A Study of 21st-Century Works for Clarinet and Multimedia

Featuring Three Newly Commissioned Works

for Clarinet and Electronics with Visuals

by

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ABSTRACT

In the fast-paced, technology-driven society of today, new demands are placed on artists to re-think how music is presented and communicated to the world. Access to the internet, development of sound manipulation software, and broader means of use and distribution through the digital music industry have drastically shifted the way the twenty-first century artist creates and performs music. One of the most striking changes that occurred is the increased use of visual material as a vehicle to enhance and contribute to the depth and intrigue of live performances and recordings.

This project researches twenty-first century works for clarinet and multimedia that specifically include a visual element (including but not limited to images, fixed and interactive video, light effects, and choreography) and highlights the prevalence of this genre in contemporary repertoire. Discussion begins with a brief overview of the history of multimedia, its relation to the clarinet, and how it has been defined by the twenty-first century. Additionally, in order to contribute to this ever-growing repertoire, three new works for clarinet and multimedia were commissioned in collaboration with composers and visual artists. These new works include: *Roadrunner* (2019) for clarinet and fixed electronics by Spencer Brand with video by Samuel Proctor; *I'd known this place* (2020) for clarinet and electronics by Dan Caputo with live audio generative animations by Andrew Robinson; and *Spectral Passages* (2020) for clarinet and electronics by Alvaro Varas with painting by Miguel Godoy. Background information and performance guides are included for each piece to aid future musicians in performance, as well as respective audio/video recordings. Finally, a significant portion of this document includes a catalog

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of works for clarinet and multimedia. The catalog was compiled by focusing on the

output of twenty-first century composers to serve as a resource for future performers.

DEDICATION

To musicians and artists who dare to experiment—the world would be a much quieter

and less colorful place without collective and creative efforts.

To Mr. Bart Strohl, my first band director and clarinet teacher—your influence forever

changed by life, and for that I am grateful.

To Mom, Dad, and Spencer

ACKNOWLEDGMENTS

could do this, and for putting in extra time and effort to be by my side through this process. I cannot express in words how grateful I am, and I look forward to a lifetime of music making together.

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CHAPTER 1

INTRODUCTION

In the fast-paced, technology-driven society of today, new demands are placed on artists to re-think how music is presented and communicated to the world. Access to the internet, development of sound manipulation software, and broader means of use and distribution through the digital music industry have drastically shifted the way the twenty-first century artist creates and performs music. One of the most striking changes that occurred is the increased use of visual material as a vehicle to enhance and contribute to the depth and intrigue of live performances and recordings.

Although this is an age-old concept explored by the ancient Greeks and further developed through the fields of dance and opera, the technology of the recent century has allowed the greatest proliferation of collaborative audio and visual facets in contemporary music. The interaction of music and imagery, (referred to as multimedia for the purposes of this paper), has become increasingly central to all types of music, including the contemporary repertoire for clarinet. However, the current resources and repertoire regarding the clarinet has lacked significant exploration. In order for multimedia to fully emerge in the twenty-first century as an accessible medium for clarinetists, steps must be taken to raise awareness of the composers and performers of this genre.

This project researches twenty-first century works for clarinet and multimedia that specifically include a visual element (including but not limited to images, fixed and interactive video, light effects, and choreography) and highlights the prevalence of this genre in contemporary repertoire. Discussion begins with a brief overview of the history

of multimedia, its relation to the clarinet, and how it has been defined by the twenty-first century. Additionally, in order to contribute to this ever-growing repertoire, three new works for clarinet and multimedia were commissioned in collaboration with composers and visual artists. These new works include: *Roadrunner* (2019) for clarinet and fixed electronics by Spencer Brand with video by Samuel Proctor; *I'd known this place* (2020) for clarinet and electronics by Dan Caputo with live audio generative animations by Andrew Robinson; and *Spectral Passages* (2020) for clarinet and electronics by Alvaro Varas with painting by Miguel Godoy. Background information and performance guides are included for each piece to aid future musicians in performance, as well as respective audio/video recordings. Finally, a significant portion of this document includes a catalog of works for clarinet and multimedia. The catalog was compiled by focusing on the output of twenty-first century composers to serve as a resource for future performers.

CHAPTER 2

BACKGROUND AND PREVIOUS RESEARCH

The clarinet has a rich collection of repertoire from the past century that has pushed the boundaries of what is possible on the instrument. Phillip Rehfeldt, clarinetist and pedagogue well-known for his performances and recordings of new music for clarinet, addresses the application of extended techniques that have pushed these boundaries in his book *New Directions for Clarinet: Revised Edition (1994)*. Although not included as a prominent feature, Rehfeldt's text is one of the first to briefly mention works for clarinet and multimedia. The Music Bibliography Appendix acknowledges these types of works as related to clarinetist, F. Gerard Errante—a trailblazer performer in the genre. A list of eleven works, representative of seven composers, is included under the category of Clarinet and Video, many of which were written specifically for Errante.[1] In the 1980s, the *ClariNetwork* journal and the *Music Educators Journal* featured numerous articles by Errante on the subject of electro-acoustic music for the clarinet, presenting a wealth of new insight into compositions for the medium.[2] Throughout these articles, Errante briefly touched on the subject of multimedia works for clarinet, mentioning a handful of pieces and providing basic information about set-up and technology requirements. In 1990, Errante published "The Electronic Clarinet" in *The Clarinet* Journal that effectively updated the information on music for clarinet, tape, and

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[1] Phillip Rehfeldt, *New Directions for Clarinet: Revised Edition,* Maryland: Scarecrow Press, 2003, 151.
[2] Mary Alice Druhan, "A Performer's Guide to Multimedia Compositions for Clarinet and Visuals: A Tutorial Focusing on works by Joel Chadabe, Merrill Ellis, William O. Smith, and Reynold Weidenaar," DMA diss., Louisiana State University 2003, Accessed August 16, 2019, ProQuest Dissertations & Theses Global, 6-7.

live electronics; however, the repertoire for clarinet and multimedia remained sparse and only three pieces listed in this article included visuals.[3]

The work of Rehfeldt, Errante, and others helped pioneer early repertoire for clarinet and multimedia, but it was not until the early 2000s that Mary Alice Druhan recognized the lack of comprehensive information on the subject and non-existence of a catalog of works. Her dissertation, "A Performer's Guide to Multimedia Compositions for Clarinet and Visuals: A Tutorial Focusing on the works by Joel Chadabe, Merrill Ellis, William O. Smith and Reynold Weidenaar," (2003) currently serves as the most comprehensive resource to date.[4] Druhan provides a historical perspective of multimedia compositions utilizing clarinet and a detailed tutorial on the preparation of four specific works dating from 1967-1997. At the end of the document, the final chapter catalogs multimedia compositions for the clarinet between the years 1967 and 2001. The catalog includes output from approximately 40 composers with works for solo clarinet and clarinet with various instrumentations that all include a visual component. This document is an invaluable resource on the topic of music for clarinet and visuals of the twentieth century but lacks recent insight into the repertoire of the twenty-first century. Nearly twenty years have passed and an updated list of works has yet to be created. Considering the exponential growth in access to technology by the average musician, as well as the fact that multimedia has become increasingly central to contemporary culture, a new and updated resource will be useful to the performers of this century.

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[3] F. Gerard Errante, "The Electronic Clarinet," *The Clarinet* 17, no. 3 (1990): 19.
[4] Mary Alice Druhan, "A Performer's Guide to Multimedia Compositions for Clarinet and Visuals."

CHAPTER 3

A BRIEF OVERVIEW OF CLARINET AND MULTIMEDIA

<u>Introduction</u>

Composers and artists have continuously sought to break the boundaries of the traditional performance scenarios in the twentieth and twenty-first centuries. Interdisciplinary arts have provided a stage for experimentation and enhancement of older art forms that accomplish this artistic need. The historical ancestry of interdisciplinary arts can be traced to the theories of ancient Greek philosophies, motivated by the desire to achieve complete unification of all art forms, including music, painting/sculpture, dance, and poetry. Pythagoras was one of the first people to connect sound to specific colors in his reflections on "music and color being both organized in intervals."[5]

These philosophies were further developed by German-Romantic composer, Richard Wagner who revolutionized opera through *gesamtkunstwerk.* The term, *gesamtkunstwerk,* coined by Wagner himself "combined various media within the framework of drama."[6] Wagner believed that the ultimate artistic creation could be achieved through total art work by combining dance, music, and poetry. One such result of this vision of total art work is his four-opera masterpiece, *Der Ring des Nibelungen*.

Additionally, ballet enjoyed a long and rich history leading into the twentieth century and many interdisciplinary art forms began to evolve as a "rationale extension of

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[5] Ana Carvalho and Eva Fischer, eds., *The Audio Visual Breaththrough,* Berlin: Collin & Maierski, 2015, 9.
[6] Barry Millington, "Gesamtkunstwerk," *Grove Music Online.* 2002; Accessed February 6, 2020, 1, https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000011027.

composite forms such as ballet and opera."[7] Artists such as John Cage and Merce

Cunningham began to explore "chance relationships between simultaneously produced

art forms."[8] Their collaborations, called "happenings" or "chance operations," combined

a collage of random materials, sounds, projections, paintings, and choreography to create

a whole interdisciplinary performance.[9] In retrospect, opera, ballet and "happenings"

collided multiple mediums of art. In essence, they are all types of multimedia.

Defining Multimedia

Multimedia music in the modern age is associated with various combinations of

lights, imaging, and music. As the medium evolved, however, the relationship between

the audio and visual elements became blurred, lacking clear definition of the influences

from one element on the other. This begs the question, could each medium exist on its

own or was a combination necessary to complete the whole? To add to the confusion, the

evolution of multimedia in the twentieth century brought an abundance of definitions,

categories, and terminologies that were used interchangeably and often synonymously

such as multimedia, mixed media, intermedia, audiovisual music, sonic art, merged-

mediums, theatre pieces, and others. Composer and music educator, Stanley Gibb

provides a helpful breakdown of these terminologies in his article "Understanding

Terminology and Concepts Related to Media Art Forms"[10] published in the *Journal of

the Music Teacher's National Association*. Gibbs defines three major categories that are

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[7] David Cope, *New Directions in Music,* 6th ed. Madison, Wis.: Brown & Benchmark, 1993, 191.
[8] Ibid*.,* 191.
[9] Ibid*.,* 194.
[10] Stanley Gibb, "Understanding Terminology and Concepts related to Media Art Forms," *American Music Teacher* 22, no. 5 (1973): 23-25, Accessed February 3, 2020, www.jstor.org/stable/43534174.

also used by David Cope in his book *New Directions in Music*. These categories are listed

as follows:

1. Multimedia: This form is a loose structure in which the various
   media do not depend on each other for meaning (Examples:
   happenings, collage, theatre pieces, ballet, light-show).[11]

2. Mixedmedia: This form tends toward equalization of elements
   though any hierarchical order is possible (Examples: opera, film
   and TV, kinetic theatre).[12]

3. Intermedia: This form has all of its elements in equal balance and
   integrated to the fullest degree synonymous to merged-medium
   (Examples: merged-medium, environments, films).[13]

The terms Multimedia, Mixedmedia, and Intermedia each present a unique

relationship between the elements involved. According to Cope, the categories are not

meant to suggest judgement on the quality of the work, rather each provides a starting

point for categorization and discussion.[14] Additionally, composer and theorist Michel

Chion describes the relationship between audio and visual elements as "a process in

which visual and auditory perception influence each other," and this influence "results in

added value, modifying the meanings that separate sounds and images would have if they

were not combined."[15] More often than not, composers do not choose a specific category

for which to label their interdisciplinary works. However, per the explanations of Cope

and Chion, it is obvious there are varied levels of interconnection between elements that

all contribute to the power of the work as a whole. Thus, for the purposes of this paper, I

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[11] David Cope, *New Directions in Music,* 193.
[12] Ibid., 193.
[13] Ibid., 193.
[14] Ibid., 194.
[15] Yael Kaduri ed., *The Oxford Handbook of Sound and Image in Western Art*, New York: Oxford
University Press, 2016, 71.

have chosen to refer to all works under the name "multimedia" to include, in the broadest terms, any work that involves both audio and visual content.

Clarinet and Multimedia in the Twentieth Century

The idea of multimedia music in the contemporary age took flight in the middle of the 1900s. The use of electronics in musical composition and the television-cinema age contributed to the growth and expansion of compositional exploration of new sounds. In the early 1930s, composers and artists such as Paul Hindemith, Edgar Varèse, and Arthur Honegger "exploited the interplay of architecture, photography, film painting, light and sound transformation."[16] Many of these multimedia or interdisciplinary projects were on a massive scale that included huge spectacles of sound and light. Perhaps the most well-known representation in the early stages of multimedia's contemporary history was *Poème électronique* by Edgard Varèse, which was presented at the Brussels World's Fair in 1958. The premiere, attended by nearly three million people, involved collaboration with architect Le Corbusier and "was accompanied by projected images of paintings, written script, and montages."[17]

On a smaller scale, many composers enhanced their music through incorporation of additional (non-sound) elements into concert pieces for intimate recital settings. *Landscape Journey* (1963) by Donald Scavarda, for clarinet, piano, and film serves as a perfect example. Scavarda synthesizes the sounds of the two instruments "with abstract color film to create a filmic extension of the instrumental timbres."[18] The resulting effect

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[16] Mary Alice Druhan, "Multimedia Music for the Clarinet," *The Clarinet* 34, no. 1 (2006): 80.
[17] David Cope, *New Directions in Music,* 194.
[18] Ibid.*,* 206.

allows the listener to perceive both instrument timbres as a single synthesized sound both visually and aurally.

By the 1960s, several centers for new music exploration had been established in the United States, Europe, and Japan. This included the Center for Experimental Music and Intermedia at the University of North Texas founded by Merrill Ellis in 1963 and The San Francisco Tape Music Center founded by Morton Subotnick in 1962. These establishments and numerous others helped pioneer expansion of tape music with the incorporation of mixed-media into composition. Clarinetists are indebted to both Ellis and Subotnick for including the clarinet into some of their early compositions for the medium. *A Dream Fantasy* (1973) for clarinet, percussion, tape, and two 16mm films (with optional dancer) by Merrill Ellis serves as an example of the expansion of the genre to include acoustic sounds, electronics, film, and even movement. A few years prior, composer Joel Chadabe, wrote *Street Scene* (1967) for English horn (with suggested transposition for clarinet or other instrument), audio tape, and slide projections—one of the earliest multimedia compositions that set the stage for further experimentation by composers.

A large shift from analog and mechanical technology to digital technology occurred moving from the 1970s into the early 1980s. Some of the first works to include clarinet with live electronic elements were *Asana* (1985) for clarinet and electronics by clarinetist and composer William O. Smith, and *Passages of the Beast* (1987) by Morton Subotnick for clarinet and live electronics.[19] Although these works did not have a visual

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[19] Rachel M. Yoder, "Performance Practice of Interactive Music for Clarinet and Computer with an Examination of Five Works by American Composers," DMA diss., University of North Texas, 2010, Accessed August 16, 2019, ProQuest Dissertations & Theses Global, 5.

component, they were influential in paving the way for the use of interactive electronics in future multimedia composition.[20] Composer and video producer, Reynold Weidenaar, who had previously produced many works with tape, continued his work with video experimentation at the Experimental Television Center (ETC) in New York.[21] One of the most important works in his output from his time at the ETC is *Love of Line, of Light and Shadow: The Brooklyn Bridge (1982)* for clarinet, color video, and electronic sound. The work captured the attention of international audiences as it received the Grand Prize at the Tokyo Video Festival in 1980.[22] Simultaneously, William O. Smith created *Slow Motion (1987)* for clarinet, audio processing, and video "in which the performer reads color-coded notes on a musical staff from a computer monitor."[23] Both works by Weidenaar and Smith demonstrate new lengths at which composers were going to enhance performance in the 1980s.

The increased availability of personal computers and commercial music software throughout the 1980s and '90s enabled artists greater ease of composition and performance. Compact Discs and players became commercially available in the early 1980s and the first musical instrument digital interface (MIDI) (a protocol for hardware and software that allowed devices to easily communicate musical information to each other) was released in 1982.[24] Max—a software application for creating interactive

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[20] For further information Rachel Yoder has discussed interactive music for clarinet extensively in her doctoral dissertation "Performance Practice of Interactive Music for Clarinet and Computer with an Examination of Five Works by American Composers," DMA diss., University of North Texas, 2010, Accessed August 16, 2019, ProQuest Dissertations & Theses Global.
[21] Mary Alice Druhan, "Multimedia Music for the Clarinet," *The Clarinet* 34, no. 1 (2006): 81.
[22] "About Reynold Weidenaar" Magnetic Music Publishing Company - Publisher of Works by Video Artist/Composer Reynold Weidenaar, Accessed February 27, 2020, http://magneticmusic.ws/biograph.htm.
[23] Mary Alice Druhan, "Multimedia Music for the Clarinet," *The Clarinet* 34, 81.
[24] Peter D. Manning, *Electronic and Computer Music,* Cary: Oxford University Press, 2004, Accessed February 1, 2020, ProQuest Ebook Central, 267.

music, and subsequently the revised edition Max/MSP (1999) with Multi Signal

Processing—revolutionized interactive music by making it possible to synthesize and

process digital audio in real-time.[25] Additionally, the extension called Jitter was released

in 2002, "which added a visual dimension to the program" offering the ability to "map

sounds to images."[26] These advancements opened a wide range of new possibilities to

create and influence performance of multimedia. One of the earliest uses of these

advancements is found in the continuation of Reynold Weidenaar's output with his work

Swing Bridge (1997) for amplified clarinet, audio processing, and a computer processed

video with digital sound, creating a culmination of the new audio and visual processes

that were available.

Clarinet and Multimedia in the Twenty-First Century

Advancements in technology constantly challenged composers and performers,

causing an explosion of multimedia in the new century. The ease of sharing and

distributing audio/visuals through the increased use of Compact Discs (CDs) and Digital

Versatile Discs (DVDs) aided this explosion. Many composers began to include CDs for

electronic playback tracks and DVDs were a popular choice to share audio and visual

material for multimedia performances. Judith Shatin's work *Grito del Corazón* (2002) for

solo clarinet comes with a DVD to play fixed electronic sounds with video created by

Katherine Aoki. Her work *Penelope's Song* (originally for amplified viola and electronic

playback) was transcribed for clarinet in 2008 and can be played with DVD animation

created for the piece by artists Aoki and Marco Marquez using a "combination of digital

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[25] Ibid., 441.
[26] Ibid., 441.

