

A Commission and Recording Project Featuring Five New Works

for Contrabass Clarinet

by

Kimberly Irene Fullerton

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Graduate Supervisory Committee:

Robert Spring, Co-Chair
Joshua Gardner, Co-Chair
Albie Micklich
Christi Jay Wells
Sarah Watts

ARIZONA STATE UNIVERSITY

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ABSTRACT

For this project, I commissioned and recorded five new works for contrabass clarinet from five different composers. Composition parameters were given to each composer before they started writing which detailed what needed to be included in each work. Four of the composers were asked to utilize a single, difficult aspect of playing the instrument, which included intonation, low note technique and response, phrasing, and articulation. For the fifth work, the composer was asked to incorporate all parameters of the project. Because of the differences between contrabass clarinet designs, I recorded each work three times using the Leblanc Vito, Leblanc “Paperclip”, and Selmer Model 41 contrabass clarinets to demonstrate that the works were adaptable and playable. In this paper, I will outline the parameters of the project, describe the instruments used for recording and provide a performance guide for each work. It is my hope that these works will provide an enjoyable way for future contrabass clarinetists to become more proficient performers of the instrument.

DEDICATION

*For the aspiring contrabass clarinet player whose eyes and sinuses vibrated when they
played low C for the first time.*

Did you sneeze?

Bless you.

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I would like to thank all my teachers; without you my musical journey would not have been possible.

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TABLE OF CONTENTS

	Page
LIST OF FIGURES.....	vii
INTRODUCTION	1
COMPOSITION PARAMETERS	5
General Composition Parameters for All Works	5
Specific Composition Parameters for Each Work	5
Equipment Used for Recording	7
Contrabass Clarinets Used for Recording	7
HYMN FOR CONTRABASS CLARINET IN B-FLAT AND PIANO	14
Composer Biography	14
Program Notes	14
Performance Guide	15
AN IDA SUNSET FOR CONTRABASS CLARINET AND PIANO	19
Composer Biography	19
Program Notes	19
Performance Guide	20
WANDERER FOR SOLO CONTRABASS CLARINET.....	24
Composer Biography	24
Program Notes	24
Performance Guide	24
REDDER SAGAS	29
Composer Biography	29
Program Notes	29

	Page
Performance Guide.....	30
BULLFROG’S LOVE CHANT (UNREQUITED) FOR CONTRABASS	
CLARINET AND PIANO	34
Composer Biography.....	34
Program Notes	34
Performance Guide.....	34
CONCLUSION	43
REFERENCES	44
APPENDIX	
A RECORDINGS.....	45
B TRACK LIST	46
C PURCHASING INFORMATION	48
D PERMISSIONS.....	50

LIST OF FIGURES

Figure	Page
1. Leblanc Vito Contrabass Clarinet	8
2. Leblanc “Paperclip” Model 340 Contrabass Clarinet	10
3. Selmer Paris Model 41 Contrabass Clarinet	12
4. <i>Hymn</i> for Contrabass Clarinet and Piano, mm. 10-18	15
5. <i>Hymn</i> for Contrabass Clarinet and Piano, mm. 33-44	17
6. <i>Hymn</i> for Contrabass Clarinet and Piano, mm. 97-114	18
7. <i>An Ida Sunset</i> for Contrabass Clarinet and Piano, mm. 1-10	20
8. <i>An Ida Sunset</i> for Contrabass Clarinet and Piano, mm. 58 – cadenza	21
9. <i>An Ida Sunset</i> for Contrabass Clarinet and Piano, cadenza – mm. 63	22
10. <i>An Ida Sunset</i> for Contrabass Clarinet and Piano, mm. 83 – 92.....	23
11. <i>Wanderer</i> for Solo Contrabass clarinet, mm. 1-8	26
12. <i>Wanderer</i> for Solo Contrabass clarinet, mm. 26-28	27
13. <i>Wanderer</i> for Solo Contrabass clarinet, mm. 43-46	27
14. <i>Wanderer</i> for Solo Contrabass clarinet, mm. 67-72	28
15. <i>Redder Sagas</i> , mm 1-12	31
16. <i>Redder Sagas</i> , mm. 31-39	32
17. <i>Redder Sagas</i> , mm. 116-120	32
18. <i>Redder Sagas</i> , mm. 111-115	33
19. <i>Redder Sagas</i> , mm. 141-145	33
20. <i>Bullfrog’s Love Chant (unrequited)</i> , mm. 1-15	37
21. <i>Bullfrog’s Love Chant (unrequited)</i> , mm. 16-27	38
22. <i>Bullfrog’s Love Chant (unrequited)</i> , mm. 61-71	39
23. <i>Bullfrog’s Love Chant (unrequited)</i> , mm. 115-119	41

Figure	Page
24. <i>Bullfrog's Love Chant (unrequited)</i> , mm. 129-134	42
A. Fingerings	17
B. Fingerings for B-flat4	26
C. Fingerings	35

INTRODUCTION

The Contrabass Clarinet was invented in 1808¹ by Dumas in Paris and was intended for military bands². The instrument is pitched in B-flat and sounds two octaves below the B-flat soprano clarinet and one octave below the B-flat bass clarinet. Unlike the other members of the clarinet family, there is no standard design for the contrabass clarinet which has resulted in versions of the instrument that vary drastically in size, key work, and overall construction.

My first encounter with the contrabass clarinet was a “trial by fire.” Without any prior experience on the instrument, I was assigned the part in a wind ensemble after a colleague became unexpectedly unavailable for the concert cycle. Unfortunately, I had very little time to become acquainted with the contrabass clarinet and its unique challenges. I remember putting the instrument together for the first time and struggling to even make a sound. My first impression was that the instrument was drastically different from what I was used to with soprano and bass clarinet. Needless to say, there were a lot of problems. Looking back, I now know that my reed was too hard and that the instrument probably had a few leaks. As I became more acquainted with the instrument, I experimented with different mouthpiece and reed combinations, which was a very expensive endeavor for an instrument I did not own and would only play when needed in an ensemble. Eventually, I was able to find what worked best for me and what would allow me to play with a full resonant sound and to articulate without squeaking.

¹ Albert R. Rice, *From the Clarinet d'Amour to the Contra Bass: A History of Large Size Clarinets, 1740-1860* (New York, NY, Oxford University Press, 2009), 325.

² “Nouvelle instrument à vent, par M. Dumas,” *Archives des découvertes et des inventions nouvelle...pendant l'année 1808* 1 (1808): 379, quoted in Albert R. Rice, *From the Clarinet d'Amour to the Contra Bass: A History of Large Size Clarinets, 1740-1860* (New York, NY, Oxford University Press, 2009), 325.

With every auxiliary instrument I have learned, I have tried to incorporate not only technical exercises but also etudes and solo repertoire into my practice sessions. I found that it is much easier and quicker to become proficient on an auxiliary instrument by learning a variety of material rather than just focusing on ensemble music. However, unlike the soprano clarinet, solo repertoire for the contrabass clarinet is still a work in progress, and much of what exists is very difficult for new players and some works can only be performed on a specific model of contrabass clarinet. For instance, in the score for *Anubis, Nout* by Gérard Grisey, it states to use a “B-flat Contrabass clarinet, ‘Leblanc’ model”. The lowest note to be played is a C₃³, so the performer would need an instrument with a low C extension.⁴

While utilizing soprano and bass clarinet repertoire on contrabass clarinet is an option, the difficulty level increases due to the differences between instruments. For example, on the contrabass clarinet, I found response to be much more challenging in the low clarion register from B₄ to E-flat₅, whereas on the bass clarinet, I encounter this issue in the mid-clarion register from F-sharp₅ to G-sharp₅. Certain passages that are easy to perform on bass clarinet become much more difficult when played on contrabass clarinet. Another difference is the keywork itself. Depending on the model of contrabass clarinet, fewer alternate key fingerings may be available.

