Suite No. 2 in F, Op. 28/2
...Gustav Holst/arr. Matt Johnston
1. March 4:42
2. Song without words: I'll love my love 2:28
   Sarah Bushey, solo clarinet
3. Song of the Blacksmith 1:16
4. Fantasia on the Dargason 3:09
5. Jambo 2:39
   Paul Basler
6. Overture to Der Freischütz, Op. 77
   ...Carl Maria von Weber/arr. Craig Mason
   Jenny Mackay, solo clarinet
7. Scherzo from A Midsummer Night's Dream, Op. 61 No. 1
   ...Felix Mendelssohn/arr. Anthony Wakefield
   Performed in memory of Shannon K. Kane (1986-2009)
   ...Sir Edward Elgar/arr. Jeannie Murrow
   2:50
   Jenny Maclay, solo clarinet
9. Bohemian Polka 1:48
10. Meditation 3:12
    Ricky Williams, solo clarinet
11. Alla Marcia 1:54
12. Molly on the Shore
   ...Percy Grainger/arr. Matt Johnston
   3:54
13. One Step at a Time
   ...Paul Richards
   David A. Waybright, Guest Conductor
   6:01
Capriccio Espagñol, Op. 34
...Nikolai Rimsky-Korsakov/arr. Christina Cruder
14. Alborada 1:22
Joshua Duermeyer, solo clarinet
15. Variazioni 5:04
   Amanda Mihalik, solo clarinet
16. Alborada 1:23
   Joshua Duermeyer, solo clarinet
17. Rolling Thunder
   ...Henry Fillmore/arr. Matt Johnston
   Erin Cushing, E-flat clarinet
   1:59

PRODUCTION CREDITS
Executive Producer
Mitchell Estrin
Producer
John Laverty
Assistant Producers
Jay Watkins, Chip Birkner
Project Coordinator
Mark J. Morette
Recording, Editing & Mastering Engineer
David St. Onge
Music Editor
Mitchell Estrin
Program Notes
Mitchell Estrin
Graphic Design
Jason Boldt, MarkArt
Production Associate
Glen Estrin
Recording Dates
May 5, 6, 7, 2009
Digital Editing and Mastering at DMS Audio
Ransomville, New York
Recorded in the
Stephen Stills Band Room/
George M. Steinbrenner Band Hall,
University of Florida,
Gainesville, Florida
The father of the clarinet choir was Gustave Poncelet (1844-1903). In the late 19th century, he formed the first true clarinet choir at the Brussels Conservatoire. From hearing Poncelet’s ensemble in 1896, the great German composer Richard Strauss became acquainted and enamored with all of the members of the clarinet family. As a result, Strauss used large and diverse clarinet sections in many of his grand-scale orchestral works and operas, and soon other composers followed suit.

Several of Poncelet’s students came to the United States at the turn of the 20th century and began forming clarinet choirs. The most famous American clarinet choir was the Bellison Clarinet Ensemble founded in 1927 by Simeon Bellison, the celebrated principal clarinetist of the New York Philharmonic. Bellison’s choir was 75 players strong and often performed in Carnegie Hall. In addition to a huge complement of each member of the clarinet family, his instrumentation often included trumpet, harp, concertino, piano, guitar, organ, and percussion. The ensemble played its final concert in 1938.

In 1950, a movement started in the United States that began the golden age of the clarinet choir. It was appropriately called the “Balanced Clarinet Choir Movement” because the founders proposed and implemented the use of an acoustically balanced instrumentation covering the entire range of the clarinet family. A number of eminent clarinet performers and educators including Thomas Ayres, Lucien Cailliet, James Dejesu, Harvey Hermann, David Hite, Russell Howland, Donald McCathren, Harold Palmer, and Alfred Reed initiated and promoted the new concept. Many other music educators who were trying to improve their ever-expanding clarinet sections further stimulated the movement. This inspired many new compositions and arrangements for the clarinet choir. During this era, most major university and high school music programs boasted large clarinet choirs. All of the leading instrument manufacturers of the time strongly supported the clarinet choir movement. State, regional, and national music conferences featured clarinet choirs and often included the formation of conference mass choirs.