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painting, 3-D modeling/animation, and digital video."[27] Similarly, composer and

clarinetist, Beth Wiemann, created videos for many of her works, including *For he is*

good to think on (2006) for flute, clarinet, and DVD accompaniment; *Crows everywhere*

are equally black (2008) for clarinet, viola, and DVD; and *The Star Theatre* (2011) for

bass clarinet, piano, and DVD.

The continued appearance of multimedia works in concert halls, festivals, and

online led to many artists becoming specialists in the genre. One such artist who emerged

into prominence was Brigid Burke—Australian clarinetist, composer, and visual artist. In

her earliest output, Burke integrated the sounds of her compositions with visual

counterparts of her own design. *Bottled Fable* (1994) and *The Earth Has an Aura* (1995)

were both written for clarinet and tape with synchronized slides of images created by the

composer. Burke has continued with an impressively diverse output of multimedia works

for clarinet, bass clarinet, and varied mixed ensembles and almost all of her output

includes visuals in some capacity. In 2008, the Australia Council Performing Arts Board

commissioned Burke to write and create *An Enchanted Aisle* (2008) for B-flat clarinet,

live electronics, laptop and DVD as an art gallery Sound/Video/Artwork installation.[28]

Burke has also fused dance, layered digital images, film footage, and live acoustic and

digital sound into her work *Frenetic Illusions* (2007).[29] *Hands Feed Roots* for B-flat

clarinet, electronics, and video was presented in 2019 at the London Festival,

[27] Judith Shatin, "Penelope's Song," Accessed February 20, 2020, https://judithshatin.com/penelopes-song-amp-clarinet-electronics/.

[28] Brigid Burke, "Compositions," Accessed February 20, 2020, http://www.brigid.com.au/compositions.asp?offset=50.

[29] Brigid Burke, "Frenetic Illusion Brigid Burke and Sela Kiek," April 14, 2010, https://www.youtube.com/watch?v=w7xf_7x6t4E&t=5s.

SOUND/IMAGE19: Exploring Sonic and Audio-Visual Practice.[30] Through these works,

Burke has not only expanded the genre for clarinet, but has set an example of multimedia

works for the twenty-first century composer.

Within the decade, largely due to the expansion of broadband internet access for

the average user, CDs and DVDs saw a rapid transformation to digital downloads. The

internet skyrocketed the ability to communicate text, images, sound, and videos across

the world through the launch of media sharing platforms such as Soundcloud (2007),

YouTube (2005), and Vimeo (2004). Composers continued to write works that integrated

all mediums of art and technology and many of these works were written for performers

and ensembles who specialized in pushing the boundaries of the concert hall.

For example, in 2007, the work *Byproduct,* by Adam Melvin with video by Mark

Melvin, was created in collaboration with the two performing artists of Duo X—Laura

Carmichael, clarinet, and Naomi Sato, saxophone. The work was performed at the

"Waste Festival" in the Czech Republic and presented a vivid perspective on consumers'

relationship with excess waste through a mixture of acoustic instruments, environmental

sounds, and footage of raw materials that are often discarded.[31] Duo X is responsible for

the commission of a number of works that involve multimedia, several of which included

collaboration with the sound and visual artist Marcel Wierckx, who specializes in "live

electronic music, including audiovisual systems, creative coding, and developing

frameworks for interaction."[32] Wierckx also created a video to accompany *Two believers,*

[30] Brigid Burke, "Hands Feed Roots by Brigid Burke SOUND:IMAGE19 UK," November, 26, 2019, https://www.youtube.com/watch?v=VnA-1sJ89JA.
[31] Laura Carmichael, "Duo X plays "Byproduct," Accessed February 20, 2020, https://vimeo.com/47806358.
[32] Marcel Wierckx, "About," Accessed February 20, 2020, https://www.lownorth.nl/about.html.

on opposite sides of the same ocean… (2003) for clarinet, shō (a Japanese mouth organ),

and electronics by composer Ken Ueno, which was performed by Duo X. Additionally,

the work *Cube*, for bass clarinet, alto saxophone, live electronics, and video, includes

synchronized sound and visual elements by Wierckx.

Similarly, numerous multimedia works have originated through the joint

experimental efforts of contemporary musicians and ensembles with composers. The

New York based quintet TAK (flute, clarinet, voice, violin, and percussion) seeks to

perform diverse programs of works in "direct collaboration with composers and other

artists."[33] Composer David Bird has produced several works for TAK. *Lonelyhearts,* a

chamber opera for soprano, flute, clarinet, violin, and percussion includes music by Bird

with acting and stage elements by Kelsey Torstveit. Bird also created video projections

for the five-movement piece, *Five Weather Reports* by composer Taylor Brook, which

was recorded on TAK's debut album, *Ecstatic Music: TAK plays Taylor Brook.*

Similarly, the Sond'Ar-te Electric Ensemble has helped expand contemporary chamber

music with electronics in Portugal and throughout Europe since the group's establishment

in 2007.[34] Recently, Sond'Ar-te, commissioned composer Pedro Rebelo to write

Gathering Dust for chamber ensemble, electronics, and video. The work explores

instrument archaeology through a memoryscape created by the uncovering of forgotten

instruments that were "gathering dust" in various locations and spaces. Materials such as

"faulty key systems on a flute, a broken string on the piano"[35] were used as musical

[33] TAK Ensemble, "About TAK," Accessed February 20, 2020, http://www.takensemble.com/home#bio.
[34] Sond'Ar-te Electric Ensemble, "Music Beyond Time," Accessed February 20, 2020, https://www.sondarte.com/.
[35] Pedro Rebelo, "Gathering Dust," Accessed February 20, 2020, https://pedrorebelo.wordpress.com/2019/07/04/gathering-dust/.

materials to devise the fixed media and instrumental score. In combination with the

video, the live music and effects create a striking remembrance of things forgotten. The

efforts of ensembles such as Duo X, TAK, and Sond'Ar-te represent only a small fraction

of the massive number of new performers and ensembles that are currently creating

visibility in the multimedia repertoire.

Just as innovative performers in the multimedia genre have largely influenced the

presentation of the repertoire, behind the scenes, many multi-faceted artists emerged in

the twenty-first century who compose and create visual art using technology. Christopher

Biggs, composer and multimedia artist, focuses on "integrating live instrumental

performance with interactive audio-visual media."[36] He has written numerous works for

clarinet and computer, including *10 to the Power of Negative 33* and *Amass*, both which

use real-time digital signal processing and triggered audio/video files. Yuanyuan He (Kay

He) is a composer and visual artist whose "works explore and intertwine various forms of

media to create unique audiovisual experiences that engage the audience."[37] Her vivid

use of color, light, and image to create sound-sight synchrony is explored in *On the Arch

of a Monochrome Rainbow* (2018) for clarinet, live electronics, and video, which was

commissioned by the University of Texas at Austin Landmark Concert Series and

performed by clarinetist Shih-Wen Winnie Fan.[38] Jullian Hoff, whose "creations are

divided between performative works (mixed music & generative audiovisual) and fixed

[36] Christopher Biggs, "Christopher Biggs," Accessed February 20, 2020, https://christopherbiggsmusic.com/#home-section.

[37] Yuan Yuan (Kay) He, "Bio," Accessed February 20, 2020, http://www.kayhecomposer.com/biocv.html.

[38] Yuan Yuan (Kay) He, "On the Arch of a Monochrome Rainbow," September 16, 2018, https://www.youtube.com/watch?v=5CKXCtLDpEs&feature=emb_logo.

supports (acousmatic & video music),"[39] recently collaborated with bass clarinetist,

Charlotte Layec, in 2019, to conceive the project "Verklärter Rohr" (or "transfigured

tube"). This innovative work is 23 minutes in length and "explores different spaces of

dialogue between a musician (being sensitive and spontaneous) and logical and

mathematical operators who control digital instruments (set of audio descriptors, musical

algorithms, electroacoustic lutherie and a generative video program)."[40] The result is a

powerful dialogue between "what is human and what is machine."[41]

   The information in the preceding commentary of composers and artists provides

only a small snapshot of the rich wealth of works, projects, and collaborations currently

available in the realm of multimedia. It is obvious that the repertoire for clarinet and

multimedia has grown exponentially since its earliest conception in the 1960s. What

began with the simple addition of lights and color through slides and taped sounds has

evolved into a whirlwind of fascinating sound manipulations and real-time visual

projections. Today, more than ever before, the performer must navigate these areas of art

and technology in performance practice to embrace new possibilities.

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[39] Jullian Hoff, "Bio," Accessed February 20, 2020, https://jullianhoff.com/bio/.
[40] Jullian Hoff, "Verklärter Rohr (transfigured tube)," Accessed February 20, 2020
https://jullianhoff.com/2019/01/11/verklarter-rohr-transfigured-tube/.
[41] "Transfigured Tube," Music Motion, 2019, Accessed February 20, 2020,
https://musicmotion.org/projects/transfigured-tube.

CHAPTER 4

NEWLY COMMISSIONED WORKS

<u>Introduction</u>

In order to contribute to the ever-growing repertoire for clarinet and multimedia, three new pieces for clarinet, electronics, and visuals, were commissioned for this project. These new works include: *Roadrunner* (2019) for clarinet and fixed electronics by Spencer Brand with video by Samuel Proctor; *I'd known this place* (2020) for clarinet and electronics by Dan Caputo with live video by Andrew Robinson; and *Spectral Passages* (2020) for clarinet and electronics by Alvaro Varas with painting by Miguel Godoy.

The first of these, *Roadrunner,* was inspired by previous collaboration with Brand on the premiere of his work *Suite for Birds* for solo clarinet and projected images. The success of that piece influenced the commission of *Roadrunner*. Upon reaching out to a professor from the Intermedia Arts Department at Arizona State University, it was highly recommended I contact and commission Samuel Proctor, a digital culture student, to create a video to be performed with the work. Brand's music combined with Proctor's video proved to be effective in performance.

For the most recent commissions, *I'd known this place* and *Spectral Passages*, online research and personal recommendations brought me to the music of Dan Caputo and Alvaro Varas. I felt that each would be a great fit for the project after exploring their music and conversing over email about ideas for possible pieces. I left the concept for the pieces up to Caputo and Varas, only requesting the works be approximately 6-10 minutes in length and include clarinet and electronics (fixed or live). Through further

recommendations from connections in the Arizona State University School of Art, I met visual artists Andrew Robinson and Miguel Godoy. Each had a unique background that connected their art with music. We then collaborated, with input from the composers, on visuals that would match their respective works. The resulting live audio generative animations for *I'd known this place,* and the painting for *Spectral Passages* added a stunning element to Caputo and Varas' pieces.

The following Chapters (5-7) serve as performance guides for each of the works. Each chapter includes: background information, biographical sketches of the composers and artists, program notes, performance set-up and equipment instructions, and a performance guide with insights about technical, stylistic, and musical aspects of each piece. The performance guides are intended to provide recommendations to aid future musicians who wish to perform these works. In addition to the document, audio/video recordings of each piece are included.

CHAPTER 5

ROADRUNNER

Roadrunner for clarinet and fixed electronics by Spencer Brand

with Video by Samuel Proctor

Background

Roadrunner is an eight-minute work for clarinet in B-flat, fixed electronics and video. Composed in the Spring of 2019, it was premiered at the International ClarinetFest in Knoxville, Tennessee on July 28, 2019. To align with the conference theme, *Embracing the World*, the piece imagines the American Southwest desert through the eyes of the roadrunner, the state bird of New Mexico. It was the composer's intention that the audience be immersed in the desert by mimicking the iconic bird and incorporating sights and sounds from the desert.

During the compositional process, Brand recorded me playing several multiphonics which served as underlying tonal material for the fixed electronic track. These sounds were combined with additional sound samples from field recordings collected by the ASU Acoustic Ecology Lab to create the desert soundscape. The final visual layer, a video created by Samuel Proctor, fused scenes from the desert with close-ups of plants and wildlife, to be projected during performance.

Biographical Sketch: Spencer Brand

Based in Phoenix, AZ, Spencer Brand is an active composer and freelance trumpeter. Brand has been commissioned to write music for various performers including the University of Minnesota Symphonic Band, Winona State University Symphonic Wind Ensemble, and others. His music often explores nature in music. Growing up in Minnesota, Brand draws tremendous inspiration from Minnesota land/waterscapes. More recently, he has been discovering sounds of the American Southwest desert which has inspired electronic pieces and sonic meditations.

Spencer Brand is a doctoral student in trumpet at Arizona State University where he holds a Trumpet Graduate Teaching Assistantship. Brand received his Master of Music in Composition and Trumpet Performance at ASU and holds a BMus in Trumpet Performance with a Management Minor from the University of Minnesota. Brand is an active member of the Society of Composers, Inc. His teachers include James DeMars, Jody Rockmaker, Kotoka Suzuki, Rodney Rogers, Mary Ellen Childs and Alex Lubet.[42]

Biographical Sketch: Samuel Proctor

Samuel Proctor is a classically trained musician and videographer from Phoenix Arizona. He is currently set to graduate from Arizona State University with a B.A. in Digital Culture (Music), in which he studies the various relationships of arts and computing. His works include experimental video sound art, as well as interactive installations, that often blend natural elements with those that are abstract and computational.[43]

Program Note

Inspiration for *Roadrunner* came from my previous work with Katrina Clements on *Suite for Birds* – a set of character pieces about Minnesota birds with projected images. For this project, we wanted to use the roadrunner as a pathway to present a soundscape of the land of the southwest desert. Thematic materials in the clarinet part mimic the character of a roadrunner. The clarinet, together with the electronic track and video, creates an immersive experience for the audience that transports them into the desert. Katrina Clements is originally from New Mexico. The state bird, the roadrunner, was therefore a natural choice.

The samples used in the electronic track were primarily different types of wind sounds and bird calls that were extracted from field recordings collected by the Arizona State University Acoustic Ecology Lab from various desert locations in the American Southwest. Varied recording locations and different microphone placements resulted in a wide spectrum of timbres of wind noises. To create the track, specific gusts were manipulated from single samples to create drone wind sounds, larger gusts, and swirling sand sensations. From a single "chirp", the bird calls were painstakingly written to sound as natural as possible. This created a sound-field layer for the clarinet to play over in the

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[42] Spencer Brand, E-mail to author, April 22, 2020.
[43] Samuel Proctor, E-mail to author, April 5, 2020.

"Singing" section and in the final "Free" section. Katrina recorded several multiphonics that served as the underlying harmony for sections throughout the work. Listed below are the field recordings that were sampled, along with a link to the Acoustic Ecology Lab website:

<div align="center">

Beaver_Creek-2014_03_10-06_19
Coyotes_UrsaryPark2
Crow_1
DeathValley_Night_Coyotes01
Eagle_Call-Joshua_tree
Joshua_Tree-2014_05_21-12_37
Mojave_SaltLake_May17_3_ZoomH6
Mojave-2014_05_16-19_23
Mojave-2014_05_16-19_49
OrganPipeCactus_March15_part1
OrganPipeCactus_March16_2ch_Cactus_3

For information about the ASU Acoustic Ecology Lab, please see http://www.ecolisten.org/blog to learn more about their work.

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The clarinet part is meant to emulate the roadrunner in its mannerisms and speed, while blending into the desert environment. To emulate the wind gusts in the electronic track, the clarinet part calls for gentle blowing into the clarinet while flutter tonguing. This sound transports the listener into the beating sun with live multiphonics that alternate with the electronics. The "Driving and Persistent" sections match the speed and intensity of the roadrunner with fast sextuplets, flutter tonguing, fast trills, and an overall rising line. The "Free" and "Singing" sections align with the very opening of the electronic track providing expressive moments for the soloist.

Samuel Proctor's videography serves to elaborate on the sonic themes of the clarinet and of the electronic track, deepening listeners' sense of imagination, and immersing them within the world of the roadrunner. Listeners are taken through sequences of barren desert landscapes and impressionistic shots that surround and support the music. Together, the resulting audiovisual construction is one of personality, imagination, and excitement.

The contrasting intensity and beautiful expressivity of the music combine with the desert samples and video to create an immersive experience for the audience. Not only does this piece encapsulate the enchanting richness of the American southwest desert, it also speaks to the importance of the preservation of those areas.

It is our hope that this project inspires more collaborations between art disciplines and reminds the audience of a special region of our Earth. I hope you enjoy *Roadrunner*![44]

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[44] Spencer Brand, E-mail to author, March 26, 2020.

Performance Set-up and Equipment

Performing *Roadrunner* requires a laptop (Mac or PC) or tablet (iOS or Android) to play the video with the embedded audio of the electronic track. This device should be connected to speakers and a projector to play the audio and display the video behind or to the side of the performer. Depending on the placement of the speakers in the performance space, the performer may need a monitor speaker (performer-facing loudspeaker) to hear the electronics properly during performance. Since the score gives many time-based entrances and directions, a stopwatch is required (preferably placed on the same stand that holds the music) in order to view time and align entrances with the track. (Most phones have an easy stopwatch application that works for this purpose). In addition, it is necessary for an assistant to press Play on the audio/video when the performance begins. The assistant must press Play when the performer presses Start on the stopwatch. To ensure the closest time accuracy possible, the performer should cue the assistant by giving an audible breath and clear nod of the head.

Performance Guide

Roadrunner is shaped by contrasting slow and fast sections and loosely follows Sonata form.[45] Each section is clearly identified by the lettered rehearsal marks. During performance, the clarinetist must be aware of the time cues marked in the score and watch the stopwatch in order to align the music with the electronics. The fast sections should be practiced with a metronome at the notated tempi; however, the performer can feel some freedom within the exact second marks when performing with the track. A slight time cushion is built into the electronics to allow for minor variances from

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[45] Spencer Brand, E-mail to author, March 26, 2020.

performance to performance. Specific time marks that should align are mentioned in the following guide.

Rehearsal A (mm. 1-5): Exposition—Primary Theme

  Roadrunner begins with an air flutter tongue in the clarinet part (m. 1) and wind sounds in the electronics. In order to match the crescendo/diminuendo dynamic shapes of the wind gusts, the performer may choose to start with air alone allowing the flutter to gently appear from the produced air sound. Upon the entrance of footstep sounds in the electronics, the clarinet part calls for a series of multiphonic tremolos that are echoed by the recorded multiphonics (Example 5.1). These multiphonics speak at a soft dynamic that allows the performer to flexibly control the dynamic shaping to and from *niente*. The performer should attempt to match the dynamic and intonation of the recorded multiphonics in the electronics to blend the live and recorded sounds together as closely as possible.