Fortunately, in recent years, the contrabass clarinet has had more opportunity to be in the spotlight as a solo instrument due to the research and contributions of artists

³ The contrabass clarinet sounds two octaves lower than the soprano clarinet. Pitch is indicated as written for the player in the key of B-flat.

⁴ Gérard Grisey, *Anubis, Nout: deux pièces pur clarinette contrebasse en si bémol*, (Milano: CASA RICORDI, 1984).

such as Sarah Watts⁵ and Jason Alder⁶. Watts and Alder have developed invaluable resources for the contrabass clarinet, and both continue to commission and record many new works written specifically for the instrument. Additionally, in October of 2020, Watts and Alder hosted and performed in the live streaming event “Low Key: Contrabass Clarinet Day⁷,” which featured performances and discussions by professional contrabass clarinetists Marco Mazzini, Fie Schouten, Hugo Queirós, Johannes Feuchter, Lori Freedman, and Alvaro Zegers.

Alder’s PhD research was centered around the contrabass clarinet and is titled “A New Collaborative Approach Between Composer and Performer Towards the Creation of a Compendium of Contrabass Clarinet Sonic Possibilities.” On his website when summarizing his PhD research, Alder states the following:

Currently there are three main makes of contrabass clarinets being used professionally- Selmer, Leblanc, and Eppelsheim. All three have very different designs, keywork, and capabilities. Performers choose, and are frequently limited as to which instrument they can play, for different reasons, such as which instrument is available to them through their ensemble, educational institution, or local rental supplier.

The lack of standardization between models has posed a problem when commissioning new works, as it is naturally desirable to both composers and performers for a piece to be playable regardless of instrument make.⁸

⁵ Available on Sarah Watts’ website are many valuable resources including a Free Catalogue titled *Music for the Contrabass Clarinet* that is continually updated, links to her “Feed the Beast” project which features new works for the instrument, and the option to purchase her CD titled *Into the Depths* which features solo contrabass clarinet recordings.

Sarah Watts, “Sarah Watts,” accessed March 18, 2023, <http://sarahkwatts.co.uk/home/index.html>.

⁶ Available on Alder’s website are videos demonstrating the range of three different contrabass clarinet models and details about his ongoing research. Alder has also written a quarter-tone and altissimo fingering chart for multiple contrabass clarinet models.

Jason Alder, “Jason Alder (Bass) Clarinetist,” accessed March 18, 2023, <https://www.jasonalder.com/>.

⁷ Jason Alder, “Low Key: Contrabass Clarinet Day,” Streamed live on October 4, 2020, accessed March 14, 2022, <https://www.youtube.com/watch?v=1JDAoyVTILI&t=3243s>.

⁸ Jason Alder, “Jason Alder (Bass) Clarinetist: Contrabass Clarinet Research,” accessed March 18, 2023, <https://www.jasonalder.com/>.

Alder goes on to write that because of the differences between instruments many contemporary and extended techniques are “non-transferable”.⁹

In an effort to contribute to the existing solo repertoire for the contrabass clarinet, I commissioned five new works written specifically for players looking to improve their proficiency on the instrument. Each commissioned work focuses on a challenging aspect of playing contrabass clarinet. In addition, the difficulty level of each piece varies so as the performer becomes acquainted with the instrument, they can advance to a more challenging piece. Because of the differences in range and key work between various models of contrabass clarinets, as part of this project, I have learned and recorded each piece on three different instruments to demonstrate the adaptability and playability of each work.

⁹ Jason Alder, “Jason Alder (Bass) Clarinetist: Contrabass Clarinet Research,” accessed March 18, 2023, <https://www.jasonalder.com/>.

COMPOSITION PARAMETERS

For this project, I provided general and specific composition parameters to each composer. Four composers were asked to write a work that centered around a specific difficult aspect of performing on the contrabass clarinet. The fifth composer was asked to include all parameters for the project within their work.

General Composition Parameters for All Works:

- Performance time: 5-7 minutes
- Range: Lowest note depending on the contra (C3 or E-flat3) to C6. Ossia passages to be provided for notes below E-flat3 or above C6.
- No contemporary techniques (such as slap tongue, flutter tongue, multiphonics etc.) will be used.

Specific Composition Parameters for Each Work:

Composition #1

The focus of this work was intonation. When I began playing the contrabass clarinet, I found that it was more difficult to match pitch in part, because I was not used to playing at such a low frequency. In addition, the pitch tendencies of the instrument were drastically different than what I was used to on my bass and soprano clarinets. In an effort to challenge myself and other performers regarding this aspect, I asked the composer to write a piece with piano accompaniment that incorporates unison, fifth, and octave intervals. I chose these intervals because they are easy to hear and also very obvious when out of tune.

Composer: Francisco Javier Dudley de Alba

Piece: *Hymn* for Contrabass Clarinet and Piano

Composition #2

The focus of this work was low note technique and response. For some new players, playing a contrabass clarinet with an extended range (to low C₃) may be difficult or confusing because the extended fingerings are either completely new to them or they are different from the fingerings they are used to playing on bass clarinet. In addition, these fingerings may vary with different models of the instrument. For contrabass clarinets that only have a range to low E-flat₃, fingerings would not be an issue, but ossia passages would need to be provided as an alternative to a musical passage that requires the extended range. Other difficulties with low notes may involve articulation and intonation. For these reasons, I asked the composer to write a piece that focused mainly on the lower notes of the instrument.

Composer: Spencer Brand

Piece: *An Ida Sunset* for Contrabass Clarinet and Piano

Composition #3

The focus of this work was phrasing. I found that one of the hardest things to accomplish when learning to play the contrabass clarinet was playing large melodic intervals smoothly. I spent a lot of time focusing on how my hands were placed and how my fingers moved from note to note with various fingering possibilities. Breath control was also an issue. It takes an immense amount of air to play the lowest notes at a *fortissimo* dynamic. I had to learn how to prepare my breaths, which were more frequent, so that I could accomplish longer phrases. When playing the softer dynamics, it was very difficult to get certain notes to speak right away and I had to learn not to be afraid of squeaking. For these reasons, I asked the composer to write a piece that utilized large intervals and extreme dynamic changes.

Composer: Zachary Bush

Piece: *Wanderer* for Solo Contrabass Clarinet

Composition #4

The focus of this work was articulation. For me, articulation was and is the most difficult skill to learn on contrabass clarinet. When I first started learning the instrument and had to articulate anything that was in the second register or higher, I squeaked. I experimented with different reeds and for a while, a synthetic reed seemed to help. Eventually I was able to switch to cane reeds without squeaking but I still have issues if the reed is subpar. For this reason, I asked the composer to write a piece that focused on articulation throughout the entire range of the instrument.

Composer: Ashlee Busch

Piece: *Redder Sagas*

Composition #5

For this work, I asked the composer to incorporate all of the previously mentioned parameters and for it to resemble a contest piece with piano.

Composer: Jonathan Russell

Piece: *Bullfrog's Love Chant (Unrequited)* for Contrabass Clarinet and Piano

Equipment Used for Recording:

- Walter Grabner CB1M Mouthpiece
- Rovner Dark Contrabass Clarinet Ligature
- Vandoren Traditional Contrabass Clarinet Reeds, Strength #2.0

B-flat Contrabass Clarinets Used for Recording:

Leblanc Vito Model 7182



Figure 1: Leblanc Vito Contrabass Clarinet¹⁰

¹⁰ Joshua Gardner, *Leblanc Vito Contrabass Clarinet*, 2021.

The Leblanc Vito contrabass clarinet features a one-piece, straight body design with the bell, neck and mouthpiece being the only detachable parts and is made from ABS resin. The range of this instrument extends down to E-flat³.

For me, the playability of this instrument was very similar to bass clarinet and overall, the response was mostly free blowing. I did encounter some of the same response issues as other contrabass clarinets when articulating in the low clarion register from B₄ to E-flat₅.

