

# Horovitz Clarinet Sonatina

Schwann Artist Issue  
 The Euphonium Source Book  
 Three Pieces  
 Clarinet & Saxophone Music in the British Music Information Centre  
 The Piano in Chamber Ensemble  
 For Clarinet Solo  
 Music, Books on Music, and Sound Recordings  
 School of Music, Theatre & Dance (University of Michigan) Publications  
 Appraisals of Original Wind Music  
 A Survey and Guide  
 Gramophone Classical Catalogue  
 NACWPI Journal  
 Gramophone Compact Disc Digital Audio Guide and Catalogue  
 Classical Catalogue  
 Trio for Violin, Viola and Cello. (Miniature Score.).  
 The Literature of Chamber Music: Eggermann to Kyurkchiisky  
 NU Quarter Notes  
 Bartok, Hungary, and the Renewal of Tradition  
 Case Studies in the Intersection of Modernity and Nationality  
 Benny Goodman's Clarinet Method  
 An Annotated Guide  
 New Music  
 Music and Musicians  
 A Quarterly Publication of Indiana University's Music Library  
 Fanfare  
 The Gramophone Classical Catalogue  
 American Record Guide  
 Sonatina for clarinet and piano  
 The Clarinetists' Discography III  
 Woodwind World  
 A Dictionary for the Modern Clarinetist  
 Music Hall Suite for Brass Quintet  
 Clarinet and Saxophone  
 School of Music Programs  
 The Piano in Chamber Ensemble, Third Edition  
 For Clarinet and Piano  
 Sonatina  
 48 studies for clarinet  
 Annotations  
 The Clarinet

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## **RORY BURGESS**

*Schwann Artist Issue* Chester Music

It is well known that Béla Bartók had an extraordinary ability to synthesize Western art music with the folk music of Eastern Europe. What this rich and beautifully written study makes clear is that, contrary to much prevailing thought about the great twentieth-century Hungarian composer, Bartók was also strongly influenced by the art-music traditions of his native country. Drawing from a wide array of material including contemporary reviews and little known Hungarian documents, David Schneider presents a new approach to Bartók that acknowledges the composer's debt to a variety of Hungarian music traditions as well as to influential contemporaries such as Igor Stravinsky. Putting representative works from each decade beginning with Bartók's graduation from the Music Academy in 1903 until his departure for the United States in 1940 under critical lens, Schneider reads the composer's artistic output as both a continuation and a profound transformation of the very national tradition he repeatedly rejected in public. By clarifying why Bartók felt compelled to obscure his ties to the past and by illuminating what that past actually was, Schneider dispels myths about Bartók's relationship to nineteenth-century traditions and at the same time provides a new perspective on the relationship between nationalism and modernism in early-twentieth century music.

**The Euphonium Source Book** UM Libraries

Stravinsky wrote the *Three Pieces for Clarinet* in late 1918, dedicating them to a long time supporter and friend, Werner Reinhart. The tempo is marked "Sempre piano e molto tranquillo."

*Three Pieces* Greenwood Publishing Group

The *Piano in Chamber Ensemble* describes more than 3,200 compositions, from duos to octets, by more than 1,600 composers. It is divided into sections according to the number of instruments involved, then subdivided according to the actual scoring. Keyboard, string, woodwind, brass, and percussion players and their teachers will find a wealth of chamber works from all periods.

*Clarinet & Saxophone Music in the British Music Information Centre* Indiana University Press

In this expanded and updated edition, *The Piano in Chamber Ensemble: An Annotated Guide* features over 3200 compositions, from duos to octets, by more than 1600 composers. Maurice Hinson and Wesley Roberts catalog published works for piano with two or more instruments with information on performance level, length, individual movements, overall style, and publisher. Divided into sections according to the number and types of instruments involved, *The Piano in Chamber Ensemble* then

subdivides entries according to the actual scoring. Keyboard, string, woodwind, brass, and percussion players and teachers will find a wealth of chamber works from all periods in this invaluable guide.

*The Piano in Chamber Ensemble* SonatinaFor Clarinet and PianoSonatina for clarinet and pianoThe Chester Clarinet

Anthology

SonatinaFor Clarinet and PianoSonatina for clarinet and pianoThe Chester Clarinet AnthologyChester Music

*For Clarinet Solo* G. K. Hall & Company

Titles in Dictionaries for the Modern Musician series offer both the novice and the advanced artist key information designed to convey the field of study and performance for a major instrument or instrument class, as well as the workings of musicians in areas from conducting to composing. Unlike other encyclopedic works, contributions to this series focus primarily on the knowledge required by the contemporary musical student or performer. Each dictionary covers topics from instrument parts to playing technique and major works to key figures. A must-have for any musician's personal library! The clarinet has played an important role in all kinds of music, ranging from classical to jazz to the traditional music of varying ethnicities and traditions. A beloved band instrument to thousands of school children, the clarinet is also capable of capturing some of the most sublime musical moments in the hands of professional artists. It has found a home in any number of venues, from the great symphonic concert halls to local jazz clubs, from the streets of New Orleans to the film studios of Hollywood. In *A Dictionary for the Modern Clarinet*, scholar and musician Jane Ellsworth offers lovers of the clarinet the premiere reference book for information about this remarkable instrument. Containing over 400 terms, Ellsworth covers the clarinet's history (including both modern and historical instruments, common and rare), acoustics, construction, fingering systems and mechanisms, and techniques, as well as its more important performers, makers, and scholars. *A Dictionary for the Modern Clarinetist* will delight clarinet aficionados at all levels. For knowledgeable professionals it will serve as a quick and handy reference guide, useful in the high school or college library and the home teaching studio alike; students and amateurs will find it accessible and full of fascinating information about the world of the clarinet.