Example 5.1: *Roadrunner,* **mm. 1-2**[46]

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[46] Spencer Brand, *Roadrunner*, score, 1, all music examples used with permission from composer, permission letters may be found in Appendix D.

The remainder of Rehearsal A consists of a continuous series of lyrical phrases shaped by hairpin dynamics. The interpretation of these gestures is at the discretion of the performer; however, it is important to follow the time on the stopwatch in order to align with the time marks 01:06 (m. 4) and 01:23 (m. 5). While viewing the stopwatch and playing the sustained E-flat4 in m. 5, the performer should release a minimum of three to four seconds before 01:35. The clarinet sound fades to *niente* while the electronics crescendo, providing a transition to the new section at m. 6 (Example 5.2).

Example 5.2: *Roadrunner,* mm. 5-6[47]

Rehearsal B (mm. 6-50): Exposition—second theme

Continuous sextuplet sixteenth note patterns in the clarinet part at Rehearsal B create the primary material of this section. Mimicking the speed of the roadrunner, these patterns require precise finger agility and relentless driving energy. The tempo is marked at quarter note equals 96 beats per minute (bpm), and the composer writes "driving and persistent" in the score. Although there are underlying chords in the electronics every couple of measures, Brand notes in the score that "the clarinet part does not need to be in time with the pulsating chords." Thus, the clarinetist must focus on maintaining evenness

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[47] Ibid., 2.

and consistent speed of these patterns. As in m. 10 and m. 11 (Example 5.3), the sextuplet

patterns are interrupted intermittently by short flutter tongued interjections.

Example 5.3: *Roadrunner,* **mm. 9-11**[48]

Two multiphonic interjections occur at 02:00, (Example 5.4). It is essential that

the performer practice the fingering and response of each multiphonic to transition

seamlessly to and from the sixteenth note patterns without interrupting the flow of the

tempo.

Example 5.4: *Roadrunner,* **mm. 17-21**[49]

The remainder of section B consists of similar fast material in the clarinet part that

gradually rises in register. The performer should be aware of two time marks that occur

near the end of the section in m. 44 (03:03) and m. 47 (03:09), which are both preceded

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[48] Ibid., 2.
[49] Ibid., 3.

by a sustained note (Example 5.5). In order to align each mark, the performer may need to adjust the time of the sustained notes slightly in order to ensure that Rehearsal C begins at 03:15.

Example 5.5: *Roadrunner,* **mm. 44-47**[50]

Rehearsal C (mm. 50-83): Development

After playing the downbeat of Rehearsal C in m. 51, the clarinet part has six measures of rest. During this time, the performer should regard the stopwatch carefully to begin the lyrical section at 03:40. This section, marked by the composer to be played in a "singing style," exploits the high range of the clarinet, containing several altissimo notes such as E-flat6, E6, and F-sharp6. Many of the high notes are preceded by a leap of an octave or more, as in. m. 61, which requires careful control of the response of the written F-sharp6, (Example 5.6). Similar control should be applied to the numerous high note

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[50] Ibid., 5.

leaps throughout this section. In addition, the performer may take liberties with the tempo to embrace the improvisatory character of the lyrical melody, as it does not align with the underlying half note chords in the electronics. For example, in mm. 61-64 (Example 5.6), the performer may place emphasis on the descending line by elongating the notes marked with tenuto.

Example 5.6: *Roadrunner,* mm. 61-64[51]

Upon reaching 04:40, precise pacing is required to match the pair of multiphonics, in m. 77, with the coyote calls heard in the electronics (Example 5.7). Although tricky to align, the first coyote call in the track should fall directly between the two multiphonics in m. 77. The remaining measures of Rehearsal C should be played with accelerated urgency to transition to the return of the fast material at Rehearsal D.

Example 5.7: *Roadrunner,* mm. 76-79[52]

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[51] Ibid., 6.
[52] Ibid., 7.

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Rehearsal D (mm. 84-105): Recapitulation—Second Theme

   Rehearsal D returns to the driving and persistent thematic material from Rehearsal B. However, at 05:37, the sextuplet patterns are interrupted by two and a half measures of improvisatory material in mm. 99-101, (Example 5.8). Brand writes the directions "randomly articulate each note and return to trilling, may add flutter when desired" in the score. The performer must trill the written D4 to E-flat4 and interrupt the trill by playing the accented notes written above. The performer should return to the trill in between each accented note and may choose to incorporate random bursts of flutter tongue. This section lasts for approximately ten seconds from 05:37 to 05:47. The performer should play the last accented pitch and return to trilling in m. 101, a few seconds before 05:47, in order to start m. 102 at the time mark.

Example 5.8: *Roadrunner,* mm. 98-103[53]

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[53] Ibid., 9.

Rehearsal E (mm. 106-107): Recapitulation—Primary Theme

The section at Rehearsal E is only three measures in length but incorporates

material from the very opening of the piece such as the tremolo multiphonics, air flutter

tongue, and lyrical phrases with hairpin dynamics (Example 5.9). The performer may

experiment with improvisatory pacing to loosely align with the timer markings, 06:12,

06:27, and 06:50.

Example 5.9: *Roadrunner,* **mm. 106-108**[54]

Rehearsal F (mm. 109-121): Coda

The Coda of the piece, Rehearsal F, opens with another iteration of the fast,

driving material. Timing is important throughout mm. 109-114 as the pattern ascends to

the altissimo B-flat6 in the clarinet part on the downbeat of m. 115. To create the

climactic *fortissimo* moment at 07:16, the performer should watch the timer upon playing

m. 114, to ensure that the downbeat of m. 115 is exactly aligned with the dramatic chord

in the electronics (Example 5.10).

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[54] Ibid., 10.

Example 5.10: *Roadrunner,* **mm. 113-115**[55]

  The last measures of the piece incorporate, a final iteration of the fast driving

motive (m. 118-119), the last articulated triplet figure, and a final air sound that fades to

niente. The performer may choose to play air only, or add a light flutter in m. 121;

however, the sound should be as faint as possible and disappear into the wind sounds of

the electronics (Example 5.11).

Example 5.11: *Roadrunner,* **mm. 120-121**[56]

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[55] Ibid., 11.
[56] Ibid., 12.

CHAPTER 6

I'D KNOWN THIS PLACE

I'd known this place for clarinet and electronics by Dan Caputo

with live audio generative animations by Andrew Robinson

Background

I'd known this place by Dan Caputo is a ten-minute piece for clarinet and

electronics with live audio generative animations by Andrew Robinson. Caputo's most

recent compositional interests have centered upon creating "immersive sonic textures

with varied approaches to repetition."[57] Early on in the compositional process, Dan

requested that I share audio files of some of my recent recordings/performances of

classical or early romantic works with him. From those recordings, Dan extracted

excerpts from *Sonata No. 2 in E-flat* (1894) for clarinet and piano by Johannes Brahms

and *Vier Stücke* (*Four Pieces)* (1913) for clarinet and piano by Alban Berg. He applied a

process of his own design that involved "transforming recordings of

classical/renaissance/contemporary music into unrecognizable, complex sonic textures"[58]

in combination with other sounds to create the electronics for the work.

The concept of the piece centers around the fragility of memory. It presents ideas

of memory and familiarity while exploring the transformation and loss that occurs

through repeated remembrances of the past.[59] As the piece began to take shape it became

clear to imagine the four sections of the work as separate "dreams" that are each a mis-

remembering of something familiar. In essence, the piece explores how we as humans, do

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[57] Dan Caputo, E-mail to author, December 3, 2019.
[58] Dan Caputo, E-mail to author, December 11, 2019.
[59] Dan Caputo, E-mail to author, February 26, 2020.

not retrieve our memories, instead memory continuously recreates itself, and in doing so,

creates its own narrative. In order to fully embrace the sonic space of each dream world

created by the music, the audio generative animations by Andrew Robinson were created

through live interaction with the sounds of the clarinet and electronics. Projected during

performance, the animations provide a visual representation of the nuances of the music

that depict each dream and deepen the sensory experience.

<u>Biographical Sketch: Dan Caputo</u>

Dan Caputo (b. 1991) is a Los Angeles-based composer of instrumental and electronic music. His recent works explore the potential ways detailed aural textures and curious musical behaviors can elicit complex psychological responses. Caputo's music is further interested in microvariation in repetitious contexts, perceptual extremes, and musical intertextuality.

Caputo will be featured as a composer-in-residence with the Cabrillo Festival Orchestra at the 2020 Cabrillo Festival of Contemporary Music for a performance of *Liminal* for orchestra, recipient of an honorable mention in the 2019 ASCAP Foundation Morton Gould Young Composer Awards. *Liminal* was additionally performed by the New Jersey Symphony Orchestra as part of the 2019 NJSO Edward T. Cone Composition Institute with conductor Cristian Macelaru and Institute Director Steven Mackey. A composition fellow at the inaugural Blackbird Creative Lab in 2017, Caputo worked closely with members of renowned ensemble Eighth Blackbird and composition faculty Jennifer Higdon and Ted Hearne over the course of two weeks to bring his work *Dream Mechanics* to life.

Dan's compositions have been presented by institutions and festivals including the Cabrillo Festival of Contemporary Music, the New Jersey Symphony Orchestra, the Hear Now Music Festival, the Blackbird Creative Lab, the USC Thornton Symphony, and the Oh My Ears New Music Festival. His composition awards include an honorable mention in the 2019 ASCAP Foundation Morton Gould Young Composer Awards (*Liminal* for orchestra), the Hans J. Salter Endowed Music Award (*Rictus* for mixed ensemble), Peter David Faith Memorial Award in Composition (*out of nothing* for piano trio), a finalist placement in the 2017 ASCAP Foundation Morton Gould Young Composer Awards (*out of nothing*), and two semi-finalist placements for the American Prize in Composition (2014 and 2016 Chamber Music – Student Division).

Raised in the Pacific Northwest, Caputo holds a Doctor of Musical Arts from the University of Southern California and has additionally earned a B.M. from USC and an M.Mus. from the University of Texas at Austin. Dan is currently on faculty at the USC

Thornton School of Music as a Lecturer in the department of Composition/Theory and Analysis. His mentors include composers Ted Hearne, Sean Friar, and Donald Crockett.[60]

Biographical Sketch: Andrew Robinson

Andrew Robinson is an interactive media designer and programmer with a focus on creating real time audio responsive procedural animations. These animations generated and change aesthetics based on how it hears music, quickly adapting to the performers choices even if they are improvising. Andrew has been doing this kind of freelance visual design work for musicians and bands around Arizona for the past four years and wants to continue to work and collaboration with as many other artists as possible. Robinson received the Master of Arts, Media, and Engineering degree at Arizona State University in 2019.[61]

Program Note

I'd known this place (2020) for clarinet and electronics exists as a string of four distinct dreams, each its own misremembering of a familiar past. Like how memories transform in meaning through repeated recollections, these dreams reconstruct some partial truths of a remembered past but invariably create a new organization. The four sections are titled as follows:

> Dream I: gleaming, radiant marble
> Dream II: first return
> Dream III: the deepest wellsprings
> Dream IV: the mind revealing itself to itself

Performance Set-up and Equipment

Performing *I'd known this place* requires a laptop (PC or Mac) with the user

version of Max7/MSP (or later versions) to run the patch created for the electronics and

visuals. Max/MSP is compatible with both Mac and PC operating systems and is

available with a 30-day free trial. After the 30-day trial, a performer may still use the

program to playback the patch, however no changes or edits may be made or saved. For

the purposes of performing this piece, however, it only necessary to have the playback

version. In addition, an audio interface is needed to communicate in and out of the

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[60] Dan Caputo, E-mail to author, March 1, 2020.
[61] Andrew Robinson, E-mail to author, March 25, 2020.

computer, along with a dynamic microphone or clarinet barrel with a built-in microphone pick-up. The clarinet/pickup mic is plugged into the interface which is connected to the computer through USB so that all acoustic and electronic sounds may be fed through the patch that ultimately controls the sound and visual output. Detailed instructions for the electronics setup can be found in the supplied Max patch. During performance, the laptop should be connected to a projector in order to display the video behind or to the side of the performer.

For the purposes of learning the work, Caputo provides a WAV file of the electronics for fixed playback along with the Max Patch. Although using the WAV file eliminates the ability to trigger each section, it simplifies setup and equipment for practice purposes.

<div align="center">**Performance Guide**</div>

Note: To aid the performer, the score is transposed. Both the clarinet part and the electronics parts are notated in B-flat.

Dream I: gleaming, radiant marble, mm. 1-5

Freely, spacious, meditative marks the opening tempo of the piece. These descriptors define the expressive and improvisational approach that should be used to play this section. The electronics open the piece with an oscillating chordal texture leading into a sustained, drone-like sound world from which the clarinet can emerge. Upon entering, the clarinet part has three main effects that are used throughout this section: timbre trills (*bisbigliando*), multiphonics, and repeated notes. The music is unmeasured, allowing interpretative freedom from the performer. The notated rhythm guides the pacing and shape of the written musical gestures.

Bisbigliando, italian for "whispering," is often used by composers to indicate a colored or timbral fingering. Phillip Rehfeldt explains that color fingerings "produce essentially the same pitch as normal (or microtonal) fingers, but with the timbre modified based on the acoustical qualities of the altered finger combinations."[62] In m. 1, the clarinet part has two trills, marked *bisbigliando*, to indicate a timbre trill on A4 and A5 (Example 6.1). In order to apply the *bisbigliando* in the context of a trill, it was necessary to find an idiomatic fingering that created an audible difference in timbre. After discussion with the composer, it was decided (unless otherwise indicated) that the directional modification of the timbre change (up or down) was not of huge concern. I experimented with various fingerings and referenced Rehfeldt's chart containing eighth-tone/color fingering suggestions for the best fingerings that achieved the desired sound and felt comfortable to play.[63] Although performers may choose alternate fingerings, my suggested fingering choices were added to the final version of the score.

Example 6.1: *I'd known this place,* m. 1[64]

Caputo writes several multiphonics beginning in m. 2 that occur throughout the
section (mm. 2-5). Each multiphonic is presented in various combinations of sustains on
single multiphonics and tremolos between pairs of multiphonics. Before adding the
notated rhythm for these sonorities, it is useful to practice each multiphonic (and tremolo)
in isolation to become familiar with the individual fingerings and voicings. In order to
create smooth tremolos, the multiphonics were paired to minimize alterations between the
two required fingerings. For most, only one finger change is required to create the
alternating effect. This is indicated with a slash mark on the tone hole or key that is
altered to create the tremolo (Example 6.2).

Example 6.2: *I'd known this place,* **m. 2**[65]

As indicated with the opening of ***Dream I: gleaming, radiant marble***, the pacing is
decided by the performer to create an improvisatory feel. To allow the performer to
fluctuate interpretation in performance, the electronics are triggered by pressing the space
bar on the laptop or using a foot pedal to move to the next section.

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[65] Ibid., 1.

Dream II: first return, mm. 6-39

   The shift to the second section, *Dream II: first return*, occurs seamlessly and is

marked by a tempo change with accelerated repeated notes in the electronics. The

composer notes "timing does not need to be precise, this can feel improvised through to

Rehearsal 3." This instruction allows for some flexibility for the clarinet part to fit

loosely into the framework of the electronics. In m. 6, Caputo indicates two microtonal

variations of F5. Fingerings are included in the score, one to raise the pitch of the F

slightly sharp and the other to lower the pitch of the F slightly flat (Example 6.3). The

microtones create a slight distortion of the F that eventually begins to loosely align in

unison with the repeated Fs in the electronics.

Example 6.3: *I'd known this place,* **mm. 5-6**[66]

   A new tempo marking, *allegro amabile* in m. 10, is the first clearly recognizable

iteration of the melody from *Sonata No. 2 in E-flat* by Johannes Brahms. This statement,

heard in the electronics, is layered underneath one multiphonic and unison half notes in

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[66] Ibid., 5.

the clarinet. Since this section is in strict time, the performer must align the multiphonic with the downbeat of m. 9 (Example 6.4).

Example 6.4: *I'd known this place,* **mm. 9-12**[67]

The tempo increases as the section unfolds, building intensity in mm. 20-21. Upon reaching m. 21, the composer provides the instructions "repeat as needed, as fast as possible, dim just as electronics approach Rehearsal 5." Careful timing is essential, in order to transition from the repeated pattern to the multiphonic on the downbeat of Rehearsal 5, m. 22 (Example 6.5). The performer may need to experiment with various pacing of the repeated notes to anticipate m. 22 and time the downbeat accurately.

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[67] Ibid., 3.

Example 6.5: *I'd known this place,* **mm. 20-25**[68]

Dream III: the deepest wellsprings, mm. 40-105

     Dream III: the deepest wellsprings has a striking shift in tonality and emotion.

Caputo writes the tempo marking in German—sehr mäßiges, which translates to very

moderate—and is reflective of tempo instructions throughout *Vier Stücke* (*Four Pieces)*

(1913) by Alban Berg. The tonal sonorities from Berg's *Four Pieces* are prevalent

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[68] Ibid., 4.

throughout the electronics in this section, and melodic and rhythmic ideas are present in the clarinet part.

Two motivic gestures in the clarinet part are transformed through subtle pitch and rhythmic modifications in Dream III. The first of these is shown by comparing mm. 40-41 and mm. 56-57 (Examples 6.6 and 6.7). Although the shape of the line remains alike, differences in meter, variations of rhythmic syncopation, and slight pitch changes create intricacies that require careful attention.

Example 6.6: *I'd known this place,* **mm. 40-43**[69]

Example 6.7: *I'd known this place,* **mm. 56-59**[70]

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[69] Ibid., 5.
[70] Ibid., 7.

The second gesture, presented in mm. 50-51, creates a polyrhythm of four against five (Example 6.8). In order to ensure proper subdivision, it is extremely beneficial to practice counting or tapping the rhythm out loud under tempo. Once comfortable, the performer may practice singing the clarinet part with the electronics to gain familiarity of how the parts align without worrying about notes or fingerings. Finally, playing the passages in context becomes much more about "feel" than the subdivision itself. This same approach was used in the last and final section of the work.

