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# Richard stoltzman: defying categorization

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# **RICHARD STOLTZMAN: DEFYING CATEGORIZATION**

by

Amy Alizabeth Turnbull

An essay submitted in partial fulfillment of the requirements for the  
Doctor of Musical Arts degree in the Graduate College of The University of Iowa

December 2011

Essay Supervisor: Professor Maurita Murphy Mead

Graduate College  
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Iowa City, Iowa

CERTIFICATE OF APPROVAL

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D.M.A. ESSAY

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This is to certify that the D.M.A. essay of

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has been approved by the Examining Committee for the essay requirement for the  
Doctor of Musical Arts degree at the December 2011 graduation.

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## INTRODUCTION

Richard Stoltzman has been a creative force in the music profession for decades and has achieved a solo concertizing career which is a rarity among clarinetists. His tours have included numerous performances with orchestras, chamber ensembles, and jazz groups around the world. He was the first clarinetist to give solo recitals at Carnegie Hall and the Hollywood Bowl. In addition to his live performances, he has recorded more than 50 solo CDs—two of which received Grammy Awards. Stoltzman's repertoire is quite diverse and includes standard clarinet literature, new works for clarinet, jazz, pop, and transcriptions.

Despite Stoltzman's successful career, some professional clarinetists have taken a more negative stance on his clarinet playing which creates a dichotomy. This document seeks to understand why. Through a study of Stoltzman's personal approach it is possible that the critiques of others actually highlight the specific ways that Stoltzman distinguishes himself from other clarinet players and it is this dissimilarity that provides insight into the success of his career.

Richard Stoltzman defies categorization with variety and spontaneity through the way he manipulates his sound, executes articulations, interprets music, chooses repertoire, and presents performances. It is his exaggerated manner of playing that creates interest and excitement for the audience. In short, confining him to a category would be counterintuitive to the essence of Richard Stoltzman.

**PART A**  
**BIOGRAPHY**

## CHAPTER I PERSONAL LIFE

I remember the first time I played a solo in public. It was at a P.T.A. evening, when I was in the fifth grade. I played “Silver Threads Among the Gold,” and everybody liked it. . . . If everyone had said, “Get that clarinet out of here, you stink,” I probably would not be a clarinet player today. I might have become a dentist.

Stoltzman, *New York Times*<sup>1</sup>

### Family

Richard Leslie Stoltzman was born on July 12, 1942 in Omaha, Nebraska. He is the son of Leslie Harvey Stoltzman and Dorothy Marilyn Spohn. His father worked for the Western Pacific Railroad. The Stoltzman family moved to San Francisco, California soon after Richard was born and then to Cincinnati, Ohio in 1956.<sup>2</sup>

Richard married his second wife<sup>3</sup> Lucy Jean Chapman (violinist) on July 6, 1976.<sup>4</sup> They have two children: Peter John<sup>5</sup> who was born during the summer of 1977<sup>6</sup> and

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<sup>1</sup> Allan Kozinn, “How to Win Prominence Playing the Clarinet” (Interview), *New York Times*, 5 March 1978, D15.

<sup>2</sup> “Richard Stoltzman,” in *Current Biography Yearbook* (1986), 552; Pamela Weston, “Richard Stoltzman,” *Clarinet Virtuosi of Today*, (Baldock: Egon, 1989), 292.

<sup>3</sup> Stoltzman’s first wife was Yoko Matsuda, violinist.

<sup>4</sup> *Current Biography Yearbook*, 554.

<sup>5</sup> Peter is a jazz pianist and composer. He has a bachelor’s degree in jazz performance from Berklee College, and a master’s degree in jazz composition from New England Conservatory of Music. He is currently working on his doctorate in Austin, Texas for a Ph.D. in Music and Human Learning. Frank Salomon Associates (website), accessed 7 January 2010, [http://www.franksalomon.com/Artist.asp?ArtistID=17&File\\_Name=605](http://www.franksalomon.com/Artist.asp?ArtistID=17&File_Name=605).

<sup>6</sup> Kozinn, D15; Weston, 293.

Margaret Anne (Meg, Meggie) who was born on March 21, 1983.<sup>7</sup> Stoltzman and his wife currently reside in Winchester, Massachusetts.

### **Musical Influences**

Richard Stoltzman's father Leslie was an amateur saxophone<sup>8</sup> player and a big band enthusiast who would prove to be the first lasting musical impression on his son Richard. Leslie played in a dance band during his spare time.<sup>9</sup>

Richard Stoltzman was first introduced to the clarinet in an unusual way. It turns out that his curiosity as a child led him to find a set of clarinets under his parents' bed.<sup>10</sup>

In a 1978 interview with Allan Kozinn of the *New York Times*, Stoltzman recalled:

I was seven years old, and I found these wonderful cylindrical objects in a nice leather case. I enjoyed playing with them, rolling them around on the floor, and I vaguely remember dangling them from the second-story window of our house. That caused quite a stir, because they turned out to be my father's clarinets. But instead of punishing me, he decided that I had an interest in the instrument and rented an indestructible metal clarinet for me to start on.<sup>11</sup>

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<sup>7</sup> Robert W. Stock, "Pied Piper of the Clarinet," *New York Times*, 31 July 1983, 28; Weston, 293.

<sup>8</sup> Described as "tenor saxophone" in Richard Stoltzman, "Richard Stoltzman," interview by Tom Schnabel (1987), *Stolen Moments: Conversations with Contemporary Musicians* (Los Angeles: Acrobat Books, 1988): 182; Annalyn Swan, "A Young Virtuoso Goes Solo," *Time*, 14 August 1978, accessed 5 January 2010, <http://www.time.com/time/printout/0,8816,946976,00.html>; Clarence Petersen, "A Clarinetist's Unorthodox Trip to Solo Stardom," *Chicago Tribune*, 5 June 1986, D1. Described as "alto saxophone" in Stock, SM27; Herbert Kupferberg, "Richard Stoltzman's Path to Distinction," *International Musician*, November 1992, 3.

<sup>9</sup> *Current Biography Yearbook*, 552.

<sup>10</sup> Weston, 290.

<sup>11</sup> Kozinn, D15.

Shortly thereafter, Stoltzman began studying the clarinet with a local musician in San Francisco, California named Howard Thompson.<sup>12</sup> He soon began playing clarinet every week with his church choir<sup>13</sup> and improvising on hymns regularly with his father at church (Stewart Memorial United Presbyterian Church).<sup>14</sup> At this early age, Stoltzman's father directed him to listen to Ella Fitzgerald, Frank Sinatra, and the big bands of the day.<sup>15</sup>

During high school, Stoltzman lived in Cincinnati, Ohio.<sup>16</sup> During this time, Stoltzman's clarinet teachers were Jimmy Wilbur (jazz and classical) and William R. Gasbarro.<sup>17</sup> Stoltzman is quoted in a 1978 article by Annalyn Swan in *Time Magazine* as saying that he "played with the dance band for money and with jazz groups for fun."<sup>18</sup>

Stoltzman doesn't consider himself to be influenced by a select few musicians. In a 1981 interview in *The Clarinet* with Ann McCutchan, McCutchan asked Stoltzman which players he admired most and Stoltzman replied:

Martha Argerich . . . Bill Evans . . . Gary Burton . . . Chick Corea, Steve Swallow, Pat Metheny [Metheny] . . . I get inspired by phrases that come out every once in awhile from different players. Sometimes I go to an orchestra concert and hear a solo, and think, "That's just right—that's the way I would want to do it." I haven't got favorite artists who always seem fantastic to me.<sup>19</sup>

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<sup>12</sup> Richard Stoltzman, "An Interview with Richard Stoltzman," interview by Ann McCutchen (18 November 1981), *The Clarinet* (June 1982): 14; Weston, 292; Fred Bouchard, "Richard Stoltzman: Clarinet Crossover," *Downbeat*, October 1986, 21.

<sup>13</sup> *Current Biography Yearbook*, 553.

<sup>14</sup> Raymond Ericson, "Richard Stoltzman; Virtuoso Clarinetist," *New York Times*, 11 Jan 1980, C11.

<sup>15</sup> Stoltzman, interview by Schnabel, 182.

<sup>16</sup> Stock, SM27.

<sup>17</sup> Weston, 292.

<sup>18</sup> Swan.

<sup>19</sup> Stoltzman, interview by McCutchan, 14.

Tom Schnabel asked the same question in a 1987 interview published in the book Stolen

Moments: Conversations with Contemporary Musicians, here Stoltzman answered:

I love the sound and the compositional aesthetic of Wayne Shorter. I like the piano playing of Martha Argerich, and of course Keith Jarrett and Chick Corea. There are lots of younger players coming up too that I find very exciting. It's a full world, luckily, and some people that we've maybe never heard of can inspire us just as much as the superstar.<sup>20</sup>

Both of these quotes show Stoltzman's willingness to be open to a new inspiration at any moment and his effort to take any inspiring musical phrase and translate it to his clarinet.

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<sup>20</sup> Stoltzman, interview by Schnabel, 184.

## CHAPTER II EDUCATION

Someone gave me a ticket to a concert by the Juilliard Quartet. They played the *Lyric Suite* of Alban Berg, and I was so knocked out. I didn't know there was music like that, and I didn't know music could be played with such intensity and precision and emotion. That's when I realized that it wasn't enough to play jazz or just enjoy music. You had to give blood.

Stoltzman, *Symphony Magazine*<sup>21</sup>

### Ohio State University

After Stoltzman auditioned and was rejected by both Eastman School of Music and Juilliard he decided to audition at Ohio State University.<sup>22</sup> He was accepted at Ohio State University and began studies in both music and math there in 1960.<sup>23</sup> While there, his clarinet teachers were Donald McGinnis and Robert Titus.<sup>24</sup>

It is at Ohio State University where Stoltzman was introduced to classical music. Hearing the Juilliard Quartet play Berg *Lyric Suite* was the beginning of Stoltzman's classical thinking.<sup>25</sup> But he didn't give up his jazz-inspired musical upbringing completely while at Ohio State University; he would often be found playing Dixieland jazz in a local tavern for free beers.<sup>26</sup>

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<sup>21</sup> "Onstage: The Artistry of Richard Stoltzman," *Symphony Magazine*, February/March 1982, 57.

<sup>22</sup> Ericson, C11; Petersen, D5; Weston, 292.

<sup>23</sup> Petersen, D5.

<sup>24</sup> Weston, 292; Stoltzman, interview by McCutchan, 14.

<sup>25</sup> "Onstage: The Artistry of Richard Stoltzman," *Symphony Magazine*, February/March 1982, 57.

<sup>26</sup> Kozinn, D15; Stock, D27; *Current Biography Yearbook*, 553.