*Music, Books on Music, and Sound Recordings* Alfred Music Offers unique perspectives on the clarinet's historical role in various styles, genres, and ensembles, from jazz and ethnic traditions to classical chamber music, concertos, opera, and symphony orchestras.

*School of Music, Theatre & Dance (University of Michigan) Publications* Novello & Company Limited

Includes miscellaneous newsletters (Music at Michigan, Michigan Muse), bulletins, catalogs, programs, brochures, articles, calendars, histories, and posters.

**Appraisals of Original Wind Music** Univ of California Press (Instrumental Jazz). This book, written by Benny Goodman himself, has been out of print for many years. It teaches the beginning student clarinet tone, style, technique and musicianship. It covers such basics as assembling and tuning the clarinet, proper position, scales, expression and many exercises. Features 11 tunes and includes a biography of his career up to 1940.

**A Survey and Guide** ARC Music Group (Music Sales America). Suite of five pieces for brass quintet: two trumpets, horn, trombone and tuba. Full Score. This work was composed in 1964 at the request of the well known American tuba player Roger Bobo. It was soon taken into the repertoire of the Philip Jones Brass Ensemble, who gave the first BBC broadcast. The first recording was on Pye records, by the Halle Brass Ensemble. Since then it has become a regular repertoire piece and recorded as well as broadcast all over the world. The Suite consists of five movements, all illustrating aspects of the Burlesque Theatre, Music Hall, circus and cabaret, so popular at the end of the 19th century and into the 20th. The titles of the short movements are: Soubrette Song, Trick Cyclists, Adagio Team, Soft Shoe Shuffle and Les Girls. The five orchestral brass instruments (two trumpets, horn, trombone and tuba) are exploited in a chamber music manner, but the cumulative effect has a theatrical quality in keeping with the title.

*Gramophone Classical Catalogue* Indiana University Press Guide to the Euphonium Repertoire is the most definitive publication on the status of the euphonium in the history of this often misunderstood and frequently under-appreciated instrument. This volume documents the rich history, the wealth of repertoire, and the incredible discography of the euphonium. Music educators, composers/arrangers, instrument historians, performers on other instruments, and students of the euphonium (baritone horn, tenor tuba, etc.) will find the exhaustive research evident in this volume's pages to be compelling and comprehensive. Contributors are Lloyd Bone, Brian L. Bowman, Neal Corwell, Adam Frey, Marc Dickman, Bryce Edwards, Seth D. Fletcher, Carroll Gotcher, Atticus Hensley, Lisa M. Hocking, Sharon Huff, Kenneth R. Kroesche, R. Winston Morris, John Mueller, Michael B. O'Connor, Eric Paull, Joseph Skillen, Kelly Thomas, Demondrae Thurman, Matthew J. Tropman, and Mark J. Walker.

*NACWPI Journal* Boydell & Brewer

The Chester Clarinet Anthology presents 14 popular works for Clarinet with Piano accompaniment. The selected works are taken from the major exam board syllabuses, spanning Grades 5 to 8

and beyond. As well as the joint piano and clarinet score, a dedicated clarinet score is included along with performance notes by Emma Johnson. The tracks included are: - Sonatina [Richard Rodney Bennett] - Tributes [Geoffrey bush] - Sonata in B-Flat for Clarinet and Piano [Arnold Cooke] - Suite for Emma [John Dankworth] - Sonata Breve [Pierre Max Dubois] - Tributes for Clarinet and Piano [Edward Gregson] - Sonatina For Clarinet And Piano [Joseph Horowitz] - Histoires (arr. Guy Deplus) [Jacques Ibert] - Dance Preludes [Witold Lutosławski] - Three Pieces [John

McCabe] - Sonata For Clarinet And Piano [Francis Poulenc] - Sonata for Clarinet and Piano, Op. 167 [Camille Saint-Saëns] - Three Intermezzi, Op. 13 [Charles Villiers Stanford] - No. 3 from Three Pieces for Clarinet Solo [Igor Stravinsky]  
*Gramophone Compact Disc Digital Audio Guide and Catalogue*  
 Schott & Company Limited  
 An annotated survey of published materials for chamber, concertante, and vocal music originally conceived for wind instruments.

*Classical Catalogue* Scarecrow Press  
[Trio for Violin, Viola and Cello. \(Miniature Score.\)](#), Indiana University Press  
*The Literature of Chamber Music: Eggermann to Kyurkchiisky*  
 Theory workbooks (ABRSM)  
[NU Quarter Notes](#)  
[Bartok, Hungary, and the Renewal of Tradition](#)  
[Case Studies in the Intersection of Modernity and Nationality](#)  
[Benny Goodman's Clarinet Method](#)