After several decades of relative dormancy, the American clarinet choir movement is once again alive and well. The annual Buffet Crampon-Vandoren Clarinet Ensemble Festival (founded in 2005) has been presented in Atlanta, Rochester (New York), Seattle, Chicago, and Washington, DC, featuring performances by 60 clarinet ensembles from across the United States. Mass choirs are annually presented at major symposia including the Oklahoma Clarinet Symposium, International Clarinet Association ClarinetFest, and Buffet Crampon-Vandoren Clarinet Ensemble Festival. Many of today’s prominent composers and arrangers are contributing new works for the clarinet choir. I am strongly committed to the continuing success and promotion of the American clarinet choir and this recording represents my enthusiastic devotion to this wondrous musical medium.

– Mitchell Estrin, August 2009

ACKNOWLEDGEMENTS:

The recording of Clarinet Thunder by the University of Florida Clarinet Ensemble would not have been possible without the combined creative talents and dedication of many individuals. I wish to express my sincere thanks to the performers, composers, arrangers, production team, sponsors, and the many contributors involved in this project. Special thanks to Dr. John Duff, Director of the University of Florida School of Music for his support of the project, Dr. David Waybright for his wisdom and inspiration, Dr. John Laverty for his guidance and producing expertise, David St. Onge for his technical wizardry, and my colleagues Jay Watkins and Chip Birkner for their creative contributions to the project. Sincere gratitude to my gifted colleagues, Drs. Paul Basler and Paul Richards for composing new works for the ensemble to record, and Matt Johnston for continuing to write such masterful arrangements for the ensemble. Grateful thanks to Buffet Crampon USA, Inc. and Vandoren/Dansr for their generous sponsorship of the ensemble. Words are inadequate to thank my mentor Stanley Drucker, my wife Jane, my son William, my brother Glen, and my talented students for their inspiration. With their combined support and encouragement, I am continuing my mission to advance the American clarinet choir movement forward in the 21st century.

– Mitchell Estrin

The University of Florida Clarinet Ensemble performs on Buffet Crampon clarinets.
The University of Florida Clarinet Ensemble performs on Vandoren reeds and mouthpieces.

This project was supported in part by the University of Florida Student Government.

© Copyright 2009 University of Florida School of Music
A word about the tonal spectrum created by this ensemble is necessary. This ensemble has wonderful blend and plays very well as one voice—in magnificent tonal moments they have the majesty and breadth of a pipe organ.

**- AMERICAN RECORD GUIDE**

...recent years have seen a resurgence of interest in the clarinet choir and at the vanguard of this movement here in the U.S. is Mitchell Estrin and the University of Florida Clarinet Ensemble. The playing is well centered in tone and displays crisp technique throughout a wide variety of styles. This fine clarinet performance is further enhanced by the tasteful phrasing found under the baton of Mitchell Estrin. The band director or clarinet teacher will find Wind in the Reeds not only an enjoyable listen but also an excellent teaching tool. It superbly demonstrates the clarinet as it was meant to be played, as well as giving exposure to often overlooked members of the clarinet family. I recommend it heartily to any fan of the clarinet.

**- BANDDIRECTOR.COM**

This wonderful recording definitely deserves mention. The role of the clarinet ensemble is multi-faceted and this recording finely displays its various guises. The recording is a treat for all listeners and it is a hopeful sign for renewed interest in the clarinet ensemble.

**- BANDWORLD**

...the ensemble plays beautifully and demonstrates conclusively the versatility and sound only a clarinet choir can produce. This recording is a joy to listen to.

**- THE INSTRUMENTALIST**

For further information regarding the University of Florida Clarinet Ensemble, please visit the University of Florida Clarinet Studio Website at: http://www.arts.ufl.edu/music/clarinet

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**PROGRAM**

**Second Suite in F, Op. 28/2**
Gustav Holst (1874-1934)/arr. Matt Johnston

Holst’s Second Suite in F for military band was composed in 1911 and is a keystone piece in the symphonic band repertory. Written in four movements, the work is based on English folksongs and dances including “Swansea Town”, “Cloudy Banks”, “I’ll Love My Love”, and “Greensleeves”. Holst later used the finale as the last movement of the St. Paul’s Suite for strings. Matt Johnston elegantly arranged the Suite for clarinet choir. His inclusion of the original percussion instruments preserves the rhythmic drive and coloristic effects and lends greater authenticity to the arrangement.

