

Concert for Clarinet and Strings for Clarinet in A and String Orchestra

November 26, 2009—February 22, 2010

Duration: 23 ½ minutes

I have written two chamber works previous to this including clarinet; *Quartet for a New Beginning*, for clarinet, violin, cello and piano, and *Grand Serenade* for clarinet, cello and piano. These combinations worked well for the kind of music that I write. Also, there are two local married couples here in Raleigh where the husband plays clarinet and the wife is a cellist; Fred Jacobowitz and Bonnie Thron, who premiered the *Grand Serenade*, and Jimmy Gilmore and Elizabeth Beilman, who premiered the quartet.

While most of my chamber music includes piano, sometimes I like to get away from it for a bit. At first, I intended to write a clarinet quintet for the usual clarinet and string quartet, but from the first few measures the music insisted on an extra cello. So—I went with the flow.

In July 2012, I decided to expand the sextet by adding a double bass part and thus make it a work for clarinet and string orchestra. This will improve the balance and make the kind of lush sound that suits the music. As this is not really in the style of a “concerto” for soloist with an accompaniment, I call it simply a “concert” for clarinet and strings.

For no particular reason, the tempo markings are all taken from food. Except for the first movement’s “Adagio con queso”, none give an idea as to tempo, requiring musicians to refer to the metronome markings, which I much prefer.

Accidentals hold through the measure and not beyond, and do not refer to other octaves. Sometimes I include courtesy accidentals to avoid confusion. There are a number of notes for the double bass requiring a C extension, more than I usually write; I have provided ossia notes for those who do not have an extension.

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