Stoltzman graduated from Ohio State University in 1963 with bachelor's degrees in both music and math.<sup>27</sup> He then took a series of six lessons with the first-chair clarinetist of the Cleveland Orchestra, Robert Marcellus.<sup>28</sup> Marcellus helped Stoltzman decide to pursue graduate work in music at Yale.<sup>29</sup>

### **Yale University**

On a scholarship Stoltzman started at Yale in 1964 studying with clarinetist Keith Wilson.<sup>30</sup> Perhaps the greatest impact musically for Stoltzman at Yale was the string players he met and string playing ideas that Stoltzman was exposed to.<sup>31</sup> Not only was Stoltzman surrounded by fellow students who were string players, but he also roomed for two years in the home of Broadus Earle who was a violin teacher at Yale.<sup>32</sup> The idea string players had that all instrumental players should try to play like a voice singing<sup>33</sup> was one that would stay with Stoltzman throughout his life. This was the beginning of Stoltzman's crusade to expand the clarinet's color<sup>34</sup> palette not just to sound like a vocalist, but he also tried to emulate a flute or saxophone or anything else that he felt fit the music he was playing.

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<sup>27</sup> Weston, 292.

<sup>28</sup> Weston, 292.

<sup>29</sup> Weston, 292.

<sup>30</sup> Stock, SM27; *Current Biography Yearbook*, 553.

<sup>31</sup> Swan.

<sup>32</sup> Petersen, D5.

<sup>33</sup> Swan.

<sup>34</sup> Swan.



It was at Yale where Stoltzman says that he started to think that he was playing music rather than clarinet music.<sup>35</sup> This began when Stoltzman heard the Brahms's clarinet quintet at a recital which his clarinet teacher Keith Wilson performed.<sup>36</sup> It was at this point that Stoltzman decided that he wanted to be a classical musician. Quoted in a *Chicago Tribune* article written by Clarence Petersen from 1986, Stoltzman said he moved from "[his] first love, jazz, to [his] true love, classical music."<sup>37</sup>

Two significant fellow students that Stoltzman met at Yale were William Thomas McKinley<sup>38</sup> and Bill Douglas.<sup>39</sup> McKinley is a composer and has written many works for Stoltzman throughout his life. Douglas is a bassoonist/pianist/composer who has played with Stoltzman at concerts and for recordings, and has also written several works for Stoltzman.

While at Yale Stoltzman wrote his master's dissertation on contemporary clarinet techniques such as multiphonics, pitch bending, etc. The dissertation is entitled *Contemporary Clarinet Techniques* (1967). In 1967, Stoltzman graduated with a master's degree in music from Yale.

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<sup>35</sup> Kupferberg, 3.

<sup>36</sup>David Blum, "Teaching the Clarinet to Speak with His Voice," *New York Times*, 16 August 1992, accessed 31 December 2009, [http://www.nytimes.com/1992/08/16/arts/classical-music-teaching-the-clarinet-to-speak-with-his-voice.html?ref=richard\\_stoltzman](http://www.nytimes.com/1992/08/16/arts/classical-music-teaching-the-clarinet-to-speak-with-his-voice.html?ref=richard_stoltzman).

<sup>37</sup> Petersen, D5. Also in Stock, SM27; and Blum.

<sup>38</sup> Weston, 295; Bouchard, 20. McKinley is also a pianist and teacher, and he participated in jam sessions with Stoltzman at Yale.

<sup>39</sup> Leslie Kandell, "With Clarinet in Hand, No Challenge Too Great," *New York Times*, 12 Mar 2000, accessed 31 December 2009, [http://www.nytimes.com/2000/03/12/nyregion/music-with-clarinet-in-hand-no-challenge-too-great.html?ref=richard\\_stoltzman](http://www.nytimes.com/2000/03/12/nyregion/music-with-clarinet-in-hand-no-challenge-too-great.html?ref=richard_stoltzman).

### **Teacher's College of Columbia University**

Stoltzman attended Teacher's College of Columbia University in New York from 1967 to 1970 where he did doctoral work under his final clarinet teacher Kalmen Opperman with whom he continued to have a teacher-student relationship until Opperman's death in June of 2010.<sup>40</sup> Stoltzman went to Opperman to learn how to make reeds and left having learned a lot more. "One of the first things he (Opperman) told me," recalled Stoltzman, "was that I moved my fingers like a country bumpkin — and I already had a master's degree from Yale."<sup>41</sup> Opperman not only taught Stoltzman to make reeds, but he changed many things about Stoltzman's playing both mechanically (equipment and technique) and also the way Stoltzman practiced music. For Stoltzman's equipment, Opperman modified Stoltzman's clarinets and made barrels and mouthpieces which he still plays on today.<sup>42</sup> Opperman also switched Stoltzman from the widely used embouchure of top teeth on the mouthpiece with bottom lip curled over the bottom teeth, to the double-lip embouchure where both lips are curled over the teeth.<sup>43</sup>

### **Marlboro Music Festival**

After being rejected twice when auditioning for the Marlboro Music Festival in Vermont, Stoltzman was finally accepted in 1967.<sup>44</sup> Stoltzman returned to the festival

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<sup>40</sup> Weston, 292; Stoltzman, interview by McCutchan, 14.

<sup>41</sup> Swan.

<sup>42</sup> Weston, 292.

<sup>43</sup> Weston, 293; Petersen, D5.

<sup>44</sup> *Current Biography Yearbook*, 553.

every summer for ten years. The experiences and connections with other musicians at Marlboro have continued through his life.

Stoltzman talked about Marlboro as an education that influenced his way of thinking about music in his interview with McCutchan in 1981<sup>45</sup> and then again in the February/March 1982 edition of *Symphony Magazine* that the Marlboro years were:

a priceless education—a lot of time doing nothing but trying to explore music in every dimension, to live with it and work with people who are like-minded. *That* you can't find even in a conservatory, where other things like grades or outside jobs impinge on you.<sup>46</sup>

While at Marlboro, Stoltzman met superstar musicians like Rudolf Serkin (founder of the festival), Marcel Moyse (flutist), and Pablo Casals (cellist).<sup>47</sup> In the article “Richard Stoltzman: Clarinet Crossover” published in the October 1986 edition of *Downbeat* magazine, Stoltzman said:

A lot of my musical models came from Marlboro . . . Mieczyslaw Horszowski, one of the great teachers and pianists . . . Rudolf Serkin . . . Mischa Schneider, cellist . . . people like that were my models and mentors in music, more than clarinetists.<sup>48</sup>

In addition to these non-clarinet musicians, Stoltzman met clarinetists Harold Wright (first-chair clarinet of the Boston Symphony Orchestra) and Elsa Ludewig-Verdehr (clarinet professor at Michigan State University) who both played with the double-lip embouchure to which Stoltzman had recently switched.<sup>49</sup>

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<sup>45</sup> Stoltzman, interview by McCutchan, 14.

<sup>46</sup> “Onstage” 57, 59.

<sup>47</sup> *Current Biography Yearbook*, 553.

<sup>48</sup> Bouchard, 21.

<sup>49</sup> Weston, 293.

Stoltzman also met young musicians which would turn out to be lifelong associations for him. One of those musicians was pianist Peter Serkin<sup>50</sup> who would later start a quartet called Tashi (See Tashi section, page 16) of which Stoltzman would be a part. Peter Serkin would also be the one to later introduce the young Stoltzman to his clarinet role model Benny Goodman.<sup>51</sup> Another young musician whom Stoltzman met at Marlboro was Lucy Chapman,<sup>52</sup> violinist, who married Stoltzman in 1976.<sup>53</sup>

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<sup>50</sup> Weston, 293. Peter Serkin is the son of the Marlboro festival founder Rudolf Serkin.

<sup>51</sup> Stock, SM27; Weston, 295.

<sup>52</sup> Weston, 293. Lucy was acting associate concertmaster in San Francisco Orchestra when they met.

<sup>53</sup> Stock, SM28; Weston, 295.

### CHAPTER III CAREER

It's not like a piano, after all, there's just so much clarinet that people can have in their lives.

Stoltzman, *Current Biography Yearbook*<sup>54</sup>

#### Performing

Stoltzman has performed all over the world including performances with over one-hundred orchestras. In addition, he has been a member or guest of many chamber groups, and has played with several jazz groups. During performances it is common to hear Stoltzman play classical, pop, and jazz music side by side. He also performs new commissions, clarinet standards, and transcriptions.

Although he has tried, Stoltzman has never been a member of a major orchestra. "I tried auditioning for a couple of orchestras," Stoltzman said, "but it's very hard to get into one. *Really* hard. It's a totally different temperament, a different set of skills and pressures."<sup>55</sup> Stoltzman has also been quoted as saying that he gets very nervous when being judged, something that he says doesn't affect him while on stage performing for audiences.<sup>56</sup> According to Stoltzman, there seemed to be nothing left for him to do but perform as a solo clarinetist.<sup>57</sup> And, luckily for him, going solo has turned out to be a successful career.

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<sup>54</sup> *Current Biography Yearbook*, 554.

<sup>55</sup> "Onstage," 57.

<sup>56</sup> Petersen, D5.

<sup>57</sup> *Current Biography Yearbook*, 553.

In the early 1970s, Stoltzman signed a management deal with Frank Salomon.<sup>58</sup> Since that time Frank Salomon Associates has been Stoltzman's management firm in return for a portion of Stoltzman's salary.<sup>59</sup> And by the early 1980s, his salary was well into the six figures.<sup>60</sup> Salomon Associates has effectively marketed Stoltzman and expanded his career by booking him with orchestras, encouraging him to play with chamber groups, pushing him to expand his repertory, and getting him connected to the right people.<sup>61</sup>

In 1976, Stoltzman made his first of many appearances at the Mostly Mozart Festival. Stoltzman has been a returning artist to the Mostly Mozart Festival ever since.<sup>62</sup> His number of appearances has reached twenty-five.

In the early 1970s, Stoltzman met pianist Irma Vallecillo who at the time was the wife of another clarinet instructor at the California Institute of the Arts where Stoltzman taught from 1970 to 1976. Stoltzman has performed and recorded with Vallecillo several times since. Another pianist that Stoltzman would meet and perform with was Richard Goode who was another client of Salomon Associates. Stoltzman and Goode recorded the CD entitled *Brahms: Sonatas for Clarinet, Op. 120* which was released by the RCA label in 1982 and won a Grammy in 1983.

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<sup>58</sup> Stoltzman met Frank Salomon through the Tashi quartet. Information on the Tashi quartet is located in the next section (page 16). Frank Salomon was the promotions manager for the Tashi quartet.

<sup>59</sup> Stock, SM29.

<sup>60</sup> Stock, SM26.

<sup>61</sup> Stock, SM29.

<sup>62</sup> *Current Biography Yearbook*, 554.

In 1982, Stoltzman was the first person to give a solo clarinet recital at Carnegie Hall. He dedicated the performance to his clarinet role model Benny Goodman. (In a 1983 interview, Stoltzman called Goodman his only clarinet role model.<sup>63</sup>) The performance was a mixture of classics and jazz. He also gave performances at Carnegie Hall in 1984 and 1986.