The biggest challenge for me with this instrument was how cumbersome it was due to its size. Unfortunately, the peg is not adjustable and is quite small. If I chose to stand while playing, I was too tall for where the mouthpiece was, and I would have to set the instrument on something to raise it to where I could play. If I chose to sit while playing, I had to use a stool. For me, the stool was the most comfortable, but one was not always available. Overall, the transportation of the instrument was the most difficult due to the case being 7 feet long. It barely fit in my car!

Leblanc “Paperclip” Model 340



Figure 2: Leblanc “Paperclip” Model 340 Contrabass Clarinet¹¹

¹¹ Joshua Gardner, *Leblanc “Paperclip” Model 340 Contrabass Clarinet*, 2021.

The Leblanc “Paperclip” contrabass clarinet is known for its shape that resembles a paperclip. The range of this instrument extends to C₃. Unfortunately, this instrument is no longer being manufactured and the only way to acquire one is to purchase it used. However, many of these instruments still exist and are relatively easy to find. Many universities and ensembles still utilize these instruments in large ensembles, clarinet choirs, and at clarinet festivals.

The biggest advantage to this instrument is its durability and longevity. Being made from metal (instrument pictured in figure 2 is painted black) rather than wood, it is not subject to cracking or changes that come with varying humidity and temperature. Additionally, it is relatively compact, making travel much easier. Unlike the Leblanc Vito contrabass clarinet, this instrument has an adjustable peg mount and can therefore be played comfortably while sitting or standing.

This instrument is not without issues. For me, the biggest hurdle was overall response, and I found the low clarion register from B₄ to E-flat₅ to be more difficult on this instrument than on the Leblanc Vito or the Selmer Paris Model 41. Another issue is that due to the complicated wrap around design, the mechanisms are more complex and fragile which can cause them to easily go out of alignment. However, this same design is ergonomically advantageous due to the keys being closer together and easier to operate by players with smaller hands, myself included. This in turn makes technically difficult passages easier to play at faster tempos.

Selmer Paris Model 41 Contrabass Clarinet



Figure 3: Selmer Paris Model 41 Contrabass Clarinet¹²

¹² Joshua Gardner, *Selmer Paris Model 41 Contrabass Clarinet*, 2021.

The Selmer contrabass clarinet features a rosewood body in two pieces, and its range extends to C₃. In addition, it possesses alternate fingerings similar to other professional soprano and bass clarinet models. This instrument is very large and quite heavy. Of the three contrabass clarinets that I chose to use in the recordings for this project, this instrument was the most challenging to access. Retail value for this instrument is significantly higher than the other two and therefore more difficult to procure. While it is still being manufactured, at the time of this writing, most online retailers would need to special order it.

For me, the largest advantage to this instrument is the tone and response. I found it much easier to perform large leaps and to articulate certain notes than on the other contrabass clarinets. However, due to the large circumference of the instrument body, it may be more difficult to play if you have small hands. The circumference of the instrument body is much larger than the other two and therefore some of the keys are more difficult to reach or use in rapid passages. Another issue is that the tension of some keys is much higher than on other clarinets due to complicated mechanisms that require a stiffer spring tension so that none of the pads blow open when playing.

HYMN FOR CONTRABASS CLARINET IN B-FLAT AND PIANO

by Francisco Javier Dudley de Alba

Composer Biography:

Dr. Francisco Javier Dudley de Alba is a teacher, performer, and composer. He formerly taught undergraduate and graduate clarinet lessons as a Faculty Associate at Arizona State University (ASU) Herberger Institute for Design and the Arts. Dr. de Alba performed across the United States and internationally, including Belgium, France, and the Philippines. He is a member of chamber music groups, which premiered works at international conferences. He also performs with large ensembles, such as Tempe Winds, Tempe Symphony Orchestra, and Chandler Opera. Along with his passion for teaching and performing, Dr. de Alba is an avid composer. He was the former Vice President of the Columbus State University (CSU) Society of Composers and has had his pieces premiered across the United States and internationally. Drawing inspiration from his diverse background, Dr. de Alba collaborates with performers to create unique pieces with varying styles and instrumentation. As an advocate of new music, he also performs works by other emerging composers and strives to amplify the voices of underrepresented and marginalized groups.

Dr. de Alba studied composition with Dr. James Ogburn, Dr. Matthew McCabe, and Dr. Fred Cohen during his time at CSU Schwob School of Music. Dr. de Alba received his Bachelor of Music degree at CSU under the instruction of Dr. Lisa Oberlander. He earned his Master of Music and Doctorate of Music degrees, studying under Dr. Robert Spring and Dr. Joshua Gardner at ASU. His current research explores the use of linguistics to analyze various aspects of clarinet pedagogy.¹³

Program Notes:

This piece is written for my good friend and low clarinet extraordinaire, Kim Fullerton. I wrote this piece during my time in quarantine due to the COVID-19 pandemic. Like many, much of my time in quarantine was filled with emotions of loss, anger, confusion, hopelessness, sadness, and so much more. I found solace in writing this piece and used it as a source of emotional healing. Although this piece is not based on any traditional hymn, the singing of hymns has always been a form of relief for me, which inspired the musical content of this piece. The contrabass clarinet is frequently paired with the piano in unisons, fifths, and octaves, which, at times, gives the piece a chant-like quality. In addition, the contrabass clarinet sometimes mimics the pedal of an organ.

There are two main themes in this piece. The hymn is presented in the first theme and followed by a slightly faster singing melody in the upper register of the contrabass clarinet. The second contrasting theme moves away from the hymn. Instead, it grapples between a longing motive and a dark and sorrowful motive. We are given a more hopeful close to the piece with the return of the hymn and

¹³ Francisco Javier Dudley de Alba, e-mail message to author, March 29, 2023.

the singing melody of the first theme. My hope is that this piece provides a sense of healing or comfort for those affected by the tragedies of the pandemic.¹⁴

Performance Guide:

The main focus for this work was intonation. At the beginning of the piece, the theme is presented in the piano with the contrabass joining at m. 10. What makes this entrance difficult is that the pitch has already been solidified by the time the contrabass clarinet enters in unison. This becomes a great exercise for tuning because the player must match the piano pedal tones and tune the problem intervals in a performance situation (figure 4).

The image shows a musical score for measures 10-18 of a piece. It consists of two staves: a piano part and a contrabass clarinet part. The piano part is in the upper staff, and the contrabass clarinet part is in the lower staff. The piano part begins with a melody in the right hand and a bass line in the left hand. The contrabass clarinet part enters at measure 10, playing a melody that is in unison with the piano's right hand. The piano part includes a 'p' dynamic marking and a 'Ped.' marking. The contrabass part includes a '*' Ped. marking. A box labeled 'A' is placed above the first measure of the piano part.

Figure 4: *Hymn for Contrabass Clarinet and Piano*, mm. 10-18¹⁵

Like the other members of the clarinet family, it is possible to use resonance fingerings to tune the throat tones¹⁶ of the instrument, which are heavily used throughout this piece. Unfortunately, the throat tone area on the contrabass clarinet is somewhat of a problem. The only solution is to adjust at the neck on most instruments. If the neck is pulled out too far in order to accommodate other pitch tendencies, the

¹⁴ Francisco Javier Dudley de Alba, e-mail message to author, March 14, 2022.

¹⁵ Francisco Javier de Alba, "Hymn for Contrabass Clarinet in Bb and Piano," FJD Music, 2020.

¹⁶E4 to B-flat 4. These notes utilize a very small portion of the upper section of the instrument, thus the nickname "throat tones." Often characterized as less resonant and somewhat unstable.

throat tones, which would be affected the most, would likely be too flat. To compensate for this issue, there are two options. First, if time allows, the player may adjust the neck according to the passage. The second option is to essentially split the difference and compensate with voicing, pressure on the reed, and dynamic level. However, unlike the Leblanc Vito and Leblanc “Paperclip,” the Selmer Model 41 separates at the middle of the body thereby allowing the player to lengthen the instrument to accommodate sharp right-hand notes, while not impacting throat tone pitch.