Example 6.8: *I'd known this place,* **mm. 48-51**[71]

Dream IV: the mind revealing itself to itself, mm. 106- 192

> *Dream IV: the mind revealing itself to itself***,** dovetails the previous dream world with a sudden shift up in register and a new tempo and time signature. This section alternates between 3/2 and 4/4 meter. In order to align the clarinet part, it is important to listen for the pickup on beat 4 in the electronic parts as a cue for each iteration of the 3/2 measures as seen in mm. 107-108 (Example 6.9). Throughout the repeated descending clarinet gestures that shape this section, the performer should maintain a legato connected sound as the line descends by a major seventh in register. Careful attention must be given

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[71] Ibid., 6.

to the attack of each C6 to fit into the ethereal character of the electronics and the

performer may choose to use a breath attack in order to start the note as seamlessly as

possible (Example 6.9).

Example 6.9: *I'd known this place,* **mm. 106-109[72]**

At m. 147, the meter switches to 3/4 for the remainder of the piece. A quarter-

note triplet motive is presented in the clarinet part that rhythmically disintegrates

throughout the repetitions as seen by comparing m. 147, m. 152, and m. 158 (Examples

6.10-6.12). In order to accurately produce this effect, it is important to keep the quarter-

note triplet subdivision constant from measure to measure.

Example 6.10: *I'd known this place,* **mm. 147-150[73]**

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[72] Ibid., 11.
[73] Ibid., 14.

Example 6.11: *I'd known this place,* mm. 151-154[74]

Example 6.12: *I'd known this place,* mm. 155-159[75]

The music begins to come to an end as the repetitions slowly fade. A *bisbigliando* trill

returns in the clarinet part, reminiscent of the opening of the piece, however, on a

different pitch than before. An alternate fingering for C5 should be used in m. 174, to

achieve a smooth timbre trill on C5 at the marked dynamic *ppp,* (Example 6.13).

Example 6.13: *I'd known this place,* mm. 171-176[76]

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[74] Ibid., 15.

[75] Ibid., 15.

[76] Ibid., 16.

CHAPTER 7

SPECTRAL PASSAGES

Spectral Passages for clarinet and electronics by Alvaro Varas

with painting by Miguel Godoy

Background

Spectral Passages by Alvaro Varas is a six-minute piece for clarinet and fixed

electronic track with digital projections of painted media by Miguel Godoy. The music

explores timbre and texture possibilities on the clarinet by using extended techniques

such as microtones, multiphonics, and flutter tonguing. The painting was created upon

completion of the music as a visual interpretation of the colors and textures of the music

and explores the sound interactions between the clarinet and electronics. The painting is

five feet by eight feet and was digitally archived through photographs to be presented

during performance. The digital images present various views of the painting, zoomed

close-ups and full shots of the painting. In live performance, the series of close-up

photographs are presented with gentle animation effects throughout with a final revealing

of the full painting at the end of the piece.

Biographical Sketch: Alvaro Varas

Alvaro Varas is a composer from the University of Utah whose music explores
contrasting styles: melodious one-movement orchestral works, twelve-tone and
minimalistic chamber pieces, virtuosic piano solos, and contemporary electronic music.
Despite the lack of similarities in sound, his pieces derive from one overall source.
Through a programmatic approach in the beginning of his compositional process, Varas
shapes his personal experiences into music that sonically interprets them best. It is
ordinarily due to harmonic progressions, melodic tendencies, and orchestration that one
small musical existence is given direction. "The reason why I write with story in mind is
because it's easier. I went through many hardships in my youth. During those times,
music was always a friend to me; a wondrous comfort. When I began composing, I made
it an obligation for my music to soothe audiences, or take them on a journey. Whatever a

story needs, I will supply it with sounds of its nature." Varas studied for four semesters with Dr. Igor Iachimciuc, a Moldovan composer who strengthened Varas' explorative nature in terms of form, and "mystic" and "romantic" harmonies. Varas' latest piece and senior project, *The Composer College Life*, will be premiered by the Utah Philharmonia in March of 2020.

Varas is currently in the sixth year of his studies. He will be completing his undergraduate degree in music composition in the spring of 2020, alongside a business minor, and certificates in entrepreneurship and music technology. Varas hopes to pursue a master's degree in music business at New York University starting in the fall of 2021. There, he hopes to accumulate knowledge regarding the music industry in order to propel forward in his dream of becoming a recording artist. Varas wishes to inspire and gift his future audiences with encouraging music, emphasizing desires of achieving success and love in the world they belong in.[77]

Biographical Sketch: Miguel Godoy

Artist, Miguel Angel Godoy, was born in the desert town of El Centro, California. His father joined the Army and at an early age, Godoy and his family traveled across the country and on to Europe. His passion for art was established early, from watching his father sketch to witnessing graffiti on trains and the Berlin Wall. As a young Chicano travelling from military base to military base, he was constantly searching for self-identity. This he found through sub-cultures like hip-hop, the lowrider culture, and urban art around cityscapes. Determined to further his education and learn more about art, he went on to earn a Bachelor's in Fine Art from Columbus State University in Columbus, Georgia. Shortly thereafter, he moved back to his home state of California to pursue his passion for art in San Diego where he created several public art murals and participated in group and solo exhibitions. Godoy is currently enrolled in the MFA program in Painting and Drawing at Arizona State University and teaches a Color Theory course there as well. He was recently commissioned to be the lead artist behind the new 5,500 square feet WebPT community mural that can be seen in Phoenix's historic warehouse district.

In Godoy's current body of work he is exploring the resistance and attraction that happens when opposing mediums are used together. He sees the reaction of these mediums as a metaphor for our human interaction wherein we either pull together or push each other apart. As a former breakdancer, he is attempting to interpret in-between spaces through rhythm, flow, and the application of paint.

Artist Statement: "As a scholar of Hip-Hop culture and practitioner of breakdancing and graffiti, my artwork is informed by rhythm, flow, and style. Over time, my work has begun to explore the in-between spaces, also known as "The Go-Down" in breakdancing. The in between space can be seen as a metaphor for that which society overlooks, forgets, or does not see. I find value in discovering and working with the unseen, from materials to hidden narratives. The in-between space can serve as a pivot point between reality and illusion. This transition is what holds the viewer by allowing them a space to experience my work that is multi-layered, multicultural, and multi-

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[77] Alvaro Varas, E-mail to author, March 1, 2020.

dimensional. Not unlike the creation of Hip-Hop that highlighted aspects of American culture that society had overlooked, my work intends to highlight spaces typically looked over to give them their shine."[78]

Program Note

Spectral Passages consists of layers of oscillating electronic timbres and expressive clarinet figures that create a soundscape, where space and time is surrounded by textures in motion. The main focus in the composition was the creation of a colorful atmosphere overflowing in overtones and sound. While rhythm and form are somewhat apparent, the most salient musical feature is the "orchestration" of all electronic entities. Varas' ordinary approach to composition involves an equal showcase of melody, harmony, form, and instrumental arrangement. In this instance, the latter was a dominant principle in the process due to his recent experimentation in orchestration. Compositional decisions in *Spectral Passages* were ultimately determined by temporal parameters. Varas' main question was, "How can the instruments, or sounds, be best organized to evoke images of color?" More specifically, a spectrum, which can be defined as either a band of colors as seen in a rainbow, or as an image of components of sound.[79]

Performance Set-up and Equipment

Performance of *Spectral Passages* requires a laptop (Mac or PC) or tablet (iOS or Android) to play back the fixed electronics and video. Depending on the speaker orientation in the performance space, the performer may need a monitor speaker (performer-facing loudspeaker) to hear the electronics properly during performance. During performance, the playback device should be connected to a projector in order to display the video behind or to the side of the performer.

For the purposes of learning the work, Varas provides a version of the electronics with a click-track. This recording aides in learning the exact alignment of the clarinet part with the electronics.

One microtone fingering in *Spectral Passages*, C-quarter-sharp5, requires the clarinetist to reach the side keys using the thumb of the right hand. To accommodate for

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[78] Miguel Godoy, E-mail to author, April 5, 2020.
[79] Alvaro Varas, E-mail to author, March 1, 2020.

this technique, the performer may choose to play seated rather than standing during performance.

Performance Guide

Spectral Passages follows an arch form, shaped by three tempo areas, slow-fast-slow. Textures appear through layered rhythmic motives in the clarinet part presented in variation throughout the piece. The space between pitches is explored using microtones and multiphonics that reveal the varied timbres possible on the clarinet.

Coordinating the Electronics:

The piece is written in strict time; however, the opening first statement of the rhythmic motive can be somewhat free as the electronic track does not begin until m. 3. This entrance may be cued either by the performer using a foot pedal or by an assistant who presses Play on the track. The electronics provide a free sonic texture of whirring and oscillating pitches mixed with various sound effects. Although it is important for the clarinetist to remain as close to the marked tempo as possible (quarter note equals 66bpm for the slow sections and quarter note equals 88bmp for the middle section), the performer need not be too concerned about specific alignment with the track. To inform the clarinetist, the score is marked with sound cues from the electronics.

Rhythmic motives:

Spectral Passages begins with two measures of solo clarinet introducing an important rhythmic motive in m. 2, (Example 7.1). Shaped by repeated notes that gradually accelerate in rhythm from a quarter note to flutter tonguing, variations of this motive return throughout the piece, in m. 8, m. 16, m. 20, m. 34, m. 47, m. 61, m. 96, m.101, m. 104, and m. 107. Starting the flutter tongue can be challenging in this context,

as it is often difficult to initiate the sound smoothly with the start of the note, especially in the higher registers of the clarinet (Example 7.2). The performer may find that using a direct air stream while keeping the tip of the tongue forward and near the roof of the mouth improves response of the flutter.

Example 7.1: *Spectral Passages,* **mm. 1-3**[80]

Example 7.2: *Spectral Passages,* **mm. 46-49**[81]

Microtones:

Varas utilizes microtones throughout the work to explore distinct pitch possibilities of selected notes. The pitches are altered approximately by either a quarter tone sharp or a quarter tone flat, as indicated by the following standard microtone symbols, (Figure 7.1).

Figure 7.1: *Microtone Symbols*

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[80] Alvaro Varas, *Spectral Passages*, score, 1, all music examples used with permission from composer, permission letters may be found in Appendix D.
[81] Ibid., 3.

Fourteen microtonal fingerings are applied throughout the work. The chart of Eric Mandat's quarter tone fingerings in *New Directions for Clarinet: Revised Edition* by Phillip Rehfeldt was referenced for fingering choices, and those fingerings were notated by the composer above each respective pitch in the final version of the score.[82] As the microtones occur quite rapidly, it is essential to practice them until they become fluent, thus eliminating the need to read or interpret the fingering each time. This approach is particularly important in passages such as m. 10 which involves alternating between B-quarter-flat4 and C5 (Example 7.3).

Example 7.3: *Spectral Passages,* **mm. 8-11[83]**

The fingering for B-quarter-flat4 in m. 10 is somewhat cumbersome within the context of the passage. Alternate fingerings for C5 and B4 provide idiomatic options to move to and from B-quarter-flat4. This alteration requires minimal changes in the left-hand by using the side keys that should be played with the index and middle fingers of the right-hand (Figure 7.2).

B-quarter-flat4   C5 alternate   B4 alternate

Figure 7.2: *Fingerings for mm. 10-11*

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[82] Phillip Rehfeldt, *New Directions for Clarinet: Revised Edition,* Appendix B.
[83] Alvaro Varas, *Spectral Passages*, score, 1.

Additionally, in m. 16, the microtone fingering for C-quarter-sharp5 requires the right-hand thumb reach up to play the side keys (Example 7.4). For this particular fingering, it is helpful for the performer to rest the clarinet between the knees in order to support the instrument without the thumb rest. This same fingering occurs in mm. 95-96.

Example 7.4: *Spectral Passages,* **m. 12-16[84]**

The execution of the microtones, will likely be for many, the most challenging aspect of this work, especially if the performer does not have experience with such fingerings. Working slowly through the fingerings in isolation is helpful to gain familiarity. However, it is important that the fingerings be practiced with the notated rhythm early in the learning process even if it means starting significantly under the marked tempo.

Multiphonics:

Varas writes three sustained multiphonics in *Spectral Passages* that occur in various places throughout the work. On each of these sustained multiphonics, he calls for optional *vibrato* and writes crescendo and diminuendo shaping. If the performer chooses to add vibrato, it should be fairly slow in order to match the oscillating sounds of the electronics.[85] The first of these, found in m. 27, speaks quite easily and is fairly stable to control at any dynamic level. The second and third multiphonics occur in m. 50 (Example

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[84] Ibid., 1.
[85] Alvaro Varas, Conversation between composer and author, March 2, 2020.

7.5) and m. 83 (Example 7.6) and are marked *pp* or *p* crescendo to *f.* The performer may find these multiphonics more difficult to produce as each requires careful practice of the fingering and response. Playing all three pitches separately before attempting to produce them simultaneously is useful in training the ear to hear each pitch individually and feel the voicing for each individual pitch. Additionally, aiming the voicing for the top note, F-sharp6, while avoiding any tightening in the embouchure through the crescendo, produces the most consistent results.

Example 7.5: *Spectral Passages,* **mm. 46-55**[86]

[86] Alvaro Varas, *Spectral Passages*, score, 3.

Example 7.6: *Spectral Passages,* **mm. 78-90**[87]

Other Technical Considerations:

Upon the tempo change in m. 36, the texture thickens with sixteenth note sextuplets in the clarinet marked *aggressivamente.* This passage, along with a similar reiteration in mm. 56-59 (Example 7.7), becomes increasingly intense. Although the passages are scale-like, the accidentals and leaps present a challenge in evenness and speed. Practice techniques such as dotted rhythms (long-short and short-long) and others may be applied in practice to achieve seamlessness throughout.

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[87] Ibid., 4.

Example 7.7: *Spectral Passages,* **mm. 56-59**[88]

Additional Considerations:

To gain understanding of the pacing of the clarinet part in combination with the electronics, it is most useful to practice with the click-track. This step keeps the timing very strict but ensures that everything is aligned appropriately. Additionally, it is important to listen to the electronics many times while following along with the clarinet part. Practicing with this approach helps the performer become familiar with specific sounds and cues that are easily lost when focusing on the playing.

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[88] Ibid., 3.

CHAPTER 8

CATALOG

In order to help bring broader awareness to the genre in the world of clarinet, the

following is a catalog of over 100 pieces for clarinet and multimedia with visuals from

composer output ranging from 1998 to the present year 2020. (For quick reference, a

condensed version of the Catalog may be found in Appendix A).

Format of Catalog of Works

Composer: includes the composer's last and first name
Title: includes the title in its original language, with an English translation if applicable
Year of Composition: includes year the work was composed
Duration: length of the work determined either from the composer's notations on the piece, a works list, or from a recording
Instrumentation: includes alternate instrumentation, if applicable
Visual: includes type of visual and visual artist, if known
Commission and/or premiere: includes information obtained from direct examination of the music, or from program notes or works lists
Recording/Video: includes information on commercially available recording of the work, or includes a link to an available recording on the composer's website or YouTube
Composer/Composition Information: includes any additional information found and a link to the composer's website if applicable
Publisher: lists places the work can be found, if self-published the composer's website is listed

Solo Works for Clarinet or Bass Clarinet

Composer: Austin, Larry
Title: *ReduxThree*
Year of Composition: 2011
Duration: 07'30"
Instrumentation: clarinet and octophonic computer music (audio and video) (optional version for duo, quartet, or octet)
Visual: video by David Stout
Commission and/or premiere: Gerard Errante and D. Gause
Recording/Video: N/A
Composer/Composition Information:
https://larryaustin.music.unt.edu/LApnotes#Redux3
Publisher: N/A

Composer: Austin, Larry
Title: *¡Tárogató!*
Year of Composition: 1998
Duration: 07'30"
Instrumentation: tárogató (opt. cl, sop sax, or bass cl), dancer(s), and octophonic computer music on tape, with dancer
Visual: choreographed dance
Commission and/or premiere: Esther Lamneck
Recording/Video: A Folk Instrument with a Contemporary Sound; (C) Romeo Records, 2002
Composer/Composition Information: https://larryaustin.music.unt.edu/LApnotes#tarog
Publisher: N/A

Composer: Beglarian, Eve
Title: *Testy Pony*
Year of Composition: 2019
Duration: 05'00"
Instrumentation: clarinet, voice (speaker - recorded or live), audio playback (original version for cello, additional versions for bassoon, saxophone or trombone)
Visual: video by Matt Petty
Commission and/or premiere: premiere, BRIM, Roulette, NYC, 19 October 2010
Recording/Video: https://vimeo.com/79449035
Composer/Composition Information: https://evbvd.com/blog/pub/testypony/
Publisher: EVBVD Music

Composer: Biggs, Christopher
Title: *Amass*
Year of Composition: 2012
Duration: 14'00"
Instrumentation: clarinet, computer (real-time digital signal processing, and triggered audio/video files)
Visual: live video by composer
Commission and/or premiere: for Mauricio Salguero, clarinet
Recording/Video: Recorded on Christopher Biggs "Decade Zero: Works for Instruments and Electronics" Mauricio Salguero, clarinet, video at https://youtu.be/-hRXGi5X19Q
Composer/Composition Information: https://christopherbiggsmusic.com/amass
Publisher: published by composer, contact at https://christopherbiggsmusic.com/contact

Composer: Biggs, Christopher
Title: *Ten to the Power of Negative 33*
Year of Composition: 2010
Duration: 03'00"
Instrumentation: clarinet, computer (live and amplified clarinet, real-time digital signal processing, and triggered audio/video files)
Visual: live video by composer
Commission and/or premiere: for Mauricio Salguero, clarinet commission from the Missouri Music Teachers Association and the Music Teachers National Association, premiered by Salguero at Washington University at the Missouri Music Teachers Association Annual Conference in November 2008
Recording/Video: (Mvt II only)
https://youtu.be/ZkEStc0MI9o?list=PLmLPyk9NjKv1iapY8-r211oFdU-SdprFP
Composer/Composition Information: https://christopherbiggsmusic.com/10-to-the-power-of-negative-33
Publisher: published by composer, contact at https://christopherbiggsmusic.com/contact

Composer: Brand, Spencer
Title: *Roadrunner*
Year of Composition: 2019
Duration: 08'00"
Instrumentation: clarinet, fixed electronics, and video
Visual: video by Samuel Proctor
Commission and/or premiere: commissioned and premiered by Katrina Clements at International ClarinetFest 2019, Knoxville, TN
Recording/Video: https://youtu.be/0i3SzbYGjM8
Composer/Composition Information: https://www.spencerbrand-music.com/roadrunner
Publisher: published by composer, contact at www.spencerbrand-music.com