In September 1985, he presented the first clarinet recital to be given at the Hollywood Bowl.<sup>64</sup> Stoltzman soloed with Woody Herman's big band, The Thundering Herd, which was celebrating their 50th year anniversary with Woody as the bandleader. Stoltzman played Stravinsky's *Ebony Concerto* (composed for Woody in 1945), Debussy's *The Maid With Flaxen Hair*, Stravinsky's *Solo Clarinet Pieces*, Woody Herman and Don Rader's *Greasy Sack Blues*, and Copland's *Fanfare For The Common Man*. Following this performance Stoltzman played a series of concerts with The Thundering Herd and recorded Stravinsky's *Ebony Concerto* with the group.<sup>65</sup>

Other jazz and pop artists that Stoltzman has performed with include Eddie Gomez, Keith Jarrett, Chick Corea, Wayne Shorter, and Mel Tormé. Stoltzman has also performed with chamber groups such as the Beaux Arts Trio; and the Amadeus, American String, Cleveland, Emerson, Guarneri, Tokyo, and Vermeer quartets.<sup>66</sup> And it was a chamber group that sent Stoltzman on his way to a solo career back in the early 1970s.<sup>67</sup> That group was called Tashi.

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<sup>63</sup> Stock, *New York Times*, 31 Jul 1983.

<sup>64</sup> Bouchard, 61.

<sup>65</sup> Weston, 296.

<sup>66</sup> *Current Biography Yearbook*, 554; *International Who's Who In Music and Musician's Dictionary*, 620.

<sup>67</sup> *Current Biography Yearbook*, 554.

### *Tashi*

The group Tashi was a four person chamber music group with the instrumentation of piano, violin or viola, cello, and clarinet. It formed when pianist Peter Serkin (whom Stoltzman had met at Marlboro Music Festival) asked Stoltzman to get together with his friends cellist Fred Sherry and violinist/violist Ida Kavafian to rehearse for a concert that would include Messiaen's *Quartet for the End of Time*.<sup>68</sup> During the fall of 1972 they rehearsed on and off when Stoltzman (living in California) and Serkin (living in Vermont) were in New York.<sup>69</sup> They performed the concert in March of 1973 at the New School for Social Research in New York.<sup>70</sup> The quartet and the audience liked it so much that the quartet decided to continue.<sup>71</sup>

After about a year of playing together with no name for the group, they finally settled on naming the group after Peter Serkin's dog—Tashi.<sup>72</sup> The word "tashi" is of Tibetan origin and means "good fortune" or "auspiciousness."

Other than Sherry missing one tour in 1978 and Serkin missing several concerts for illness, the four original members remained together until 1980 when Serkin dropped out.<sup>73</sup> When Serkin was unable to play due to illness, the other three members continued with the scheduled concerts and played with guest artists.<sup>74</sup> During those concerts the

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<sup>68</sup> Weston, 294.

<sup>69</sup> Kraus, "Tashi Survived Some Wrenching Upheavals," *New York Times*, 27 Feb 1983, H19.

<sup>70</sup> *Current Biography Yearbook*, 554; Kraus, H19.

<sup>71</sup> Kozinn, D15.

<sup>72</sup> Kraus, H19.

<sup>73</sup> Kraus, H19, H26.

<sup>74</sup> Kraus, H19.



group was called Tashi: Clarinet and Strings.<sup>75</sup> After Serkin dropped out in 1980, they adopted this name formally.<sup>76</sup>

Tashi and Tashi: Clarinet and Strings have recorded several albums. The ensemble's first recording was Messiaen's *Quartet for the End of Time*. It was followed by recordings of Stravinsky, Beethoven, Mozart, Takemitsu, Weber, and Webern. All of the albums released as LPs have since been reissued on CD. The most recent recording of Tashi: Clarinet and Strings was released on CD by RCA Victor Gold Seal in 1989 and is entitled *Rendezvous*. This CD includes works by Hindemith, Gershwin, Foss, and Schulman. (See appendix C for a list of Tashi recordings.)

Several works have been written for Tashi. Tōru Takemitsu composed *Quatrain* in 1975 and *Quatrain II* in 1977 for the original quartet. Both *Quatrain* and *Quatrain II* can be heard on recordings done by Tashi. Charles Wuorinen wrote *Tashi* in 1975/6 and *Fortune* in 1979 for the original quartet.

Through the years, several guest players performed in the group. Other members of the group included violinist Theodore Arm, violist/violinist Toby Appel, and violist/violinist Steven Tennenbom.<sup>77</sup> Stoltzman is the only member of the group who remained a part of the ensemble for the entire time. In 1983, after having played with the quartet for ten years Stoltzman commented to Lucy Kraus of the *New York Times*:

I doubt that anybody's going to find in his or her career more fulfilling, meaningful playing. It might be more lucrative playing, or it might make one

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<sup>75</sup> Kraus, H19.

<sup>76</sup> Kraus, H26.

<sup>77</sup> Kraus, H26; Weston, 294.

more famous, but I have a feeling it will be hard to come up with something better than Tashi.<sup>78</sup>

### Recordings

Stoltzman has produced over fifty solo CD releases, a laser disc, and a VHS video. He signed an exclusive recording deal with RCA (now Sony BMG) by 1980.<sup>79</sup> Over forty CDs of Stoltzman from Sony BMG have been released. Two of the CDs have received Grammy Awards<sup>80</sup> and three have received Grammy Nominations.<sup>81</sup>

In the VHS series entitled *Dudley Moore Introduces Concerto!*,<sup>82</sup> Stoltzman plays and talks about Copland's *Concerto for Clarinet*. This video is part of a television series about various concertos of various instruments accompanied by the London Symphony Orchestra and conducted by Michael Tilson Thomas.

Stoltzman's laser disc is entitled *1791-1891-1991* and includes a performance with Rafael Frühbeck de Burgos in Vienna's Konzerthaus of Mozart's clarinet concerto—two hundred years to the day after its premiere—along with Brahms's clarinet quintet and the premiere of Takemitsu's *Fantasma/Cantos*.<sup>83</sup>

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<sup>78</sup> Kraus, H26.

<sup>79</sup> Ericson, C11.

<sup>80</sup> *Brahms: Sonatas for Clarinet, Op. 120* with pianist Richard Goode (1982) and *Brahms/Beethoven/Mozart* with cellist Yo-Yo Ma and pianist Emanuel Ax (1995).

<sup>81</sup> *Bartok/Ives/Stravinsky* (1990, out of print), *The Essential Clarinet: Corgliano/Copland/Bernstein/Stravinsky* (1992), and *Ebony: Woody Herman's Thundering Herd* (1990, out of print)

<sup>82</sup> *Dudley Moore Introduces Concerto! Copland Clarinet Concerto*, Videocassette, Produced and directed by Dudley Moore, Performed by Richard Stoltzman and the London Symphony Orchestra, 51 min., (RCA Victor, 1993).

<sup>83</sup> Frank Salomon Associates (website), accessed 15 Jan 2010. <http://www.franksalomon.com/presskits.php?aid=17&pkid=61>

Since the mid-1990s, Stoltzman has been recording music for the Master Musicians Collective (MMC). The project was started in 1992 by Stoltzman's life-long friend and composer William Thomas McKinley whom he met at Yale where they were both students. The project was started in order to help contemporary composers record their music, both well known and the not yet known. Stoltzman can be found on over twenty-five of the MMC CDs many of them including works written for Stoltzman.

In 2010, Stoltzman was featured in a film called *Bach & Friends*. This two DVD set was produced and directed by Michael Lawrence. The first DVD is a documentary which includes Stoltzman discussing J.S. Bach and the second DVD contains a complete performance of him playing *Chromatic Fantasy in D minor (BWV 903a)*.

### **Published Song Books**

Stoltzman has published two song books through the publisher Carl Fischer. The first book was published in 1998 and is entitled Aria. The accompanying CD is purchased separately and was released in 1997. The songs in the book for clarinet and piano are transcriptions of opera solos including songs from composers Gounod, Puccini, Bizet, Gershwin, Massenet, Rossini, Thomas, Verdi, and Lehár.

The second book which is entitled The Richard Stoltzman Songbook for clarinet and piano was published by Carl Fischer in 2002. It is a compilation of contemporary classical, jazz, pop, and classical transcriptions. It contains some of Stoltzman's all-time favorite pieces which include several pieces from Stoltzman's composer friend Bill

Douglas. It also contains, among others, several transcriptions of J.S. Bach and George Gershwin.

### Teaching

In 1969, Stoltzman was invited to join the faculty at California Institute of the Arts (CalArts).<sup>84</sup> He took the offer and taught clarinet lessons there from 1970 to 1976.<sup>85</sup> During this time he also helped found the Tashi quartet, worked on getting his solo career off the ground, and taught adjunct at Yale while his former teacher Keith Wilson was on sabbatical.<sup>86</sup> Stoltzman resigned from teaching at CalArts in 1976 to pursue his solo career (also married Lucy Chapman that year).

Stoltzman finds teaching to be a challenge and one that he doesn't really have time to do well. His thoughts from his 1981 interview with McCutchan were:

. . . it's very difficult to teach — it's very, very demanding. It's much harder than performing. It's not nearly as rewarding, in the short term. Students very rarely say "bravo" to you after you give them a lesson, and in fact sometimes you can give great lessons and they won't even know it for twenty years. You're always giving; almost always. . . . You're the one that has to constantly be lifting the students and inspiring them. If you do that every day it's a pretty big challenge. My heart goes out to professors; I think they are amazing in doing that. No one could be a musician without fine teachers.<sup>87</sup>

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<sup>84</sup> Petersen, D5.

<sup>85</sup> Kozinn, D15; Petersen, D5; *Current Biography Yearbook*, 553. Weston, 297, writes 1970-1975.

<sup>86</sup> Kozinn, D15.

<sup>87</sup> Stoltzman, interview by McCutchan, 14.

Throughout Stoltzman's career, he has taught very little since his traveling schedule does not allow for consistent lesson times. He has, however, given many masterclasses while traveling. Currently, Stoltzman is on the faculty at the New England Conservatory.<sup>88</sup>

### Awards

Over the years, Stoltzman has accumulated many awards for his performing. In 1973, he received the Martha Baird Rockefeller Award which was given to a young solo artist in need of funding.

In 1977, he was awarded the Avery Fisher Recital Award (now called Avery Fisher Career Grant) which at the time paid \$2,500 to exceptionally talented younger instrumentalists in order to further their musical career.

In 1983, Stoltzman received his first Grammy Award for best chamber music performance with his recording of *Brahms: Sonatas for Clarinet, Op. 120*, with pianist Richard Goode (released by RCA Red Seal in 1982).

In 1986, Stoltzman was awarded the Avery Fisher Prize for outstanding achievement in classical music. He was the first wind player to win the prize and at the time the award came with a \$25,000 tax-free gift. "I felt that it was a validation." Stoltzman said, "I realized that there was a community of musicians out there who considered the clarinet to be more than just another color in the orchestra."<sup>89</sup>

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<sup>88</sup> Stoltzman's wife, Lucy Chapman, is currently the chair of the string department and chamber music at New England Conservatory.

<sup>89</sup> Blum.

Stoltzman received his second Grammy Award in 1996 for best chamber music performance with pianist Emanuel Ax and cellist Yo-Yo Ma. The CD was titled *Brahms/Beethoven/Mozart: Clarinet Trios* (released by Sony Classical in 1995).