In addition to intonation, this piece is also an exercise in lyrical playing across the registers. My first impression of the contrabass clarinet was that it was only utilized in ensembles and mainly played an accompanimental role. As I became more acquainted with the instrument by listening to other players and learning solo repertoire, I realized that the instrument is actually capable of playing lyrically with a resonant and beautiful sound. This is especially the case in measure 36 (figure 5) when the contrabass clarinet enters with a song-like melody.

Intonation from A₅ – C₆ can be tricky. In my experience, these notes tend to be sharp. To compensate for this issue, I tried to avoid putting too much pressure on the reed, which would significantly affect the pitch for the higher notes. One option to lower pitch is to pull out at the neck during the two measures of rest prior to this passage and then push in during the three measures of rest afterwards. One must be careful not to overcompensate or G₅ may be too low. Another option is to use alternate fingerings. For B-flat₅, I used the one-and-one fingering and added the middle finger in the right hand to bring the pitch down and for A₅, I added the first and second fingers in my right hand (figure A).

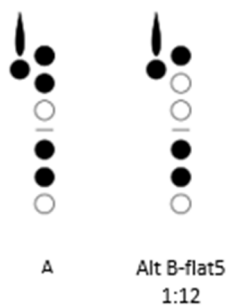


Figure A: Fingerings¹⁷

Figure 5: Hymn for Contrabass Clarinet and Piano, mm. 33-44¹⁸

As part of the parameters for the project, this piece is adaptable based on the instrument being used. In measures 105-109, an ossia passage was provided to compensate for an instrument with a range to E-Flat3 (figure 6).

¹⁷ Brett Pimentel, “Fingering Diagram Builder,” accessed March 22, 2022, <https://fingering.brettpimentel.com/#!/clarinet/>.

¹⁸ Francisco Javier de Alba, “Hymn for Contrabass Clarinet in Bb and Piano,” FJD Music, 2020.

4 97 *mf* **I**

mf

pppp *

105 *p*

Figure 6: Hymn for Contrabass Clarinet and Piano, mm. 97-114¹⁹

¹⁹ Francisco Javier de Alba, "Hymn for Contrabass Clarinet in Bb and Piano," FJD Music, 2020.

AN IDA SUNSET FOR CONTRABASS CLARINET AND PIANO

by Spencer Brand

Composer Biography:

Dr. Spencer Brand is an active composer, trumpeter, and educator based in Phoenix, AZ. Brand currently teaches Ear Training, music theory, and trumpet at Glendale Community College, AZ as an Adjunct Faculty. Brand has been commissioned to compose for various performers including the University of Minnesota Symphonic Band, Winona State University Symphonic Wind Ensemble, Chicago Public Schools and others. One of his recent commissions spurred a collaboration with Arizona Acoustic Ecology Lab and a visual artist led to the creation of Roadrunner for clarinet, fixed electronics and video, which was premiered at the International Clarinet Association ClarinetFest® 2019. His music is often inspired and explores Minnesota nature, and he has presented on nature in Edvard Grieg's music.

Brand earned his Doctor of Musical Arts degree in Trumpet performance from Arizona State University where his research centered on Czech trumpet playing and repertoire. Brand's investigation of Czech musical style led to interviews and consultation with famous Czech trumpet players for his doctoral project, including the creation of a catalogue of over 200 Czech solo works for trumpet. Brand received his Master of Music in Trumpet Performance and Composition at Arizona State and holds a BMus in Trumpet Performance with a Management Minor from the University of Minnesota. Brand is an active member of the College Music Society, International Trumpet Guild, and the Society of Composers, Inc.²⁰

Program Notes:

This piece is a landscape portrait of a sunset over lake Ida in Minnesota. Composed at sunset, I attempted to capture the purple and orange hues created by the falling sun. One summer evening in particular, the water was still, glittering like multicolored glass. I became absorbed in the dancing light that I could not take my eyes off of the water until the sun had fallen well below the tree line on the opposite side of the lake. This magical moment served as the inspiration for the middle section of the piece where the contrabass clarinet falls as the sun fell that night, while the piano glimmers in the remaining sunlight.²¹

²⁰ Spencer Brand, e-mail message to author, March 14, 2022.

²¹ Spencer Brand, "An Ida Sunset for Contrabass Clarinet and Piano," Spencer Brand, 2020.

Performance Guide:

The focus for this work was low note technique and response. While throughout much of the piece, the contrabass clarinet is in the chalumeau register (Eb3 or C3 to B-flat 4), there are moments where the player must go over the 1-2 register transition and into the clarion register (B4 to C6). The highest note required is G5. In the opening (figure 7), the contra enters over the top of a thickly scored piano part. This type of scoring helps the player by providing a solid foundation on which to play. In addition, the piano is at times playing much higher than the contrabass clarinet. This stark contrast helps to highlight the dark and resonant sound of the instrument.

Calm and Contemplative (♩ = 68)

Contrabass Clarinet

Piano

pp Lush and colorful

p cantabile *mp*

6

p *mf* *pp* *mp*

mp *p*

Figure 7: *An Ida Sunset for Contrabass Clarinet and Piano*, mm. 1-10²²

Towards the middle of the piece, the lowest notes of the contrabass clarinet are featured in a cadenza (figure 8). An ossia passage is provided for instruments that do not

²² Spencer Brand, “An Ida Sunset for Contrabass Clarinet and Piano,” Spencer Brand, 2020.

extend below E-flat3, which is just the original passage transposed up an octave.

Throughout the cadenza, the player should emphasize the dynamic changes as much as possible. Not only is this a great passage to exploit how soft the contrabass clarinet can play, but it is also an exercise in breath control. It is much easier to extend the length of the fermatas when playing at a softer dynamic (figures 8 and 9).

The image shows a musical score for a cadenza. It consists of three staves. The top staff is for the contrabass clarinet, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The cadenza begins with a fermata over the piano part, marked with a circled '8va'. The contrabass clarinet part starts with a series of notes, including a triplet. Dynamics are marked as *p* (piano) and *mp* (mezzo-piano). The tempo is marked 'Cadenza (ad. lib.)' and 'Ossia'.

Figure 8: *An Ida Sunset for Contrabass Clarinet and Piano*, mm. 58-cadenza²³

After the second fermata, in the lower option of the cadenza, the contrabass clarinet ascends to F5. If the player is unable to articulate D-flat5 or E-flat5 cleanly, I recommend adding slurs where needed.

²³ Spencer Brand, “An Ida Sunset for Contrabass Clarinet and Piano,” Spencer Brand, 2020.

Figure 9: *An Ida Sunset for Contrabass Clarinet and Piano, cadenza* – mm. 63²⁴

Another cadenza like-passage is included at the end of the piece (figure 10). However, it is important that the player keep time through the measures where the piano is not playing so that it is clear where the pianist needs to enter for the last chord. As with the previous cadenza, this passage is an opportunity to exploit the soft dynamic capabilities of the low register. However, it is important not to enter too softly after the first fermata so that there is still room to decrescendo through the end of the piece.

²⁴ Spencer Brand, “An Ida Sunset for Contrabass Clarinet and Piano,” Spencer Brand, 2020.

Figure 10: *An Ida Sunset for Contrabass Clarinet and Piano*, mm. 83–92²⁵

²⁵ Spencer Brand, “An Ida Sunset for Contrabass Clarinet and Piano,” Spencer Brand, 2020.

WANDERER FOR SOLO CONTRABASS CLARINET

by Zachary Bush

Composer Biography:

Zachary Bush (b. 1993) studied composition with Dr. James David and bass performance with Dr. Forest Greenough at Colorado State University from 2011-2015. Zachary graduated from CSU in 2015 with degrees in Music Composition, Music Performance, and Music Education. While at CSU, he won two awards in the CSU annual composition contest and received two commissions from CSU's Middle School Outreach Ensemble. He also played in the Cheyenne Symphony Orchestra for 3 seasons and in the Fort Collins Wind Symphony for 2 seasons.