Composer: Broening, Benjamin
Title: *Black Edge of the Moon/Aureole Variations*
Year of Composition: 2002
Duration: 7'00"
Instrumentation: clarinet, electronics, and color visuals
Visual: N/A
Commission and/or premiere: commissioned by F. Gerard Errante, clarinet
Recording/Video: https://benjaminbroening.net/piece_BEOTM.html?iframe=true
Composer/Composition Information: https://benjaminbroening.net/index.html
Publisher: published by composer, https://benjaminbroening.net/contact.html

Composer: Burke, Brigid
Title: *Frenetic Illusion*
Year of Composition: 2007
Duration: 10'15"
Instrumentation: clarinet, live electronics, and DVD
Visual: DVD by Brigid Burke, Dance Choreography by Sela Kiek
Commission and/or premiere: was premiered as a live dance, sound and video work performed on July 2007, elements from performance were developed into the video
Recording/Video: https://www.youtube.com/watch?v=w7xf_7x6t4E
Composer/Composition Information:
http://www.brigid.com.au/compositions.asp?offset=60
Publisher: published by composer http://www.brigid.com.au/

Composer: Burke, Brigid
Title: *Hands Feed Roots*
Year of Composition: 2019
Duration: 10'53"
Instrumentation: clarinet, fixed electronics, and video
Visual: video by Brigid Burke
Commission and/or premiere: premiered by Brigid Burke at the SOUND/IMAGE19 Conference Exploring Sonic and Audio-Visual Practice, University of Greenwich, London, United Kingdom, November 2019
Recording/Video: https://youtu.be/VnA-1sJ89JA
Composer/Composition Information: http://www.brigid.com.au/index.asp
Publisher: published by composer http://www.brigid.com.au/

Composer: Burke, Brigid
Title: *Interlude*
Year of Composition: 2012
Duration: 03'32"
Instrumentation: clarinet, live electronics, and video
Visual: video by Brigid Burke
Commission and/or premiere: N/A
Recording/Video: https://vimeo.com/75545174
Composer/Composition Information:
http://www.brigid.com.au/compositions.asp?offset=20
Publisher: published by composer http://www.brigid.com.au/

Composer: Burke, Brigid
Title: *Memories of a Shadow*
Year of Composition: 2007
Duration: N/A
Instrumentation: clarinet, live electronics/laptop, DVD
Visual: DVD by Brigid Burke
Commission and/or premiere: Commissioned by the Australia Council Performing Arts Board
Recording/Video: recording released on CD Strings Brigid Burke and David McNicol 2009 (according to composer's website)
Composer/Composition Information:
http://www.brigid.com.au/compositions.asp?offset=60
Publisher: published by composer http://www.brigid.com.au/

Composer: Burke, Brigid
Title: *Shine*
Year of Composition: 2013
Duration: 14'23"
Instrumentation: clarinet, electronics, and video
Visual: video by Brigid Burke
Commission and/or premiere: N/A
Recording/Video: https://www.youtube.com/watch?v=xRFwFSYpqYU
Composer/Composition Information:
http://www.brigid.com.au/compositions.asp?offset=20
Publisher: published by composer http://www.brigid.com.au/

Composer: Burke, Brigid
Title: *Transit*
Year of Composition: 2016
Duration: 09'38"
Instrumentation: bass clarinet, live electronics, live video projections
Visual: live video projections by Brigid Burke
Commission and/or premiere: premiered by Burke at the Tilde New Music Festival, January 2017
Recording/Video: https://vimeo.com/208786896
Composer/Composition Information:
http://www.brigid.com.au/compositions.asp?offset=0
Publisher: published by composer http://www.brigid.com.au/

Composer: Caputo, Dan
Title: *I'd known this place*
Year of Composition: 2020
Duration: 10'20"
Instrumentation: clarinet, live and fixed electronics, and live audio generative animations, (Max/MSP patch)
Visual: audio generative animations by Andrew Robinson
Commission and/or premiere: commissioned by Katrina Clements, clarinet
Recording/Video: https://youtu.be/RETZLl3wfHs
Composer/Composition Information: https://dancaputo.com/
Publisher: published by composer, contact at https://dancaputo.com/contact/

Composer: Clyne, Anna
Title: *Choke*
Year of Composition: 2004
Duration: 09'00"
Instrumentation: bari sax (or bass clarinet), tape, and video
Visual: video by Jon Niborg Speier
Commission and/or premiere: for saxophonist Argeo Ascani, the revised version, for bass clarinet, was premiered by Patrick O'Keefe at the SEAMUS Conference 2006, where it was awarded Second Prize in the SEAMUS/ASCAP Commission Competition.
Recording/Video: (version for baritone saxophone) recorded on Anna Clyne "Blue Moth" Tzadik Records, 2012. Full Album available:
https://www.youtube.com/watch?v=V5BcuclSyEk
Composer/Composition Information: http://www.annaclyne.com/
Publisher: Boosey&Hawkes https://www.boosey.com/cr/music/Anna-Clyne-Choke/53915

Composer: Clyne, Anna
Title: *Rapture*
Year of Composition: 2005
Duration: 07'32"
Instrumentation: bass clarinet (amplified), tape, and video
Visual: video by Joshue Ott
Commission and/or premiere: composed for Australian clarinetist, Eileen Mack and was premiered at Symphony Space in New York City with live visuals created by Joshue Ott (using his custom program, superDraw)
Recording/Video: recorded on Anna Clyne "Blue Moth" Tzadik Records, 2012 https://vimeo.com/693417
Composer/Composition Information: http://www.annaclyne.com/
Publisher: Boosey & Hawkes https://www.boosey.com/cr/music/Anna-Clyne-Rapture/53791

Composer: Cole, Andrew
Title: *Rushing Towards the Singularity*
Year of Composition: 2010
Duration: 11'17"
Instrumentation: amplified clarinet, pre-recorded sounds, and video
Visual: video by Andrew Cole
Commission and/or premiere: premiered by Mauricia Salguero at La Esquinia October 2010
Recording/Video: https://www.youtube.com/watch?v=rh4vyTC29x8
Composer/Composition Information:
https://www.twocomposers.org/andrew/works.php
Publisher: published by composer, available for purchase or digital download at https://www.twocomposers.org/andrew/works.php

Composer: De Alba, Francisco Javier
Title: *Electric Desert Metropolis*
Year of Composition: 2019
Duration: 08'27"
Instrumentation: clarinet, fixed electronics (with optional live electronics), and video
Visual: Video by Xavier Apostol
Commission and/or premiere: Commissioned and premiered by Alan Wu, clarinet, November 2019
Recording/Video: video from premiere https://youtu.be/LdbX4lc3l6U?t=3678
Composer/Composition Information: https://www.fjdmusic.com/electric-desert-metropolis
Publisher: published by composer, website https://www.fjdmusic.com/store or contact at fjdmusic@gmail.com

Composer: Diels, Natacha
Title: *Song for Matilda & Me*
Year of Composition: 2016
Duration: 10'09"
Instrumentation: clarinet and electronics, with choreography, props, and light effects
Visual: visual design by Natacha Diels
Commission and/or premiere: N/A
Recording/Video: Heather Rouche, clarinet https://youtu.be/R0hk5SmVt0M
Composer/Composition Information: http://natachadiels.com/musicpages/matilda.html
Publisher: N/A, contact composer at natachadiels@gmail.com

Composer: Dressler, Anton
Title: *After the Rain*
Year of Composition: 2017
Duration: 03'02"
Instrumentation: clarinet, live electronics, and video
Visual: video by Anton Dressler
Commission and/or premiere: recorded by Anton Dressler
Recording/Video: https://www.youtube.com/watch?v=gpYtXLv-nK0
Composer/Composition Information: N/A
Publisher: N/A, contact composer at http://www.antondressler.com/contact/

Composer: Dressler, Anton
Title: *After the Snow*
Year of Composition: 2017
Duration: 02'00"
Instrumentation: clarinet, live electronics, and video
Visual: video by Anton Dressler
Commission and/or premiere: recorded by Anton Dressler, clarinet
Recording/Video: https://www.youtube.com/watch?v=bFwOtqQJTCE
Composer/Composition Information: http://www.antondressler.com/youtube/
Publisher: N/A, contact composer at http://www.antondressler.com/contact/

Composer: Dressler, Anton
Title: *Hiiumaa Natura*
Year of Composition: 2016
Duration: 07'35"
Instrumentation: clarinet, live electronics, and video
Visual: video by Anton Dressler
Commission and/or premiere: Made for the Homecoming Festival, (music festival and summer academy) https://www.homecomingfest.com/, Hiiumaa Island
recorded by Anton Dressler, clarinet
Recording/Video: https://www.youtube.com/watch?v=SHgCYKj7Isk
Composer/Composition Information: http://www.antondressler.com/youtube/
Publisher: N/A, contact composer at http://www.antondressler.com/contact/

Composer: Eichenbaum, Daniel
Title: *Gagarin*
Year of Composition: 2011
Duration: 05'55"
Instrumentation: clarinet and fixed media
Visual: video by Daniel Eichenbaum (original for full-dome video projection, version for flat screen)
Commission and/or premiere: Cheryl Melfi, clarinet, written for and premiered at the inaugural performance of Dark Matter at the Gottlieb Planetarium in Kansas City, Missouri, February 2011
Recording/Video: https://www.youtube.com/watch?v=L-2_FnvMPFc
Composer/Composition Information: http://www.danieleichenbaum.com/electro.htm
Publisher: published by composer http://www.danieleichenbaum.com/index.htm

Composer: Forqurean, Ford
Title: *quiver/static*
Year of Composition: 2018
Duration: 05'47"
Instrumentation: clarinet, electronics, and projections
Visual: visual projections by Ford Forqurean
Commission and/or premiere: Ford Forqurean, clarinet, July 2018
Recording/Video: https://youtu.be/p980dJROp7s
Composer/Composition Information: https://www.fordfourqurean.com/
Publisher: N/A, contact composer at fordclarinet@gmail.com

Composer: Fulkerson, John
Title: *G for John Cage*
Year of Composition: 2002
Duration: N/A
Instrumentation: bass clarinet (or contrabasson), speaker, and film
Visual: film by Grahame Weinbren
Commission and/or premiere: N/A
Recording/Video: N/A
Composer/Composition Information: http://composers21.com/compdocs/fulkersj.htm
Publisher: unknown, his primary publishers are Donemus, Edition Modern, and Seesaw Music, contact at j.fulkerson7@upcmail.nl

Composer: Gemini, Giampiero
Title: *Flamma inveniat*
Year of Composition: 2011
Duration: 08'29"
Instrumentation: clarinet, electronics, and video
Visual: video by Giampiero Gemini
Commission and/or premiere: Esther Lamneck, clarinet
Recording/Video: https://youtu.be/9oec9m40VPo
Composer/Composition Information: https://www.giampierogemini.org/
Publisher: N/A, contact at https://www.giampierogemini.org/contact.html

Composer: He, Yuanyuan (Kay)
Title: *Heat it Up!*
Year of Composition: 2019
Duration: 05'32"
Instrumentation: clarinet, piano, electronics, and video
Visual: Video by Kay He
Commission and/or premiere: commissioned and premiered by Jackie Glazier, clarinet, with Kay He, piano, at the University of Arizona, Tucson, Arizona, 2019
Recording/Video: https://youtu.be/RnL8EY5mX_8
Composer/Composition Information:
http://www.kayhecomposer.com/compositions.html
Publisher: for score and performance materials contact at kayhecomposer@gmail.com

Composer: He, Yuanyuan (Kay)
Title: *On the Arch of a Monochrome Rainbow*
Year of Composition: 2018
Duration: 08'46"
Instrumentation: clarinet, live electronics, video
Visual: Video by Kay He
Commission and/or premiere: commissioned by the University of Texas at Austin Landmark Concert Series, inspiration for the piece came from Nancy Rubins' sculpture "Monochrome," displayed on the UT Austin campus, premiered on sight of the sculpture by Shih-Wen Winnie Fan, clarinet, 2018
Recording/Video: https://youtu.be/5CKXCtLDpEs
Composer/Composition Information:
http://www.kayhecomposer.com/compositions.html
Publisher: for score and performance materials contact at kayhecomposer@gmail.com

Composer: Helmuth, Mara
Title: *Water Birds*
Year of Composition: 2010
Duration: 10'00"
Instrumentation: B-flat and bass clarinet, computer, and wireless network infrared sensor system, gestures and locations on stage
Visual: Visuals by Mara Helmuth and Rebecca Denard
Commission and/or premiere: commissioned by Rebecca Denard, clarinet, performed by Denard and Helmuth at Society of Electroacoustic Music, 2010
Recording/Video: https://www.youtube.com/watch?v=F0ccZeVWsKQ
Composer/Composition Information: http://www.marahelmuth.com/music/index.html
Publisher: for score and performance materials contact composer at marahelmuthatgmail.com

Composer: Herriot, Jeff
Title: *Design*
Year of Composition: 2003
Duration: 08'40"
Instrumentation: bass clarinet, fixed electronics, and video
Visual: video by Heidi Johnson
Commission and/or premiere: commissioned for Michael Lowenstern, bass clarinet, by the MATA Festival
Recording/Video: https://youtu.be/mWrohbyp4T4
Composer/Composition Information: http://jeffherriott.com/music/solo-and-chamber-works/
Publisher: to purchase hard copies of scores contact at jeffwherriott@gmail.com, pdfs for free to performers

Composer: Hoff, Jullian
Title: *"Verklärter Rohr" or "transfigured tube"*
Year of Composition: 2019
Duration: 22'36"
Instrumentation: bass clarinet, live electronics, and generative video
Visual: visual effects by Jullian Hoff
Commission and/or premiere: written for and premiered by Charlotte Layec, bass clarinet
Recording/Video: https://vimeo.com/356303621
Composer/Composition Information: https://jullianhoff.com/2019/01/11/verklarter-rohr-transfigured-tube/
Publisher: N/A, contact at jullian.hoff@gmail.com

Composer: Johnson, Richard
Title: *Hiram*
Year of Composition: 2012
Duration: 10'40"
Instrumentation: clarinet, electronic track, and video
Visual: video by Cheryl Melfi
Commission and/or premiere: commissioned by and dedicated to Cheryl Melfi, clarinet, premiered as part of KcEMA's Digital Reeds, January 2012
Recording/Video: https://vimeo.com/40554498
Composer/Composition Information: http://www.composerjohnson.com/hiram.html
Publisher: score and performance materials downloadable (free) at http://www.composerjohnson.com/hiram.html

Composer: Koroliov, Andrej
Title: *Iritate Me (Herbst)*
Year of Composition: 2016
Duration: N/A
Instrumentation: amplified bass clarinet, voice, and video
Visual: video
Commission and/or premiere: N/A
Recording/Video: N/A
Composer/Composition Information: https://andrejkoroliov.net/scores-media.html
Publisher: contact at contact@andrejkoroliov.net; pdf download of score https://andrejkoroliov.net/assets/irritate-me---partitur.pdf

Composer: Kreidler, Johannes
Title: *2 Pieces for Clarinet and Video*
Year of Composition: 2016
Duration: 09'00"
Instrumentation: clarinet and synchronized audio/video
Visual: video by Johannes Kreidler
Commission and/or premiere: written for and premiered by Carola Schaal, clarinet, Hamburg, 2016
Recording/Video: http://www.kreidler-net.de/english/works/2cl.htm
Composer/Composition Information: http://www.kreidler-net.de/english/works/2cl.htm
Publisher: N/A, contact composer at jkreidler@gmx.de

Composer: Muhly, Nico
Title: *It Goes Without Saying*
Year of Composition: 2007
Duration: 04'33"
Instrumentation: clarinet, pre-recorded CD, and video (small ensemble version available for clarinet, keyboards, cello, percussion, and electronics)
Visual: video by Una Lorenzen
Commission and/or premiere: (small ensemble version premiered with Carol McGonnell, clarinet, March 2007)
Recording/Video: a https://www.youtube.com/watch?v=axVLPk-U6ps
Composer/Composition Information: http://nicomuhly.com/projects/2007/it-goes-without-saying-2/
Publisher: Hal Leonard
https://www.halleonard.com/product/viewproduct.action?itemid=14041300; viewable version of the score https://issuu.com/scoresondemand/docs/it_goes_34802

Composer: Shapiro, Alex
Title: *Water Voyage*
Year of Composition: 2007
Duration: 10'38"
Instrumentation: 2 clarinets and electronic track with video (based upon version for solo clarinet titled *Water Crossing (*2002*)) (*version for clarinet and bassoon titled *Water Voyages (*2018*))*
Visual: video by Alex Shapiro
Commission and/or premiere: *Water Voyage* for Gerard Errante and D. Gause, clarinets, *Water Voyages* for Sue Collado, clarinet, and Pat Nelson, bassoon, premiered 2018
Recording/Video: video of *Water Voyages* for clarinet and bassoon
https://www.youtube.com/watch?v=KcgwIASjeZ4 (original version, *Water Crossing,* for Gerard Errante is recorded on F. Gerard Errante's CD, Delicate Balance, on Aucourant Records, 2010, Gerard)
Composer/Composition Information:
https://www.alexshapiro.org/WaterVoyagepg1.html
Publisher: Activist Music LLC (ASCAP), order from and purchasing information on composer's website at https://www.alexshapiro.org/ASPurchase.html

Composer: Shatin, Judith
Title: Grito del Corazón
Year of Composition: 2001
Duration: 05'00"
Instrumentation: clarinet, electronic playback and optional video (DVD) (options available to be played by various solo instruments or chamber ensembles)
Visual: video by Kathy Aoki
Commission and/or premiere: commission by Ensemble Barcelona Nueva Musica for painting and music program, premiered at the VIII Festival de CinemaIndependent de Alternative, Barcelona, Spain, 2001
Recording/Video: (ensemble version with video) https://www.youtube.com/watch?v=gw82E4sJDVQ version for clarinet and electronics recorded by F. Gerard Errante, "Time to Burn: Music by Judith Shatin", Innova Recordings 845, 2014 can be viewed at https://www.youtube.com/watch?v=CyQ74qIOjrM
Composer/Composition Information: https://judithshatin.com/grito-del-corazon/
Publisher: Wendigo Music, score purchase and download available at https://judithshatin.com/product/grito-del-corazon/