In 2005, Stoltzman was presented with the Yale School of Music's Sanford Medal which recognizes celebrated concert artists and distinguished members of the music profession.

### **Expansion of the Clarinet Repertoire**

Throughout his career, Stoltzman has contributed to the clarinet repertory through commissioning new works for clarinet and inspiring composers to write for him. Two composers that have been mentioned are Stoltzman's friends from Yale William Thomas McKinley and Bill Douglas. McKinley has written more works for Stoltzman than any other composer and many of them can be heard in MMC (Master Musicians Collective) recordings. The recordings include *Alchemy* (1997), *New American Works for Clarinet* (2007), *New American Works for Clarinet - Volume 2* (2008). Some of Bill Douglas' works for Stoltzman are published in The Richard Stoltzman Songbook (Carl Fischer, 2002) including *Begin Sweet World*, *Feast*, *Infant Dreams*, *Lullaby*, *Morning Song*, and *Open Sky*.

Other composers who have composed for Stoltzman include Lukas Foss (*Concerto No. 2*, 1990-1991), Stephen Hartke (*Landscape and Blues*, 2001), Meyer Kupferman (*Moonflowers*, *Baby!*, 1986), Einojuhani Rautavaara (*Concerto*, 2001), Steve

Reich (*New York Counterpoint*, 1985), and Tōru Takemitsu (*Fantasma/Cantos* for clarinet and orchestra, 1991).

**PART B**

**PERSONAL APPROACH**



## CHAPTER IV

### SOUND

Vibrato doesn't mean that every note vibrates. Your reed vibrates, your body vibrates. You couldn't live if you weren't vibrating. So everything is in vibration. There wouldn't be any sound if air didn't vibrate. So vibrato, I don't know what that means. You breathe, don't you?

Stoltzman, *The Clarinet*<sup>90</sup>

Stoltzman is capable of producing a vast array of sounds while playing the clarinet. His personal choices in the way he forms his embouchure, the way he colors his tone, and the way he uses vibrato all contribute to his sound.

### Embouchure

Stoltzman uses a double-lip embouchure in which both lips are curled over the teeth as opposed to the single-lip embouchure where the top teeth are placed on the mouthpiece and the bottom lip is curled over the bottom teeth. He switched to the double-lip embouchure when he was a student at Teacher's College of Columbia University in New York. At the time he was working on his doctorate with the well known clarinet pedagogue Kalmen Opperman who himself used the double-lip embouchure. Stoltzman has commented that he prefers the double-lip embouchure to the single-lip embouchure because it "enhances subtleties."<sup>91</sup> He also indicates that the double-lip embouchure has helped to prevent him from tonguing too hard since the

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<sup>90</sup> Richard Stoltzman, "An Interview with Richard Stoltzman," interview by Mark G. Simon, *The Clarinet* 30 (June 2003): 67.

<sup>91</sup> Elizabeth Venant, "Marching to a Different Clarinet," *Los Angeles Times/Calendar*, 13 May 1984, 4.

clarinet will move in one's mouth if you do so, and it has also prevented him from banging down his fingers too hard on the clarinet since this also causes the clarinet to move in the mouth.<sup>92</sup> Therefore he continues to use the double-lip embouchure to keep his technique in check and for the added tonal subtleties that he feels he can produce.

### Tone

There is a lot of variety in Stoltzman's tone. He is capable of producing sounds like a vocalist, a string instrument, or another woodwind instrument. It is clear from the many quotes from Stoltzman that he is most interested in sounding like the voice. This idea began at an early age for Stoltzman. During the first year of Stoltzman's relationship with the clarinet, Stoltzman's father would take his son to church choir practice:

My dad . . . brought me into the choir and sat me next to the altos with my clarinet, and said 'just play along with them and help them keep their pitch,' and so I did . . . as a result I was trying to play the clarinet like a voice, trying to make it sound as close as I could to what the voice sounded like so that I wouldn't stick out.<sup>93</sup>

This idea of sounding like a voice was further developed during Stoltzman's student years at Yale where he had many conversations with string players who would speak of trying to play and be expressive in a way that mimicked the voice. This attraction to the voice is further explored in his first published song book, *Aria* (Carl Fisher, 1998).

Predictably, this fascination with the voice and the string player's tendency to imitate the voice signifies that Stoltzman can often sound like a string player and perhaps even consciously make an effort to sound like a string player. This sounds convincing

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<sup>92</sup> Petersen, D5; Venant, 4.

<sup>93</sup> Stoltzman, interview by Simon, 67.

when Stoltzman is playing with a group of string players in a chamber group setting. It can also be heard in performances with an orchestra. Stoltzman will add vibrato to imitate what the strings are doing and he will make inflections in his tone that can be characteristic of a string instrument, such as a change in the volume or the length of his sound which on a string instrument would be natural because of bowing. Stoltzman said:

That's the whole thing of chamber music, you're not the soloist, you have to fit in as a member of the ensemble. I love the fact that the clarinet can do this, can almost become another voice in a string chord. It doesn't have to, but it has that possibility."<sup>94</sup>

Stoltzman's sound has also been described as sounding like a different woodwind instrument. This characteristic of Stoltzman's sound can happen as a fleeting moment or as a feature during a particular piece of music. One of his longer term sounds is often that of a saxophone. Stoltzman's composer friend William Thomas McKinley finds the saxophone sound to be apparent in Stoltzman's playing often: "He has a great big sound reminiscent of a saxophone."<sup>95</sup> This saxophone sound is likely influenced by Stoltzman's background of playing the saxophone while growing up and his experience with jazz. Yet, at other times, he "mimics the fluttery delicacy of a flute" or "a bassoon's dark, melancholy air."<sup>96</sup> Stoltzman has said, "I don't really set out saying I'm going to make this sound like a flute, but I try to borrow from all the instruments."<sup>97</sup>

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<sup>94</sup> Stoltzman, interview by Simon, 67.

<sup>95</sup> Kandell.

<sup>96</sup> Swan.

<sup>97</sup> Venant, 5.

Stoltzman is less concerned about what instrument he is sounding like than how he is playing like the other instruments around him or representing the music with the best sound for that particular piece of music. Stoltzman contends: “I think what I’ve tried to do with the clarinet is make the tone my own and let the instrument speak that way, rather than through some mind-boggling facility . . .”<sup>98</sup>

### **Vibrato**

One of the more distinguishable aspects of Stoltzman’s sound is his use of vibrato. Many classically trained American clarinetist considers the use of vibrato to be unacceptable. Stoltzman, however, uses vibrato not only when playing jazz music but while playing classical music as well. Perhaps even more offensive to the more traditional clarinetists is that he often does it with an untamed flare.

Frequently Stoltzman takes his vibrato to an extreme by making it slower or wider than would be considered acceptable by many professional clarinet players. An example of this can be found on a recording of Stoltzman playing the Copland Concerto (*Copland Clarinet Concerto*, RCA Victor Red Seal, 1993). In the opening slow section of the concerto Stoltzman adds vibrato to most of the longer notes. The vibrato is slow and often wide to the extreme with three pulses per beat at a tempo of quarter note equals 69. The listener is immediately aware of the vibrato which is at times more prominent than the musical line. Clarinet pedagogue Carmine Campione writes in his book Campione on Clarinet that vibrato should not be more obvious to the listener than the music itself.<sup>99</sup>

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<sup>98</sup> Stoltzman, interview by Schnabel, 181.

<sup>99</sup> Carmine Campione, *Campione on Clarinet*, (Fairfield, OH: John Ten-Ten Publishing, 2001), 67.

Stoltzman has said that he learned about vibrato from string players and how they try to portray the human voice.<sup>100</sup> It seems that during the Copland Concerto Stoltzman tries to emulate the strings that are in the accompaniment. Many clarinetists play this section with no vibrato, creating a clear and smooth sound that floats above the strings rather than Stoltzman's approach of trying to blend with the strings. Stoltzman contends that since vibrato is a characteristic of the human voice, "Why should we shy away from it?"<sup>101</sup>

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<sup>100</sup> Blum.

<sup>101</sup> Blum.

## CHAPTER V TECHNIQUE

### Technical Facility

Stoltzman indicates that his technical facility is owed to the instruction he received from his teacher Kalmen Opperman.<sup>102</sup> When Stoltzman started doctoral work with Opperman, Opperman told Stoltzman that he moved his fingers “like a country bumpkin.”<sup>103</sup> Ever since that time Stoltzman has embraced Opperman’s technique concepts and practice method. Opperman wrote over 10 study books for the clarinet including his multi-volume Daily Studies and Velocity Studies. The goal of Opperman’s method is to be as efficient as possible so that the best results can be achieved regarding smoothness and speed of technical facility.

For the most part Stoltzman achieves a fairly smooth technical facility. However, Stoltzman’s technique can be affected by his persistent use of rubato and his lack of discipline for being rhythmically accurate which will be discussed later in Chapter VI. With Stoltzman’s unsteady beat, some notes sound quicker or slower within the beat. This is not due to his technical facility but rather his personal perception of time within music.

His ability to produce a smooth technical facility is surprising when learning that Stoltzman’s left pinky finger was injured with a knife, causing damage that was

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<sup>102</sup> Stoltzman has worked alongside Opperman to teach others Opperman’s method in masterclass type settings. Two articles have been written in *The Clarinet* about the “Clarinet Summit” that Opperman and Stoltzman created for the purposes of teaching Opperman’s method. John Hamann, “Life at Richard Stoltzman’s and Kalmen Opperman’s Clarinet Summit,” *The Clarinet* (December 1998): 42-46. P. Mason, “The Second Annual Kalmen Opperman-Richard Stoltzman Clarinet Summit,” *The Clarinet* (March 2000): 13-14.

<sup>103</sup> Swan.

irreversible. In an interview with Stock in 1983 Stoltzman confessed while holding up his left hand:

I cut the pinkie washing dishes years ago. One doctor told me I'd never play again. . . . A surgeon said he could put muscle back in so the finger could move up and down, but not sideways. I brought the clarinet in and showed him where the pinkie comes down on the keys, and he fixed me up that way.<sup>104</sup>

When Stoltzman is observed playing up close a slight awkwardness of his left hand can be seen. This was observed by this writer during a masterclass given by Stoltzman on February 23rd, 2007, at the University of Iowa. Stoltzman's left pinky is held a bit straighter—and as a consequence his ring and middle fingers are straighter—than would be considered optimal for smooth, fast technique. However, Stoltzman produces remarkably smooth technique despite this disadvantage.

### Tonguing

Stoltzman encourages the use of variety when tonguing. In The Richard Stoltzman Songbook (Carl Fischer, 2002) Stoltzman writes notes to the performer about each song that is included. When commenting on *En Prière* by Gabriel Fauré, Stoltzman writes “Your tongue, with great variety (using “d”, “n”, “t”, “h”), must imply a sense of speech. . . . Of course, not all notes need to be started with the tongue. . .”<sup>105</sup>

Since Stoltzman approaches tonguing as if it were like speech he is frequently thinking of words when he is playing. He will change his tongue placement on the reed and in the mouth to accomplish a unique sound in the phrase. In his Aria (Carl Fischer,

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<sup>104</sup> Stock, SM28.