**Jambo**
Paul Basler (b.1963)

Program note from the composer: Jambo (pronounced jahm-boh) was written for Mitchell Estrin and the University of Florida Clarinet Ensemble. The title of the work is in Swahili and translates as “Hello.” The composition was created from extended sketches I wrote while living in Nairobi, Kenya in 1993–94 as the Senior Fulbright Lecturer in Music at Kenyatta University. Stylistic influences in the work come from my experiences with Kenyan choral traditions (call and response) and the joyful, optimistic and celebratory nature of Kenyans.

**Overture to Der Freischütz, Op. 77**
Carl Maria von Weber (1786-1826)/arr. Craig Mason

Weber’s three act opera, Der Freischütz (“the freeshooter”), was composed in 1819-1820 during Weber’s appointment as Kapellmeister of the Dresden Opera. Generally considered by musicologists as the first important German Romantic opera, the score is replete with beautiful melodic and harmonic content. The overture has become a staple of the modern orchestral repertory. Expertly arranged some 40 years ago by Craig Mason for Harvey Hermann and the University of Illinois Clarinet Choir, the wide-range of sonorities are perfectly suited to the vivid palette of color produced by the clarinet choir.

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http://www.arts.ufl.edu/music/clarinet
Scherzo from *A Midsummer Night’s Dream*, Op. 61 No. 1  
**AW Music**  
Felix Mendelssohn (1809-1847)/arr. Anthony Wakefield

Mendelssohn wrote the incidental music to Shakespeare’s *A Midsummer Night’s Dream* in 1843 at the request of the King of Prussia. The *Scherzo* was originally composed as the entr’acte for Act II which begins with a dialogue between Puck and a fairy. Known as the definitive test of a clarinetist’s rapid articulation, excerpts from the *Scherzo* are required repertoire on virtually all professional clarinet orchestral auditions. The ensemble and I enjoyed performing the debut recording of Anthony Wakefield’s challenging adaptation.

**Nimrod from the *Enigma Variations*, Op. 36**  
**Cimarron Music & Productions**  
Sir Edward Elgar (1857-1934)/arr. Jeanie Murrow  
*Performed in memory of Shannon K. Kane (1986-2009)*

**Composed in 1899:**  
The Variations on an Original Theme (Enigma), Op. 36, ... remain the most widely performed of all Elgar’s works while the ninth variation - Nimrod - is arguably the most moving and best loved excerpt in the whole of the classical repertoire... The story is told of how Elgar, returning home from giving violin lessons, sat down at the piano and, to unwind, began improvising. Alice (his wife) commented favourably on the tune that emerged and Elgar responded by suggesting how certain of their friends might play it. Out of that spontaneous exchange grew the idea of the Enigma Variations, the work that finally secured Elgar’s reputation as a composer of national, even international, standing. It remains one of the most popular works in the classical repertoire. In all, fourteen people and a dog are featured in the variations... Ninth Variation - Nimrod: A J Jaeger, Elgar’s great friend whose encouragement did much to keep Elgar going during the period when he was struggling to secure a lasting reputation - the variation allegedly captures a discussion between them on Beethoven’s slow movements.

- Quoted from “The Elgar Society”  
- www.elgar.org/3enigma.html

**Suite No. 1 for Clarinet Choir**  
**E.C. Kerby**  
Vaclav Nelhybel (1919-1996)

Nelhybel’s *Suite No. 1* was published in 1971. This three-movement composition was composed for and dedicated to Frank Stachow who, for many years, directed the clarinet choir at Lebanon Valley College in Pennsylvania. The following notes are from the score:

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**Tennstedt, André Previn, and Leonard Slatkin.** He has accompanied the Philharmonic on 19 international tours, made dozens of recordings with the orchestra and, on numerous occasions, performed with the Philharmonic on the PBS award-winning series, *Live From Lincoln Center*. Prof. Estrin has an extensive discography of solo, chamber, orchestral, and commercial recordings to his credit, including more than 100 motion picture soundtracks. He studied clarinet with Stanley Drucker at the Juilliard School, where he received his Bachelor’s and Master’s degrees and was a Naumburg Scholar. Mitchell Estrin is a Vandoren Performing Artist and performs exclusively on Vandoren reeds and mouthpieces. A Buffet Crampen Clarinet Artist since 1990, he performs exclusively on the Buffet R13 clarinet. He is the Artistic Director of the annual Buffet Crampen/Vandoren Clarinet Ensemble Festival and the Buffet Crampen USA Summer Clarinet Academy. His biography is listed in *Who’s Who in American Music* and the International Who’s Who in Music.