Composer: Shatin, Judith
Title: *Penelope's Song*
Year of Composition: 2008
Duration: 09'17"
Instrumentation: amplified clarinet, electronics, and video (DVD)
Visual: video by Kathy Aoki and Marco Marquez
Commission and/or premiere: for Marianne Gythfeldt, clarinet, premiered at University of Delaware, 2008
Recording/Video: video of version for saxophone https://www.youtube.com/watch?v=8ZSnPfS7NNs
Composer/Composition Information: https://judithshatin.com/penelopes-song-amp-clarinet-electronics/
Publisher: Wendigo Music, score purchase and download available at https://judithshatin.com/product/penelopes-song-amp-clarinet-electronics/

Composer: Shultis, Christopher
Title: *Paradise Between*
Year of Composition: 2016
Duration: 08'41
Instrumentation: clarinet (in A), electronic playback and video
Visual: video by Hee Sook Kim
Commission and/or premiere: written for and premiered by Keith Lemmons, clarinet, at the John Donald Robb Composers' Symposium, University of New Mexico, March 2016
Recording/Video: https://www.youtube.com/watch?v=-TKKRZg_8U0&feature=youtu.be
Composer/Composition Information: https://www.chrisshultis.com/untitled-custom-page
Publisher: American Composers Alliance (ACA) available at https://composers.com/christopher-shultis

Composer: Snyder, Mark
Title: *Harvey*
Year of Composition: 2007
Duration: 07'18"
Instrumentation: processed clarinet, electronics, and video
Visual: video by Mark Snyder
Commission and/or premiere: dedicated to Bryan, Kathy, Stelly & Ruby Harvey
Recording/Video: N/A
Composer/Composition Information: https://marksnyder.org/works/harvey
Publisher: Royal Livermush Music, scores/parts/software prices available on request, contact at https://marksnyder.org/contact/

Composer: Snyder, Mark
Title: *Messy*
Year of Composition: 2008
Duration: 07'00"
Instrumentation: processed clarinet, electronics, and video
Visual: video by Mark Snyder
Commission and/or premiere: commissioned by the Music Teachers National Association (MTNA) and Mississippi Music Teachers National Association
Recording/Video: https://marksnyder.org/works/messy
Composer/Composition Information: https://marksnyder.org/works/messy
Publisher: Royal Livermush Music, scores/parts/software prices available on request, contact at https://marksnyder.org/contact/

Composer: Snyder, Mark
Title: *Pornography*
Year of Composition: 2007
Duration: 06'20"
Instrumentation: processed clarinet, electronics, and video
Visual: video by Mark Snyder
Commission and/or premiere: N/A
Recording/Video: N/A
Composer/Composition Information: https://marksnyder.org/works/pornography
Publisher: Royal Livermush Music, scores/parts/software prices available on request, contact at https://marksnyder.org/contact/

Composer: Suzuki, Kotoka
Title: *Utterance in Motion*
Year of Composition: 2018
Duration: 08'25"
Instrumentation: clarinet, electronics, and video (set design on stage)
Visual: video/animation by Claudio Rohrmoser, set design by Micola Minssen
Commission and/or premiere: commissioned and premiered by Robert Spring, clarinet, at International ClarinetFest, Ostend, Belgium, July 2018
Recording/Video: N/A
Composer/Composition Information:
https://www.kotokasuzuki.com/en/works/#/en/works/index-solo/
Publisher: published by composer, score orders at https://www.kotokasuzuki.com/order or contact at https://www.kotokasuzuki.com/contact

Composer: Torok, Alan
Title: *Motor City Memoir*
Year of Composition: 2012
Duration: 50'00"
Instrumentation: clarinet and piano, video
Visual: Video by Alan Torok
Commission and/or premiere: written for Robert Riseling, clarinet, premiered by Robert Riseling and Denise Jung, piano
Recording/Video: (movement 7) https://www.youtube.com/watch?v=slAV91zKc9k
Composer/Composition Information: (composer info only)
https://www.musiccentre.ca/node/37349/showcase
Publisher: N/A

Composer: Varas, Alvaro
Title: *Spectral Passages*
Year of Composition: 2020
Duration: 05'41"
Instrumentation: clarinet, fixed electronic track, with digital projections of photographs of painting
Visual: painting and photos by Miguel Godoy (http://www.miguelangelgodoy.com/)
Commission and/or premiere: commissioned by Katrina Clements, clarinet
Recording/Video: https://youtu.be/ysbYwPRA-yQ
Composer/Composition Information: N/A
Publisher: published by composer, contact directly at nycomposerman@gmail.com

Composer: Weidenaar, Reynold
Title: *Hang Time 2 on Jones Street*
Year of Composition: 2002
Duration: 09'18"
Instrumentation: clarinet, tape, and video
Visual: video by Reynold Weidenaar
Commission and/or premiere: F. Gerard Errante, clarinet, September 2002
Recording/Video: N/A
Composer/Composition Information: http://magneticmusic.ws/Frame.htm
Publisher: New York: Magnetic Music Publishing, order form at http://magneticmusic.ws/Frame.htm

Composer: Wesley-Smith, Martin
Title: *Weapons of Mass Distortion*
Year of Composition: 2003
Duration: N/A
Instrumentation: clarinet and CD, with video projection
Visual: projections by Martin Wesley-Smith
Commission and/or premiere: performed by Ros Dunlap, clarinet with Martin Wesley-Smith, in Darwin and on tour in the USA
Recording/Video: N/A
Composer/Composition Information:
https://www.shoalhaven.net.au/~mwsmith/chamber.html#weapons
Publisher: Australian Music Centre, for score and performance materials
https://www.australianmusiccentre.com.au/workversion/wesley-smith-martin-weapons-of-mass-distortion/24794

Composer: Wiemann, Beth
Title: *Dodge at Mann Gulch* (Part of *Young Men and Fire* multimedia project by composer)
Year of Composition: 2004
Duration: N/A
Instrumentation: clarinet, electronic sound, and video
Visual: video by Beth Wiemann
Commission and/or premiere: selected for performance at the North Carolina Computer Music Festival, February 2006, and at the University of New Mexico Symposium on New Music, April 2006
Recording/Video: N/A
Composer/Composition Information: https://bethwiemann.com/list-of-compositions/
Publisher: American Composers Alliance (ACA)
https://composers.com/homesearch?combine=&field_composer_target_id=116

Composer: Wiemann, Beth
Title: *Lake Chatter*
Year of Composition: 2018
Duration: 06'12"
Instrumentation: clarinet, fixed electronics, and video
Visual: video by Beth Wiemann
Commission and/or premiere: N/A
Recording/Video: https://www.youtube.com/watch?v=72iTIrMihNE
Composer/Composition Information: https://bethwiemann.com/list-of-compositions/
Publisher: American Composers Alliance (ACA)
https://composers.com/homesearch?combine=&field_composer_target_id=116

Composer: Wiemann, Beth
Title: *Stand Facing the Stove*
Year of Composition: 2009
Duration: 07'34"
Instrumentation: bass clarinet and DVD (electronic sound/video)
Visual: video by Beth Wiemann
Commission and/or premiere: premiered by Beth Wiemann, bass clarinet, at the Reveille Festival, Vermond, August 2009
Recording/Video:
https://vimeo.com/28830595?utm_campaign=2617611&utm_source=affiliate&utm_channel=affiliate&cjevent=1a1ba9f2539e11ea82c101a10a1c0e10
Composer/Composition Information: https://bethwiemann.com/list-of-compositions/
Publisher: American Composers Alliance (ACA)
https://composers.com/homesearch?combine=&field_composer_target_id=116

Composer: Wiemann, Beth
Title: *The Primary Tool is Soup*
Year of Composition: 2005
Duration: N/A
Instrumentation: clarinet, piano, and DVD (electronic sound and video) [originally for voice]
Visual: video by Beth Wiemann
Commission and/or premiere: Premiere of clarinet version at the International Association of Women in Music Congress, May 2006.
Recording/Video: N/A
Composer/Composition Information: https://bethwiemann.com/list-of-compositions/
Publisher: American Composers Alliance (ACA)
https://composers.com/homesearch?combine=&field_composer_target_id=116

Composer: Wiemann, Beth
Title: *The Star Theatre*
Year of Composition: 2011
Duration: 09'17"
Instrumentation: bass clarinet, piano, and DVD (electronic sound/video)
Visual: video by Beth Wiemann
Commission and/or premiere: premiered by Beth Wiemann, clarinet, and Laura Artesani, piano, at the University of Maine, January 2012, programmed at the Electroacoustic Barn Dance, Virginia, November 2012
Recording/Video:
https://vimeo.com/35471094?utm_campaign=2617611&utm_source=affiliate&utm_channel=affiliate&cjevent=a66feaca539c11ea8205018d0a1c0e13
Composer/Composition Information: https://bethwiemann.com/list-of-compositions/
Publisher: American Composers Alliance (ACA)
https://composers.com/homesearch?combine=&field_composer_target_id=116

Clarinet or Bass Clarinet Chamber Works

Composer: Alexander, Amy (with Curt Miller)
Title: *Utopian Algorithm #1*
Year of Composition: 2018
Duration: 20'00"
Instrumentation: live visuals, clarinet, video drums, gestural controllers, Max/MSP, PD
Visual: Percussive Image Gestural System (PIGS)
Commission and/or premiere: system debut at ICLI in Porto, June 2018
Recording/Video: studio rehearsal video of live improvisational performance
https://www.seamusonline.org/work/utopian-algorithm-1/
Composer/Composition Information: http://amy-alexander.com/the-pigs-algocurator-faq.html
Publisher: N/A, contact composer at http://amy-alexander.com/contact.html

Composer: Basica, Constantin
Title: *Championship*
Year of Composition: 2016
Duration: 21'20"
Instrumentation: flute, clarinet, viola, performer, commentator, electronics, and video
Visual: video by Constantin Basica
Commission and/or premiere: premiered the Now Hear Ensemble, Center for Computer Research in Music and Acoustics, Stanford University April 2016
Recording/Video: https://youtu.be/W109ROBxgsI
Composer/Composition Information:
http://www.constantinbasica.com/p/intermedia.html#championship
Publisher: published by composer, contact directly at contact@constantinbasica.com

Composer: Basica, Constantin
Title: *Tell Me What to Do*
Year of Composition: 2013
Duration: 12'44"
Instrumentation: clarinet, conductor, Kinect, live electronics, and live video
Visual: video by Constantin Basica
Commission and/or premiere: premiered by Alexandru Avramovici, clarinet, Constantin Basica, conductor, International Week of New Music Bucharest National University of Music Bucharest, Romania, May 2013
Recording/Video: https://youtu.be/MWIZfgsuUV0
Composer/Composition Information:
http://www.constantinbasica.com/p/intermedia.html#tell_me_what_to_do
Publisher: published by composer, contact directly at contact@constantinbasica.com

Composer: Basica, Constantin
Title: *United We Save*
Year of Composition: 2014
Duration: 09'51"
Instrumentation: oboe, two clarinets, live electronics, and video
Visual: video by Constantin Basica
Commission and/or premiere: premiered the Elision Ensemble, Center for Computer Research in Music and Acoustics, Stanford University May 2014
Recording/Video: https://youtu.be/OlTlNzff6Cg
Composer/Composition Information:
http://www.constantinbasica.com/p/intermedia.html#united_we_save
Publisher: published by composer, contact directly at contact@constantinbasica.com

Composer: Baumgarder, Brad
Title: *(De)Constructions*
Year of Composition: N/A (~2012)
Duration: 07'54"
Instrumentation: clarinet/bass clarinet, live electronics, and dancers (originally written for "vacuum cleaner clarinet" (a created instrument made using a bass clarinet mouthpiece and vacuum cleaner parts), found percussion (sawed off wine bottles and kitchen implements) and bass clarinet
Visual: Choreography by Stephanie Morrow
Commission and/or premiere: version with dancers performed by the Digital Honkbox Revival, (Brad Baumgardner, bass clarinet, Scott Blasco, live electronics, Kaitlin Heibel, Heather Costello, and Erin Muenks, dancers)
Recording/Video: https://soundcloud.com/brad-baumgardner/04-deconstructions (original version) https://vimeo.com/23731932 (version with dancers)
Composer/Composition Information: http://www.bradbaumgardner.com/listen/
Publisher: N/A, contact composer at http://www.bradbaumgardner.com/contact/

Composer: Beglarian, Eve
Title: *Cave*
Year of Composition: 2001
Duration: 05-12'00"
Instrumentation: flute, clarinet, percussion, piano, synthesizer, voice (speaker - recorded or live), violin, cello, live electronics
Visual: video by Clifton Taylor
Commission and/or premiere: commissioned by the St. Louis ensemble Synchronia
Recording/Video: https://vimeo.com/222827793
Composer/Composition Information: https://evbvd.com/blog/pub/cave/
Publisher: EVBVD Music, https://evbvd.com/

Composer: Beglarian, Eve
Title: *On the Battlefield*
Year of Composition: 2015
Duration: 05'00"
Instrumentation: spoken voice (live or recorded), wind or brass instrument (open instrumentation)
Visual: video by Matthew Petty
Commission and/or premiere: part of "A Book of Days" (project by composer) https://evbvd.com/bookofdays/
Recording/Video: N/A
Composer/Composition Information: https://evbvd.com/blog/pub/battlefield/
Publisher: EVBVD Music, https://evbvd.com/

Composer: Beglarian, Eve
Title: *Waiting for Billy Floyd*
Year of Composition: 2010
Duration: 12'00"
Instrumentation: flute, clarinet, violin, cello, piano, percussion, pre-recorded electronics, and projections (octet version including trombone and guitar also available)
Visual: projected images by composer
Commission and/or premiere: (premiere) Sarasota Orchestra, Sarasota, FL, March 2011
Recording/Video: https://youtu.be/pTs--nDt7GE
Composer/Composition Information: https://evbvd.com/blog/pub/billyfloyd/
Publisher: EVBVD Music, https://evbvd.com/

Composer: Bell, Joshua
Title: *In Memoriam Jean-Claude Risset*
Year of Composition: 2018
Duration: 06-08'00"
Instrumentation: flute, clarinet, violin, double bass, electronics, and animated notation
Visual: projected animated notation (BabelBox)
Commission and/or premiere: Gaudeamus Festival
Recording/Video: https://www.youtube.com/watch?v=hQtyu1dcCaI&feature=emb_logo
Composer/Composition Information: https://jonathanbell.eu/
Publisher: BabelScores https://www.babelscores.com/catalogs/instrumental/3519-in-memoriam-jean-claude-risset

Composer: Biggs, Christopher
Title: *Bioluminescence*
Year of Composition: 2010
Duration: 12'04"
Instrumentation: flute, clarinet, piano, fixed electronic track and video
Visual: video by composer
Commission and/or premiere: written for a commission that accompanied a 2009 SEAMUS/ASCAP student award
Recording/Video: https://youtu.be/uhA8gv9Zkwg
Composer/Composition Information:
https://christopherbiggsmusic.com/bioluminescence
Publisher: published by composer, contact at https://christopherbiggsmusic.com/contact

Composer: Biggs, Christopher
Title: *Incommensurable*
Year of Composition: 2013
Duration: 10'00"
Instrumentation: clarinet, horn, and interactive digital audio and video
Visual: Biggs, Christopher
Commission and/or premiere: Brad Wong and Lin Foulk, Supported by a Kalamazoo Artistic Development Initiative Grant
Recording/Video: https://www.youtube.com/watch?v=-whstoLfJik
Composer/Composition Information: https://christopherbiggsmusic.com/media-for-all-works
Publisher: published by composer, contact at https://christopherbiggsmusic.com/contact

Composer: Biggs, Christopher
Title: *Mindreaders*
Year of Composition: 2010
Duration: 08'36"
Instrumentation: flute, clarinet, and computer (electronic track, video, and objects)
Visual: video by composer
Commission and/or premiere: commissioned and premiered by flutist Sophia Tegart and clarinetist Gabrielle Baffoni
Recording/Video: https://youtu.be/Wm1NxK_eNvE
Composer/Composition Information: https://christopherbiggsmusic.com/media-for-all-works
Publisher: published by composer, contact at https://christopherbiggsmusic.com/contact

Composer: Bird, David (in collaboration with playwright and actor, Kelsey Torstveit)
Title: *Lonelyhearts*
Year of Composition: 2019
Duration: N/A
Instrumentation: chamber opera for actor, flute, clarinet, violin, percussion, and electronics
Visual: actor (Kelsey Torstweit), ensemble surrounds solo performer and audience to create staging of the work more broadly, aims to construct an "architectural antagonism" and playwright by Kelsey Torstveit
Commission and/or premiere: in collaboration with TAK ensemble
Recording/Video: (excerpt) https://vimeo.com/321906158
Composer/Composition Information: http://davidbird.tv/lonelyhearts
Publisher: N/A, contact at david@davidbird.tv

Composer: Taylor Brook
Title: *Five Weather Reports*
Year of Composition: 2014
Duration: 21'04"
Instrumentation: soprano, flute, clarinet, violin, percussion, audio, video
Visual: Video projections by David Bird
Commission and/or premiere: TAK Ensemble
Recording/Video: New Focus Records: *Ecstatic Music: TAK Ensemble plays Taylor Brook,* September 9, 2016
https://www.youtube.com/watch?v=1oHDY7iYes8
Composer/Composition Information: https://www.taylorbrook.info/electronic
Publisher: published by composer https://www.taylorbrook.info/

Composer: Burke, Brigid
Title: *Coral Bells*
Year of Composition: 2016
Duration: 30'00"
Instrumentation: bass clarinet, hand bells, acousmatic sound and visuals
Visual: visuals by Brigid Burke
Commission and/or premiere: Burke was awarded an Australia Council grant to create the work for the Federation Handbells, premiered by Burke (bass clarinet, live electronics, and video) and Carmen Chan, Erica Rasmussen and Wendy Couch (Federation Handbells) as part of the Tilde Festival in 2016
Recording/Video: (excerpts from the premiere) https://youtu.be/ble5Sq65YXc
Composer/Composition Information:
https://museumsvictoria.com.au/learning/outreach-program/the-federation-handbells/coral-bells/
Publisher: published by composer http://www.brigid.com.au/