<sup>105</sup> Richard Stoltzman, *The Richard Stoltzman Songbook* (New York: Carl Fischer, 2002), 5.

1998) book, Stoltzman writes about his approach to tonguing while giving his advice for playing the aria:

Because a great tenor has the medium of words to propel the meaning of repeated notes, we clarinetists must make full use of vowel formations and tongue placement on the reed and in the mouth to insure that each tone continues a musical line which has direction and implication.<sup>106</sup>

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<sup>106</sup> Richard Stoltzman, *Aria*, (New York: Carl Fischer, 1998), 8.



## CHAPTER VI MUSICALITY

I don't like how the clarinet sounds most of the time. In the official style, you don't have enough freedom to wander.

Stoltzman, *Time*<sup>107</sup>

Stoltzman's musical interpretations seem to be more from his own personal emotional response at the moment than a pre-calculated cognitive decision. In an interview from 2003 in *The Clarinet* Stoltzman said "Part of doing the performance is not to just go with some kind of pre-program. You want to live in the music as it's happening."<sup>108</sup> His spontaneity has been noted by other musicians: "He's somewhat different from all the dozens of people we've played with. There's so much spontaneity, I was confused at first," said an Emerson Quartet member after rehearsing with Stoltzman for a concert.<sup>109</sup>

According to Stoltzman, when playing music, the performer should be flexible with the written music. In a 1991 interview Stoltzman compared playing music to his baking hobby:

It's the same with baking. It's not some rigid formula. Of course, you can't decide to bake a cake at 600 degrees instead of at 300 degrees, but you can certainly vary the seasonings, change the kind of nuts and make other adjustments that happen to appeal to you.<sup>110</sup>

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<sup>107</sup> Swan.

<sup>108</sup> Stoltzman, interview by Simon, 67.

<sup>109</sup> Stock, SM28.

<sup>110</sup> Florence Fabricant, "With Flair for Music and Baking," *New York Times*, 1991, accessed 31 December 2009, [http://www.nytimes.com/1991/07/31/garden/with-a-flair-for-music-making-and-baking.html?ref=richard\\_stoltzman](http://www.nytimes.com/1991/07/31/garden/with-a-flair-for-music-making-and-baking.html?ref=richard_stoltzman).

Some notable clarinet pedagogues have indicated that Stoltzman does indeed bake the cake at too hot of a temperature on occasion. Mitchell Lurie commented that Stoltzman uses “an excessive use of rubato, at times.”<sup>111</sup> James Gillespie said “His bel canto style maybe exceeds the bounds of good taste.”<sup>112</sup> And Harold Wright remarked that Stoltzman went “out on a limb with some of his interpretations.”<sup>113</sup>

While playing classical music Stoltzman adheres to the notes on the page, however, he often changes articulations, speeds, and dynamics from what is written. These things contribute to a “one-of-a-kind” performance which even Stoltzman is unlikely to reproduce in future performances. Stoltzman sums up his philosophy on musicality in his “Note to Performers” found in The Richard Stoltzman Songbook (Carl Fischer, 2002) by directing the performer to: “[express] each song without slavishly following printed suggestions, which can too easily substitute for a personally considered approach.”<sup>114</sup> In addition to his use of vibrato which was discussed in Chapter IV, Richard Stoltzman’s musicality can be described by how he shapes his phrasing with articulations, dynamics, tempo, and rubato.

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<sup>111</sup> Venant, 4.

<sup>112</sup> Stock, SM27.

<sup>113</sup> Stock, SM27.

<sup>114</sup> Stoltzman, *The Richard Stoltzman Songbook*, 3.

## Articulations

Articulation refers to the “attack or decay of single tones or groups of tones and the means by which these characteristics are produced.”<sup>115</sup> Clarinet pedagogue Paul Harris defines articulation as the starting or separation of notes.<sup>116</sup> For the clarinetist, articulations are produced through use of one’s tongue and air. Stoltzman is able to produce a variety of articulation sounds. As explored in the tonguing section, Stoltzman uses a variety of consonants when starting notes which all contribute to an assortment of attack sounds.

Yet, what he seems to be remembered for is what is perceived by many to be a lack of beginning to his notes. “Oh, you’re the guy who has no beginning to your notes,” a recording engineer once commented to Stoltzman.<sup>117</sup> Stoltzman often starts notes with a large and quick increase of volume and ends notes with a large and quick decrease in volume. From the listener’s point of view it can at times sound as if he is beginning the note out of thin air and ending the note with a fade into nothing.

At other times a line of notes seems to intensify and wane repeatedly. This signature playing tactic of Stoltzman’s is used time after time in music with a melodic singing style. Clarinet pedagogue Peter Hadcock refers to this type of playing as “football-shaped” notes.<sup>118</sup> Hadcock comments in his book The Working Clarinetist that “football” notes happen when the player is trying to play several “most important” notes

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<sup>115</sup> *The Harvard Dictionary of Music*, 4th ed., s.v. “articulation.”

<sup>116</sup> Paul Harris, “Teaching the Clarinet” in *The Cambridge Companion to the Clarinet*, ed. Colin Lawson (Cambridge: Cambridge University Press, 2001), 128.

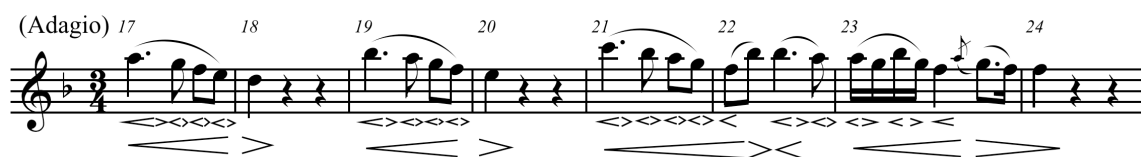
<sup>117</sup> *Current Biography Yearbook*, 554.

<sup>118</sup> Peter Hadcock, *The Working Clarinetist* (Cherry Hill, NJ: Roncorp, 1999), 164.

in a row.<sup>119</sup> Stoltzman has admitted that he tends to get “over-emotive” when playing.<sup>120</sup>

This manner of playing several important notes in a row is conceivably a product of Stoltzman’s immense enjoyment of the music he is playing. Below is an example of Stoltzman playing “football” notes as heard in a recording of the Mozart *Clarinet Concerto, K. 622*.<sup>121</sup> In the second movement Stoltzman repeatedly plays “football” notes throughout entire phrases while also creating longer crescendos and decrescendos simultaneously.

**Example 1: Mozart, *Concerto, K. 622*, Mvt. II, mm. 17-24, Stoltzman**



Sometimes Stoltzman can be heard using softened attacks in more rhythmic music as well. Donal Henahan, a *New York Times* music critic who attended many concerts by Stoltzman, once described Stoltzman’s articulations in general by writing: “He tends to phrase languidly and to temper his attacks on notes so as not to produce a raucous or gutty sound.” Henahan then continued by commenting on Stoltzman’s approach to playing Brahms Sonata, Op.120, No. 1 by saying Stoltzman had “. . . a tendency to

<sup>119</sup> Peter Hadcock, *The Working Clarinetist* (Cherry Hill, NJ: Roncorp, 1999), 164.

<sup>120</sup> Stock, SM29.

<sup>121</sup> Stoltzman, *Mozart Clarinet Concerto, K. 622; Bassoon Concerto, K. 191*, RCA Victor Gold Seal 60379.

smooth out accents and soften phrase endings in a way that weakened the music's rhythmic appeal and obscured its structural design."<sup>122</sup>

### Dynamics

Stoltzman is capable of producing a wide range of dynamics on the clarinet. In 1982, Henahan of the *New York Times* wrote:

There are few musicians on any instrument capable of making such fine distinctions, for instance, among half a dozen shadings below mezzo-forte. Mr. Stoltzman sounds at times as if he were setting records for soft playing, so that at times on this occasion, pianissimos slipped off into subliminal regions of audibility.<sup>123</sup>

Stoltzman's dynamics are chosen in order to give the music, composer, and audience everything he has to produce a special and unique experience. Stoltzman said, "I've never gained anything . . . from being an ostrich, with my head in the sand. The most important thing is to get out there and put myself on the line . . ."<sup>124</sup>

Stoltzman's varieties of loud and soft dynamics have sometimes been criticized for being too animated. After listening to Stoltzman play Mozart, Holland of the *New York Times* wrote: "Mr. Stoltzman's extraordinary technique produced subtleties of loud and soft that each took on a life of its own, a life that was not necessarily Mozart's."<sup>125</sup>

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<sup>122</sup> Donal Henahan, "Clarinetist: Stoltzman Gives Recital," *New York Times*, 29 April 1982, C16.

<sup>123</sup> Henahan, "Clarinetist: Stoltzman Gives Recital," C16.

<sup>124</sup> Bouchard, 61.

<sup>125</sup> Bernard Holland, "On a Sticky Night, Mozart, Cooling Brow and Brain," *New York Times*, 31 July 1995, accessed 31 December 2009, [http://www.nytimes.com/1995/07/31/arts/music-review-on-a-sticky-night-mozart-cooling-brow-and-brain.html?ref=richard\\_stoltzman](http://www.nytimes.com/1995/07/31/arts/music-review-on-a-sticky-night-mozart-cooling-brow-and-brain.html?ref=richard_stoltzman).

Stoltzman commonly does more dynamic variances than other clarinet players. When comparing recordings of Stoltzman, Sabine Meyer, and David Shifrin playing the Weber Concertino, Stoltzman is heard altering the dynamics more often.<sup>126</sup> Examples 2, 3, and 4 below show Stoltzman constantly changing dynamics while Meyer and Shifrin both take time to stay at one dynamic level in measures 229-230 and again in 233-234. Stoltzman also changes dynamics in a shorter amount of time. This can be seen in measures 231-232 where Stoltzman decrescendos, crescendos, and decrescendos again in the same space that Meyer and Shifrin crescendo and decrescendo.

**Example 2: Weber, *Concertino*, mm. 229-238, Stoltzman**

The musical score for Example 2 shows measures 229 through 238 of Weber's Concertino. The tempo is marked *(con fuoco)*. The score is written in 6/8 time. Measures 229-230 are marked *p* (piano). Measures 231-232 are marked *mp* (mezzo-piano). Measures 233-234 are marked *mp*. Measures 235-236 are marked *fz* (forzando). Measures 237-238 are marked *ff* (fortissimo). The score includes slurs, accents, and a trill in measure 236.

<sup>126</sup> Stoltzman, *Phoenix in Flight*, Navona 5801; Meyer, *Weber: Clarinet Concertos*, EMI Classics 67989; Shifrin, *Clarinet Concertos by C.M. von Weber*, Delos 3220.