**UNIVERSITY OF FLORIDA CLARINET ENSEMBLE**

Established in 1999, the University of Florida Clarinet Ensemble is a fully-balanced clarinet choir comprised of 20 graduate and undergraduate students from the University of Florida School of Music. The ensemble is under the direction of University of Florida Clarinet Professor Mitchell Estrin. Over the past 11 years, the ensemble has performed in concert throughout the United States, including three feature recitals at the International Clarinet Association ClarinetFest in Washington, D.C., Atlanta and Kansas City. The ensemble has performed at the Buffet Crampen/Vandoren Clarinet Ensemble Festivals in Atlanta, Rochester, Seattle, Chicago and Washington, D.C. Additionally, the ensemble has appeared in recital at the Florida Music Educators Association Annual Conference, Walt Disney World, Society for Composers Inc., and at educational institutions throughout the southeastern United States. The ensemble has performed fundraisers for several non-profit organizations including the Ronald McDonald House and the Phillips Center for the Performing Arts. The University of Florida Clarinet Ensemble performs a wide variety of repertoire that includes not only the standard literature for clarinet choir but a wide variety of contemporary music as well. The ensemble has commissioned many new works for the clarinet choir, including the compositions by Paul Basler and Paul Richards performed on this CD. *Clarinet Thunder* is the second CD recorded by the University of Florida Clarinet Ensemble. The ensemble’s first CD, *Wind in the Reeds*, was released in 2006 and has received widespread critical acclaim:
**Capriccio Españoil, Op. 34**

Nikolai Rimsky-Korsakov (1844-1908)/arr. Christina Cruder

Originally conceived as a work for solo violin and orchestra, Rimsky-Korsakov's brilliant orchestral showpiece was composed in 1887. In his autobiography, *A Chronicle of My Musical Life*, Rimsky-Korsakov stated, "I wrote the Capriccio Españoil from the sketches of my projected virtuoso violin fantasy on Spanish themes. My intention was that the Capriccio should glint with the virtuosity of its orchestral color, and it would seem that I was not mistaken." The famous clarinet solos from the first and third movements are universally studied by clarinetists. This was the inspiration for Christina Cruder's spirited and skillful adaptation, presented here for the first time.

**Meditation**

Percy Grainger (1882-1961)/arr. Matt Johnston

Meditation exploits the ability of the clarinet choir to express itself lyrically. *Alla Marcia*, while maintaining throughout the regular pulsation of the march, has the inherent quality of a symphonic composition.

**Molly on the Shore**

Percy Grainger (1882-1961)/arr. Matt Johnston

*Molly on the Shore* was written in 1907 by Grainger as a birthday gift for his mother. Originally composed for string quartet or string orchestra, this piece was arranged in 1920 for wind band by the composer, as well as for orchestra. It is an arrangement of two contrasting Irish reels, "Temple Hill" and "Molly on the Shore", that present the melodies in a variety of textures and orchestrations, giving each section of the band long stretches of thematic and counter-melodic materials. In a letter to Frederick Fennell, Grainger says that, "... in setting Molly on the Shore, I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas (sic) rhythm appears to me to exert an enslaving influence. For that reason, I have tried to avoid regular rhythmic domination in my music - always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts."

- CD liner notes, Composer's Collection
- Percy Aldridge Grainger. North Texas Wind Symphony

**One Step at a Time**

Paul Richards (b.1969)

Program note from the composer: *One Step at a Time* begins in the lowest register of the lowest instrument, climbing gradually through the first half of the piece to the upper reaches of the highest instruments. Scalar motion prevails and stepwise relationships are embedded within each of the themes. This piece was originally commissioned in a version for five clarinets by Buffet Crampon USA for the 2008 Buffet Crampon Summer Clarinet Academy faculty. The present version was created for Professor Mitchell Estrin and the University of Florida Clarinet Ensemble in appreciation for their steadfast devotion to new music for the clarinet.
UNIVERSITY OF FLORIDA
CLARINET ENSEMBLE