Zachary graduated from Arizona State University in 2018 with a double Master's in Music Composition and Music Performance. He studied composition with Jody Rockmaker and bass with Catalin Rotaru. He stayed at ASU and completed a DMA in Composition in 2021. While at ASU, he received several commissions from The Harmony Project Phoenix, collaborated with the Biodesign Institute at ASU, and won a first-place prize in the 2019 Mykytyn composition competition. His music is performed and commissioned in multiple states. He held principal bass positions in local ensembles ProMusica, Musica Nova, Symphony of the Southwest, and the Four Seasons Orchestra. Also, he played section bass in the West Valley Symphony, and freelance bass for local concerts and music theaters.²⁶

Program Notes:

Wanderer was written for Kimberly Fullerton as part of her doctorate work at Arizona State University. Kimberly commissioned multiple works for contrabass clarinet to help developing instrumentalists and this work focuses on maintaining a smooth melodic line. *Wanderer* is supposed to represent a person traveling through an unknown land – what sort of twists and turns will they discover?²⁷

Performance Guide:

The focus for this work was phrasing. At the beginning of the piece the description, “anfractuosity,” is provided, which means “full of windings and intricate turnings.” When I began learning this piece, I found it extremely beneficial to map out the phrasing so that I knew where I was going musically with each smaller gesture in relation to the larger phrases.

²⁶ Zachary Bush, “Zachary Warren Music,” Accessed March 14, 2022, <http://www.zacharywarrenmusic.com/about.html>.

²⁷ Zachary Bush, “Wanderer for Solo Contrabass Clarinet,” Zachary Warren Music, 2020.

In the opening (figure 11), the contrabass clarinet leaps in and out of the throat tones (E4 to B-flat 4). On all three instruments, I found these particular notes to be the most challenging for two reasons. The first reason being that because the instrument has a much larger circumference in comparison to the soprano clarinet, I had to essentially relearn how to place my hands in order to move cleanly from the throat tone notes to the notes that required more fingers, such as the G-sharp4 to C-sharp5 interval in measure 2. If my hand placement was not correct, I would accidentally press the G-sharp4 key when moving to the longer fingering which would cause a leak and most likely result in a squawking sound. The second challenge I encountered is one that is pretty standard for all instruments in the clarinet family. Because the throat tones utilize a very short length of the instrument, they are unstable and not as resonant as the notes around them. The player will need to utilize resonance fingerings and proper voicing to help improve the tone quality. I found that if I tried to manipulate voicing too much I was not able to make a clean transition to the next note. To compensate for the difference in sound of the throat tones, I tried to use the dynamics to my advantage. For instance, in measure 2, when leaping down from C-sharp5 to A-sharp4, I found it helpful to “swallow” the A-sharp, meaning to play it and back away dynamically, so as not to over emphasize it.

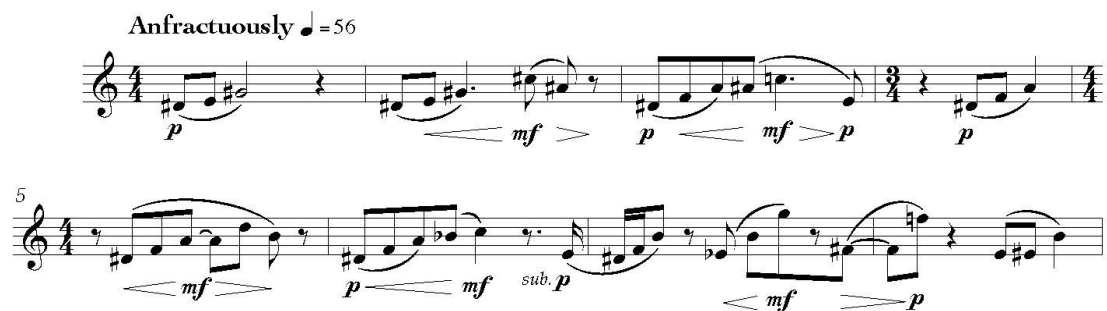


Figure 11: Wanderer for Solo Contrabass clarinet, mm. 1-8²⁸

Some of the most difficult leaps for me in this piece were the ones that utilized the throat tone B-flat4. Fortunately, there are some alternate fingerings that can help, depending on the context (figure B). For example, in measure 26 (figure 12), the player goes from E4 to B-flat4 and then back to E4. The fingering that worked best for me in this situation was the side B-flat fingering, which sounded better in addition to being easier to operate. When playing the Selmer Model 41, this was my default fingering whenever possible. With the Leblanc instruments, the side B-flat fingering is not available, but the standard fingering for B-flat4 worked well because the key tension is lighter.

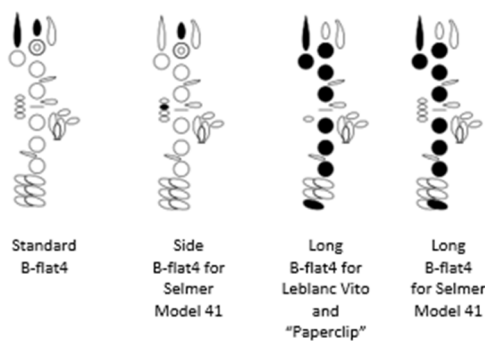


Figure B: Fingerings for B-flat4²⁹

²⁸ Zachary Bush, "Wanderer for Solo Contrabass Clarinet," Zachary Warren Music, 2020.

²⁹ Bret Pimentel, "Fingering Diagram Builder," accessed March 2023, <https://fingering.bretpimentel.com/#!/clarinet/>.



Figure 12: *Wanderer for Solo Contrabass clarinet*, mm. 26-28³⁰

When dealing with larger leaps, it is important to know the sound of the pitch you are leaping to, otherwise incorrect voicing may occur resulting in a squawk or a crack in the sound. To practice this technique, I recommend playing the second note of the leap and then going back and forth between both notes by tonguing until you are comfortable with the interval. A mistake I found easy to make when playing in the clarion register (B4 to C6) was assuming that the sounding pitch is higher than it actually is. This assumption usually resulted in a squeak. An example of this type of situation can be found in measures 43 – 46 (figure 13). In this section the leaps from low to high notes are aided by being articulated and not slurred. However, for the leap from G-flat4 down to E3 in measures 44 and 45, it may be necessary to lightly articulate the E to avoid a subtone or upper harmonic sounding.

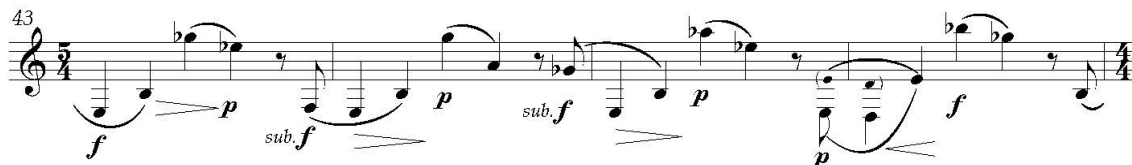


Figure 13: *Wanderer for Solo Contrabass clarinet*, mm. 43-46³¹

³⁰ Zachary Bush, “Wanderer for Solo Contrabass Clarinet,” Zachary Warren Music, 2020.

³¹ Ibid.

For the leaps in measures 67 and 69-71 (figure 14), it may be necessary to lightly articulate the pitches above B4 in order to avoid a delayed response. For me, it felt like the delay was sometimes caused by the register key taking more time to open due to the more complicated mechanisms involved.



Figure 14: *Wanderer for Solo Contrabass Clarinet*, mm. 67-72³²

³² Zachary Bush, “Wanderer for Solo Contrabass Clarinet,” Zachary Warren Music, 2020.