### Example 3: Weber, *Concertino*, mm. 229-238, Meyer

(con fuoco)

mf mp mp ff

### Example 4: Weber, *Concertino*, mm. 229-238, Shifrin

(con fuoco)

mf mp mp ff

## Tempo

In general, Stoltzman is willing to go a bit further than other clarinet players when it comes to deciding on a tempo. Slow pieces are the most likely to be affected by Stoltzman's exaggerated tempos, but sometimes even a tempo that is not intended to be slow will be played slow by Stoltzman. For example, when a recording of the first movement of the Saint-Saëns Sonata played by Stoltzman is compared to recordings of

the same movement played by clarinetists James Campbell, Gervase de Peyer, and Ricardo Morales, there is a significant difference in the tempo and subsequently the duration of the movement.<sup>127</sup> Stoltzman plays at around a tempo of dotted-quarter note at 66 beats per minute, while Campbell plays around a tempo of dotted-quarter note at 78 beats per minute, and de Peyer and Morales both play around a tempo of dotted-quarter note at 84 beats per minute. Consequently, while the average duration of the movement for Campbell, de Peyer, and Morales is 4 minutes and 16 seconds, the duration for Stoltzman is 5 minutes and 48 seconds.

**Table 1: Durations of Saint-Saëns *Sonata*, Mvt. I**

<b>Stoltzman</b>	5 minutes 48 seconds
<b>Campbell</b>	4 minutes 33 seconds
<b>de Peyer</b>	4 minutes 9 seconds
<b>Morales</b>	4 minutes 5 seconds

Another example of Stoltzman's unique tempos can be found when comparing a recording of the second movement of the Poulenc Sonata by Stoltzman to the same movement played by clarinetists James Campbell, Gervase de Peyer, Stanley Drucker,

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<sup>127</sup> Richard Stoltzman, *Romance*, RCA Victor Red Seal 60198. James Campbell, *Debussy and Saint-Saëns*, Cala Records 1017. Gervase de Peyer, *French Music for Clarinet and Piano*, Chandos 8549. Ricardo Morales, *French Portraits*, Boston Records 1064.



Ricardo Morales, and Karl Leister.<sup>128</sup> While Stoltzman takes a languid 6 minutes and 54 seconds to complete the movement, the other clarinetists' duration for the movement averages to a time of 5 minutes and 9 seconds. The fastest time by the other clarinetists is 4 minutes 42 seconds by Morales and the slowest time is 5 minutes and 36 seconds by Campbell.

**Table 2: Durations of Poulenc *Sonata*, Mvt. II**

<b>Stoltzman</b>	6 minutes 54 seconds
<b>Campbell</b>	5 minutes 36 seconds
<b>Leister</b>	5 minutes 27 seconds
<b>Drucker</b>	5 minutes 6 seconds
<b>de Peyer</b>	4 minutes 55 seconds
<b>Morales</b>	4 minutes 42 seconds

### **Rubato**

In addition to his exaggerated tempos, Stoltzman habitually incorporates rubato pervasively. As discussed earlier in the section entitled Technique, this excessive use of

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<sup>128</sup> Stoltzman, *Romance*, RCA Victor Red Seal 60198. Ricardo Morales, *French Portraits*, Boston Records 1064. James Campbell, *Ravel and Poulenc*, Cala Records 1018. Gervase de Peyer, *French Music for Clarinet and Piano*, Chandos 8549. Karl Leister, *Francis Poulenc Chamber Music*, Deutsche Grammophone 4276392. Stanley Drucker, *Berstein/Corigliano/Debussy/Poulenc/Siegmeyer*, Cala Records 0509.

rubato has a tendency to make his technique sound uneven. “Rhythmic flexibility comes naturally to Mr. Stoltzman,” wrote Blum of the *New York Times*, “He is a born risk taker.”<sup>129</sup> It is common for Stoltzman to prolong a note in a run, to start a run late, or to speed through a run ending it early.

There are several occasions that Stoltzman will prolong notes to the extreme. In measure 306 of Example 5 below he prolongs the highest notes—E and D. In measure 307 he prolongs the first note of the run followed by a prolonged note on the down beat of measure 308. Then in measures 309 and 310 he prolongs the first note of each beat. And again in measures 319 and 320 he prolongs the first note of each beat.

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<sup>129</sup> Blum.

**Example 5: Mozart, *Concerto, K. 622*, Mvt. III, mm. 301-322, Stoltzman**

(Allegro)

The musical score is presented in five staves. The first staff contains measures 301 to 304. The second staff contains measures 305 to 308. The third staff contains measures 309 to 312. The fourth staff contains measures 313 to 318. The fifth staff contains measures 319 to 322. The tempo is marked '(Allegro)' at the beginning. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The measures are numbered 301 through 322. The score shows a complex rhythmic pattern with many eighth and sixteenth notes, and some measures with longer note values.

Sometimes, Stoltzman will prolong one or more notes preceding a downbeat in order to highlight the downbeat as he does in measures 47, 49, 52, 55, and 57 of Example 6 below.

**Example 6: Mozart, *Concerto, K. 622*, Mvt. II, mm. 47-58, Stoltzman**

(Adagio) 47 48 49 50

51 52 53 rit. . . . . 54

55 56 57 58

rit. .

Prolonged notes in Stoltzman's playing are common in both fast and slow music as shown in Examples 5 and 6 above.

Many listeners find Stoltzman's use of rubato to be intriguing since it can be difficult to predict what he will do and others simply find his use of rubato to be excessive. Many have found his incessant use of rubato to be too much to listen to. After attending one of Stoltzman's performances Holland commented, "Passage work surged and ebbed against the basic pulse, leaving the listener with a sometimes queasy feeling."<sup>130</sup> While this "surge and ebb" can be found at any time during a piece of music, it seems to be used to a greater extent at the end of pieces. In Examples 7 and 8 below, Stoltzman accelerates through the end of note groupings repeatedly thus creating the "surge and ebb" feeling that Holland spoke of.

<sup>130</sup> Holland, "On a Sticky Night."

Example 7: Weber, *Concertino*, mm. 211-238, Stoltzman

The musical score consists of six staves of music, numbered 211 to 238. The key signature has one flat (B-flat), and the time signature is 6/8. The score includes various dynamic markings, tempo changes, and articulation.

**Staff 1 (mm. 211-215):** Starts with *con fuoco* and *ff*. The tempo changes from *accel.* to *tempo.* and back to *accel.*.

**Staff 2 (mm. 216-220):** Continues with *accel.* and *tempo.*, ending with a *f* dynamic marking.

**Staff 3 (mm. 221-224):** Features a *f* dynamic marking and an *accel.* marking. A bracket indicates a 15-measure phrase.

**Staff 4 (mm. 225-228):** Features a *ff* dynamic marking and an *accel.* marking. A bracket indicates a 16-measure phrase.

**Staff 5 (mm. 229-231):** Starts with a *p* dynamic marking and *slower than tempo.*, then changes to *mp*.

**Staff 6 (mm. 232-238):** Continues with *mp*, then *accel.*, *fz*, and *ff*. A bracket indicates a 9-measure phrase.

**Example 8: Mozart, *Concerto, K. 622*, Mvt. II, mm. 83-98, Stoltzman**

(Adagio)

83 84 85

accel. . . . accel. accel. . . accel. accel.

86 87 88 89

accel. accel.

90 91 92 93 94

3 3 3 3 accel. rit. . accel.

95 96 97 98

6 accel. . . . .

When comparing Example 8 above with other clarinet players it can be concluded that Stoltzman does far more rubato than others. Examples 9, 10, 11, and 12 below show the amount of rubato used by clarinetists Jack Brymer, Karl Leister, David Shifrin, and Robert Marcellus—Brymer is the most animated of these four and Marcellus essentially adds no rubato.

**Example 9: Mozart, *Concerto, K. 622*, Mvt. II, mm. 83-98, Brymer**

(Adagio)

83 84 85

86 87 88 89

stretched

90 91 92 93 94

3 3 3 3 rit. .... slowing until end ...

95 96 97 98

6 rit. ....

**Example 10: Mozart, *Concerto, K. 622*, Mvt. II, mm. 83-98, Leister**

(Adagio)

83 84 85

86 87 88 89

90 91 92 93 94

3 3 3 3 rit. . accel.

95 96 97 98

6 rit. ....

**Example 11: Mozart, *Concerto, K. 622*, Mvt. II, mm. 83-98, Shifrin**

(Adagio)

83 84 85

86 87 88 89

90 91 92 93 94 rit. . .

95 96 97 98

**Example 12: Mozart, *Concerto, K. 622*, Mvt. II, mm. 83-98, Marcellus**

(Adagio)

83 84 85

86 87 88 89

90 91 92 93 94

95 96 97 98



## CHAPTER VII REPERTOIRE

I'm always surprised when people expect stodgy programs, since with all the repertory that is available . . . there's no excuse for predictability.

Stoltzman, *Los Angeles Times*<sup>131</sup>

Stoltzman's repertoire includes an array of styles and genres which includes both standard clarinet literature and transcriptions. His CDs include Baroque, Classical, Romantic, 20th-Century, opera, jazz, and commercially oriented songs. His published song books include opera, recently composed clarinet pieces, classical transcriptions, and jazz. Stoltzman has also commissioned many works.

It is common for Stoltzman to play standard literature, new compositions, and jazz at the same performance. For Stoltzman, this is a necessity since he performs so often:

. . . the clarinet repertory is just dandy if you're going to give a few concerts a year, which is all most clarinets play. I've been very lucky though, in that I have been able to do more than the usual amount of concerts. And I can't keep playing the Brahms sonatas over and over.<sup>132</sup>

Stoltzman's diversity in repertoire has led many to label him as a "cross-over" artist referring to his ease in playing both classical and jazz. Stoltzman, however, finds the term "cross-over" to be meaningless since the clarinet has a history of being used for different styles and also the versatility that the clarinet naturally has for playing in

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<sup>131</sup> Daniel Cariaga, "Clarinetist Stoltzman: The Music and Musician," *Los Angeles Times*, 19 January 1982, Part VI, 1.

<sup>132</sup> Kozinn, D20.

different styles such as classical, jazz, Klezmer, etc.<sup>133</sup> Stoltzman considers his variety to be a conglomeration of his life's journey. "For me," Stoltzman argues, "it's a coming together of influences that have always been with me. I don't think I've crossed anyplace."<sup>134</sup>

Stoltzman also makes use of works transcribed from the repertoire of other instruments. Transcriptions make it possible for Stoltzman to play in styles that would not otherwise be possible on the clarinet. For example, Stoltzman has transcribed many pieces by J.S. Bach from the Baroque era. Another example would be Stoltzman's transcriptions of vocal arias which he published in his songbook entitled Aria (Carl Fischer, 1998). The transcriptions include arias by Gounod, Puccini, Bizet, Gershwin, Rossini, and Verdi. Stoltzman contends that:

"... the clarinet is . . . simply the vehicle through which I play music. There are pieces that lend themselves to my playing, that were not written for the clarinet. But I don't see any reason why I shouldn't play them."<sup>135</sup>

Besides adding to his repertoire through transcriptions, Stoltzman has contributed substantially to the clarinet repertoire in general with the commissioning and inspiring of many works by contemporary composers. (See *Expansion of the Clarinet Repertoire*, page 22.) "For a performer," Stoltzman said, "that's probably the greatest achievement—to inspire music that has not yet been created."<sup>136</sup>

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<sup>133</sup> "Onstage," 59.

