Selected Discography:

Robert Spring  
*Dragon’s Tongue*  
Summit Records 166

Recorded with a band consisting of faculty and students at Arizona State University, this CD features “Flight of the Bumblebee” with Dr. Spring showing off his double-tonguing and circular breathing skills—are you kidding me?!!

**Soundtrack from The Majestic**  
Hollywood Records 2061-62348-2

Eddie Daniels plays the clarinet tracks associated with Spencer Wyatt, the fictitious clarinetist from the movie who fronts the jazz combo titled “The Spencer Wyatt Big Band.” Daniels’ version of *Begin the Beguine* is nothing short of spectacular.

Paul Meyer  
*French Clarinet Art*  
Denon CO-79282

Like fast tempos? French clarinet soloist Paul Meyer and pianist Eric Le Sage absolutely smoke the last movement of Camille Saint-Saëns’ Sonata.

David Shifrin  
*Mozart Clarinet Concerto/Clarinet Quintet*  
Delos 3020

One of my favorite artists for exhibiting beautiful clarinet tone is the American soloist David Shifrin. Particularly effective on this CD are the slow, lyrical movements of each piece.

Alain Damiens  
*American Clarinet*  
Virgin Classics 7243 5 45351 2 3

Damiens’ recording of the New York Counterpoint is quite impressive. This work is a great way to demonstrate the tonal possibilities of the clarinet—here it almost sounds like a synthesizer.

US Marine Band  
*Retrospective*  
(Historic Concert Band Favorites)  
USMB CD 18

I particularly like the Saint-Saëns “March militaire française” from *Suite algérienne* as a piece for showing off the clarinet section.

US Marine Band  
*Symphonies of Wind Instruments*  
USMB CD 17

Charles Ives’ “Finale” from Symphony #2 (trans. by Jonathan Elkus) draws a clear analogy between the symphonic violin section and the concert band’s clarinet section.

From the US Marine Band Web Page:

“The Marine Band produces recordings for educational purposes and to enhance the public affairs and community relations programs of the Marine Corps. The recordings are distributed free of charge to educational institutions, public libraries, and radio stations. Because appropriated funds are used, they may not be distributed for private use and are not for sale.”