REDDER SAGAS

by Ashlee T. Busch

Composer Biography:

Ashlee T Busch is a composer, performer, remixer, arranger, and educator based in Mesa, Arizona. Ashlee most enjoys collaborating with other artists in poetry, dance, installation art, video, and more. Such collaborations have included residencies with East Coast and Midwest universities, as an artist with Grammy-award-winning PARMA Recordings, publishing with mixed ensemble music education publisher Leading Tones LLC, publishing with digital choral music company Zintzo LLC, and collaborations with ensembles premiering her works across the United States. Ashlee’s compositional interests range from post-minimal electroacoustic experimentalism to arrangements and remixes of video game music to pedagogically-focused materials for large ensemble concert bands, orchestras and choirs. Ashlee’s works are regularly commissioned across the United States including commissions from Michigan State University, Grand Valley State University, Austin Peay State University, University of Wisconsin, as well as a series of public schools. Ashlee received her Bachelor of Arts degree from Grand Valley State University, her Master of Music degree from Michigan State University and her Doctor of Musical Arts degree from Arizona State University.³³

Program Notes:

*Madam Redder Sagas*³⁴

by Ashlee T Busch

Madam Redder Sagas
wow top spot
Never odd or even!
Queen, are you glad you
are Queen?

Madam,
Evil I did well
lewd did I live.
No devil lived on,
Madam, so patient a nurse
to nurse a patient
so.

Madam Redder Sagas
stressed desserts
top spot too hot
to hoot I did,
Did I?

Dammit, I’m mad!
A car, a man, a maraca!
mudrum reviver rotator
tenet, keek.

Madam Redder Sagas
Madam, in Eden
I’m Adam no
on radar ere Drawer as
a Reward

Madam Redder Sagas,
Borrow or rob?
Evil olive,
God’s dog,
my gym?
Never odd or even!

Dogma?
I am God!

Madam Redder Sagas –
do geese see God?

³³ Ashlee Busch, e-mail message to author, March 14, 2022.

³⁴ Ashlee T. Busch, “Redder Sagas,” Ashlee T. Busch, 2020.

At the time of composing Redder Sagas, I was in a poetry class at Arizona State University in preparation for my dissertation piece, which included a great deal of lyric manipulation. As I worked with the faculty on the generation and development of rhetorical poetic ideas, I was constantly taking note of how to translate those ideas of rhetoric wordsmithing into musical compositional practice. At one point during the class, we were asked to craft a 'stream of consciousness' poem. This is one of my favorite ways to write because it feels so very unrehearsed and authentic. I found myself crafting words based on their aesthetic sound quality rather than their meaning. Due to the practice, I found myself poetically writing in a great deal of rhyme and lyricism which, when taken further during the editing process, became palindromic writing. After experimenting with this in poetry, I wanted to experiment in music. I crafted small phrases within an overarching form designed to be palindromic in a large form sense without restricting myself to that strict formula at the phrase level. In essence, it was crafted palindromically but that fact may not be obvious in performance due to palindromy being a compositional process rather than dictator of the final product. As I edited Redder Sagas, my compositional decisions were made in a traditional sense - playability, continuity, gesture, timbre, etc. The poem at the opening of the score is my merging of these two art forms for which I have so much love.³⁵

Performance Guide:

Many different types of articulation are used throughout this piece, and it is essential that each attack be as precise as possible. If more time is taken due to a delayed response, the rhythmic groove is lost. In addition, the composer specifies that “notes marked with an ‘x’ notehead are to be performed as percussive effects. This can include key clicks, tongue rams, taps on the body, and stamps on the floor. The performer is encouraged to experiment with a comfortable effect. The effect should not be pitched (figure 15).”³⁶ For this effect, I wore tap shoes and tapped my foot on a hard surface. This technique worked well because it allowed my hands to be free and the sound was distinctive and audible. However, as the composer states, it is important to experiment and find an effect that works well for the individual performer.

³⁵ Ashlee Busch, e-mail message to author, April 20, 2023.

³⁶ Ashlee T. Busch, “Redder Sagas,” Ashlee T. Busch, 2020.

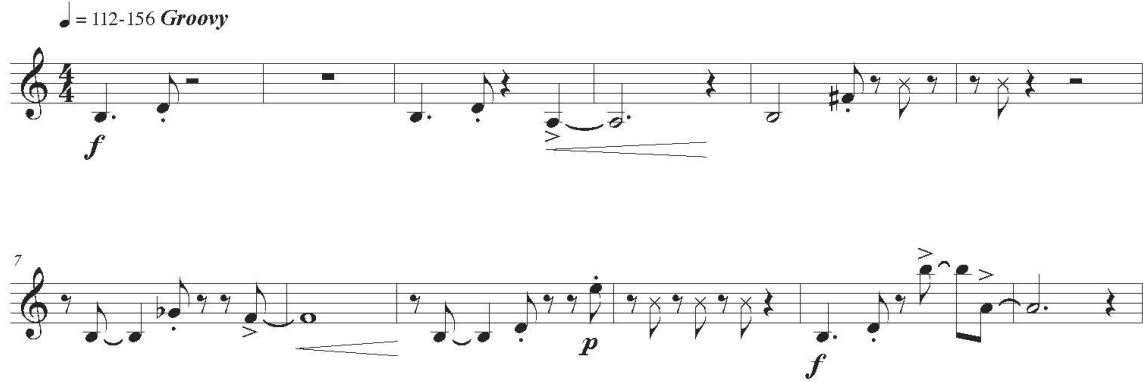


Figure 15: Redder Sagas, mm 1-12³⁷

Playing with a staccato articulation on the contrabass clarinet can be slightly different than on the soprano or bass clarinet, depending on the register. For instance, I found that I had to use a harder attack than I would normally to stop the reed from vibrating due to the reed being much larger. On all three instruments used for recording, staccato articulation was more difficult for notes B₄ through F-sharp₅ but much easier for notes above G₅. When playing within the range of B₄ through F-sharp₅, I would feel more resistance when articulating than when playing notes above G₅. Due to this difference in resistance, some interval leaps are easier to play than others. For instance, in measure 33 (figure 14) the articulation for B₅ and G-flat₄ was much easier than beat four of the same measure going into beat one of measure 34. To compensate for the differences in articulation response, I had to isolate the more resistant notes to determine what type of attack worked best and then reintegrate them into the passage.

For some passages, such as in measure 39 (figure 16), an ossia passage is provided so that the performer can choose what works best, depending on the instrument, to keep the groove going. For instance, if the player has difficulty with the response of the C₅ or the leap from G-flat₄ to A₅, they can choose the lower option.

³⁷ Ashlee T. Busch, "Redder Sagas," Ashlee T. Busch, 2020.



Figure 16: Redder Sagas, mm. 31-39³⁸

A similar passage can be found in measure 116 (figure 17). Here, both options are possible on any contra, however, the lower option may be more difficult for the player to maintain the groove if the response of the instrument is more difficult.



Figure 17: Redder Sagas, mm. 116-120³⁹

Another technique employed by the composer for this piece is feathered beaming. We see the first feather beamed figure in measure 114 (figure 18) and the direction given by the composer is to play “grunting” and “freely.” For the first occurrence, the pitch is D5, which can be difficult to articulate cleanly depending on the instrument. For instance, I found this note to be particularly challenging when playing the Leblanc “Paperclip.” Because a grunting sound is requested and the timing is free, the performer does not have to worry about having a clean attack and a slight delay in response will not

³⁸ Ashlee T. Busch, “Redder Sagas,” Ashlee T. Busch, 2020.

³⁹ Ibid.