<sup>134</sup> Weston, 296.

<sup>135</sup> Kozinn, D20.

<sup>136</sup> "Onstage," 65.

Stoltzman plays a varied repertoire of many styles and many people question how he should be classified, but Stoltzman has a clear idea of who he is. He is a product of his personal life journey and it is the classical side of music which has financially supported him. When asked to label himself as an artist, he said “My life is in classical music.”<sup>137</sup>

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<sup>137</sup> Don Heckman, “Have Clarinet, Will Noodle,” *Los Angeles Times*, 6 Sept 1998, 50.

## CHAPTER VIII PERFORMING

When I was in college . . . [I thought about] how fantastic it would be to play the Brahms Clarinet Quintet at least once before I retired from teaching a high-school band somewhere in Ohio.

Stoltzman, New York Times<sup>138</sup>

Stoltzman has been successful at solo clarinet performing, having created a career out of thin air. A solo career playing the clarinet is something many clarinetists dream about, but very few throughout history have been able to achieve. In the article “Musician of the Month: Richard Stoltzman” published in *High Fidelity and Musical America*, Jack Hiemenz wrote that “Stoltzman can be said to be improvising a career.”<sup>139</sup>

Stoltzman is aware of his unique career and has spoken of how happy he is to be able to do what he does.<sup>140</sup> He has also commented on how his training had nothing to do with being a soloist since the job doesn’t really exist for clarinet players.

I was never trained to be a soloist. Why should I have been? Being taught to play concerti from the age of 5 to 10 is something that happens more to violinists and pianists than to clarinetists. If my teachers had trained me to be a soloist they would probably have been at fault as teachers, because they would have trained me for a job that doesn’t exist.<sup>141</sup>

Since a solo clarinet career is so rare and training for the job is not practical, it seems reasonable that Stoltzman would need to develop his own way of navigating such a

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<sup>138</sup> Kozinn, D15.

<sup>139</sup> Jack Hiemenz, “Musician of the Month: Richard Stoltzman,” *High Fidelity and Musical America*, June 1978, MA27.

<sup>140</sup> Petersen, D5.

<sup>141</sup> “Onstage,” 57.

career. And that is what Stoltzman has done, to the pleasure of the masses and the irritation of many notable clarinetists.

Stoltzman's mass appeal seems to be enhanced by his personality. He has said that he chose music as a career because he wanted to spend his life doing something that gave people enjoyment.<sup>142</sup> The pleasure he receives from making others happy is evident in many of the quotes that Stoltzman has given over decades of interviews. One of his earliest clarinet playing memories was revealed in an interview:

I remember the first time I played a solo in public. It was at a P.T.A. evening, when I was in the fifth grade. . . . everybody liked it. . . . If everyone had said, "Get that clarinet out of here, you stink," I probably would not be a clarinet player today.<sup>143</sup>

Stoltzman takes pleasure in making others happy and also being recognized. This can also be compared to his life long hobby of baking.<sup>144</sup> He doesn't just bake anything; rather he chooses to bake things that will create an emotional response from the people receiving the food. "I learned to make showoff desserts," Stoltzman said.<sup>145</sup>

Stoltzman's mass appeal also seems to be affected by his generation. Mel Powell, pianist/composer, CalArts, Yale:

At the end of the '60s there was a torrential wave of populism. It brought in the idea of egalitarianism between performers and audiences. The ritualistic formal barriers were broken down. Stoltzman is a child of the '60s. He admits poorly educated audiences into the sanctum sanctorum of high culture.<sup>146</sup>

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<sup>142</sup> Fabricant.

<sup>143</sup> Kozinn, D15.

<sup>144</sup> "Stoltzman began baking in the late 1960's after taking a brief cooking course at the Cordon Bleu school in London." Fabricant.

<sup>145</sup> Fabricant.

<sup>146</sup> Venant, 4.

This connection with general audiences is done naturally through Stoltzman's unassuming demeanor which he refuses to change no matter how often the critics and well known clarinet pedagogues and performers comment on negatively.

Stoltzman's performances include a large amount of showmanship. Music critics have often commented on his exaggerated physical gestures while performing. In 1983, Stock of the *New York Times* wrote that Stoltzman was "Lifting his clarinet, literally reaching out to the audience." In 1987, Page of the *New York Times* wrote that during Stoltzman's performance "there was more than a hint of pure, old-fashioned 'show biz' to the presentation." And in 1990, Holland of the *New York Times* wrote:

Mr. Stoltzman is at once the most engaging and distracting of clarinetists. His tone, agility and distinctive ideas attract, but he is also a creature of the stage, one who not only thought his body language but in his music seems to yearn for attention. . . . [which] inevitably centers one's attention more on the player than the played. Music was not always the better for it.<sup>147</sup>

Stoltzman is aware of his tendency to overdo things and consciously tries to control them. "I tend to get over-emotive about what I'm playing. So I try to concentrate on where I'm going to take a breath or how I put my fingers down. You don't want to enjoy a performance more than the audience."<sup>148</sup> Despite his tendency to overdo things he is compelled to give everything he has to each piece of music he plays. Stoltzman commented:

I feel vulnerable and fragile when I play. I'm terribly nervous because I have no idea what's going to happen. I'm constantly searching for ways to express

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<sup>147</sup> Bernard Holland, "Riches of the Clarinet, Familiar and Strange," *New York Times*, 25 April 1990, accessed 31 December 2009, [http://www.nytimes.com/1990/04/25/arts/review-music-riches-of-the-clarinet-familiar-and-strange.html?ref=richard\\_stoltzman](http://www.nytimes.com/1990/04/25/arts/review-music-riches-of-the-clarinet-familiar-and-strange.html?ref=richard_stoltzman).

<sup>148</sup> Stock, SM29.

everything that's in a piece; yet I know that in certain places I may fail, that I may overshoot the mark or have to make compromises.<sup>149</sup>

Stoltzman's comments reveal that he is willing to put his own comfort on the line in order to serve the music and the composer to the best of his abilities no matter what the circumstance. His thought process involves a dedication to the music and composer that is unwavering. However, his dedication is not limited to the music and composer, as he further extends his dedication to the audience. Stoltzman said:

My ideal when performing is to serve the music in such a way that the listener forgets what instrument is being played. Whether the playing is flawless or full of flaws is secondary, and whether it sounds like a clarinet or not is secondary. What matters is to be truthful to the essence of the music.<sup>150</sup>

Stoltzman's enthusiasms for the music, composer, and audience have led many to label him as a virtuoso. Violinist Isaac Stern once said "Rarely have I heard such a virtuoso use of the clarinet. He has searched out its possibilities, and he has the sort of solo quality about him that makes him equal to any performer."<sup>151</sup> Likewise, clarinet historian Pamela Weston said "He gives to his performances a highly original and virtuosic flavour."<sup>152</sup> And former president of the International Clarinet Society, Jerry Pierce compared Stoltzman to the well known flute virtuosos Rampal and Galway when he said "He's doing to a degree for the clarinet what Rampal and Galway did for the flute."<sup>153</sup>

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<sup>149</sup> Blum.

<sup>150</sup> Blum.

<sup>151</sup> Petersen, D1.

<sup>152</sup> Weston, 290.

<sup>153</sup> Venant, 4.

Despite all of the aspects of Stoltzman's playing that have been called into question by other clarinetist throughout Stoltzman's career, he has been recognized as an influential force for the clarinet in the lives of the public. Clarinet pedagogue Leon Russianoff remarked "Sometimes it takes a particular individual, whatever his abilities, to cause a revolution."<sup>154</sup>

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<sup>154</sup> Stock, SM29.



## APPENDIX A CHRONOLOGY

<b>1940s</b>					
	ib. 12 July 1942				
<b>1950s</b>					
			<b>Clarinet Teachers</b>	Howard Thompson	
				1956-58 William R. Gasbarro	
				1956-60 Jimmy Wilbur	
<b>1960s</b>				1960-63 Donald McGinnis	
				1960-63 Robert Titus	
				Robert Marcellus	
				1964-67 Keith Wilson	
				1967-70 Kalmen Opperman	
					<b>Education</b>
					1960-63 Ohio State University
					1964-67 Yale University
					1967-70 Columbia University
					1967-76 Marlboro Festival
<b>1970s</b>					
	Married Lucy Chapman 1976			1970-76 Taught at CalArts	
	ib. Peter John (son) 1977			Early 1970s Signed with Frank Salomon Associates	
					<b>Awards &amp; Performance</b>
<b>1980s</b>				By 1980 Signed with RCA	
	ib. Margaret Anne (daughter) 1983				1982 First Carnegie Performance
					1983 Grammy
					1986 Avery Fischer Prize
<b>1990s</b>					
					1996 Grammy
<b>2000s</b>					
					2005 Sanford Medal

## APPENDIX B DISCOGRAPHY

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### LPs

1973	<i>A Gift of Music for Clarinet</i> Schubert/Serkin/Douglas	Orion 73125
1976	Brahms <i>Clarinet Quintet, Op. 115</i> ; Cleveland Quartet	RCA Red Seal 1993
1977	<i>The Art of Richard Stoltzman</i> Saint-Saëns/Honegger/Debussy/Poulenc	Desmar 1014
1981	Mozart (Reissued on CD in 1989) <i>Clarinet Concerto, K. 622; Bassoon Concerto, K. 191</i>	RCA Red Seal 3934
1982	Brahms (Reissued on CD in 1989) <i>Clarinet Sonatas, Op. 120</i>	RCA Red Seal 4246
1983	Weber/Rossini/Mozart Mostly Mozart Festival Orchestra	RCA Red Seal 4599
1983	Weber/Schubert <i>Grand Duo Concertant; "Arpeggione" Sonata</i>	RCA Red Seal 4825
1986	<i>Begin Sweet World</i> (Reissued on CD in 1990) Douglas/Thelonious Monk/Fauré/Debussy, etc.	RCA Red Seal 7124
1988	<i>Ebony</i> (Reissued on CD in 1990) Woody Herman's Thundering Herd	RCA Victor Red Seal 6486
1988	<i>New York Counterpoint</i> (Reissued on CD in 1991) Steve Reich/Douglas/Jenkins/Ives, etc.	RCA Victor Red Seal 5944
1989	<i>Innervoices</i> (Simultaneously released on CD) w/Judy Collins	RCA Victor 7888

