Clarinet
- Bok, Henri New Techniques for Bass Clarinet (NB, all effects are in C, not transposed for bass cl; apparently a revised edition is in the works)
- Zelinsky/Smeyers
Pro Musica Nova (Studies in Playing Contemporary Music on Clarinet)

This is a fantastic book with notes and fingerings in relation to real repertoire; includes excerpts of pieces

Richards, E. Michael The Clarinetist of the 21st Century, on-line articles and exercises
<http://www.research.umbc.edu/%7Eemrich/introduction.html>
Excellent resources, also for bass clarinet and E-flat clarinet
Michael Lowenstern's website for bass clarinet, including his own music and many notes
<http://www.earspasm.com>

For researching more repertoire:

Clarinet database from Ircam
<http://brahms.ircam.fr/textes/c00002364/n00004581/index.html>
Bass Clarinet database from Ircam:
<http://brahms.ircam.fr/textes/c00002364/n00004581/index.html>
from World Bass Clarinet Foundation:
<http://www.bassclarinet.org/bibliography>
Kalvos and Damien, especially good for finding interesting (American) composers:
<http://www.kalvos.org>

Look at what composers are being programmed at international Festivals, such as Huddersfield, ISCM, World Music Days, Venice Biennale, March Music Berlin, Donaueschingen, Holland Festival, Cabrillo Festival, Musica Nova Helsinki, Ars Musica Brussels, Paris Autumn Festival, BAM in Brooklyn, Bang On a Can (NY), Takefu Festival (Japan), Zurich New Music Days.

Look at what major ensembles are programming (in addition to those listed under recordings below): Ictus Ensemble (Brussels) <http://www.ictus.be>, MusikFabrik (Cologne) <http://www.musikfabriknw.de>, London Sinfonietta <http://www.londonsinfonietta.org.uk>, Elision Ensemble (Australia), <http://www.elision.org.au>, Nouvelle Ensemble Modern (Montreal), ASKO Ensemble (Amsterdam) <http://www.asko-ensemble.nl>, Nieuw Ensemble (Amsterdam) www.nieuw-ensemble.nl, Ensemble Recherche (Freiburg) <http://www.ensemble-recherche.de>. There are many more (feel free to submit suggestions!).

Other thoughts:

- Work with composers with whom you can have direct contact—in your city, school or conservatory; offer to play their music, or ask them to write a new piece for you. Show them how your instrument(s) work, *and* invite them to approach your instrument in unconventional ways. Open-mindedness can create a creative exchange that is very exciting. You may also find that you discover something that makes you unique as a player.

- Don't be afraid that you will 'lose' your sound if you play contemporary music. This is a myth. You lose your sound if you don't practice, or if you don't practice 'conventional' things like long tones, scales and etudes. By learning contemporary music, you will only expand your sound and color possibilities.

Think of players like John Bruce Yeh, Michel Portal, Edward Brunner, and Ernesto Molinari—they play all kinds of music and they sound fantastic doing all of it. They all practice a lot, and they are all very open-minded and engaged. Not coincidentally, they all also have a lot of work.

- Never be afraid of what you see when you open a score—have faith that there is always a way to crack the meaning and the technique behind it. The more you do it, the easier the process gets.

Remember, *the music* is not on the paper; just like with all music, it's about 'translating' and relating what is written to what must be aural. Think of it this way-- if some musician living in isolation was handed a Beethoven score, they wouldn't really know how to play it. Most of our

stylistic conventions, feeling for phrasing, articulation must be heard to be really understood. Musical style and meaning is handed down from generation to generation, composer to performer or conductor. It's an aural tradition, in spite of the fact that we have a written score. It can be a real adventure to unpack new symbols and the sounds they stand for.

- Listen to recordings and go to concerts!!! I cannot emphasize this enough. You can also hear a lot of music on internet radio now—great resources include the national radio of almost every country. zFind things that you respond to emotionally. The world of music is so vast—there is no need to play what everyone else is playing, or to play music you don't relate to. Find your own identity with music. Think of conductors—they have a good grip on the standard repertoire, but they are not experts in *everything*; each one has his/her specialty. I think this is a good approach as a performer. Being involved in contemporary music can give you a unique identity and be satisfying creatively.

- Consider exploring possibilities with improvisation, new technologies, and influences from other kinds of music. The clarinet is big in folk music from Turkey, the Balkans, Greece, Eastern Europe... what about the possibilities of learning to play ragas on your clarinet—it's a great, organic way to learn microtones. It's all food for thought, and you may discover something that totally rocks your world.

Some recordings I admire, which represent major trends in contemporary music:

- Ensemble Modern recordings
- KlangForum Wien recordings
- Many of the Cds on the KAIROS, Zeitklang, Col Legno and Cantaloupe labels
- Edward Brunner's recordings
- Harry Sparnaay's numerous bass clarinet recordings, and those of the ASKO Ensemble
- Alan Damians solo CD and much of what Ensemble Intercontemporain does
- Tsadik label has many creative artists, especially musicians busy with improvisation
Here you will find numerous performer-composers, a whole other world to consider.

NB: this is by far not a comprehensive list!!! It is meant to introduce standard repertoire. I don't want to imply any lack of respect to the vast creativity from improvisation circles, individual artists, composer-performers, and many other artists who are making important contributions.

Festival and Workshop you may want to attend or audition for if you are interested in contemporary music study:

- IMPULS Festival in Graz, Austria
10 days long, occurs every other year in odd numbered years
approx €300 tuition, plus room and board
Ernesto Molinari is the clarinet and bass clarinet teacher there
Is open to anyone who wants to attend, at any level of experience
- Darmstadt Summer Music Institute in Germany
two weeks long, occurs every other year in even numbered years
approx €300 tuition, plus room and board
Ernesto Molinari is the clarinet and bass clarinet teacher there
Is open to anyone who wants to attend, at any level of experience
- Bang On a Can Summer Institute of Music, USA
Held in Boston, almost three weeks long
\$1500 fee, including room and board
Ensemble projects and master-classes
Evan Ziporyn is the clarinet and bass clarinet teacher
- Aspen ACE Ensemble, USA
nine week institute for seven instrumentalists ('Pierot' + perc setting)
competitive entrance, no tuition
part of larger festival, chance for many performances, lessons, coaching
- Tanglewood Music Festival, USA

Very known in the US, summer festival of the Boston Symphony

Highly competitive entrance; no cost to participants

Mix of classical and contemporary music

Orchestra, chamber music, master-classes

- Lucerne Festival, France

One of the best festivals in the world; open to musicians up to age 30

Highly competitive entrance; no cost to participants

Orchestra and chamber music, and master-classes