BULLFROG'S LOVECHANT (UNREQUITED)

FOR CONTRABASS CLARINET AND PIANO

by Jonathan Russell

Composer Biography:

Jonathan Russell (b. 1979) creates music by turns tender and fierce, playful and profound, raw and refined, propulsive and still. In his work, he seeks to embody and express the full range of human experience in a way that speaks directly to people's hearts, minds, and bodies. The extraordinary sound and spirit of the bass clarinet is a driving force behind much of Jonathan's compositional work. His numerous compositions for bass clarinet(s) include solo works, sonatas, concertos, duets, trios, quartets, chamber works, and large bass clarinet ensembles. He was a longtime member of the Edmund Welles bass clarinet quartet, is a current member of the Sqwonk bass clarinet duo, and is founder and leader of Improbable Beasts, a 15-member professional bass clarinet ensemble in the Boston area. Many of Jonathan's most meaningful projects have involved collaborations with or responses to other artists. He has composed music to accompany street art, stained glass, wood-carving, dance, and film. As a performer, Jonathan appears frequently as a bass clarinet soloist, and as a classical and klezmer clarinetist. A card-carrying music theory nerd, Jonathan's doctoral dissertation is a 400+ page harmonic analysis of the entire *Rite of Spring*. He lives in Cambridge, MA, with his wife and 6-year-old son.⁴²

Program Notes:

"Bullfrog's Love Chant (unrequited)" tells the story of a bullfrog emerging from the depths of a swamp, looking for love. He struts his stuff, showing off his agility, his romantic spirit, his dance moves, and his deep, deep voice. But it is to no avail. Finally, resigned, he slinks back down into the mud from whence he came. He is defeated – for now. Musically, the piece presents the contrabass clarinet with a series of technical challenges that mirror the bullfrog's attempts to attract a mate, from tuning perfect intervals with the piano, to managing large leaps, to fast articulations, to soaring lyricism. Hopefully, the contrabass clarinetist will be more successful in fulfilling their quest than the bullfrog was! The piece was commissioned and premiered by Kimberly Fullerton⁴³.

Performance Guide:

As mentioned in chapter one, this piece was intended to resemble a contest piece and incorporate all parameters for the project. The opening of the piece is quite slow

⁴² Jonathan Russell, email message to author, March 2, 2022.

⁴³ Jonathan Russell, email message to author, March 24, 2023.

with a quarter note equaling 40 bpm (figure 18). This tempo challenges the player’s ability to create long phrases and control their breathing. It is very important that the player map out their breathing to make sure they have enough air for the longer notes. When the contrabass clarinet enters in measure 3, the dynamic marking is *pianissimo*. Rather than entering at the softest dynamic possible, the player should enter at a soft dynamic that is comfortable and then adjust the later dynamics so that they are relative.

In the opening, unisons, fifths, and octaves are incorporated. On all three contras used for recording, I found that B-flat₅ through C₆ were quite sharp; however, if I pulled out too much at the neck, the throat tones would be flat. To compensate for this pitch challenge, I added the first two fingers of my right hand to lower the pitch for D₆ (figure C). For B-flat₅, I used the one-and-one alternate B-flat fingering and added the second finger in my right hand, or I would just use the one-and-two fingering (figure C). By bringing down the pitch for these notes, I was able to keep the neck pushed in enough so that the throat tones remained in tune.

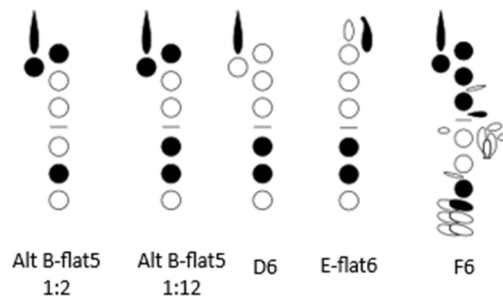


Figure C: Fingerings⁴⁴

⁴⁴ Brett Pimentel, “Fingering Diagram Builder,” accessed March 22, 2022, <https://fingering.bretpimentel.com/#!/clarinet/>.

Measures 11 through 13 (figure 20) feature altissimo notes on the contra, however, an ossia passage was provided to stay within the parameters of the project. When fingering D6 and E-flat6 (figure C), I used the same fingerings as on the bass clarinet but, as mentioned before, added the first two fingers of my right hand to bring the pitch down. For F6, I used the same fingering as you would on soprano clarinet but added the third finger of my right hand (figure C) to help stabilize and raise the pitch. For these measures, reed choice is extremely important. If the reed is too thin, it is more difficult to voice the altissimo notes correctly, and as a result, they may be flat and sound weak. However, if the reed is too hard, ease of breathing and articulation will be sacrificed.

Mysteriously ♩ = 40

Contrabass Clarinet

Mysteriously ♩ = 40

Piano

pp

cresc.

mf

ff

ff

RH

pp

Figure 20: Bullfrog's Love Chant (unrequited), mm. 1-15⁴⁵

⁴⁵ Jonathan Russell, "Bullfrog's Love Chant (unrequited)," Jonathan Russell, 2020.

After the slow opening, the piece transitions into a faster section, with the direction “In a steady groove,” where the tempo is quarter note equals 100 bpm (figure 21). Much like *Redder Sagas* in chapter 5, this section is focused on groove. When playing contra, it is very tempting to manipulate the time of the passage to accommodate the difficult keywork and response of the instrument, however, it is very important that the player maintains a strict tempo here. To help with response on the second note when playing dotted rhythms, I recommend clipping the dotted notes so that there is slightly more time for the second note to speak.

The musical score for "Bullfrog's Love Chant (unrequited)" spans measures 16 to 27. It is written for voice and piano. The tempo is "In a steady groove" with a quarter note equal to 100 bpm. The score is in 3/4 time, with a key signature of two flats. The vocal line begins at measure 16 with a long note, marked *pppp*. The piano accompaniment starts at measure 16 with a bass line and chords, marked *mf* with the instruction "Dry, little to no pedal". At measure 17, the time signature changes to 4/4. The piano part features a complex rhythmic pattern with dotted rhythms and chords. A double asterisk symbol is placed below the piano part at measure 17. The score continues through measures 20, 24, and 27, ending with a fermata over a long note in the vocal line.

Figure 21: *Bullfrog's Love Chant (unrequited)*, mm. 16-27⁴⁶

⁴⁶ Jonathan Russell, "Bullfrog's Love Chant (unrequited)," Jonathan Russell, 2020.

Another challenging section for intonation and phrasing begins in measure 62 (figure 22). Response for the leaps in this section should not be too difficult since the articulated clarion notes are above the more resistant notes in the clarion (B4 through F-sharp5). To help achieve the “more flowing” effect, I recommend removing the articulation from each two-bar phrase in practice to get a feel for the forward motion that is needed and then adding the articulation back once comfortable.

61 *More flowing*

61 *More flowing*

Pedal generously, while keeping harmonies clear

65

65

69 *f punchy and clear*

71 *f Dry, little to no pedal*

Figure 22: *Bullfrog's Love Chant (unrequited)*, mm. 61-71⁴⁷

⁴⁷ Jonathan Russell, “Bullfrog’s Love Chant (unrequited),” Jonathan Russell, 2020.

The most technically challenging part of the piece begins in measure 115 (figure 23). Part of what makes this passage difficult is finding enough time to get adequate breath. I recommend taking small breaths where possible, such as after the first eighth note in measure 115 and then taking a big breath during the eighth rest of measure 116 without being late for the entrance on the “and” of beat one. Reducing the volume of measures 116 through 117 may also help the player to use their air more efficiently. Once in measure 118, it is possible to sneak a breath after the first beat, but it would be ideal not to breathe until the first eighth note rest in measure 119.

For this passage, the composer provided an ossia passage so the player can choose what works best on the instrument they are playing. In measure 118, if playing the top option, I recommend using the alternate long B-flat fingering (figure B). Using this fingering allows the player to keep everything in the right hand. For me, I found the top option was doable on both the Leblanc Vito and the Leblanc “Paperclip” contras. For the Selmer contra, I found that the lower option was best. The player should choose which ever option allows them to play the passage accurately and in time.

In measure 119, I recommend experimenting with different fingerings for D-flat⁶. The fingering that worked best for me is the same fingering that you would normally use on soprano clarinet. I found that this fingering was more stable and less likely to squeak.

Figure 23: *Bullfrog's Love Chant (unrequited)*, mm. 115-119⁴⁸

At the end of the piece, beginning in measure 130 (figure 24), the contra is playing a repeated F3 while gradually getting softer. It is important that the player maintains balance with the piano and not get too soft too soon or the repeated notes may become inaudible. When playing the ending, I tried to emulate what a bullfrog would sound like, by using a rounder sounding articulation with a pulse like feel.

