<table>
<thead>
<tr>
<th>No.</th>
<th>Piece</th>
<th>Composer/Arr.</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>March</td>
<td>Gustav Holst/arr. Matt Johnston</td>
<td>4:42</td>
</tr>
<tr>
<td>2</td>
<td>Song without words: I'll love my love</td>
<td>Sarah Bushey, solo clarinet</td>
<td>2:28</td>
</tr>
<tr>
<td>3</td>
<td>Song of the Blacksmith</td>
<td>Sarah Bushey, solo clarinet</td>
<td>1:16</td>
</tr>
<tr>
<td>4</td>
<td>Fantasia on the Dargason</td>
<td>Paul Basler</td>
<td>3:09</td>
</tr>
<tr>
<td>5</td>
<td>Jambo</td>
<td>Paul Basler</td>
<td>2:39</td>
</tr>
<tr>
<td>6</td>
<td>Overture to Der Freischütz, Op. 77</td>
<td>Carl Maria von Weber/arr. Craig Mason</td>
<td>9:43</td>
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<tr>
<td></td>
<td>Performed in memory of Shannon K. Kane (1986-2009)</td>
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<tr>
<td>9</td>
<td>Suite No. 1 for Clarinet Choir</td>
<td>Vaclav Nelhybel</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Bohemian Polka</td>
<td>Ricky Williams, solo clarinet</td>
<td>3:12</td>
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<tr>
<td>11</td>
<td>Alla Marcia</td>
<td>Jenny Mackay, solo clarinet</td>
<td>1:54</td>
</tr>
<tr>
<td>12</td>
<td>Molly on the Shore</td>
<td>Percy Grainger/arr. Matt Johnston</td>
<td>3:54</td>
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<tr>
<td>13</td>
<td>One Step at a Time</td>
<td>David A. Waybright, Guest Conductor</td>
<td>6:01</td>
</tr>
<tr>
<td>14</td>
<td>Capriccio Espagñol, Op. 34</td>
<td>Nikolai Rimsky-Korsakov/arr. Christina Cruder</td>
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<td>15</td>
<td>Alborada</td>
<td>Joshua Duermeyer, solo clarinet</td>
<td>1:22</td>
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<tr>
<td>16</td>
<td>Variazioni</td>
<td>Amanda Mihalik, solo clarinet</td>
<td>5:04</td>
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<tr>
<td>17</td>
<td>Rolling Thunder</td>
<td>Nevada Richards, solo clarinet</td>
<td>1:23</td>
</tr>
<tr>
<td>18</td>
<td>One Step at a Time</td>
<td>Paul Richards</td>
<td>6:01</td>
</tr>
</tbody>
</table>

**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 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, 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, Martha McCrea, 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 hosted 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

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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.

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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:

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.
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.

**Molly on the Shore**

**Malejo Publishing**

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 countermelodic 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."

**Rolling Thunder**

**Malejo Publishing**

Henry Fillmore (1881-1956)/arr. Matt Johnston

*Rolling Thunder* was composed in 1916 when Henry Fillmore was traveling around the United States as a circus bandmaster. Fillmore was a prolific march composer, especially famous for his frenetic circus marches also known as screamers. Screamers differed from military marches in that they were shorter in length, written in faster tempo, and intended to rouse the circus audience into a frenzy. Matt Johnston's breathless adaptation for clarinet choir seemed a fitting conclusion to *Clarinet Thunder*. Enjoy!

---

**Mitchell Estrin** is Associate Professor of Clarinet at the University of Florida and Music Director and Conductor of the University of Florida Clarinet Ensemble. Concurrently, he holds the position of Education & Creative Development Manager for Buffet Crampon USA, Inc. Widely acclaimed as a conductor and proponent of the clarinet choir, Prof. Estrin has served as director of the International Clarinet Association ClarinetFest College Clarinet Choir, Oklahoma Clarinet Symposium Clarinet Choir and has published several articles on the history, development and logistics of the clarinet choir. Prof. Estrin has a 27-year association with the New York Philharmonic, where he has performed in more than 2,000 concerts as principal, second, and E-flat clarinetist under such distinguished conductors as Lorin Maazel, Kurt Masur, Zubin Mehta, Leonard Bernstein, Pierre Boulez, Erich Leinsdorf, Sir Georg Solti, Claudio Abbado, Klaus...
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
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- CD liner notes, Composer's Collection
- Percy Aldridge Grainger. North Texas Wind Symphony

One Step at a Time

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.
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AW Music
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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 Crapram/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:
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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.

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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
. . . Carl Maria von Weber/arr. Craig Mason 9:43
Jenny Mackey, solo clarinet
. . . Felix Mendelssohn/arr. Anthony Wakefield 4:56
. . . 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 Espagñol, Op. 34 . . .
. . . Nikolai Rimsky-Korsakov/arr. Christina Cruder
15. Variazioni Amanda Milhalik, solo clarinet 5:04
16. Alborada Joshua Duermeyer, solo clarinet 1:23
Erin Cushing, E-flat clarinet

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**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**
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**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
### Clarinet Thunder

**Clarinet Thunder**

**University of Florida Clarinet Ensemble**

**Mitchell Estrin,**

**Music Director & Conductor**

**Performed in memory of Shannon K. Kane (1986-2009)**

### Suite No. 2 in F, Op. 28/2 . . .

1. March  
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
   - Carl Maria von Weber/arr. Craig Mason
   - Jenny Maclay, solo clarinet
   - Felix Mendelssohn/arr. Anthony Wakefield
   - Sir Edward Elgar/arr. Jeanie Murrow
   - Performed in memory of Shannon K. Kane (1986-2009)
9. Bohemian Polka
10. Meditation
    - Ricky Williams, solo clarinet
11. Alla Marcia
13. One Step at a Time . . . . . . . . . . . . . . . . . . . Paul Richards
14. Alborada
    - Joshua Duermeyer, solo clarinet
15. Variazioni
    - Amanda Mihalik, solo clarinet
16. Alborada
    - Joshua Duermeyer, solo clarinet

**Capriccio Espagnol,** Op. 34 . . .

- Nikolai Rimsky-Korsakov/arr. Christina Cruder

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

**Total Time:** 59:05