**CDs**  
**from Sony BMG/RCA, Bis, Koss Classics, Albany,**  
**Windham Hill, Naxos, Ondine, & Private Labels**

1987	Schumann/Schubert Richard Goode, piano	RCA Victor Red Seal 6772
1989	Brahms <i>Clarinet Sonatas, Op. 120</i> ; Richard Goode, piano	RCA Victor Gold Seal 60036
1989	<i>Innervoices</i> w/Judy Collins, voice	RCA Victor 7888
1989	Mozart <i>Clarinet Concerto, K. 622; Bassoon Concerto, K. 191</i>	RCA Victor Gold Seal 60379
1990	Bartók/Ives/Stravinsky <i>Contrasts, Songs, L'Histoire du Du Soldat</i>	Sony BMG 60170
1990	<i>Begin Sweet World</i> Douglas/Thelonious Monk/Fauré/Debussy, etc.	RCA Victor 7124
1990	<i>Ebony</i> Woody Herman's Thundering Herd	RCA Victor Red Seal 6486
1990	<i>Romance</i> Debussy/Poulenc/Saint-Saëns/Satie	RCA Victor Red Seal 60198
1991	<i>Brasil</i> Villa-Lobos/Nascimento/Fauré/Wayne Shorter	RCA 60782
1991	Finzi/Ashmore <i>5 Bagatelles, Clarinet Concerto, 4 Seasons, etc.</i>	RCA Victor Red Seal 60437
1991	<i>New York Counterpoint</i> Steve Reich/Douglas/Jenkins/Ives, etc.	RCA Victor Red Seal 5944
1992	<i>Hark!</i> Christmas	RCA 61272
1992	<i>The Essential Clarinet</i> <i>Concertos</i> ; Corgliano/Copland/Bernstein/Stravinsky	RCA Victor Red Seal 61360

1993	Copland/Bernstein/Gershwin <i>Concerto, Sonata, 3 Preludes</i>	RCA Victor Red Seal 61790
1994	<i>Dreams</i>	RCA Victor 61936
1994	Mozart: <i>Clarinet Concerto</i> <i>Flute Concerto</i> w/Galway	RCA 68024
1994	Takemitsu <i>Fantasma/Cantos, Waves, Quatrain II</i>	RCA Victor Red Seal 62537
1995	Brahms/Beethoven/Mozart <i>Trios</i> ; Yo-Yo Ma, cello; Emmanuel Ax, piano	Sony 57499
1995	Brahms/Weber <i>Quintets</i> with the Tokyo String Quartet	RCA Victor Red Seal 68033
1995	Donald Erb <i>Concertos</i> : Clarinet, Violin, Trombone	Koss Classics 3302
1995	<i>Impressions</i> - Debussy/Ravel Tokyo String Quartet w/Stoltzman, Galway (flute), etc.	RCA Victor Red Seal 62552
1995	<i>Visions</i> w/Eddie Gomez, etc.	RCA Victor 68072
1996	<i>Amber Waves</i> Gershwin/Bernstein/ <i>Amazing Grace</i> , etc.	RCA Victor Red Seal 62685
1996	Foss/Englund/McKinley <i>Concertos</i>	RCA Victor Red Seal 61902
1996	<i>Spirits</i>	RCA 68416
1997	<i>Aria</i>	RCA Victor Red Seal 68817
1998	<i>Danza Latina</i> String Quartet w/Brazilian rhythms; Clare Fischer, pno.	RCA 63281

1998	<i>Open Sky</i> Bill Douglas	RCA 63112
2000	<i>Garden of Sounds</i> Improvisation with NEXUS percussion ensemble	Bis 1108
2000	<i>WorldBeat Bach</i> Flamenco, Samba, Bossa Nova, & Jazz Groves	RCA 63554
2001	<i>Lamento</i>	BMG Japan 099193
2001	Lutoslawski/Prokofiev/Nielsen	RCA Victor Red Seal 63836
2001	Rautavaara: <i>Clarinet Concerto</i> , etc.	Ondine 1041
2001	Stanislaw Skrowaczski	Albany 481
2002	Rautavaara: <i>Angels &amp; Visitations</i> Various Artists	Ondine 1079
2003	<i>Father &amp; Son</i> Clarinet and Piano	Stoltzman Studios 962426
2003	Hartke: <i>Clarinet Concerto "Landscapes with Blues"</i>	Naxos 8559201
2004	Mozart: <i>Clarinet Concerto &amp; Quintet</i> Tokyo String Quartet/English Chamber Orchestra	RCA 60866
2004	Yehudi Wyner	Naxos 8559423
2009	<i>Mementos: Modern Orchestral Works</i> Krammer/Yip/Barabba/Crough	Navona 5816
2009	<i>Phoenix in Flight</i> Weber/Bottesini/Debussy/Tchaikovsky	Navona 5801

2009	<i>Ragomania</i> William Bolcom/Clare Fischer	Marquis Classical 81397
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**CDs  
from Master Musicians Collective**

1997	<i>Alchemy</i> : Richard Stoltzman McKinley/Fenner/Carbon	MMC 2031
1998	Fredrick Kaufman <i>Clarinet Concerto</i> ; Marc Drobinsky, cello	MMC 2074
2000	Mildred Fink & Alfred Hoose	MMC 2093
2001	Jerome David Goodman Jana Herajnova, violin; Raymond Davis, cello	MMC 2097
2001	Richard Stoltzman and the Seattle Symphony Orchestra Brouwer/Nelson/Nytch/McKinley	MMC 2080
2001	Richard Stoltzman and the Warsaw National Orchestra <i>Concertos for Clarinet and Orchestra</i> : Phillips/Stewart, etc.	MMC 2078
2002	Frank Graham Stewart <i>Clarinet Concerto</i> ; Karen Dreyfus, viola	MMC 2102
2003	Walter Ross - <i>Three Concertos</i> Marjorie Mitchell, piano; Svend Ronning, violin	MMC 2100
2003	<i>Wild-Wood</i> : Richard Stoltzman Clarinet Concertos by Women	MMC 2094
2004	Andy Jaffe - <i>An Imperfect Storm</i>	MMC 2132
2004	Roger Davidson - <i>Mandala</i> Jeffrey Silberschlag, trumpet	MMC 2131
2005	<i>Reflections</i> : Richard Stoltzman Perlongo/Lay/Goodwin/Iannaccone/Stiller	MMC 2105

2005	<i>Still Life</i> - Karen Amrhein Various Artists	MMC 2136
2006	New Century Volume 19 Various Artists	MMC 2150
2006	<i>Xtreme Classical</i> - A. Paul Johnson Malcolm Smith, oboe; Ed Stanbach, clarinet	MMC 2145
2007	<i>New American Works for Clarinet</i> - Davidson/McKinley/Sacks	MMC 2157
2007	<i>State of the Union</i> - Roger Rudenstein <i>Clarinet Sonata</i> ; Various Artists	MMC 2161
2007	<i>Universal Spirit</i> - Davidson & McKinley Choral Music	MMC 2154
2008	Jack's Fat Cat - Carl Vollrath (featuring Stoltzman) w/Michael Finegold, flute and Karolina Rojahn, piano	MMC 2174
2008	<i>Music for Woodwind Vol. 1</i> - John Mitchell <i>Sonata for Clarinet &amp; Piano, Op. 3</i> ; Various Artists	MMC 2164
2008	<i>New American Works for Cl. Vol. II</i> - Marcus/McKinley/Vollrath Michele Gingras, Kim Ellis, Stoltzman (clarinets)	MMC 2173
2008	<i>Painted Shadows of Childhood</i> - Donald Betts Donald Betts, piano; Heather Netz, violin; Tim Betts, viola	MMC 2163
2008	<i>Perspectives</i> Various Artists	MMC 2162
2008	William Stalnaker Sara Stalnaker, cello	MMC 2166
2009	Bodine/McKinley/Rudenstein Pedro Carneiro, marimba; Paul Dykstra, piano	MMC 2179

### Audiovisual

- 1993 *Dudley Moore Introduces Concerto! Copland Clarinet Concerto*. Produced and Directed by Dudley Moore. Performed by Richard Stoltzman and the London Symphony Orchestra. 51 min. RCA Victor, 1993. Videocassette.
- 1996 *1791-1891-1991*. Mozart Concerto, Brahms Clarinet Quintet, Takemitsu Fantasma/Cantos. BMG, 1996. Laserdisc.
- 2010 *Bach & Friends*. Produced and Directed by Michael Lawrence. Michael Lawrence Films, 2010. 2 DVD set.  
\*Disc 1: Two hour documentary. 116 min.  
Includes Richard Stoltzman discussing Bach.  
\*Disc 2: Bonus DVD including complete performances. 90 min.  
Richard Stoltzman plays Chromatic Fantasy in D minor (BWV 903)



## APPENDIX C TASHI DISCOGRAPHY

### Tashi LPs

1976	Messiaen (Reissued on CD in 1989) <i>Quatuor Pour La Fin Du Temps</i>	RCA Red Seal 1567
1977	Stravinsky (Reissued on CD by BMG Japan in 2006) <i>L'histoire Du Soldat; Three Pieces for Clarinet</i>	RCA Red Seal
1978	Beethoven (Reissued on CD by BMG Japan in 2006) <i>Quintet for Piano &amp; Winds, Op. 16; Trio in Bb, Op. 11</i>	RCA Red Seal 2217
1978	Mozart (Reissued on CD by BMG Japan in 2006) <i>Clarinet Quintet, K. 581; Piano Quintet, K. 452</i>	RCA Red Seal 2683
1980	Takemitsu (Reissued on CD in 2005) <i>Quatrain, A Flock Descends into the Pentagonal...</i>	Deutsche Grammophon 2531210
1980	Takemitsu (Reissued on CD in 1994) <i>Fantasma/Cantos, Water-ways, Waves, Quatrain II</i>	RCA Red Seal 3483
1982	Weber (Reissued on CD by BMG Japan in 2006) <i>Clarinet Quintet</i>	RCA Red Seal 4328
1983	Webern/Takemitsu (Reissued on CD, BMG Japan 2006) <i>Quartet, Op. 22</i>	RCA Red Seal 4730

### Tashi CDs

1989	Messiaen <i>Quatuor Pour La Fin Du Temps</i>	RCA Victor Gold Seal 7835
1989	<i>Rendezvous</i> Hindemith/Gershwin/Foss/Schulman	RCA Victor Red Seal 7901
1994	Takemitsu <i>Fantasma/Cantos, Water-ways, Waves, Quatrain II</i>	RCA Victor Red Seal 62537
2005	Takemitsu <i>Quatrain, A Flock Descends into the Pentagonal...</i>	Deutsche Grammophon 4775381

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|------|--|-----------|
| 2006 | Beethoven  | BMG Japan |
|      | <i>Quintet for Piano &amp; Winds, Op. 16; Trio in Bb, Op. 11</i> | 644751    |
| 2006 | Messiaen   | BMG Japan |
|      | <i>Quatuor Pour La Fin Du Temps</i>                              | 648178    |
| 2006 | Mozart   | BMG Japan |
|      | <i>Clarinet Quintet, K. 581; Piano Quintet, K. 452</i>           | 648184    |
| 2006 | Stravinsky   | BMG Japan |
|      | <i>L'histoire Du Soldat; Three Pieces for Clarinet</i>           | 648181    |
| 2006 | Weber  | BMG Japan |
|      | <i>Clarinet Quintet</i>  | 648186    |
| 2006 | Webern/Takemitsu   | BMG Japan |
|      | <i>Quartet, Op. 22</i>   | 648187    |

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