Mitchell Estrin,
Music Director & Conductor

E-Flat Clarinet
Christina Cruder, Erin Cushing

B-Flat Clarinet
Sarah Bushey, Christina Cruder, Erin Cushing, Joshua Duermeyer, Dale Fedele, Danielle Hoffman, Eric Lubarsky, Jenny Maclay, Amanda Mihalik, Chelsea Negray, Kerry Regan, Ricky Williams

Basset Horn
Danielle Kolb, Kali Woodruff

Bass Clarinet
Keith Northover, Patrick Sikes, Jorge Variego, Gil Wartell

Contralto Clarinet
Mikey Arbulu

Contrabass Clarinet
Kevin Jouannic

String Bass
Lauren Kingry

Percussion
Chip Birkner, Jarrett Branch, Hailee Mertz, Rickey Santiago
Bohemian Polka is based on a Bohemian folksong - a fun song in which a girl with blue eyes is warned not to sit on the bank of a brook - and is strongly reminiscent of the mannerisms of the small village bands of the composer's native country. Meditation exploits the ability of the clarinet choir to express itself lyrically. Alla Marcia, while maintaining throughout the regular pulsation of the march, has the inherent quality of a symphonic composition.

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PROGRAM

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- JAMBO MANUSCRIPT

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- OVERTURE TO DER FREISCHÜTZ, Op. 77

Carl Maria von Weber (1786-1826)/arr. Craig Mason

Weber’s three act opera, Der Freischütz (“the freeshooter”), was composed in 1819-1820 during Weber’s appointment as Kapellmeister of the Dresden Opera. Generally considered by musicologists as the first important German Romantic opera, the score is replete with beautiful melodic and harmonic content. The overture has become a staple of the modern orchestral repertory. Expertly arranged some 40 years ago by Craig Mason for Harvey Hermann and the University of Illinois Clarinet Choir, the wide-range of sonorities are perfectly suited to the vivid palette of color produced by the clarinet choir.

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THE CLARINET CHOIR - A BRIEF HISTORY

The father of the clarinet choir was Gustave Poncelet (1844-1903). In the late 19th century, he formed the first true clarinet choir at the Brussels Conservatoire. From hearing Poncelet’s ensemble in 1896, the great German composer Richard Strauss became acquainted and enamored with all of the members of the clarinet family. As a result, Strauss used large and diverse clarinet sections in many of his grand-scale orchestral works and operas, and soon other composers followed suit.

Several of Poncelet’s students came to the United States at the turn of the 20th century and began forming clarinet choirs. The most famous American clarinet choir was the Bellison Clarinet Ensemble founded in 1927 by Simeon Bellison, the celebrated principal clarinetist of the New York Philharmonic. Bellison’s choir was 75 players strong and often performed in Carnegie Hall. In addition to a huge complement of each member of the clarinet family, his instrumentation often included trumpet, harp, concertoino, piano, guitar, organ, and percussion. The ensemble played its final concert in 1938.

In 1950, a movement started in the United States that began the golden age of the clarinet choir. It was appropriately called the “Balanced Clarinet Choir Movement” because the founders proposed and implemented the use of an acoustically balanced instrumentation covering the entire range of the clarinet family. A number of eminent clarinet performers and educators including Thomas Ayres, Lucien Cailliet, James Dejesu, Harvey Hermann, David Hite, Russell Howland, Donald McCathren, Harold Palmer, and Alfred Reed initiated and promoted the new concept. Many other music educators who were trying to improve their ever-expanding clarinet sections further stimulated the movement. This inspired many new compositions and arrangements for the clarinet choir. Among the leading instrument manufacturers of the time strongly supported the clarinet choir movement. State, regional, and national music conferences featured clarinet choirs and often included the formation of conference mass choirs.

ACKNOWLEDGEMENTS:

The recording of Clarinet Thunder by the University of Florida Clarinet Ensemble would not have been possible without the combined creative talents and dedication of many individuals. I wish to express my sincere thanks to the performers, composers, arrangers, production team, sponsors, and the many contributors involved in this project. Special thanks to Dr. John Duff, Director of the University of Florida School of Music for his support of the project, David Waybright for his wisdom and inspiration, Dr. John Laverty for his guidance and producing expertise, David St. Onge for his technical wizardry, and my colleagues Jay Watkins and Chip Birkner for their creative contributions to the project. Sincere gratitude to my gifted colleagues, Drs. Paul Basler and Paul Richards for composing new works for the ensemble to record, and Matt Johnston for continuing to write such masterful arrangements for the ensemble. Grateful thanks to Buffet Crampon USA, Inc. and Vandoren/Dansr for their generous sponsorship of the ensemble. Words are inadequate to thank my mentor Stanley Drucker, my wife Jane, my son William, my brother Glen, and my talented students for their inspiration. With their combined support and encouragement, I am continuing my mission to advance the American clarinet choir movement forward in the 21st century.