⁴⁸ Jonathan Russell, "Bullfrog's Love Chant (unrequited)," Jonathan Russell, 2020.

129 *f* *p* *dim.* *rit.*

129 *dim.* *rit.*

Figure 24: Bullfrog's Love Chant (unrequited), mm. 129-134⁴⁹

⁴⁹ Jonathan Russell, "Bullfrog's Love Chant (unrequited)," Jonathan Russell, 2020.

CONCLUSION

My goal for this project was to contribute to the repertoire of the solo contrabass clarinet while also providing works that would help players to become more proficient on the instrument. This goal was definitely accomplished but this project also helped me personally to grow as a contrabass clarinetist and as a musician. It was an invaluable experience to be able to work with composers to create music for this lesser-known instrument. There was a lot of trial and error involved in figuring out how to make each composer's ideas come to life in a way that would be accessible to all players. It is my belief that these five new works will be an invaluable resource for anyone seeking to become more proficient performers of the contrabass clarinet. Going forward, I plan to continue commissioning and performing new works for this instrument.

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APPENDIX A

RECORDINGS

[Consult Supplemental Files]

APPENDIX B
TRACK LIST

Track	Title	Composer	Instrument
1	<i>Hymn for Contrabass Clarinet and Piano</i>	Francisco Javier de Alba	Leblanc Vito Model 7182
2	<i>Hymn for Contrabass Clarinet and Piano</i>	Francisco Javier de Alba	Leblanc "Paperclip" Model 340
3	<i>Hymn for Contrabass Clarinet and Piano</i>	Francisco Javier de Alba	Selmer Paris Model 41
4	<i>An Ida Sunset for Contrabass Clarinet and Piano</i>	Spencer Brand	Leblanc Vito Model 7182
5	<i>An Ida Sunset for Contrabass Clarinet and Piano</i>	Spencer Brand	Leblanc "Paperclip" Model 340
6	<i>An Ida Sunset for Contrabass Clarinet and Piano</i>	Spencer Brand	Selmer Paris Model 41
7	<i>Wanderer for Solo Contrabass clarinet</i>	Zachary Bush	Leblanc Vito Model 7182
8	<i>Wanderer for Solo Contrabass clarinet</i>	Zachary Bush	Leblanc "Paperclip" Model 340
9	<i>Wanderer for Solo Contrabass clarinet</i>	Zachary Bush	Selmer Paris Model 41
10	<i>Redder Sagas</i>	Ashlee T. Busch	Leblanc Vito Model 7182
11	<i>Redder Sagas</i>	Ashlee T. Busch	Leblanc "Paperclip" Model 340
12	<i>Redder Sagas</i>	Ashlee T. Busch	Selmer Paris Model 41
13	<i>Bullfrog's Love Chant (unrequited) for Contrabass Clarinet and Piano</i>	Jonathan Russell	Leblanc Vito Model 7182
14	<i>Bullfrog's Love Chant (unrequited) for Contrabass Clarinet and Piano</i>	Jonathan Russell	Leblanc "Paperclip" Model 340
15	<i>Bullfrog's Love Chant (unrequited) for Contrabass Clarinet and Piano</i>	Jonathan Russell	Selmer Paris Model 41

Recordings were engineered by Clarke Rigsby of Tempest Recording and produced by Robert Spring and Joshua Gardner. Performers were Kimberly Fullerton on contrabass clarinet and Gail Novak on piano.

APPENDIX C
PURCHASING INFORMATION

HYMN FOR CONTRABASS CLARINET IN B-FLAT AND PIANO

by Francisco Javier Dudley de Alba

Please visit: www.FJDMusic.com/store

AN IDA SUNSET FOR CONTRABASS CLARINET AND PIANO

by Spencer Brand

Please contact the composer at spencerbrand.music@gmail.com or visit their website at
spenderbrand-music.com

WANDERER FOR SOLO CONTRABASS CLARINET

by Zachary Bush

Please visit: zacharywarrenmusic.com

REDDER SAGAS

by Ashlee T. Busch

Please contact the composer at ashleebusch@yahoo.com

BULLFROG'S LOVECHANT (UNREQUITED)

FOR CONTRABASS CLARINET AND PIANO

by Jonathan Russell

Sheet music can be purchased at <https://jonrussellmusic.com/composition>

APPENDIX D
PERMISSIONS

March 16, 2023

Dear Dr. Joshua Gardner:

I am completing a doctoral research project at Arizona State University entitled "A Commission and Recording Project Featuring Five New Works for Contrabass Clarinet." I would like your permission to reprint in my dissertation the following photographs:

Joshua Gardner, Vito_P1025208_HiRes.jpg, 2021

Joshua Gardner, LeBlanc_P1025197_HiRes.jpg, 2021

Joshua Gardner, Selmer_P1025200_HiRes.jpg, 2021

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If these arrangements meet with your approval, please sign this letter where indicated below.

Sincerely,

Kimberly Fullerton

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:

A handwritten signature in black ink, appearing to read "Joshua Gardner", written over a horizontal line.

March 28, 2023

Dear Francisco Javier de Alba:

I am completing a doctoral research project at Arizona State University entitled "A Commission and Recording Project Featuring Five New Works for Contrabass Clarinet." I would like your permission to reprint in my dissertation the following excerpts from the score for *Hymn* for Contrabass Clarinet in B-flat and Piano:

Measures 10-18, 33-44, and 97-114.

The requested permission extends to any future revisions and editions of my dissertation, including non-exclusive world rights in all languages, and to the prospective publication of my dissertation by ProQuest through its ProQuest® Dissertation Publishing business. ProQuest may produce and sell copies of my dissertation on demand and may make my dissertation available for free internet download at my request. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own [or your company owns] the copyright to the above-described material.

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Sincerely,

Kimberly Fullerton

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:

Francisco Javier de Alba

4/2/2023

March 28, 2023

Dear Spencer Brand:

I am completing a doctoral research project at Arizona State University entitled "A Commission and Recording Project Featuring Five New Works for Contrabass Clarinet." I would like your permission to reprint in my dissertation the following excerpts from the score for *An Ida Sunset* for Contrabass Clarinet and Piano:

Measures 1-10, 58-cadenza, cadenza-63, and 83-92.

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Sincerely,

Kimberly Fullerton

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE: Spencer Brand

A handwritten signature in black ink that reads "SP Brand". The letters are stylized and cursive.

Date: 4-2-2023

March 28, 2023

Dear Zachary Bush:

I am completing a doctoral research project at Arizona State University entitled "A Commission and Recording Project Featuring Five New Works for Contrabass Clarinet." I would like your permission to reprint in my dissertation the following excerpts from the score for *Wanderer* for Solo Contrabass Clarinet:

Measures 1-8, 26-28, 43-46, 67-72.

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If these arrangements meet with your approval, please sign this letter where indicated below.

Sincerely,

Kimberly Fullerton

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:

A handwritten signature in black ink that reads "Zachary Bush". The signature is written in a cursive style with a large, sweeping initial 'Z'.

March 28, 2023

Dear Ashlee Busch:

I am completing a doctoral research project at Arizona State University entitled "A Commission and Recording Project Featuring Five New Works for Contrabass Clarinet." I would like your permission to reprint in my dissertation the following excerpts from the score for *Redder Sagas* for Solo Contrabass Clarinet:

Measures 1-12, 31-39, 111-115, 116-120, and 141-145.


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Sincerely,

Kimberly Fullerton

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:

 4/4/2023

March 28, 2023

Dear Jonathan Russell:

I am completing a doctoral research project at Arizona State University entitled "A Commission and Recording Project Featuring Five New Works for Contrabass Clarinet." I would like your permission to reprint in my dissertation the following excerpts from the score for *Bullfrog's Love Chant (unrequited)* for Contrabass Clarinet and Piano:

Measures 1-15, 16-27, 61-71, 115-119, and 129-134.

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If these arrangements meet with your approval, please sign this letter where indicated below.

Sincerely,

Kimberly Fullerton

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:



3/30/2023