Composer: Burke, Brigid
Title: *Escapee Gloss*
Year of Composition: 2015
Duration: 08'41"
Instrumentation: flute, clarinet (E-flat, B-flat, and bass), double bass, and piano, digitally processed clarinet sounds, live processed acoustic environmental sounds, props, projections
Visual: Projections and props by Brigid Burke
Commission and/or premiere: N/A
Recording/Video: https://youtu.be/5tef-6hTC6A
Composer/Composition Information: http://www.brigid.com.au/index.asp
Publisher: published by composer http://www.brigid.com.au/

Composer: Burke, Brigid
Title: *Feeling It*
Year of Composition: 2017
Duration: 05'33"
Instrumentation: voice, clarinet, guitar, percussion, electronics/laptop, video (version for flute also available)
Visual: video by Brigid Burke
Commission and/or premiere: N/A
Recording/Video: https://vimeo.com/234786124 (version for flute)
Composer/Composition Information: http://www.brigid.com.au/compositions.asp
Publisher: published by composer http://www.brigid.com.au/

Composer: Burke, Brigid
Title: *Wind-Sound-Breath*
Year of Composition: 2015
Duration: 09'17"
Instrumentation: B-flat/bass clarinet, ensemble, live electronics, and video
Visual: video by Brigid Burke
Commission and/or premiere: funded by Visiting Artist residency at NMIT Melbourne Polytechnic, performed by Nunique Quartet
Recording/Video: https://vimeo.com/134797107
Composer/Composition Information:
http://www.brigid.com.au/compositions.asp?offset=0
Publisher: published by composer http://www.brigid.com.au/

Composer: Büyükberber, Oğuz
Title: *XY*
Year of Composition: 2013
Duration: 13'00"
Instrumentation: clarinet, alto saxophone, live electronics, and video
Visual: Video by Oğuz Büyükberber
Commission and/or premiere: commissioned and premiered by Duo X (Laura Carmichael, clarinet and Naomi Sato, saxophone)
Recording/Video: (excerpt) https://youtu.be/MSNoNzOPwBE
Composer/Composition Information: https://www.oguzbuyukberber.com/blog
Publisher: N/A

Composer: Cerrone, Christopher
Title: *How to Breath Underwater*
Year of Composition: 2011
Duration: 04'18"
Instrumentation: clarinet, alto saxophone, live electronics, and video
Visual: Guan Xi (Cinematographer)
Commission and/or premiere: LoadBang Ensemble, Yale Club of New York City, February 2011
Recording/Video: https://youtu.be/s-ex3ieO1xc
Composer/Composition Information: https://www.christophercerrone.com/how-to-breathe-underwater/
Publisher: Project Shott New York (PSNY)
https://www.eamdc.com/psny/composers/christopher-cerrone/works/how-to-breathe-underwater/

Composer: Choi, Kyong Mee
Title: *Tender Spirit II*
Year of Composition: 2013
Duration: 09'29"
Instrumentation: flute, clarinet, violin, cello, piano, percussion, electronics, and video
Visual: Video by Kyong Mee Choi
Commission and/or premiere: a
Recording/Video: https://vimeo.com/65240381
Composer/Composition Information:
http://www.kyongmeechoi.com/Main_Site/MUSIC.html
Publisher: registered on American Society of Composers, Authors, and Publishers (ASCAP), contact composer directly for at score kchoi@roosevelt.edu

Composer: Clyne, Anna
Title: *Steelworks*
Year of Composition: 2006
Duration: 15'00
Instrumentation: flute, bass clarinet, percussion, tape, optional video
Visual: video by Luke DuBois
Commission and/or premiere: commissioned by TACTUS, the contemporary music ensemble at Manhattan School of Music and premiered at Greenfield Hall in New York City
Recording/Video: recorded on Anna Clyne "Blue Moth" Tzadik Records, 2012
Composer/Composition Information: http://www.annaclyne.com/
Publisher: Boosey & Hawkes https://www.boosey.com/cr/music/Anna-Clyne-Steelworks/53910

Composer: Cole, Andrew
Title: *A Slow Unraveling*
Year of Composition: 2010
Duration: 08'42"
Instrumentation: flute, clarinet, cello, piano, pre-recorded electronics, and video
Visual: video by Andrew Cole
Commission and/or premiere: written for Quadrivium, a Kansas City based chamber quartet
Recording/Video: https://vimeo.com/12814316
Composer/Composition Information:
https://www.twocomposers.org/andrew/works.php
Publisher: published by composer, contact composer directly for score purchase and performance materials at andy@twocomposers.org

Composer: De Man, Roderik
Title: *Verloren Pardijzen (Lost Paradise)*
Year of Composition: 1991
Duration: 17'00"
Instrumentation: flute, oboe, clarinet, horn, bassoon, 4 strings, fixed media, and slides
Visual: slide projections by composer
Commission and/or premiere: N/A
Recording/Video: N/A
Composer/Composition Information: https://www.roderikdeman.com/multimedia
Publisher: N/A, contact at rdeman@upcmail.nl or https://www.roderikdeman.com/

Composer: Diels, Natacha
Title: *The Colors Don't Match*
Year of Composition: 2014
Duration: 12'05"
Instrumentation: voice, piccolo, clarinet, violin, percussion, electronics, and video
Visual: video by Annie Horner and Natacha Diels (2019)
Commission and/or premiere: written for the TAK ensemble
Recording/Video: https://youtu.be/cpfwPgiJ7GY
Composer/Composition Information:
http://natachadiels.com/musicpages/colorsdontmatch.html
Publisher: N/A, contact composer at natachadiels@gmail.com

Composer: Diels, Natacha
Title: *Vexed*
Year of Composition: 2013
Duration: 09'25"
Instrumentation: piccolo, E-flat clarinet, violin, cello, percussion (2), piano, sampler, electronics, video
Visual: video by Natacha Diels
Commission and/or premiere: for Ensemble Pamplemousse
Recording/Video: Ensemble Pamplemousse, https://youtu.be/McAVNwzLgzY
Composer/Composition Information: http://natachadiels.com/musicpages/vexed.html
Publisher: N/A, contact composer at natachadiels@gmail.com

Composer: Eichenbaum, Daniel
Title: *Orbit*
Year of Composition: 2010
Duration: 17'17"
Instrumentation: flute, clarinet, and live/pre-recorded electronics, with video
Visual: video by Daniel Eichenbaum (original for full-dome video projection, version for flat screen)
Commission and/or premiere: Rebecca Ashe, flute, Cheryl Melfi, clarinet, performed "Dark Matter presents Orbit" at the Arvin Gottlieb Planetarium in Union Station, Kansas City, Missouri, February 2011
Recording/Video: https://www.youtube.com/watch?v=VBfTaIPpihU
Composer/Composition Information: http://www.danieleichenbaum.com/electro.htm
Publisher: published by composer http://www.danieleichenbaum.com/index.htm

Composer: Gabriele, Claudio
Title: *Flessibilità Lineari*
Year of Composition: 2011
Duration: N/A
Instrumentation: flute, clarinet, harp, guitar, piano, voices, electronics, and video
Visual: video by Claudio Gabriele
Commission and/or premiere: N/A
Recording/Video: N/A
Composer/Composition Information: http://www.claudiogabriele.com/works.asp
Publisher: for purchase of scores contact at infoclaudiogabriele@gmail.com

Composer: Gabriele, Claudio
Title: *I pensieri di Inger*
Year of Composition: 2012
Duration: N/A
Instrumentation: flute, clarinet, harp, electronics, and video
Visual: video by Claudio Gabriele
Commission and/or premiere: N/A
Recording/Video: N/A
Composer/Composition Information: http://www.claudiogabriele.com/works.asp
Publisher: for purchase of scores contact at infoclaudiogabriele@gmail.com

Composer: Helmuth, Mara
Title: *Butterfly Mirrors*
Year of Composition: N/A
Duration: N/A
Instrumentation: clarinet, cello, and computer (Max/MSP patch with the rtcmix~ plug-in spectral delays
Visual: gestures move in different positions on stage
Commission and/or premiere: N/A
Recording/Video: N/A
Composer/Composition Information: http://www.marahelmuth.com/music/index.html
Publisher: N/A, contact composer at marahelmuthatgmail.com

Composer: Hübner, Ole
Title: *Nachtigall mit Melodey "philomel with melody"*
Year of Composition: 2017
Duration: 18'10"
Instrumentation: voice, clarinets, piano, drum set, e-zither, cello, live and fixed electronics and video
Visual: video by Charlotte Bösling
Commission and/or premiere: written for and premiered by the Decoder ensemble, Hamburg, Germany, 2017
Recording/Video: https://youtu.be/Q2fRsJ3Pq2Y
Composer/Composition Information:
https://olehuebner.wordpress.com/stucke/arbeitsproben/
Publisher: for score and parts contact at ole.huebner@posteo.de; pdf version of score available at https://olehuebner.files.wordpress.com/2018/07/ole-hucc88bner_charlotte-bocc88sling_lied-mit-chor-nachtigall-mit-melodey_version-02-2018.pdf

Composer: Jimenez, Marisol
Title: *Caro Cibus*
Year of Composition: 2013
Duration: 17'00"
Instrumentation: voice, bass clarinet, cello, electric guitar, piano, percussion, electronic media, and video
Visual: video by
Commission and/or premiere: written for and premiered by the Decoder Ensemble
Recording/Video:
https://www.youtube.com/watch?time_continue=16&v=ySAeDPZe1oM&feature=emb_logo
Composer/Composition Information: https://marisoljimenezcomposer.com/works-2/
Publisher: contact at jimenezmarisolmusic@gmail.com

Composer: Koroliov, Andrej
Title: *Überbelichtung / Riss II (mute / Deutschland)*
Year of Composition: 2018
Duration: 16'37"
Instrumentation: bass/B-flat clarinet, violoncello, e-zither, voices, and video
Visual: video by Andrej Koroliov and Wolfgang Schorn
Commission and/or premiere: for the Decoder Ensemble
Recording/Video: https://youtu.be/uLpIuLdvnsA
Composer/Composition Information: https://andrejkoroliov.net/scores-media.html
Publisher: contact at contact@andrejkoroliov.net;
https://andrejkoroliov.net/assets/koroliov-ueberbelichtung_riss-2.pdf

Composer: Lizée, Nicole
Title: *Marsh Chapel Experiment*
Year of Composition: 2019
Duration: 16'00"
Instrumentation: flute, clarinet, piano/celesta, percussion (+ghetto blaster), violin, cello (+ghetto blaster), karaoke tapes, and video
Audio: audio by Dennis Patterson
Visual: video by Sofia Bohdanowicz and Raghed Charabaty
Commission and/or premiere: commissioned by Continuum Ensemble with the assistance of the Canada Council for the Arts
Recording/Video: https://www.youtube.com/watch?v=_mUWg2WzlKs
Composer/Composition Information:
https://www.nicolelizee.com/works/#.Xl6YQKhKjD4
Publisher: all scores and parts available for rental and purchase at the Canada Music Centre http://www.musiccentre.ca/

Composer: Martínez, José
Title: *39 Inside*
Year of Composition: 2019
Duration: 33'45"
Instrumentation: small ensemble, video, and dance (flute (opt. bass flute), B-flat clarinet and bass clarinet, violin, cello, percussion, electronics, video, and singer (last mvt. only), with dancers
Visual: Fixed video by José Martínez, to be triggered at different scenes, text in the video created by composer (based on personal research and interviews)
Commission and/or premiere: premiered at Cohen New Works Festival, Brockett Theater, UT Austin, 2019
Recording/Video: (excerpt) https://youtu.be/N4Fcjaf7OVk
Composer/Composition Information: https://josemartinezcomposer.com/39-inside/
Publisher: by composer, contact at https://josemartinezcomposer.com/contact/

Composer: Melvin, Adam
Title: *Byproduct*
Year of Composition: 2007
Duration: 7'44"
Instrumentation: bass clarinet, saxophone, electronics, and video
Visual: video by Mark Melvin
Commission and/or premiere: written in collaboration with Duo X, Laura Carmichael, clarinet and Naomi Sato, saxophone, premiered by Duo X
Recording/Video: https://vimeo.com/47806358
Composer/Composition Information: N/A
Publisher: N/A

Composer: Momotenko-Levitsky, Alfred
Title: *Cent Silences*
Year of Composition: 2018
Duration: 19'21"
Instrumentation: violin, clarinet, flugelhorn, percussion, sound sculpture and original WWI sounds (stage version available)
Visual: photography and visual design by Fred Momotenko
Commission and/or premiere: premiered at the International Festival Valdart in the North of France
Recording/Video: https://vimeo.com/102609456
Composer/Composition Information: http://www.alfredmomotenko.com/centsilences/
Publisher: published by composer, website at http://store.alfredmomotenko.com/index.php?item=scores&action=page&group_id=9&lang=EN

Composer: Moon, Barry
Title: *Three Gifts*
Year of Composition: 2013
Duration: 12'30"
Instrumentation: two clarinets, percussion, and computer (live video and audio)
Visual: live video by Barry Moon
Commission and/or premiere: premiered by Robert Spring and Joshua Gardner, clarinets, with J.B. Smith, percussion at the International ClarinetFest, Assisi, Italy, July 2013
Recording/Video: https://www.youtube.com/watch?v=CiS73uwNjQ8
Composer/Composition Information: http://www.barrymoon.com/
Publisher: N/A, composer website at http://www.barrymoon.com/

Composer: Rebelo, Pedro
Title: *Gathering Dust*
Year of Composition: 2017
Duration: N/A
Instrumentation: flute, clarinet, violin, cello, piano, electronics, and video
Visual: video by Pedro Rebelo
Commission and/or premiere: commissioned by Miso Music Portugal for the Sond'Arte Electric Ensemble, premiered in Oculto d'Ajuda, Lisbon, May 2018
Recording/Video: https://www.sondarte.com/repertoire-for-the-core-ensemble-20th-21st-centuries-portuguese-composers
Composer/Composition Information: https://pedrorebelo.wordpress.com/2019/07/04/gathering-dust/
Publisher: N/A, contact at https://pedrorebelo.wordpress.com/

Composer: Schubert, Alexander
Title: *Sensate Focus*
Year of Composition: 2014
Duration: 14'00"
Instrumentation: electric guitar, bass clarinet, percussion, violin, live-electronics and animated light
Visual: Alexander Schubert
Commission and/or premiere: commissioned by Huddersfield Contemporary Music Festival, written for PlusMinus Ensemble, premiered November 2014
Recording/Video:
https://youtu.be/wMH54JeYNF4?list=PL0Z8_HTnTi5cSyWAAcrnfUjAd24pk_zbr
Composer/Composition Information:
http://www.alexanderschubert.net/works/Sensate.php
Publisher: published by composer, contact at
http://www.alexanderschubert.net/scores.php

Composer: Seidl, Hannes (joint composition with Daniel Kötter)
Title: *The audience - 鸡鸣 驿 (Jī míng yì) Version 3*
Year of Composition: 2019
Duration: 15'00"
Instrumentation: e-zither, clarinet, drums, and video (*version 2* for flute, clarinet, percussion, viola, and film)
Visual: Hannes Seidle with Daniel Kötter
Commission and/or premiere: premiered by the Decoder Ensemble, Munich, May 2019
Recording/Video: N/A
Composer/Composition Information: http://www.hannesseidl.de/pieces/the-audience-2/
Publisher: Edition Juliane Klein
https://www.editionjulianeklein.de/composers.php?composer_id=100008&section=works

Composer: Shafer, Seth
Title: *Silent Swan*
Year of Composition: 2018
Duration: 02'45"
Instrumentation: clarinet, cello, snare, and fixed audio/video
Visual: video by Seth Shafer
Commission and/or premiere: for the Decoder Ensemble (part of Alexander Schubert's community-based composition Silent Posts) performed at Faktor, Hamburg, May 2018
Recording/Video: https://youtu.be/6dVZODgCoq4
Composer/Composition Information: http://sethshafer.com/silent_swan.html
Publisher: N/A, composer website at http://sethshafer.com/about.html

Composer: Szmytka, Jagoda
Title: *Empty music*
Year of Composition: 2014
Duration: 15'00"
Instrumentation: bass clarinet, percussion, piano, viola, cello, and video (amplified quintet with video projection)
Visual: video by Jagoda Szmytka
Commission and/or premiere: commissioned by SWR, Eclat Festival Stuttgart
Recording/Video: https://www.youtube.com/watch?v=0Xm_CRzz4nk
Composer/Composition Information: http://www.jagodaszmytka.com/works-empty-music.html
Publisher: N/A, contact composer at contact@jagodaszmytka.com

Composer: Silva, Igor C.
Title: *Frames #87*
Year of Composition: 2011
Duration: 11'34"
Instrumentation: clarinet, live electronics, and video
Visual: video by Igor C. Silva
Commission and/or premiere: N/A
Recording/Video: https://youtu.be/n2hCAakoU1o
Composer/Composition Information: https://www.igorcsilva.com/list-of-works
Publisher: N/A, contact composer at igorcsilva.21@gmail.com or https://www.igorcsilva.com/contact

Composer: Tally, Mirjam
Title: *Exercises for the Tail (Music for dance in five movements)*
Year of Composition: 2002
Duration: N/A
Instrumentation: bass clarinet, percussion, electric guitar, phonogram, dance performers
Visual: dance
Commission and/or premiere: N/A
Recording/Video: N/A
Composer/Composition Information:
http://www.pytheasmusic.org/tally.html#tally_works_by_genre
Publisher: N/A contact composer at http://mirjamtally.com/contact/

Composer: Ueno, Ken
Title: *Crackle Box Ritual*
Year of Composition: 2012
Duration: N/A
Instrumentation: extended voice, clarinet, with live electronics and movement
Visual: movement/choreography
Commission and/or premiere: unknown, performed by Gregory Oakes, clarinet at the John Donald Robb Composers' Symposium, University of New Mexico, March 2013
Recording/Video: N/A
Composer/Composition Information: http://www.kenueno.com/worklist.html
Publisher: New Jack Modernism Music (ASCAP), https://www.ascap.com/repertory#ace/writer/342832668/UENO%20KEN contact composer at info@kenueno.com