– Mitchell Estrin, August 2009
Suite No. 2 in F, Op. 28/2

... Gustav Holst/arr. Matt Johnston

1. March 4:42
2. Song without words: I’ll love my love 2:28
   Sarah Bushey, solo clarinet
3. Song of the Blacksmith 1:16
4. Fantasia on the Dargason 3:09

5. Jambo .......................... Paul Basler 2:39

6. Overture to Der Freischütz, Op. 77 ... 
   ... Carl Maria von Weber/arr. Craig Mason 9:43
   Jenny Mackay, solo clarinet
7. Scherzo from A Midsummer Night’s Dream, Op. 61 No. 1 ... 
   ... Felix Mendelssohn/arr. Anthony Wakefield 4:56
8. Nimrod from the Enigma Variations, Op. 36 ... 
   ... Sir Edward Elgar/arr. Jeanie Murrow 2:50
   Performed in memory of Shannon K. Kane (1986-2009)

Suite No. 1 for Clarinet Choir ...... Vaclav Nelhybel

9. Bohemian Polka 1:48
10. Meditation  ...................... Ricky Williams, solo clarinet 3:12
11. Alla Marcia 1:54
12. Molly on the Shore ... 
    ... Percy Grainger/arr. Matt Johnston 3:54
13. One Step at a Time .................. Paul Richards 6:01
    David A. Waybright, Guest Conductor

Capriccio Espagnol, Op. 34 ... 
... Nikolai Rimsky-Korsakov/arr. Christina Cruder
15. Variazioni  ....................... Amanda Mihalk, solo clarinet 5:04
16. Alborada  ......................... Joshua Duermeyer, solo clarinet 1:23
17. Rolling Thunder ... Henry Fillmore/arr. Matt Johnston 1:59
    Erin Cushing, E-flat clarinet

PRODUCTION CREDITS

Executive Producer
Mitchell Estrin

Producer
John Laverty

Assistant Producers
Jay Watkins, Chip Birkner

Project Coordinator
Mark J. Morette

Recording, Editing & Mastering Engineer
David St. Onge

Music Editor
Mitchell Estrin

Program Notes
Mitchell Estrin

Graphic Design
Jason Boldt, MarkArt

Production Associate
Glen Estrin

Recording Dates
May 5, 6, 7, 2009

Digital Editing and Mastering at DMS Audio
Ransomville, New York

Recorded in the Stephen Stills Band Room/
George M. Steinbrenner Band Hall,
University of Florida, Gainesville, Florida

University of Florida Clarinet Ensemble
Mitchell Estrin, Music Director & Conductor
Suite No. 2 in F, Op. 28/2

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2. Song without words: I'll love my love
   Sarah Bushey, solo clarinet
3. Song of the Blacksmith
4. Fantasia on the Dargason
5. Jambo
   Paul Basler
6. Overture to Der Freischütz, Op. 77
   Carl Maria von Weber/arr. Craig Mason
   Jenny Maclay, solo clarinet
7. Scherzo from A Midsummer Night's Dream, Op. 61 No. 1
   Felix Mendelssohn/arr. Anthony Wakefield
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   Performed in memory of Shannon K. Kane (1986-2009)

Suite No. 1 for Clarinet Choir

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   Ricky Williams, solo clarinet
11. Alla Marcia
12. Molly on the Shore
   Percy Grainger/arr. Matt Johnston
13. One Step at a Time
   Paul Richards
   David A. Waybright, Guest Conductor

Capriccio Espagnol, Op. 34

14. Alborada
   Joshua Duermeyer, solo clarinet
15. Variazioni
   Amanda Mihalik, solo clarinet
16. Alborada
   Joshua Duermeyer, solo clarinet
17. Rolling Thunder
   Joshua Fillmore/arr. Matt Johnston
   Erin Cushing, E-flat clarinet

Total Time: 59:05