Composer: Ueno, Ken
Title: *Two believers, on opposite sides of the same ocean, transcribing the same sky, at the same time, one at sunset, the other at sunrise*
Year of Composition: 2003
Duration: 10'44"
Instrumentation: clarinet, sho, electronics, and video (shorter version also available)
Visual: video by Marcel Wierckx
Commission and/or premiere: Duo X, Laura Carmichael, clarinet and Naomi Sato, saxophone; Premiered Oct. 23, 2003. Rumor 31 Japan-o-rama festival, Utrecht, the Netherlands
Recording/Video: https://www.youtube.com/watch?v=QHoQIvfWIMk
Composer/Composition Information: http://www.kenueno.com/worklist.html
Publisher: New Jack Modernism Music (ASCAP), https://www.ascap.com/repertory#ace/writer/342832668/UENO%20KEN contact composer info@kenueno.com

Composer: Wiemann, Beth
Title: *Crows everywhere are equally black*
Year of Composition: 2008
Duration: 08'14"
Instrumentation: clarinet, viola, and DVD accompaniment (electronic sound/video)
Visual: video by Beth Wiemann
Commission and/or premiere: for Anatole Wieck premiered in Maine, Fall 2008
Recording/Video:
https://vimeo.com/28855563?utm_campaign=2617611&utm_source=affiliate&utm_chan
nel=affiliate&cjevent=d8d657d5539e11ea812a01690a1c0e0b
Composer/Composition Information: https://bethwiemann.com/list-of-compositions/
Publisher: American Composers Alliance (ACA)
https://composers.com/homesearch?combine=&field_composer_target_id=116

Composer: Wiemann, Beth
Title: *For he is good to think on*
Year of Composition: 2006
Duration: 09'00"
Instrumentation: flute, clarinet and DVD (electronic sound/video)
Visual: video by Beth Wiemann
Commission and/or premiere: premiered in Dorchester, MA, February 2006
https://vimeo.com/29149785?utm_campaign=2617611&utm_source=affiliate&utm_chan
nel=affiliate&cjevent=4d1cdb0a53a011ea81b6018b0a1c0e0e
Composer/Composition Information: https://bethwiemann.com/list-of-compositions/
Publisher: American Composers Alliance (ACA)
https://composers.com/homesearch?combine=&field_composer_target_id=116

Composer: Wiemann, Beth
Title: *Pedal Tune*
Year of Composition: 2007
Duration: N/A
Instrumentation: alto flute, bass clarinet, and DVD (electronic sound/video)
Visual: video by Beth Wiemann
Commission and/or premiere: Premiered at the University of Maine, October 2007
Recording/Video: (excerpt) https://youtu.be/-K1tw23TP_c
Composer/Composition Information: https://bethwiemann.com/list-of-compositions/
Publisher: American Composers Alliance (ACA)
https://composers.com/homesearch?combine=&field_composer_target_id=116

Composer: Wierckx, Marcel
Title: *Cube*
Year of Composition: 2009
Duration: N/A
Instrumentation: bass clarinet, alto saxophone, live electronics, and video
Visual: video by Marcel Wierckx
Commission and/or premiere: for Duo X, Laura Charmichael, clarinet and Naomi Sato, saxophone, premiere unknown, performed at the John Donald Robb Composers' Symposium, University of New Mexico, March 2013
Recording/Video: N/A
Composer/Composition Information: https://www.lownorth.nl/av_works/Cube.html
Publisher: N/A, composer website at https://www.lownorth.nl/

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APPENDIX A

CATALOG CONDENSED LIST OF WORKS

SOLO WORKS FOR CLARINET OR BASS CLARINET

Last Name	First Name	Title	Instrumentation	Date	Duration
Solo Works for Clarinet or Bass Clarinet					
Austin	Larry	*ReduxThree*	clarinet and octophonic computer music (audio and video)	2011	07'30"
Austin	Larry	*¡Tárogató!*	tárogató (opt. cl, sop sax, or bass cl), dancer(s), and octophonic computer music on tape, with dancer	1998	07'30"
Beglarian	Eve	*Testy Pony*	clarinet, voice (speaker), audio/video playback	2019	05'00"
Biggs	Christopher	*Amass*	clarinet, computer (real-time digital signal processing, and triggered audio/video files)	2012	14'00"
Biggs	Christopher	*10 to the Power of Negative 33*	clarinet, computer (live and amplified clarinet, real-time digital signal processing, and triggered audio/video files)	2010	03'00"
Brand	Spencer	*Roadrunner*	clarinet, fixed electronics, video	2019	8'00"
Broening	Benjamin	*Black Edge of the Moon/Aureole Variations*	clarinet, electronics, color visuals	2002	7'00"
Burke	Brigid	*Frenetic Illusion*	clarinet, live electronics, DVD	2007	10'15"
Burke	Brigid	*Hands Feed Roots*	clarinet, fixed electronics, video	2019	10'53"
Burke	Brigid	*Interlude*	clarinet, live electronics, video	2012	03'32"
Burke	Brigid	*Memories of a Shadow*	clarinet, live electronics/laptop, DVD	2007	N/A
Burke	Brigid	*Shine*	clarinet, electronics, video	2013	14'24"
Burke	Brigid	*Transit*	bass clarinet, live electronics, live video projections	2016	09'38"
Caputo	Dan	*I'd known this place*	clarinet, electronics, live video	2020	10'20"
Clyne	Anna	*Choke*	bass clarinet, tape, video	2004	09'00"
Clyne	Anna	*Rapture*	bass clarinet (amplified), tape, video	2005	07'32"
Cole	Andrew	*Rushing Towards the Singularity*	amplified clarinet, pre-recorded sounds, video	2010	11'17"
De Alba	Fransisco Javier	*Electric Desert Metropolis*	clarinet, fixed electronics, video	2019	08'27"
Diels	Natacha	*Song for Matilda & Me*	clarinet and electronics, with choreography, props, light effects	2016	10'09"
Dressler	Anton	*After the Rain*	clarinet, live electronics, video	2017	03'02"
Dressler	Anton	*After the Snow*	clarinet, live electronics, video	2017	02'00"
Dressler	Anton	*Hiiuma*	clarinet, live electronics, video	2016	07'35"
Eichenbaum	Daniel	*Gagarin*	clarinet and fixed media	2011	05'55"
Forqurean	Ford	*quiver/static*	clarinet, electronics, projections	2018	05'47"
Fulkerson	John	*G for John Cage*	bass clarinet, speaker, film	2002	N/A
Gemini	Giampiero	*Flamma inveniat*	clarinet, electronics, video	2011	08'29"

Last Name	First Name	Title	Instrumentation	Date	Duration
He	Yuanyuan (Kay)	*Heat it Up!*	Clarinet, piano, electronics, video	2019	05'32"
He	Yuanyuan (Kay)	*On the Arch of a Monochrome Rainbow*	clarinet, live electronics, video	2018	08'46"
Helmuth	Mara	*Water Birds*	B-flat/bass clarinet, compute, wireless network infrared sensor system, gestures	2010	10'00"
Herriot	Jeff	*Design*	bass clarinet, fixed electronics, video	2003	08'40"
Hoff	Jullian	*"Verklärter Rohr" or "transfigured tube"*	bass clarinet, live electronics, generative video	2019	22'36"
Johnson	Richard	*Hiram*	clarinet, electronic track, video	2012	10'40"
Koroliov	Andrej	*Iritate Me (Herbst)*	amplified bass clarinet, voice, video	2016	N/A
Kreidler	Johannes	*2 Pieces for Clarinet and Video*	clarinet, synchronized audio/video	2016	09'00"
Muhly	Nico	*It Goes Without Saying*	clarinet, pre-recorded CD, video	2007	04'33"
Shapiro	Alex	*Water Voyages for 2 clarinets*	2 clarinets, electronic track, video	2018	10'38"
Shatin	Judith	*Grito del Corazón*	clarinet, electronic playback, video	2001	05'00"
Shatin	Judith	*Penelope's Song*	amplified clarinet, electronics, video	2008	09'17
Shultis	Chrisotpher	*Paradise Between*	clarinet (in A), electronic playback, video	2016	08'41"
Snyder	Mark	*Harvey*	processed clarinet, electronics, video	2006	07'18"
Snyder	Mark	*Messy*	processed clarinet, electronics, video	2008	07'00
Snyder	Mark	*Pornography*	processed clarinet, electronics, video	2007	06'20"
Suzuki	Kotoka	*Utterance in Motion*	clarinet, electronics, video, set design	2018	08'25"
Torok	Alan	*Motor City Memoir*	clarinet, piano, video	2012	50'00"
Varas	Alvaro	*Spectral Passages*	clarinet, electronics, video	2020	05'41"
Weidenaar	Reynold	*Hang Time 2 on Jones Street*	clarinet, tape, video	2002	N/A
Wesley-Smith	Martin	*Weapons of Mass Distortion*	clarinet and CD, video projection	2003	N/A
Wiemann	Beth	*Dodge at Mann Gulch*	clarinet, electronic sound, video	2004	N/A
Wiemann	Beth	*Lake Chatter*	clarinet, fixed electronics, video	2018	06'12
Wiemann	Beth	*Stand Facing the Stove*	bass clarinet, DVD	2009	07'34"
Wiemann	Beth	*The Primary Tool is Soup*	clarinet, piano, DVD	2005	N/A
Wiemann	Beth	*The Star Theatre*	bass clarinet, piano, DVD	2011	09'17"

CHAMBER WORKS FOR CLARINET OR BASS CLARINET

Last Name	First Name	Title	Instrumentation	Date	Duration
Chamber Works for Clarinet or Bass Clarinet					
Alexander	Amy	*Utopian Algorithm #1*	live visuals, clarinet, video drums, gestural controllers, Max/MSP, PD	2018	20'00"
Basica	Constantin	*Championship*	flute, clarinet, viola, performer, commentator, electronics, video	2016	21'20"
Basica	Constantin	*Tell Me What to Do*	clarinet, conductor, Kinect, live electronics, and live video	2013	12'44"
Basica	Constantin	*United We Save*	oboe, two clarinets, live electronics, video	2014	09'51
Baumgardner	Brad	*(De)Constructions*	clarinet/bass clarinet, live electronics, dancers	2012	07'54"
Beglarian	Eve	*Cave*	flute, clarinet, percussion, piano, synthesizer, speaker, violin, cello, live electronics	2001	05-12'
Beglarian	Eve	*On the Battlefield*	spoken voice, wind or brass instrument	2015	05'00"
Beglarian	Eve	*Waiting for Billy Floyd*	flute, clarinet, violin, cello, piano, percussion, electronics, projections	2010	12'00"
Bell	Jonathan	*In Memoriam Jean-Claude Risset*	flute, clarinet, violin, double bass, electronics, animated notation	2018	6-8'
Biggs	Christopher	*Bioluminescence*	flute, clarinet, piano, fixed electronic track, video	2010	12'04"
Biggs	Christopher	*Incommensurable*	clarinet, horn, interactive digital audio/video	2013	10'00"
Biggs	Christopher	*Mindreaders*	flute, clarinet, and computer (electronic track, video, and objects)	2010	08'36"
Bird	David	*Lonelyhearts*	chamber opera for actor, flute, clarinet, violin, percussion, electronics	2019	N/A
Brook	Taylor	*Five Weather Reports*	soprano, flute, clarinet, violin, percussion, audio, video	2014	21'04"
Burke	Brigid	*Coral Bells*	bass clarinet, hand bells, acousmatic sound and visuals	2016	30'00"
Burke	Brigid	*Escapee Gloss*	flute, clarinet (E-flat, B-flat, and bass), double bass, piano, digitallyand live processed sounds, props, projections	2015	08'41"
Burke	Brigid	*Feeling It*	voice, clarinet, guitar, percussion, electronics/laptop, video	2017	05'33"
Burke	Brigid	*Wind-Sound-Breath*	voice, clarinet, guitar, percussion, electronics/laptop, video	2015	09'17"

Last Name	First Name	Title	Instrumentation	Date	Duration
Büyükberber	Oğuz	*XY*	clarinet, alto saxophone, live electronics, video	2013	13'00"
Cerrone	Christopher	*How to Breath Underwater*	clarinet, alto saxophone, live electronics, video	2011	04'18"
Choi	Kyong Mee	*Tender Spirit (I and II)*	flute, clarinet, violin, cello, piano, percussion, electronics, and video	2013	09'29"
Clyne	Anna	*Steelworks*	flute, bass clarinet, percussion, tape, optional video	2006	15'00"
Cole	Andrew	*A Slow Unraveling*	flute, clarinet, cello, piano, pre-recorded electronics, video	2010	08'42"
De Man	Roderik	*Verloren Paradijzen (Lost Paradise)*	flute, oboe, clarinet, horn, bassoon, strings, fixed media, and slides	1991	N/A
Diels	Natacha	*The Colors Don't Match*	voice, piccolo, clarinet, violin, percussion, electronics, video	2014	12'05"
Diels	Natacha	*Vexed*	piccolo, E-flat clarinet, violin, cello, percussion (2), piano, sampler, electronics, video	2013	09'25"
Eichenbaum	Daniel	*Orbit*	flute, clarinet, live/pre-recorded electronics, video	2010	17'17"
Gabriele	Claudio	*Flessiilita Lineari*	flute, clarinet, harp, guitar, piano, voices, electronics, video	2011	N/A
Gabriele	Claudio	*I pensieri di Inger*	flute, clarinet, harp, electronics, video	2012	N/A
Helmuth	Mara	*Butterfly Mirrors*	clarinet, cello, and computer (Max/MSP patch)	N/A	N/A
Hübner	Ole	*Nachtigall mit Melodey "philomel with melody"*	voice, clarinets, piano, drum set, e-zither, cello, live, fixed electronics, video	2017	18'10"
Jimenez	Marisol	*Caro Cibus*	voice, bass clarinet, cello, electric guitar, piano, percussion, electronic media, video	2013	17'00"
Koroliov	Andrej	*Überbelichtung / Riss II (mute / Deutschland)*	bass/B-flat clarinet, violoncello, e-zither, voices and video	2018	16'37"
Lizée	Nicole	*Marsh Chapel Experiment*	flute, clarinet, piano/celesta, percussion, violin, cello, karaoke tapes, video	2019	16'00"
Martínez	José	*39 Inside*	small ensemble, electronics, video, and dancers	2019	33'45"

Last Name	First Name	Title	Instrumentation	Date	Duration
Melvin	Adam	*Byproduct*	bass clarinet, saxophone, electronics, video	2007	7'44"
Momotenko - Levitsky	Alfred	*Cent Silences*	violin, clarinet, flugelhorn, percussion, sound sculpture and original WWI sounds	2018	19'21"
Moon	Barry	*Three Gifts*	two clarinets, percussion, computer	2013	12'30"
Rebelo	Pedro	*Gathering Dust*	flute, clarinet, violin, cello, piano, electronics, video	2017	N/A
Schubert	Alexander	*Sensate Focus*	electric guitar, bass clarinet, percussion, violin, live-electronics and animated light	2014	14'00"
Seidl	Hannes	*The audience - 鸡鸣 驿 (Jī míng yì) Version 3*	e-zither, clarinet, drums, video	2019	15'00"
Silva	Igor, C.	*Frames #87*	clarinet, live electronics, video	2011	11'34"
Shafer	Seth	*Silent Swan*	clarinet, cello, snare, fixed audio/video	2018	02'45"
Szmytka	Jagoda	*empty music*	bass clarinet, percussion, piano, viola, cello, video	2014	15'00"
Tally	Mirjam	*Exercises for the Tail (Music for dance 5mvt)*	bass clarinet, percussion, electric guitar, phonogram, dancers	2002	N/A
Ueno	Ken	*Crackle Box Ritual*	extended voice, clarinet, live electronics, movement	2012	N/A
Ueno	Ken	*Two believers, on opposite sides of the same ocean, transcribing the same sky, at the same time, one at sunset, the other at sunrise*	clarinet, sho, electronics, video	2003	10'44"
Wiemann	Beth	*Crows everywhere are equally black*	clarinet, viola, DVD	2008	08'14"
Wiemann	Beth	*For he is good to think on*	flute, clarinet, DVD	2006	09'00"
Wiemann	Beth	*Pedal Tune*	alto flute, bass clarinet, DVD	2007	N/A
Wierckx	Marcel	*Cube*	bass clarinet, alto saxophone, live electronics, video	2009	N/A

APPENDIX B

PURCHASING INFORMATION

Roadrunner, 2019, by Spencer Brand. Published by the composer and available for downloadable purchase at < http://spencerbrand-music.com>

I'd known this place, 2020 by Dan Caputo. Published by the composer and available for purchase by contacting the composer at <http://dancaputo.com/contact>

Spectral Passages, 2020 by Alvaro Varas. Published by the composer and available for purchase by contacting the composer at <nycomposerman@gmail.com>

APPENDIX C

TRACKLIST

Track	Title	Composer	Visual Artist
1	*Roadrunner*	Spencer Brand	Samuel Proctor
2	*I'd known this place*	Dan Caputo	Miguel Angel Godoy
3	*Spectral Passages*	Alvaro Varas	Andrew Robinson

The recording of *Roadrunner* was made on September 11, 2019 at Tempest Recording in Tempe, AZ. The recordings of *I'd known this place* and *Spectral Passages* were made on March 24, 2020 at Tempest Recording in Tempe, AZ. The recording engineer was Clarke Rigsby and the producer was Robert Spring. *I'd known this place* was mixed by Dan Caputo.

List of Videos

Roadrunner: https://youtu.be/0i3SzbYGjM8

I'd known this place: https://youtu.be/RETZLl3wfHs

*Spectral Passages***:** https://youtu.be/ysbYwPRA-yQ

APPENDIX D

LETTERS OF PERMISSION

Letter of Permission

I, __Spencer Brand__ give Katrina Clements permission to use musical examples (excerpts only) from my musical score __Roadrunner__

in her research document "A Study of 21st-Century Works for Clarinet and Multimedia: Featuring Three Newly Commissioned Works for Clarinet and Electronics with Visuals."

Signature_____ Date__4-22-2020____

Letter of Permission

I, _Dan Caputo_ give Katrina Clements permission to use musical examples (excerpts only) from my musical score _I'd Known this place_

in her research document "A Study of 21st-Century Works for Clarinet and Multimedia: Featuring Three Newly Commissioned Works for Clarinet and Electronics with Visuals."

Signature _D. St._   Date _4/23/2020_

Letter of Permission

I, _____Alvaro Varas_____ give Katrina Clements permission to use musical examples (excerpts only) from my musical score _____"Spectral Passages"_____

in her research document "A Study of 21st-Century Works for Clarinet and Multimedia: Featuring Three Newly Commissioned Works for Clarinet and Electronics with Visuals."

Signature_____ Date_04/22/2020_